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James Francis Cooke

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Ethel Mae Bishop

THE ETUDE PRESSER'S MUSICAL MAGAZINE

NOVEMBER 1920

PERCY GRAINGER

THIS ISSUE CONTAINS A LESSON BY PERCY GRAINGER ON GRIEG'S "BRIDAL PROCESSION"

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Page 724 NOVEMBER 1920



Furniture Making in the days of Queen Elizabeth

Out of the golden age of furniture

 $T_{\rm Atlantic,\ into\ the\ manor-houses\ of\ craftsmen\ furnished\ their\ interiors.}$ In the manor-houses of craftsmen furnished their\ interiors. CREATES an artist's performance exactly England, the chateaux of France, and the castles of Italy.' Here they came to light-the aristocrats of furniturethe true originals of the period-furniture styles. And Mr. Edison's designers adapted seventeen of these masterpieces for the modern American home.

* * * PERIOD FURNITURE is a heritage of the 16th, 17th, and 18th Centuries. The Georges reigned in England, and the Louis ruled in France.

Fine living was the ideal of the day. Men of artistic genius were lionized by fair ladies, and made wealthy through the lavish patronage of kings. The arts prospered like flowers under June's smiling sun. Architects conjured up monumental palaces. Landscape artists set them in fairy grounds. Painters

This era of luxury produced Chippendale, Sheraton, and other masters of the English, French and Italian schools. It brought the cabinet-maker's art to its most exquisite development. It was aptly named "THE GOLDEN AGE OF FURNITURE."

Two CENTURIES later came a momentous development in music.

DISON, the thinker, conceived the vision of an America, whose every home would be blessed with great music - through a phonograph of SUPREME REALISM. Edison, the inventor, gave three millions of his money and seven years of his time to an exhaustive research - out of which the New Edison was finally evolved.

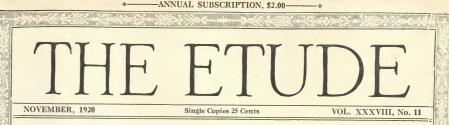
Then commenced those startling tests illumined their walls with imperishable by which he proved, through direct THOMAS A. EDISON, INC., Orange, N.J.

as the artist himself gives it. More than 4,000 such tests were given, with over fifty vocalists and instrumentalists. More than four million people heard them. No one was able to tell the living performance from its RE-CREATION by the New Edison

The Elizabethan Cabinet adapted by Mr. Edison

THE FAMILY that has an ear for the finer things in music is the family that has an eye for the finer things in furniture. Mr. Edison decided that Edison Cabinets should be patterned after the most exquisite furniture known, And so the search led back across the Atlantic, into the manor-houses of England, the chateaux of France, and the castles of Italy. Mr. Edison's designers made every Edison Cabinet a period cabinet out of the Golden Age of Furniture.





The Living Word

ROSENKRANZ, possibly the greatest of the Hegelian Philosophers, once wrote:

"The living word is the most powerful agent of instruction." From this, however, we should not infer that the printed word and other agencies employed in teaching may not be of the greatest value. A great deal depends upon who utters the living word. We have known many pianists, many great virtuosi, who have been men of consummate genius at the keyboard but who have had minds utterly incompatible with those peculiar requirements which make up a good teacher. However, there are men who are great performers and who also have the gifts which make them wonderful teachers. Such a person represents the highest form of teacher. A few words, a few directions, a few illustrations from such a teacher in the flesh, are worth more than volumes of printed lessons.

The difficulty is that such people are so extremely rare that only a very few people, in a great country like this, can have the advantage of studying with them. Very close behind them, however, is a veritable army of splendidly trained teachers who by "the living word" can convey musical education to thousands of pupils in a most excellent manner. Let us suppose that it is impossible to get a really well-trained teacherwhat is the student with limited means to do?

Everyone knows that some of the finest musicians of all time have virtually been self-trained. They have had only occasional words of advice from masters met by chance and the instruction that they have received from concerts or from good musical books. Thousands have written us that they owe the best part of their musical inspiration and success to THE ETUDE, and among such friends are many who have been through the best American and European schools of music. This is most gratifying to us, as we are working constantly to present to our readers as much instructive material for students at all stages as possible. We have never pretended, however, that THE ETUDE could compete with the "living word" from the lips of an able teacher, a word electrified by his personality and force.

It is indisputable, however, that the student with persistence, understanding and imagination can gain wonderfully from printed instructions. Take, for instance, the lesson in this issue on Grieg's Norwegian Bridal Procession, prepared by Mr. Percy Grainger, himself a master of high attainments. Mr. Grainger has made an entirely new edition of the little masterpiece by his friend and teacher, Edvard Grieg. As a virtuoso-pianist, Mr. Grainger has seen possibilities in expanding the work along consistent and artistic lines. More than this, Mr. Grainger gives an analysis of the work which his brilliant mentality, his poetic vision and his original habit of thought make so vital that one feels the "living word," although Mr. Grainger is personally absent. He has prepared this printed lesson for over two hundred thousand readers of THE ETUDE, who will benefit from it. Follow his directions carefully and you will have an understanding of this piece which few teachers could give. The ETUDE is grateful to Mr. Grainger for this fine contribution to the musical educational literature of the day.

This brings us to the subject of Correspondence Instruction. THE ETUDE has never taken issue with the Correspondence Schools on any point where it has been proven to us that their advantages might serve the public as a whole. Under

certain conditions certain subjects may be taught by mail with success. The opinion of the profession is that it is not feasible to teach such subjects as the violin, voice, etc., where the tone illustrations of the master are absolutely essential for the pupil to hear in person. We also want our readers to know that it is very rarely their fortune to have their papers seen by any of the famous men whose services have been retained to prepare the original courses. While the papers may be examined and answered by teachers trained to do that work in great volume, the master, whose name appears in the advertising, is often far removed from the offices of the correspondence school. Nevertheless we do know of many cases of teachers and students who have received what they deem ample satisfaction from correspondence courses in theory, piano, pianoteaching. Properly conducted upon an honest basis, without extravagant claims or exorbitant prices, such schools may do a fine work for good in our country. They are not "the living word," but are a good substitute.

They are far better in many ways than courses that peddle the names of great virtuoso-teachers, by persistent mercenary methods, for prices ranging from \$100 upwards, leaving the purchaser to discover a few years hence that he might have done far better by purchasing a few well-selected self-help books in music and subscribing for THE ETUDE at a mere fraction of the cost.

The Merry Music Makers

FRANZ VON SUPPÉ died one hundred years ago. Very few people are fully acquainted with the great volume of delightful comic opera music that he wrote. The Poet and Peasant Overture is, of course, played "everywhere" by great numbers of piano duetists; but this was only one of von Suppé's very tuneful works. Of course, a great deal that he did now seems trite in comparison with the works of many of the more serious masters, but it is given to few men to turn out as many refreshingly original melodies as did von Suppé, Lecocq, Genee, Offenbach, Audran, Delibes, Sullivan, Lehar, Herbert, de Koven and others. The conception of the merry tunes that characterize these works is quite as much a matter of genius as the making of a great symphony. In fact there are many symphonies with less melodic inspiration than can be found in one act of von Suppé's The Beautiful Galatea.

Left-Hand Solos

CURIOUSLY enough the war is said to have slightly raised the interest in left-hand piano solos, because of the fact that so many, many men lost an arm in battle. This is particularly the case in England, and articles have been appearing in English journals upon this interesting phase of pianoforte practice. One of the unfortunates who is making the best of t, a musician named George Coulter, writing in the Musical Herald, calls attention to the fact that when one has lost an arm or a leg, the remaining limb becomes more vigorous and more facile. Indeed, as in the case of the famous Hungarian Count Zichy, who had only one arm, it is possible for many of these players to perform certain amazingly difficult works in such a way that if heard from a distance their playing sounds exactly like two-hand playing.

The same writer makes the following observations:

"The ways and means of acquiring this ability spontaneously to create harmonies I do not undertake to show, but it is surprising how rapidly the power will grow, prompted by the carnest wish, and, of course, persistent experiment at the keyboard. A good car is manifestly the first and chief essential.

"One or two of the devices used in one-hand piano-playing may be named: (1) To ensure distinctness in the melodic parts it is best that the accompaniment should not sound with the melody as in hymn-tunes, but immediately afterwards, this particularly when the melody is in the bass. The accompanying notes should be played either harmonically or melodically, while the principal inclody notes are sustained throughout by whatever fingers can be given easiest to that part; or (2) the melody may be played in octaves or chords in the bass, sustained with the pedal, the harmonics following in the treble; or (3) some melodies may be played in octaves with the harmonies falling within the octaves. In slower music chords execeding the octave can be played arpeggiando. For my own part, I have found inexhaustible pleasure in constructing endless little pieces of the gavotte and minuct style, all conveniently disposed so as to come easily within the limits of one hand, and over and over again I have put a strain on the credulity of amiable people, who heard mc below stairs."

There can be no doubt that the study of left-hand solos is of the very greatest advantage to all students, particularly from the third grade on. It is a wonderful medium for giving independence and freedom. Next time you hear the recital of a very great artist, notice that the right hand is not merely leading the left hand, but that the hands are virtually playing a duct, each member being equally strong and capable. Even in the records of a great pianist, such as the record of the G Minor Prelude by Rachmaninoff, played by the master himself, one can readily hear the independence of the left hand.

The Undoing of Musical Vienna

THE ETUDE is in receipt of a pathetic appeal from Herr Paul Piehier, editor of the Musikpädagogische Zeitschrift of Vienna. The famous "Musikstadt" has suffered more than any other of the European music centers. Music took hundreds and hundreds of Americans to Vienna, and teachers there reaped rich rewards from their fees. Now, from the tone of Herr Pichier's letter, there are grave apprehensions among certain groups of teachers in Vienna regarding the restoration of the musical entente which meant so much to the musical capital in years gone by. They want to build the bridge again, and want us to know that they are in the position of humble petitioners. Humiliation, to a proud spirit, is a bitter punishment.

Of course, the world owes a debt of artistic gratitude to the city that fostered Haydn, Mozart, Schubert, Bruckner, Beethoven, Brahms, Wolf, Czerny, Leschetizky and Mahler. It is true that Schubert and Mozart received scant material rewards from the Viennese-but they certainly got a stimulus from the intensely musical life of the city. Men like Emil Sauer, Moritz Rosenthal and Herr Pichier, to whom Lesehetizky left his library, are teaching in Vienna, and Americans surely can country (who have staffs of experts to pick them out) that ever do nothing but wish them prosperity and happiness after the miserable disasters which their Government helped to bring upon them. Americans will still go to Vienna, but we can safely predict that they will not go in the swarms of former years.

Vienna is grateful to America for what we have been enabled to do to keep the little children from death by starvation. There is no joy greater than that of helping suffering humanity. There is nothing bigger in life than making your enemies your friends. Broadly speaking, there has never been as thirty times), with one outstanding setting that succeeds. It any war between the artists of the contending countries. Artists are not war makers. The Viennese must know that America has no thought of revenge if students do not again pour in by the hundreds. It is merely because during the last ten years our own musical development offers so much to students that there is nothing on the other side of the Atlantic which we are willing to concede is superior. Nevertheless the atmosphere of Beethoven, Mozart, Schubert and Brahms is success. such that music lovers unnumbered will always make pilgrimages to the city of the Danube, and many will go as students.

Government Scotches "Song Poem" Fraud

STATE AND STATE OF

For years THE ETUDE has fought, "hammer and tongs," through publicity, to prevent its readers from being defrauded by what is now known as the "song poem swindle." The reason for this has been that, through our own daily mail, we have been amazed at the number of good folks who were buncoed by it. Now the Government which has suppressed many of the frauds has just issued a new and important fraud order against a particularly active fraud conducted on a surprising scale by a man who, if our information is right, is only twenty-three years of age! The Writer, a concise and excellent little journal for practical literary workers, devotes the better part of an entire issue to this fraud order.

As an illustration of the extent of the workings of this instance of "frenzied composition" it is only necessary to say that the daily incoming mail of the man against whom the fraud order was issued was 700 pieces. Barnum's record was "one sucker a second," if we quote his immortal estimate correctly, and in these days of Ponzi and others the average is being maintained. This particular offender worked on composers through no less than sixteen different channels. That is, he would have a "company" in one place with a staff of one typist in the office, and similar companies or agents scattered around so that if the sucker did not bite at office number one he was angled for with slightly different bait from another office. There were fictitious magazines, spurious music publishing companies, fake literary bureaus and associations. FRAUD, FRAUD, FRAUD, all the way through. Here is a typical fraud "Song Poem" advertisement :

Song Poems Wanted-Millions have been made in songs by song poem writers. We will publish your song poem, providing a beautiful musical setting and put it on the market for sale. Write at once for partieulars. J. C. D., Washington.

The sucker nibbles and is sent an alluring but mystifying contract which, if he reads correctly, will oblige him to pay \$40 for having his work published. The company then keeps within the letter of the law by publishing the work in such cheap form that the entire cost can hardly exceed \$15. As for the sales that the author is planning to use as the basis of his fortune-well, they simply never come. The writer has, as a sop to his vanity, a hundred or so hadly printed copies of an impossible composition which stands as much chance of a sale as a picture of Hindenburg would in Verdun.

There is no reason why THE ETUDE should go out of its way to "explode" over this fraud, except that our own correspondence, coming from all parts of the country, has shown us that the victims are usually unfortunates who are confiding and unsophisticated in matters of this kind. Therefore, if you, kind reader, hear of any one about to be victimized by this fraud, refer them to this editorial and ask them to remember.

I. The proportion of songs of the leading publishers of the pass the first legitimate edition is really very low. Only once in a long, long time does a song appear which has any chance for permanent success. The idea that millions of dollars can be systematically earned by novices, with song poems, is a cruel bait employed solely by usen whose customers are and must be suckers

II. That the words of the song are by no means the determining factor in its success. There are countless instances of the same poem being set by different composers (some as many is the music that counts, ninety-nine times out of a hundred, and not the poem.

III. If you have a musical composition which you deem worthy of publication send it to three or four of the leading American publishers-if they reject it, better forget it. Under no circumstances ever pay for having it published, unless you have plenty of money and can afford to speculate upon its

The United States Postal Department has done much to suppress such frauds, but others are sure to erop up.

The star we are an are the

From Liszt to Leschetizky Forty Years with Great Pianists

By the Distinguished Pianist-Composer COMMENDATORE EUGENIO DI PIRANI

Clara Schumann, Sir Julius Benedict, Theodore Kullak, Xaver Scharwenka, Otto Neitzel, Moritz Moszkowski, Sherwood, John Orth, Anton Rubinstein, Hans von Bülow, Franz Liszt, Carl Reinecke, Theodore Leschetizky, Paderewski, Fannie Bloomfield Zeisler.

> gathering, everybody of consequence in the London music world being present. Benedict was at this time a dictator in English music life. He had great influence, especially in organizing private concerts. Wealthy families paid him large sums to get up concerts oy renowned artists. In this way the shrewd Sir Julius made nice profits for himself and acquired a great power even with the most celebrated artists who catered to his patronage. The happiness of Sir Julius was, however, of short duration, as he died the following year. He was, as a pianist, a pupil of Hummel, and a pupil in composition of C. M. von Weber.

Theodore Kullak

My connection with Theodore Kullak was most intimate, as I was for ten years professor of the advanced piano classes at the Academy of Music of which he was the director. In the beginning of my instruction to be sure the students found some difficulty in understanding my broken German, but this very thing, this foreign touch, was considered rather interesting. My way of expressing myself caused unrestrained mirth in the class. Of course, I joined in the hilarity, specially with my female scholars, some of whom were decidedly pretty and attractive. Certainly my dignity as a teacher was often put to a severe test. I was then very young, and among the youthful ladies who attended my classes there were some especially enthusiastic over my art. This success did not blind me to the fact that I still had much to learn in order to attain a higher rank in the artistic field. Theodore Kullak himself spurred me to greater deeds. He was indeed a continuous inspiration to me. Although his nervous condition did not allow him to appear in public, yet he was one of the greatest pianists of any time. With his fleshy, supple, well-trained fingers he was able to conjure out of the piano a singing tone of rare beauty and also powerful orchestral effects. His scales, arpeggios, double notes, octaves, were of faultless purity and his interpretation full of poesy and dramatic power. He mastered the entire classical repertoire.

A Famous Master Class

There soon grew up between us a cordial intimacy and he often invited me to play before his master class, which included Xaver Scharwenka, Otto Neitzel, Moritz Moszkowski, and the Americans, Sherwood and John Orth, all of whom have made enviable names in art, although in different directions.

Xaver Scharwenka is a remarkable pianist of rather robust touch and also a distinguished composer. He is now living in Berlin. Otto Neitzel besides being a skillful pianist has a more literary turn. He has published several books on opera, and he was also for a time music critic of the Cologne Gazette.

Moszkowski is known as a successful composer of charming piano pieces. Sherwood, too, was a rifted pianist and pedagogue. It was a great loss for the art of music in America that he passed away so soon. John Orth is still engaged as a teacher of high repute in Boston. Theodore Kullak himself commanded the admiration of his greatest colleagues, like Rubinstein, Bülow, etc., and when they were in Berlin they never failed to call on Kullak. They used then to perform for their mutual benefit. What a pity that this great artist was vexed by an uncontrollable stage fright. He commenced like a Juniter tonans, but soor he lost control. of himself, a kind of vertigo seized his brain and he became almost paralyzed. This, however, did not impair in the least his inimitable and inspiring teaching, He sat at a second piano and was always ready to



to approve of this public exhibition. It was a brilliant show the pupil how to play a passage, a phrase, a melody in the most perfect, poetic way. Sometimes, when we started to play a composition, I surreptitiously would stop playing and leave Kullak to go on alone. He then would give an example of the highest virtuosity and it was only upon the enthusiastic applause of the whole class that he became aware of the splendid performance he had given. It was one of the rare occasions one could hear the great artist in all his glory. I mentioned Rubinstein and Bulow and, as I knew both personally I shall give some details of both.

Anton Rubinstein

At the hospitable house of Mr. Petersen, the owner of the world renowned Becker piano factory, I became acquainted with Anton Rubinstein. Then and there he invited me to visit him. He was always ready to assist young and gifted artists in every way. He was very taciturn and appeared as though lost in thought. He would let minutes pass without uttering a single word, and only now and then he hummed over a musical phrase and in the air or on the table he carried on fantastic exercises with his fleshy muscular fingers as though he were yearning for a piano. At my request he showed me at the piano the way he interpreted the Presto agitato in Beethoven's Moonlight Sonata. 'It struck me how violently and suddenly he accented the chord at the end of the first theme. It was thundering-awe inspiringlike a flash of lightning. Everyone who has heard Rubinstein knows what tremendous amount of tone he could draw out of the piano. I purposely abstain from giving an appreciation of his unforgetable public performances. The status of Rubinstein as a pianist is gigantic, phenomenal. It belongs to history and is recorded in indelible letters in its pages-"records that defy the tooth of time.

Hans von Bülow

My personal acquaintance with Hans Von Bülow followed an article I had published in the Gassetta Musicale di Milano. I wrote about Bülow as a man and as an artist and observed among other things that he did not prove very courteous to those who came into touch with him. Some days later I received from him a card on which he had written under his name the words: "not very courteous because very ill." I must confess that this explanation caused me to deeply regret my publication and I hastened to call on him and express to him my sympathy. Indeed, that was not a mere excuse, Bülow was by no means of strong constitution, and only his remarkable will power enabled him to endure unusual exertions. At the close of the year 1893 his sickness assumed such an alarming violence that the doctors sent him to Egypt as a last resort, but there he grew worse and died in 1894. After his death I had a further correspondence with his widow, Marie Von Bülow, concerning the sufferings of her husband and she informed me that the autopsy had plainly shown what devastation his illness had brought about in his person and what unspeakable pains he was obliged to endure during the latter years of his life ; pains, that, because if his iron energy, could not deter him from performing heroic deeds, such, for instance, as the direction of the Philharmonic concerts in Berlin. What a pity that only his valuable editions of the classics have remained as a tangible proof of his manifold activity both as a pianist and as a teacher Bülow surpassed all his fellow artists in the purity of style and at the same time inspired interpretation of the great masters. Through wonderful phrasing and shading he offered an analysis well nigh a vivisection of the work of art, in which one could easily distinguish the themes, their development, the whole architectonic structure. It was also instructive for the mature artist to



THESE reminiscences are only impressions of a personal acquaintance, sometimes of an intimate friendship with the best-known pianists of our time. Fugitive sketches as they are they do not presume to give an exhaustive artistic appreciation. They are also not systematic; just as they occur to my memory. Some of these heroes of the keyboard have passed away; others are living and prosperous; all more or less have left an indelible name in art. In my extensive travels I came into personal contact with all of them, therefore these memories are not made up from dead books, but from palpitating life pages.

Clara Schumann

I shall begin far back with those whom I was lucky enough to know in their last years; for instance, Clara Schumann, who has a double importance not only on account of her own value, but also having been the loving and beloved wife of Robert Schumann. I heard her in Berlin at the "Singakademie" play with Joachim, the famous violinist, Beethoven's Kreutzer Sonata. She was not an emotional player, but she was very graceful with a purling, rolling, wonderful correct technic. I do not need to add that her interpretation of Beethoven's master work was according to the loftiest classical traditions. I was introduced to her at Frankfort-onthe-Main, where she was teaching at the Hoch's Conservatory. The salary she drew was not munificent, indeed, for this reason she lived in rather staitened circumstances. I told her that my cherished hope was to get from her some points on the interpretation of her immortal husband's compositions. She willingly consented and I played for her the Schumann's Concerto. She stopped me several times, specially on account of some phrases which I interpreted in tempo rubato. She assured me that Schumann, although he appreciated the rubato in Chopins compositions, did not approve of it in his own music. "He was," she said, "a friend of 'keeping time,' except in places where he gave explicit indications to the contrary. He even used to say: 'Blessed be those who play in time!'" I had thought always that the more capricious the interpretation of his works the more it would be in the true Schumann spirit. I noticed from the faded, shabby furniture of her

flat that Clara Schumann was not enjoying the ease to

which her own and Robert Schumann's position in the

artistic world should have entitled her. Publishers made

a fortune with Schumann's works, and Lis wife, in her

last years, had to depend for her existence on the

generosity of some music-loving friends, who even had

to make a collection to alleviate her deplorable condi-

tion. Also her appearance was suggestive of suffering.

One could read in her face the disappointment, the dis-

illusion, at being bereft forever of her admired, adored

husband, at being left alone in the world, seeing others

reap the profits of the great art of her Robert, while

she, his wife, had to struggle incessantly for existence.

Her hair was, of course, perfectly white-she was then

in her seventieth year-and her manner tired and

Sir Julius Benedict

Benedict, I was introduced in London in the year 1884.

He was then 80 years old and had recently married a

pupil of his. He had invited me to a matinee in his

home, in which Marcella Sembrich sang, accompanied

by Sir Julius. After the music Sir Julius fetched

his newly-born baby and holding him in his arms he

introduced him to his guests. Naturally every one complimented the "youthful" and proud father, who was

literally beaming with joy. Mrs. Benedict seemed not

To another pianist of the old school, Sir Julius

weary.

Page 728 NOVEMBER 1920

listen to him. It can be said that even in the concert hall Bülow remained a great pedagogue, from whom everyone could learn the art of bringing to light the deepest hidden treasures of a composition. It will also be very difficult to surpass Bülow as an orchestra leader.

His thorough scholarship, coupled with an unconquerable firmness, gave him such an authority over the performers that they were soon flaming with a sacred fire and were ready to follow him everywhere. It was not only the general poetic idea of the work which von Bulow sought to unfold, but he also endeavored to bring out the smallest details in the greatest possible perfection. Not a single ornament, not a trill, not a legato sign, a musical comma, that did not receive his full attention. It is hardly necessary to say that the rehearsals were exhausting for him as well as for the players, for he was relentless in correcting, improving, reviewing till the work stood perfect. Not the slightest mistake escaped his extremely musical car. He directed everything by heart

Franz Liszt

I had the good fortune of being introduced to Franz Liszt by Sgambati in Rome. The very first impression was of an imposing and striking personality, but at the same time of a friendly and benevolent disposition. The resemblance to his daughter, Cosima Wagner, whom I had known before him, was striking. The huge warts on his face also attracted my attention. His feminine admirers had for each of these warts some pet name. Of course, Liszt could hardly be blamed for the fact that a lot of silly women made fools of themselves over him. The way he showed interest in my modest doings revealed his altruistic and noble feelings. He held in high honor both art and artists. One can declare that his uplifting magnetic influence made itself perceptible as soon as one came in touch with him. One could then understand how he helped friends, pupils and all who shared his views toward enlarging their horizon and elevating their artistic aims. The enthusiasm with which he fought for all that is great, the disinterestedness with which he disposed of all his gifts and of all he possessed, to foster the cause of other less fortunate musicians are unique in the history of art. What Liszt always accented in his conversation was that in the midst of the universal progress of mankind the art of music could not remain at a standstill. "Everything in the world," he said, "is subject to uninterrupted and continuous evolution. Why should music alone escape that law?" About "program music" of which Liszt was one of the most strenuous champions, he maintained that the program is the Ariadne's thread which shows the way through the labyrinth of musical composition and that artists themselves are coming to the conviction that it is to their own interest to furnish their auditors with a guide that they may be relieved of the embarrassment of guessing what the composer wished to say. The program is the more desirable if the composer has created his work under well-defined conceptions. These were on the whole the main points of the unforgetable conversation I had with Liszt.

Carl Reinecke

Among the deceased pianists who had a great influence on musical life, especially in Germany, Carl Reinecke ought not to be forgotten. I made his acquaintance in Leipsic, where he was conducting the "Gewandhaus Concerts" and teaching at the Conservatory. He was very courteous and honey-mouthed. Being, by reason of his important position, in continuous touch discuss other things besides music.

man of the world and he understood how to flatter human vanity. He was very diplomatic in giving his opinion on other musicians so that it was difficult to find out whether he was in favor of a musician or against him. The fact is that in his heart he was a decided classicist, and he hated Wagner and all his followers. He was a specialist in Mozart, whose piano works he interpreted delightfully indeed. His melodious singing touch and his flawless technic enabled him to present a perfect rendition of this master. When Carl Reinecke paid me a visit in Heidelberg, where I was living for a number of years, I accompanied him on his excursions through the picturesque valley of the Neckar and often grew tired long before he felt any fatigue. He was an indefatigable walker and although apparently of weak frame, all

Theodore Leschetizky, the great pianist and pedagogue. Undersized, with a short gray board framing a tiny reddish face, he suggested rather the humble Russian peasant than the great artist. After a short while one found out, under the unassuming presence, the master mind, the iron will. I made his personal acquaintance in Vienna at his country home in the "Villan Colonie," of Währing, where he also gave lessons to the numerous pupils who came from all parts of the world to enjoy his instruction. No other pianist could have surpassed him in the evenness of scales, arpeggios and similar cornerstones of piano playing. He was a born teacher, although very severe, even harsh in his lessons. He had many American pupils and as he did not speak English a lady assistant acted as his interpreter. As once one of these American pupils did not put enough feeling into her interpretation, Leschetizky lost his patience and shouted in German: "I wager, if I would puncture you with a needle sour milk instead of blood would pour out of you !" The pupil asked the interpreter : "What did he say?" And the latter diplomatically : "He said only that u must ao on.'

requested me to play for him my Concert Etudes and gave me afterwards his photograph with the following autograph: "To Eugenio Pirani as a friendly souvenir and with many thanks for the superlative rendition of his excellent concert etudes." He was especially interested in my fingering of thirds and sixths scales, which is different from that he used.

He thought with Elliot that the beauty of a lovely woman is like music and according to that creed he was until his last days an ardent admirer of the fair sex. After having divorced his first wife, Annette Essipoff, also a pianist of note, he married and divorced, one after the other, several of his pupils. Being always surrounded by a bevy of young, nice girls he was jocularly called "the sultan amidst his harem." To appreciate his importance as an instructor one needs only to mention two of his pupils: Paderewski and Fannie Bloomfield Zeisler,

It would be superfluous to speak at length about the former, who, because of his political activity, has been so much in the public eye. Of Fannie Bloomfield Zeisler I need only to remark that she is not only one of the foremost pianists of our time, but also a highly intelligent and broadly informed woman with whom one can

The Unmusical Fugue

IF there is any one form of musical composition under until the pupil has become thoroughly initiated into the the sun that will cause the dilletante to yawn rather audi-" bly, and long for something with "straight melody," it is the time-honored fugue. How often have we heard the remark upon leaving a

concert hall, where some noted pianist has begun with Bach and ended with Liszt, "Oh ! I like most of the stuff he played all right, but the first thing was drier than chins

Such a remark may come from a person of good general education-nay, even from one of natural musical feeling and intelligence-but never from one who has an earnest desire to get acquainted with this genial old giant of counterpoint, whose outward demeanor seems at first so cold and forbidding. Even the task of getting acquainted is a hard one, and the teacher must prescribe it at first in small, carefully graded doses, skin and bones, he was wiry and musclar. Leschetizky, Paderewski, Zeisler Another prominent figure in the pianistic world was

We spoke about technical questions and Leschetizky

By E 'ward Fletcher

Bach style, since Bach is a style in himself, from which all other musical styles emanate.

The fugue is primarily an intellectual composition, written according to a set formula, in two, three, four, and sometimes five or six parts, and this is just what makes it uninteresting or "unmusical" if you will have it so, to the uninitiated, for the great mass of musically uncultivated cannot concentrate upon more than one melody at a time, so that when the complaint is made that a polyphonic composition "has no tune" the fact of the case is, the piece has so many tunes, that the listener cannot take them all in; and the desire for "straight melody" is nothing more than a demand for a melody in one part, with the other parts carrying on an accompaniment, which, if played by itself, would spell "monotony

THE ETUDE

with the most prominent musicians, he had become a Chart for Remembering Key Signatures

By Mrs. R. R. Forman

I FIND that there are many pupils who are unable to name the key signatures correctly. The following little chart has been most helpful in my work in that particular. My plan is to copy the chart in the pupil's scale book, having her repeat each key and signature as I write. As we finish the pupils invariably exclaim; "Why, I never saw it that way before !" I also make it plain that the relative minor keys bear the same signature.

SHARPS	FLATS
=no sharps or flats	F =Bb
=F#	Bb=Bb Eb
=:F# C#	Eb=Bb Eb Ab
=F# C# G#	Ab=Bb Eb Ab Db
=F\$ C\$ G\$ D\$	Do=Bb Eb Ab Do Gh
=F# C# G# D# A#	Gb=Bb Eb Ab Db Go C
==F‡ C‡ G‡ D‡ A‡ E‡	Ch=Bb Eb Ab Db Ga
=F‡ C‡ G‡ D‡ A‡ E‡	Fb
B#	

G

Е

C

Learn to Avoid Making Commands

By Sylvia H. Bliss

INHIBITIONS and inabilities are more often mental than physical. "Crescendo, crescendo," the teacher admonishes, but in vain. Only a sudden leap to loud ensues, "Bring out the melody," is the command, but the pupil knows no melody to separate from the acpaniment. "This must be played faster." There oflows a spasm of haste, then stumbling and the original tempo.

The commands are impotent for the reason that t^{\prime} do not confer ideas. The hearing of a long, grad it crescendo played by a great orchestra is more potent than an hour of explanation. Crescendo must exist the mind before the fingers produce it. Melody must sing itself in the brain before it sings from beneath t fingers. Mental action must be accelerated before the fingers quicken their pace.

I may speak not only from observation but from per onal experience as well. If I hear a composition playat a tempo which exceeds my ability to execute, my abil ity is thereby increased. And other obstacles may by thus overcome. The Etude in A Flat, by Chopin-the "harp etude," had long lain outside my interest and fluent technical command. Only the other day I heard it beautifully played by a young conservatory gradu ate; immediately the composition became alluring and within my technical resources.

In a more profound and intimate way than we have dreamed is the saying true, "As a man thinketh so is he

Just a Suggestion

By C. A. Browne

A MUSIC student, with but limited time for practice, was puzzled to employ that time to the very best ad-vantage. She finally evolved the following little plan,

which has been found of great advantage in making glad the rough places. When a new piece is undertaken, a blank sheet of paper is fastened to it, with a letter-clip. On this memo-

randa slip is jotted down every idea that presents itself for overcoming the individual difficulties, as they rear their heads; while the learner plods steadily onward. On the reverse side of the slip, it is extremely pleasant to note a short-hand "Who's Who" type of account of the composer's life and best-known achievements, just the most vital things that have occurred between the glad little b and the sad little d.

Music and the Home

SIDNEY LANIER has said that: "To make a home out of a household, given the raw materials-to-wit: wife, children, a friend or two and a house-two other things are necessary. These are a good fire and good music. And inasmuch as we can do without the fire for half the year, I may say music is the one essential." He also says that, "Late explorers say they have found some nations that have no God; but I have not

read of any that had no music." "Music means harmony, harmony means love, love means-God "

THE ETUDE

"time and accent in music."

cludes meter, rhythm and form.

sections, which form a movement,

emphasis.

compositions!

Practical Exercises in Modern Phrasing

By OSCAR BERINGER Professor of Planoforte Playing at The Royal Academy of Music, London

[EDITOR'S NOTE: Professor Beringer's rich experience in the art of teaching pianoforte playing led him to the highest positions both in Germany and in England. He is a pupil of Plaidy, Moscheles, Reinecke, Tausig, Erlich and Weitzmann. In 1871 he became Professor of Piano- author of many works on Technic. Probably his word measure.]

Metre is the division into equal measures, called

Form is the combination of phrases into periods and

In performance these divisions can only be made

clear by accentuation, either dynamic or agogic. As

the listener is entircly dependent on his hearing, this

fact ought to be constantly impressed upon the pupil.

I am sure many a performance sounds mechanical be-

cause a pupil, seeing divisions in print, imagines that

he is also reproducing them in his performance, when

he is in reality doing nothing of the kind. The mind

may be willing, but the flesh is weak, and fingers do

not respond to imagination, but require an effort of

will to induce the muscles to produce the necessary

We can now hardly imagine music that is separable

from regular time division, such as the bar represents,

yet until about the middle of the sixteenth century

such an equal division of time in music was unknown-

and even until the latter end of the eighteenth century

composers were not over-particular in this respect. For

instance, the well-known study in C from the Gradus

Ad Parnassum of Clementi is (in modern editions) in

common time, four quarter-notes in a measure, while

the original was in twelve-four, three measures in one.

to do away with equal division into measures. I have

lately received compositions from Italy in which bar

lines were entirely abolished, and the key signatures

also. The absence of the latter made it compulsory to

put accidentals before almost every other note. You

can imagine what a pleasure it was to decipher such

An Unfortunate Craze

are bitten by this craze. Although they have not done

away with bar lines, yet one often finds different time

signatures erratically distributed throughout a move-

ment. I think Bülow's epigram, "In the beginning

there was rhythm," is perfectly justified. When this

beginning first occurred we do not know, but that it

is an inborn feeling in us can be proved by noticing

the fact that the most unmusical person, when passing

a military band playing a stirring march, finds it dif-

No, I maintain that music without rhythm, unless

All music, at least all I shall deal with, since I do not

accompanied by words, as in recitative, is meaningless.

All music, at least all shall deal with, since I do not intend to consider abnormal eccentricities, is dividen into equal portions which we term measures or hars. They are can be again divided into less equal portions, called heats. This even divided in the set equal portions, called heats. This even divided in the set equal portions, called heats. This even divided in the set equal portions, called heats are appressed on the set of the set of the set of the rests. If you realise this, you will understand that playing in time, operability for beginners, is not such an easy matter as it appears. It is therefore wrong to condem pupils as unrybunked before the nature of time is explained to them.

ficult not to keep step in time with the music.

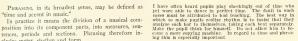
I am afraid some of our young English composers

Some ultra modern composers are again attempting

Rhythm is the combination of bars into phrases.

forte Playing in the School of Higher Piano most famous pupil is Miss Katharine Goodson. Playing in Berlin, He removed to London in It might be noted here that while in America 1885 he became Professor of Pianoforte Playing

in the Royal Academy of Music. He is the in England "bar" is used in good form for the Mozart Sonata



Counting out loud is also of use, taking care the pupil plays to the counting, and does not count to the playing. As a last resource, the metronome may be found useful. The listener must be made conscious of the metrical divisions by the accentuation of certain notes in each har.

The number of beats in a bar determines the accentuation. It is usual, when speaking of the number of beats contained in a bar, to say that a movement is in such-and-such a time. Unfortunately, the word "time " in musical phraseology is misleading, as it is used in two senses: In connection with rhythm, and also in connection with speed. In the latter sense the word "pace" would be more appropriate to indicate the sneed.

We will now use "time" in the ryhthmical sense. There are only two species of time-duple and triple. Duple has two beats in a bar, triple three. Five-quarter time is a combination of double and triple. The first heat in each bar in both these times should be accentuated. We can, however, lengthen both species of time by multiplication. In thuple time we can have four or eight heats in a bar; in triple time, six, nine or twelve

Compound Time

For lengthened duple time we use the expression common time. The lengthened triple time is called compound, because each beat is represented, not by simple, but by dotted notes containing three units. These times are indicated by fractions at the beginning of a movement, such as 34, 14, 38, 98, etc., the upper figure telling the quantity, and the lower the quality of the beats. These lengthened bars have one chief accent on the first beat and a lesser_accent on the multiple sections. For instance, in 1/4 time the principal accent falls on the first beat, the secondary one on the third. In % time the principal accent falls on the first beat, the secondary on the fourth; % time, the principal on the first, the secondary on the fourth and seventh. These are the rules, but there are many exceptions. Certain dance forms in simple time require more than one accent. Mazurka, for instance, requires a very appreciable accent on the third heat as well. On the first again in syncopation the accent is anticipated. The note being tied cannot be sounded, consequently the previous usually unaccented note to which it is tied receives the accent. The following examples from Mozart's Sonatas will exemplify this:

Examples-Mozari Sonata



1871 and established a similar school there. In musical lexicographers limit the use of the word "bar" to the perpendicular line across the staff,



In my opinion it is imperitive that pupils should become thoroughly accustomed to metrical accentuation before pipse for the second second second second second second technical second second second second second second technical exercises and etudes, as well as in pieces. How will this articulat accentuation is, is proven by our modern while more time-beating machines, yet not one of them would stimp to conduct an orchesteria visual matrixing sech has phrases, preliabat and sections. This includes the connection parases, preliabat and sections. This includes the connection authors have likes of phrasely for the second section of the submanes and in fact both have much in common. Franklin Taylor, in his *Primer of Panolytic Planga* agars, "Phrase Taylor, in his *Primer of Panolytic Planga* agars, "Phrase formance that correct accentuation and quancitation hear to

Ing may be said to bear the same relation to multical per-formance that correct accentration and punctuation hear to composition at rendered intermediate the same set of the composition is rendered into the ion neuroscience of a wrong emphasis or false punctuation will make the same set of the set of the same set of the same set of a writter setterer, so a mulcial composition may be We can go a step further in the comparison. The end of a sentence is marked by a full stop, the intermediate div-sion by colous or commans. Lattorium to the same set of the sentence is marked by a full stop. The intermediate div-sion by colous or commans. Lattorium to the same set of the same set signs in music

Musical sentences have to be divided according to their harmonic progressions, Cadences (closes) determine these divisions. There are three kinds of cadences; 1. Perfect: the dominant harmony followed by tonic: this is final in effect, and may therefore be compared to a full stop.

2. The imperfect : tonic followed by dominant, in effect like a semi-colon.

3. The interrupted: dominant followed by any other chord, not the tonic. This is the least final in effect, and is therefore more like a comma. On paper we are very badly off in regard to phrasing marks. Of late years the slur has been used to show the beginning and end of a phrase. Formerly it was used solely as a legato mark. The use of the slur for two purposes has caused endless confusion. For instance, older composers were in the habit of marking every bar with a separate slur, although no break between the bars was intended. In the original edition of Beethoven's earlier works you constantly find this marking. In his later works he largely omitted it. In my examination work I have frequently come across candidates who have been taught to misread this purely legato mark as a phrasing mark. These poor, misguided-but very conscientious-little souls most religiously lifted the hand at the end of each bar, which produced the most ludicrous effect. As a matter of fact, those slurs were not required at all, as all passages not bearing any marks are intended to be played legato. Sterndale Bennett tried to remedy this confusion by marking phrases with a straight line and by using the curved line solely as a legato mark. But, unfortunately, this innovation of his was not generally adopted, and is now quite obsolete.





Page 730 NOVEMBER 1920

The Use of the Slur

We will now take some cases in which the slur is really necessary.

The most important of these is when the slur is applied over a group of two notes, as in the following: Example-



In all groups consisting of notes of equal value, and also in groups where the first note is longer than the second, the accent falls on the first note, the second being much softer and shorter, losing half its value, This rule holds good even when the first note falls on an unaccentuated part of the bar, as in the following : Example-



When the second note of a group is the longest, then the accent is reversed and falls on the second note, as in the following: Example-



Sometimes composers are not careful in their notation. A notable example of this is the following: Example-



The slur is also useful as a phrasing mark in groups consisting of more than two notes, if they begin on an unaccented part of a bar. In this case, one is almost always safe in accepting the slur as a phrasing mark The following is an example: Example-



The slur is naturally necessary as a legato mark in passages alternating between staccato and legato, as in the following: Example-

Schumann Sonata La manual la manual L

I think the specimens I have selected will give a very fair idea of the way in which the slur is useful to indicate phrasing

Staccato marks are also employed for this purpose, but they can only mean one thing-that the note or notes to which they are applied are to be short in duration.

There is one exception in which the dot is applied for a different purpose. Beethoven, Schumann, Brahms and others use it to indicate a lesser accent than >>> implies, as in the following : Examples-



Want of Definite Signs

What of Definite Signs The ward of definite again music makes if often a mat-fer of speculation to fix the beginning and end of a speculation of notice wark which has here selfted by different one. They will be found to differ often very materiality materiality of the specific of the specific of the specific transformer of the specific of the compact's will be found and the specific of the compact's will be found and possible to differentiate the actual will be found possible to differentiate the actual part of the specific of the specific of the specific transformer and the specific of the specific of the specific transformer and the specific of the specific of the specific transformer and the specific of the specific of the specific transformer and the specific of the specific of the specific transformer of the specific of the specific of the specific transformer of the specific of the specific of the specific transformer of the specific of the specific of the specific transformer of the specific of the specific of the specific transformer of the specific of the spe monotony. ony, ensure artistic phrasing three things are required;

sion, I give a few examples, exemplifying the difference in the length of phrases.





Beethoven Sonata, Op. 2, No. 3





Mozart Concerto in D (241) 1 -\$ 1 1 1 1 1 1

Schubert Sonata, Op. 90, No. 1 No.13 Allegro Five bar phrase. dim. p







THE ETUDE

Beethoven Sonata, Op. 13 No.16 Allegro Eight bar phrase PAPPP p oreso

Beethoven Sonata, Op. 106





THE principle of tonal perception lies at the founda tion of all real music study and permanent artistic at tainment. Some are gifted in this direction naturally -that is, they can repeat correctly any progression they hear played or sung. They instinctively know when tones go up or down, and how far. Others are tone deaf, one sound being just the same as another to them. Somewhere between these two extremes lies the great majority of music pupils who possess the germ of tonal perception to such an extent that it can, in many cases, be brought to a creditable degree of perfection. They must be taught that all musical sounds, like colors, contain the germs of untold possibilities. The uninitiated see nothing on the painter's pallete except the few daubs of different colors. The painter himself sees in them the means of producing a great art work-when those same colors are combined according to the dictates of good taste, judgment and skill. In the same way, tones are something more than merely the effect of striking a key or drawing a how across a string. The composer realizes that in those tones lies the possibility of artistic and beautiful creation-not so tangible perhaps as the picture, but no less real and beautiful.

To develop this tonal perception constitutes one of the teacher's greatest problems, for with all pupils, even those apparently tone deaf, some effort to awaken it must be made. First they must endeavor to learn the musical quality of single intervals-that is, whether they are pleasant or the reverse-and later to recognize them by their sound. Music dictation follows, using at first short phrases of notes of equal length, gradually increasing the difficulty by the use of longer phrases and notes of different time values, eventually proceeding to the writing of chords and chord progressions. Of course, there are many intermediate steps, but this will give a sort of general outline of the plan.

The object to be kept in view is that pupils should eventually become able not only to recognize a chord when they hear it, but to learn to hear the effect of the printed notes without the help of any instrument. The teacher who has never attempted this may get much help from the many available books, but experience is the best teacher. As a means of developing tonal perception, nothing is so effective as singing, and as much as possible it should enter into all ear-training work. By this I do not mean voice culture, but merely vocalizing the various tones, for it is not possible to develop the inner conception of tones from the piano alone. The Tonic Sol Fa system is unexcelled in this respect, and the fundamental principles of it may be learned quickly and easily by anyone.



thing in the world.

sensational Blue Bird novelty.

Success Without Applause

Have you ever heard and seen Mme. Farrar as Chio-

applause as after the several acts of Madame Butterfly

Chio-Chio-San. In Atlanta, for instance, during the

visit of the Metropolitan Opera Company last May, But-

in its attitude toward the remarkable work of Miss Far-

rar in her greatest operatic rôle. The audience was

moved, deeply moved. Yet it was chary of its applause;

and the really magnificent portrayal of Miss Farrar

seemed, on the surface, not to receive its meed of ap-

probation. She was given a creditable number of cur-

tain calls: but there was lacking the unmistakable smash

and ring of a true ovation, even after the second act,

girl-wife, she knew that she was doing herself and her

that the semi-religious first and third acts were of a

nature that made applause after them almost as much out

of place and as annoying as it would be in church. In

New York his wishes have always been respected.

When, after a few years of no Parsifal, owing to the

war, this sublime work was restored to the Metropolitan's

repertory, not a hand was raised by the crowded audience

after those two acts; but after the worldly second act

I remember that my father, who was musically very

sensitive, objected to any kind of applause after good

music. Once he wrote an article, suggesting, sarcasti-

cally, that if there must be applause, it might be furnished

by specially constructed machines. That, no doubt, would

please the managers and performers alike, as it would be

An Honest Critic Jumped On

Every day audiences everywhere allow themselves to

be fooled by these paid hand-clappers and shouters of

"bravos." A certain famous Italian tenor (now, pre-

sumably, in a better world) had a bodyguard of half a

dozen clacquers, whom he always took along on tour.

They were carefully instructed as to where to clap their

hands, and usually the hearers joined them, even when

they had not been particularly stirred. And, of course, in

all the pent-up enthusiasm found vent in the usual way.

wrote concerning the Butterfly performance:

have swayed the audience from its chairs."

part justice.

cheaper than a clacque.

Don't be Fooled by Applause

By the Distinguished New York Critic

HENRY T. FINCK

PLAYERS and singers attach altogether too much imthat number, there were outbursts of applause. So the portance to applause as an index of what the public likes newspaper readers were fooled, too! and wants to hear. Can I prove this assertion? Easiest Experienced professional critics cannot be fooled. No

matter how adroitly the clacquers are scattered, they Everybody knows that, next to Caruso, no operatic betray themselves to trained ears. To a conscientious artist of our time is so popular and draws such large critic this kind of "personally conducted" applause is audiences as Geraldine Farrar. And Geraldine Farrar's annoying as well as embarrassing. If he mentions the most popular rôle is that of the unhappy heroine of "loud, prolonged and frequent applause" which is in-Madame Butterfly, Whenever she appears in this opera stigated by the paid professional applauders, he helps the Metropolitan is crowded to the ceiling. She could to deceive his readers as to the merit and popularity of travel and sing this part daily throughout the season to certain singers who hire clacquers or let their managers overflowing audiences. The only thing equal to it that I do it for them. And if he does not mention it, he is have known is Emma Calve's vogue in Carmen. During likely to be accused of being prejudiced and not reportthe past season at the Metropolitan Butterfly was sung ing "facts," eight times, a figure reached by only one other opera, the The poorest performance of Beethoven's Ninth Sym-

phony I ever heard was followed by a perfect tornado of applause. The house had been stuffed with friends of the conductor, who thus showed their gratitude for free tickets. Knowing this, I did not consider it my duty to refer to the "enthusiasm" of the audience but Chio-San, the Japanese girl who after some happy days of married life, mourns her faithless American lover and simply spoke of the wretched performance. The folfinally commits suicide? If not I am sorry for you. lowing day a relative of the conductor wrote to the editor-in-chief of the Evening Post, accusing me of Few things so moving have ever been seen on the stage. being prejudiced, because I had said nothing about the Yet I recall few operas in which there is usually so little enthusiastic audience, and contrasting me with a certain morning paper's critic who had fully described the Nor is New York singular in this matter. In other cities audience's demonstrative applause. I made my chief there is the same eager desire to see Mme. Farrar as laugh when I showed him this morning critic's article. Written by an intimate friend of the conductor, it did terfly drew the largest audience of the week, although indeed tell about the noisy audience but did not say one word about the performance! By telling the truth, but Caruso appeared three times in three of his best parts. not the whole truth, this critic had deliberately misled Yet read what the correspondent of Musical America his readers as to that performance, while I, who gave the right impression, was jumped upon ! "The great audience itself was something of a puzzle

It Pays to Advertise

It has been said that any patent medicine or food, no matter how worthless or even harmful it may be, can be made a success if the firm offering it has \$100,000 to spend in advertising it. By frequent advertising they compel every druggist or grocer, to keep their nostrum or cereal in stock-and the thing's done.

when her acting alone, with never a note sung, should A clever manager or agent can similarly boom a mediocre singer or player into unmerited but very profit-"The audience was moved, deeply moved," yet it did able prominence. I have seldom been so indignant as I not applaud1 What does that mean? It means that there was one evening when a certain singer, who had a diaare other ways of expressing grateful emotion than clapbolically clever manager, was rushed into a sensational success in the making of which the public really had as ping the hands together. Geraldine herself told me once that whenever she heard the half-stifled sniffles of emolittle to do as it has in the choice of a presidential candition during her impersonation of the unhappy Japanese date. The first thing the manager did was to create an artificial scarcity of tickets for the début, by giving away most of them to applausive deadheads. The rest When Richard Wagner produced his Parsifal he felt of them were in the hands of speculators.

What Fools These Mortals Be!

Now you know-as well as that diabolically clever manager knew-as Shakespeare knew-what fools these mortals be. As soon as they find the tickets for an entertainment are "all gone," they open their purse and pay any fancy price asked by speculators. Fabulous sums were paid them on this occasion, and the story about these, nicely garnished of course, got into the papers all over the country. Can you imagine a more magnificent advertisement?

On the evening of the performance there was a carefully planned "mob scene" at the entrance of the theater -a crowd struggling frantically, to all appearance, for places in the standing room. That got into the papers too, as a matter of course, and so did the fact that after this singer had sung her first number (very badly) the audience applauded like a barrelful of lunatics. After the first curtain, the applause became a riot of enthusiasm. Several musical persons came to ask me, "What does it mean? She sings badly." "Mean?" I answered. "It means she has a diabolically clever manager-two in fact."

After all, no great harm is done by such exploits. although one hates to see mediocrity triumph in such fashion while real merit remains unrecognized and unrewarded. But there are ways in which misleading the newspapers next day one read that, after this and



NOVEMBER 1920 Page 731

applause is responsible for much mischief and many tragedies-blasted lives and misery untold. I refer to the girls and boys who leave their home towns to study music, buoyed up by false hopes inspired by the applause of foolish or ignorant friends,

The late Rafael Joseffy was not only one of the greatest pianists of his day, but he was noted for his wit and sarcasm. To the pupils in his class at the National Conservatory he used to say, with a sly twinkle in his eyes: "I am the greatest planist in Tarrytown," After he had moved to New York my wife, who was in his class, said to him: "So you are no longer the greatest pianist in Tarrytown?" Quick as a flash came his answer: "No, but I am now one of the greatest on East Seventeenth Street !"

Hundreds-nay, thousands-of the music students who come to New York might lead happy lives if they were content to be "the greatest pianist" or singer in their home town. They leave it, fooled by the applause and flattery of friends, and soon their dream of a world success becomes a nightmare of disappointment and dismày

Of course, it is useless to warn these young folks. Each of them thinks he or she is an exception. They do not realize that Schopenhauer was right when he wrote that "the common crowd usually includes one more than every one imagines." The editor of THE ETUDE recently quoted the pertinent "Un asino sempre trova un altr'asino che lo amira"-in English, "an ass always finds another ass who admires him."

My chief object, however, in writing this article is not to expose sham successes on the stage, or to warn young players and singers to take the applause of friends with a grain of chloride of sodium, but to help singers improve their recitals. They need a whole lot improving.

Song recitals are not what they used to be. In the preface to my Songs and Song Writers, the first edition of which appeared in 1900, I wrote joyously about the increasing number of song recitals and the fact that the vocalist had begun to sing real "art songs" instead of the elaborate operatic or concert arias that used to be deemed necessary. At that time Lehmann, Nordica, Sembrich, Schumann-Heink and other great ones were delighting us with the mastersongs of the great composers.

More Recitals than Ever

To-day there are more song recitals than ever, but I seldom write joyously about them. The singers have discarded not only operatic and concert arias but the mastersongs too. Anything more trashy than the average recital program of the day I cannot imagine. More than once in my writings I have compared the realm of song to a brookbed in which there are thousands of pebbles and dozens of large diamonds, rubies, emeralds, sapphires. The precious stones are as free to all as the pebbles, but the singers studiously ignore them.

What is it that makes most singers dislike and avoid mastersongs? The great song writer Robert Franz. whose lyrics are among the neglected diamonds, once wrote to W. F. Apthorp, the Boston critic, a letter in which he referred to the "boundless vanity of professional singers. These gentry," he added, "never care for the thing itself, but only for their own personal

success." As the eminent critic and historian Ambros remarked: "Concert singers hunt through the volumes of songs seeking for those ending with loud high notes which, like the old Roman vos plaudite, are an appeal for applause.

Another famous critic, Dr. Hanslick, made fun of these final loud high notes by declaring that they provoke hand-clapping as inevitably as the application of an onion to the eyes provokes tears. Of course, it is ever so much easier to provoke "tears" this way than by singing artistically and emotionally, and that is why most singers make trashy programs.

They make a huge mistake in supposing that the applause following explosive final notes will ensure them large audiences in the future. The artists who are sure of big audiences usually are, on the contrary,

Page 732 NOVEMBER 1920

singers and players who avoid clap-trap of that sort. siasm which followed a splendidly emotional rendering These artists get the approval of high-class musicians. without which no great reputation is made. Jean de Reszke, the most famous and popular tenor of his time, used to amuse his friends-myself included-by lying on his back in his room and roaring out a high C. In public he avoided that "onion" effect "hecause," as he once said to me, "if I begin that sort of thing I shall always be expected to indulge in it. I prefer to make my successes in more artistic ways."

Don't be fooled by the applause following a cheap but effective song, into believing that the audience prefers that song to better things. It was written 'with the special object of securing applause, and therefore gets it; but the audience may be sufficiently refined to enjoy better things much more, even though they do not provoke so much applause. It all depends on how these better songs are done. At a New York recital given last winter by the fascinating Greek-Brazilian soprano, Vera Janacopulos, there was much applause for some of the inferior numbers on the program, yet it was mere patter compared with the outburst of enthuof Schumann's mastersong Ich grolle nicht. Lucy Gates, whose lovely voice gives me more pleas-

ure than that of any other living soprano excepting, perhaps, Rosa Raisa, told me last year her experience with the songs of Edward MacDowell on her concert tour. She had noticed that only the lighter and somewhat superficial songs of our foremost American composer usually were sure of abundant applause. But she did not let this applause fool her. She felt sure that the greater songs of MacDowell would be even more applauded if they were sung in a way which fully revealed their subtle musical, poetic and emotional qualities. She put her whole mind and artistic experience to this task, and the result was that in most towns these deeper songs of MacDowell got more applause than anything else she had on her programs.

If other singers followed her splendid example, how our recital programs would suffer a sea change into something rich and strange! No longer cheap pebbles for the daily pabulum of audiences-but diamonds, rubies, emeralds and sapphires! Let us pray for the conversion of these singers.

How Can I Study the Art of Instrumentation?

By Arthur Bird

Entropy's Nore.—Thechalkowski was a pessimist, and music treading in a north soly thing that he disliked. Illis black outlook upon most is not the disliked. Illis black bays small patience with dorall work and because they do not happen to like it, feel that no one else has a right to like it. The editor of Tru Errop had a splendid time

HECTOR BERLIOZ, the founder of modern instrumentation, begins his well-known book, Traité de l'Instrumentation, by dividing the orchestra into, what he calls, three great powers, namely-strings, wind, percussion. Before going into details he makes the following observations : The art of instrumentation consists in the use of these several instruments and in their application, be it to give to the melody, harmony or rhythm a peculiar or special coloring, or be it to produce effects, sui generis (of their kind), independent of the three great powers. Considered from the poetical side this art is as impossible to teach as is the art to discover heavenly melodies, create a succession of beautiful chords or invent original strong rhythmic forms. Having thoroughly learned the character, compass, technical possibilities and impossibilities of every instrument, the effects produced by them alone, and in combination with others, can best be understood and followed by diligent study and repeated hearing of the classical masters, particularly the Beethoven symphonies." Berlioz closes the chapter thus : "The object of this book is firstly to show the compass, to explain certain mechanical characteristics of the instruments and furthermore-last, not least-to demonstrate the nature of the sound, peculiar character, faculty of expression, of each of them; things which have, until now, been sadly neglected. Any attempt to go further would lead one onto grounds of creative inspiration, which grounds genius alone, God's elect, may set foot upon."

The question is-how can one learn the art of instrumentation? The answer is-the theoretical part can be learned just as quickly and thoroughly in New York City, in Timbuctoo or anywhere else. Not so the practical part. Of this it may safely be said that without having constant opportunities of hearing a full orchestra no human being ever did or can learn the practical part of instrumentation, even should he outlive Methuselah, and though his head be crammed full of dissertations on the talkative and elegant flute, the authoritative and nasal hautboy, the seductive and mellow clarinet, the suggestive and meek, but humorously inclined bassoons, to say nothing of the complicated brass and strings of a modern orchestra.

Study the Nature of the Instrument

One can read about dogs barking, the cats mewing, about the outbursts of pain, joy or resistance of other animals, but if one has never heard these emanations, it would be impossible to have the slightest idea how they sound, much less attempt to imitate them with any success. To begin with, the student must thoroughly study the nature of every instrument. This is a simple matter of memory. Then he must acquaint himself with the timbre, the quality of sound of each one, which he can do only by hearing them alone or combined. This is solely a matter of hearing, and the more sensitive the ear, the better, surer and quicker he will master the

teaching for twenty years. The joy of seeing progressive young folks add to their accomplishments dally is one that only the enthusisatic teacher can understand. It is for this reason that we make this comment upon Tschalkowski's remark quoried at the end of Mr. Birk's faue article.] subject. Many musical people and not seldom musicians

themselves are sadly handicapped by an unreliable, perplexing ear. Not a few of these, although they may have ample opportunities to train or practice them, are incapable of distinguishing or recognizing the various instruments of an orchestra during a moderate forte. This musical defect may be inborn. It is, however, probably the result of total indifference, thoughtlessness and perhaps indolence. He who is not blessed with a true and reliable car should never take up music as a profession, for although he might become a shining light in many another, in the musical he would only enlarge the crowd of mediocrity, in which everyone is a number, not a person

Time to Learn

It takes time to learn the art of instrumentation and, although more or less a question of talent, it is a positive fact that-the better the ear, the nearer the art. One of the best ways and perhaps the very best to learn the practical part and likewise the application of both the theoretical and practical, is to take lessons of a wellinformed conductor, who by virtue of his position is capable of explaining the complicated machinery, revealing and unveiling the secrets and mysteries of a full orchestra. By so doing he not only has a practical man as a teacher, but has (what is most important) an orchestra constantly at hand to confirm that which he may have just had at a lesson. His constant and inseparable companion should ever be a pocket score of at least one of Beethoven's symphonies, each one of which has ever been, is and ever will be a standard work of reference, an inimitable masterpiece of art and a multitude of divine inspirations both in the conception and in the art of instrumentation.

To answer the question-is it advisable or practical to study instrumentation with a renowned composer or brilliant master of the art? I cannot do better than repeat what I wrote, in a letter to THE ETUDE some years ago, on Hector Berlioz. It was as follows: Several times I had the great fortune and pleasure of meeting Tschaikowski privately. On one of these occasions I purposely proposed the subject of instrumentation. This I did firstly to find out whether it would be possible to study it with him, and secondly to hear the ideas of such a master of the art. He understood instantly my object and answered with a smile : "Thank God I am so situated that I am not obliged to give lessons, and who would if he could possibly avoid it? Furthermore, it is a great mistake to believe that celebrated composers and successful orchestral writers ought to be good teachers. On the contrary, they are, almost without an exception, miserable ones, for they have no patience to teach the theoretical or the practical parts, and their art of instrumentation as well as their divine inspirations have been revealed to them, and these priceless gifts are neither transferable nor teachable?

THE ETUDE

Preparedness the Secret of Speed

By Otto Fischer

PREPAREDNESS, in a military sense, means to be ready to meet any danger which MAY arise; in piano playing it means to know what is coming and to get ready for it. Right here lies the difference between slow and fast, between the halting and the agile player. The former thinks only of the present-one note at a timeand when he has played that note he begins to think about the next one. The fluent and rapid player thinks several notes at a time, forging ahead with brain and fingers alert for what is about to come.

Group Thinking

In the matter of pianistic "preparedness" two elements are necessary: (1) Group thinking, and (2) group or position preparation. Group thinking means mentally combining a number of single notes into one idea-scale, arpeggio, chord, etc. For instance, the example from Czerny given below to the novice represents sixteen separate notes, but to the musician merely three positions of the chord of C, and the first sition repeated an octave higher. If you have turned pages for a rapid reader, you will have seen an excellent illustration of group thinking, for you will have noticed that he is able to take in one or two meas res at a glance, and you can safely turn the page at the beginning of the last measure.

Group Position

Group or position preparation means the placing of the fingers over the notes about to be played as boun as this is practicable. Leschetizky, in scale playing, had his pupils hurry the thumb under the hand as soon as it had played the note assigned to it and place it our the key it was to play next. The clumsy finger was therefore always ready, and a smooth and rapid pa sing under was assured.

I have found it a good plan with students who love little sense of speed, and whose fingers do not readily adapt themselves to the positions of the notes about to be played, to have them play "positions;" that is, place the fingers over as many notes about to be player as can conveniently be reached, and then to play these notes as a chord. For example :



In the above Czerny study each group of four note represents a different hand position. The slow pupi picks out one note at a time, not realizing that the four notes should be thought of as the four parts of one general idea, similar to the four syllables of one word. Even if, when playing the fourth note of each group, his hand assumes for a moment the group position and he recognizes this position, this remembrance disappears as soon as he begins the next group. The faculty of thinking group positions must therefore be strengthened by the ability to remember these positions, This may be accomplished by repeating them rapidly, either in their original form or in the form of chords thus:



These practice methods should be utilized throughout the entire study, and they may be applied to any passage where speed is desired. All that must be remembered is to think in positions or groups of as many notes as possible, and to train the hands to adapt themselves easily and rapidly to these. Know what is coming, and prepare for it.

THE ETUDE

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Getting Results in Pianoforte Study Some Modern Ways of Reaching the Goal Through New Artistic Means

First of a Series of Three Highly Instructive Articles by the Very

Successful New American Virtuoso

AURORE LA CROIX

(EDITOR'S NOTE:-Miss La Croix is an American planist in every sense. She was born at Southbridge, Mass., and was a pupil of Carl Baermann and B. J. Lang. After winning various prize contests she gained recognition which secured her engagements as solo planist with many of the larger orchestras, winning splendid recognition at her New York concerts.]

What Every Pianist Must Have

THE finished performance of a musical work is the result of many hours of different study. There is that mental study for the purpose of understanding the meaning of the work, constantly developing the broad lines, the details, and the details within details Then comes the practice which makes the conception a habit.

To learn the notes of a piece of music and then depend upon the inspiration of the moment to make it expressive is a method which a very little artistic experience proves a failure. A professional artist cannot always be inspired. Life in railroad trains and the many vicissitudes of "careering" do not make for inspiration. Therefore, it is essential that after conceiving very clearly and authoritatively an interpretation, the artist use the most efficient means to make it so much a matter of habit that nothing can disturb or mar it. When this is the case, inspiration serves to enhance the beauty of the performance; whereas, to the discriminating listener inspiration often makes of a careless performance something which approaches burlesque.

In the matter of interpretation great catholicity is permissible. If an artist chooses to refine Brahms until he sounds like Chopin, the listener who admires the characteristic ruggedness of the former may be quite outraged; but if the artist's conception is the result of sincere conviction and its performance a thing of beauty, we question whether that performance can be said to have no value. It probably has, for if it is sincere, it is bound to appeal to those who have no preconceived notions; and no message of truth is lost. On the other hand, a studied, sought-out individuality in interpretation is false and has no place in artistic standards. But, on the whole, there should be as many interpretations to a piece of music as there are performers. Certain rules of good taste and balance must prevail, but they apply to minor details, and not to the broad general conception of the work, which should be one's own.

In the matter of mechanics there is not so much catholicity. Certain movements produce certain results; certain others, other results. In interpretation we deal with the spiritual, which is infinite; in mechanics, with the physical or finite, and, therefore, we find that approaching the key one way does one sort of thing, another quite a different one.

The Keystone of Hand Technic

To begin at the foundation of the matter, let us look at the hand and its arch, the keystone, It should be as firm and solid as the arch of a bridge. As the proof of the infallibility of this rule try to call to mind any great pianist before the public to-day who has not a rounded arch. A notable case is Joseph Lhévinne, whose technical superiority none will dispute. His hand looks as if it could hold the weight of the piano without breaking. It gives one a thrill of power to see such a hand. The palm is strong with muscle, and in such a palm one grasps one's musical destiny. A flat, loose hand, holds nothing and is quite impotent.

Next come the fingers, the supports of the arch over which must pass pounds of energy; and just as a chain is no stronger than its weakest link, so your bridge will collapse if every support is not of equal strength. So that in building up the strength of the fingers one should never force the tone. Each finger in the playing of five-finger exercises should rise easily, and with as little motion as possible, and drop as nearly perpendicularly from the first joint as practicable back onto the key. No finger should strive to play more loudly than

the fourth, the weakest link. In the lightest kind of pure finger playing the arch must be firm and the playing of chords and octaves employs the same simple principle with simultaneous action of two or more fingers.

Developing Tone

When perfect equality of finger strength is obtained we come to the great life force of piano playingweight. A vocal teacher takes the tiniest thread of a pianissimo tone, hardly more than a hum, a resonance, and seeks to guide it on the breath. Proper guidance along this line produces a tone which, if not forced, "floats on the breath," is never muscular, and outwears falsely produced tones. So, in piano playing, the fingers are the threads; the weight, the breath. Weight must not be applied disproportionately to the strength of the fugers for then the playing becomes strained and muscular, and real harm results.

The application of weight is a matter of sensation and is difficult to describe. Try different ideas. Imagine yourself falling quite forward full weight. Your arms are limp as rags and heavy. That is dead relaxation, a dangerous idea, but the starting point of the principle of weight. Let your arm weight at its full in that way rest on one finger, and you get the sensation of producing tone by weight. If your finger is not strong it will cave in at the first joint as surely as an arch support will break under too much weight. And just as two supports are stronger than one, so we can put more power into octaves than into single notes. But this dead weight is almost never used. It is the great source of supply from which we draw as need requires. A better term is "live" weight. While never tense and stiff, one cannot play and be "deadly" relaxed.

All artists using the weight principle feel the same concerning it, but it is so subtle a thing to describe that often identical ideas are expressed in quite opposite ways. A pupil should have the careful guidance of a teacher in these matters.



Having developed our machine, namely, the strong palm of the hand, the individual strength of the fingers, we are ready to apply this life force, the weight from the nerve centers. And here we begin to touch upon æsthetics. The arm is the conductor and must be kept free. In developing freedom and weight application one should somewhat exaggerate the following positionupper arm well away from sides of body and elbow higher than the wrist. Down the arm flows the weight. If the wrist is high it has to flow up hill and the flow s naturally hindered. Stiffness always results from a high wrist. BEWARE! The wrist should be almost level with the hand, fingers well curved. The practice of above position will at first cause fatigue, which is as it should be. Be sure to sit high enough.

With the perfect development of the machine described above nothing stands in our way to good piano playing. If added thereunto we have musical talent, it will be beautiful playing. Genius will make it great playing. With health, magnetic powers and perseverance we can win recognition for our gifts and accomplishments. The time needed to win recognition depends less on our individual merits than on our ability to make friends, and the inexhaustibility of the financial backing we may have. But the latter fact is purely mundane, and should not be confused with artistic ideals Extraordinary genius seldom dies wholly unrecognized in this age when even mediocrity is being given its opportunity, to the confusion and discomfort of a victimized public, to say nothing of the much-abused critic.

The Intelligent Use of the Pianistic Equipment

Let us now view our pianistic equipment of strong arch: strong, independent, facile fingers; and free arm, What a wealth of resource! With the help of the pedals, the pianoforte becomes an instrument of wellnigh limitless possibilities.

The arch must at all times be firm; the arm always free; the wrist never high. The firm arch gives security and quality to the most delicate tone; the free arm and wrist allow of a perfect flow of

weight. So sensitive is the pianoforte that it responds in a most literal fashion to the pianist's attack.

So true is this that no motion is lost. A mannerism is not only offensive and foolish, but harmful; for you can do nothing with your hands and arms that does not materially affect your tone. It would be very interesting to measure the exact amount of effort and motion needed to produce heautiful music on the pianoforte and then have a slow "motion picture" made of most pianists as they play. All nianists have more or less unnecessary motion. Economy of motion is an important point in the attainment of ideal pianoforte playing; but with economy of motion, do not be parsimonious; for that leads to stiffness and dryness. The ideal is to know just when to use your finger and when arm, and in what degree and, of course, as this intelligent application becomes more and more a part of one's self, it becomes a spontaneous expression of one's inner thoughts.

This is not a method or fetish, but a plain, common-sense handling of a much-abused instrument: a handling whose raison-d'être is explainable in simple terms of physical science. One does not always use all of one's resources at one time. Let us view, first, the fingers. A pure finger quality is used in Alberti accompaniments, in accompanying passages, in much modern music, and in light scale passages. In delicate trills, the fingers do the work unaided by arm movement. For delicious laughter and sunshine in your music



Page 734 NOVEMBER 1920

try a staccato produced by pure fingers, a wining of the key In the playing of a melody, a slight arm movement helps for the conducting of weight. The stressful tones are accompanied by the greater arm movements. A drawing down of the arm for the beginning of a phrase with a rising outward movement from the elbow for the end produces just the quality needed, if each tone has equal weight. If too little weight is applied to the end of the phrase it gives the effect of a singer whose breath supply is exhausted before her phrase is finished. In the playing of a scale passage where a crescendo is desired, arm movement should be used in proportion to the amount of volume needed. In the turning of a scale or ornamental passage a rounding arm movement is needed to give the required color. Listen to a Galli-Curci record, and you will note that in a coloratura passage where the highest point comes and there is a turn before descending, the singer "covers" her tone, thereby giving an exquisite nuance without which the passage would sound angular.

Copy that effect in piano coloratura, and note that the turn of the arm achieves the required result. In the playing of big chords, broad arm movements and a liberal use of free arm is necessary in order that the tremendous weight employed may be directed down with full power. In non-legato, heavy, short arm movements inward, are employed. In octave and brilliant, loud passage work, as in the Op. 25, No: 11, Study of Chopin, a continual shaking of the arm from the shoulder is necessary. Likewise in repeated notes, a dropping with the same finger accompanied by arm movement produces a more even effect than the changing of fingers, for the arm movement can be identical and automatic, whereas the fingers, having their different characteristics, vary the quality, despite all our efforts at equality. This dropping movement is most effective in accompaniments where the same chord is repcated as

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Let the arm drop from the shoulder with sufficient weight to depress the keys, and let them rise as if the keys pushed the fingers up, never losing contact with the

Different Motion in the Same Hand

In many instances two different kinds of motion are employed in one hand. A perfect legato, with weight for a melody, in the upper fingers, can be combined with a pure finger legato or staccato accompaniment in the inner fingers. In an Alberti accompaniment the fundamental can be given an arm quality with the fifth finger while the thumb and third or thumb and fourth play a pure, even, finger legato.

This sounds much like the drawing of the bow of a 'cello, in a string quartette, for the organ-point, with the second violin playing the even, unobtrusive, but subtly satisfying and permeative background of accompaniment. In chords, as the B in the chord beginning the G major Beethoven concerto, one note may be played with more weight than the others, being the melody note.

Though Leschetizky may have over-emphasized the importance of preparation, there is little question that it is a most important point. In the playing of skipping octaves and chords and single notes they must be "prepared" mentally before being struck, and the hand should be directly over them before playing. Otherwise they will sound scrambled and harsh in tone. Most chords should be taken close to the keys, with strong muscular contraction in upper arm, and immediate relaxation following. If attacked from on high. great care must be taken that the hand be prepared and well rounded, and that it does not collapse, for then a slappy tone results and the general performance becomes shallow and superficial.

Many shades of color are procurable by application of weight, not only in the amount applied, but also in the degree of rapidity with which the tone is approached. For brilliance and dramatic effect a rapid blow, and for depth and sonority a more concentrated, slowly applied force. For a very pointed, "dolce" tone, the hand must be particularly hard and the weight concentrated

Nearly all accents should be taken with weight, produced by more or less arm movement, rather than by increased finger action. Beginnings of phrases must always have the arm movement

Exaggerated Arm Movement

Where a pupil has been so unfortunate as to be taught to play with high fingers only, and a rigid arm, perhaps painstakingly acquired by practicing with a book held between the arm and side of the body, he should exaggerate to a considerable degree arm movement, This will look badly, but it is merely transitional, a means to an end. When rigidity is overcome, economy of motion must be considered.

The proper use of the arms as conductors for weight. combined with a well-developed hand, makes for what should be called an "expressive technic" as distinguished from an "aggressive technic." The former never obtrudes itself as mechanical facility, but serves the artist as a means of expression. The latter is the kind of technic which makes the hearer say, "he has wonderful technic, but he doesn't play with feeling." As a matter of fact, he has not a wonderful technic at all, but a very bad one, which he should unlearn, if he wishes to become a great artist. The expression technic is so closely allied to æsthetics that it is hard to define where the one ends and the other begins.

Musical Misnomers

By John Y. Blount

IT often happens in music that words that mean one thing in the beginning are distorted in after years to mean quite different things. Among these, for instance is the word Scherzo which, in Italian, means a "joke," and, naturally, quite a light and humorous movement. Some composers, on the other hand, have written scherzos which are anything but jokes, and anyone who has attempted the Chopin scherzos can testify. The Schuman scherzos are, in some instances, far from being gay and merry. The terms una corda and tre corde, used to depress and elevate the soft pedal have little significance for the upright piano in which the soft nedal effect is made by moving the hammers nearer the strings instead of moving them laterally so that they will strike only 'one string (una corda) instead of three strings (tre corde) as in the action of the grand piano

The Lessons We Dread By Herbert William Reed

EVERY teacher, unless she be located in Utopia-a locality which I have never been able to discoverusually has one or more pupils whose lessons she dreads, The season is not long started before one learns which are the pleasant lesson periods, and which are the painful ones. One realizes also, that if a disagreeable lesson period comes early in the morning, the remainder of the day may be spoiled. The teacher is put through such a nerve-racking ordeal that she is out of sorts for the lessons following. Curb ourselves as we may, we usually find that a dread of the lesson begets a dislike for the pupil, a state of mind incompatable with the teaching of music

There are but two ways of meeting these unfortunate occasions. One, of course, and much the more trying, is for the teacher to exert all her will and her nerve power, and make these lessons pleasant ones. The other way, and quite an easy one, is to dismiss the pupil. The former method makes one a better teacher. It may redound to the pupil's benefit also, developing character and often disclosing a latent talent of which one never dreamed. It does good in both directions, for it is a discipline both for the teacher and the pupil,

Some students will invariably play or sing well, in spite of the teacher and his methods, be they good or bad. It is an easy matter to get along with such pupils, and the teacher has little trouble in planning their work. They are always pleased with whatever is assigned them, and take pains to make their lessons a pleasure to the teacher. For them it is plain and easy sailing. But they never serve to develop the teacher himself.

Dreaded lessons and dreaded pupils are the means by which the teacher is "tried as by fire," and perfected. All depends upon the steadfastness and the ingenuity of the instructor, and the earnestness with which he can combat such obstacles. Is the pupil stubborn? Then find the means to conquer. Has she no interest? Then study how to create the lacking element. Is she dull? Then evolve methods by which she will comprehend, Whatever be the ailment, it is the teacher's opportunity and duty to discover the remedy.

The successful teacher is the one who finds ways out of all such difficulties. He boldly attacks these emergency cases. He delights in doing the difficult things. It is his privilege to bring order out of chaos, and pleasure out of pain. May this be our earnest endeavor and our constant ideal in all our teaching. Dismiss the dreaded pupil only as a last resort. Most pupils can be gotten around, and most anxious lesson periods overcome. Let us not easily be discouraged. If one way fails, try another.

THE ETUDE

Early Hours for Practice

By Alfredo Trinchieri

Don't schedule your practice too late in the day. Sn often we feel there are so many things which must be done that we give them precedence in our morning pro-

Now our practice is one thing from which the results depend largely on our mood. If we would accomplish the most in it, we must be mentally active, physically buoyant and emotionally elastic. All these qualities are at their best in the early hours of the day, when all our members and faculties are refreshed by sleep, Take advantage of these conditions. Do your practice when you are at your best, when you are most imaginative. Those things which just must be done are mostly mechanical or routine duties requiring no imagination and will be accomplished just as skilfully and satisfactorily at a later hour

A Mere Thought from a Mere Musician

By Ward Avery

RECENTLY an article appeared in THE ETUD outitled "Why, Oh, Why?"-meaning "Why is it that the aver age professional musician can almost never be iduced to perform, even in an informal way for friend he is paid?

I am willing to grant that it would be praisew iv and generous and missionary-like to play every to one asked you (and I scarcely ever refuse). some about the other side of the question? Most make their living by "music," and after working the job all day, how nice it is to have a hostess in her most pleasing tones :

"Now, Mr. A, we are all just dying to hear a play. and you really must not disappoint us." After a particularly hard day spent in busin how would you like to have some one ask you to hour counting up line after line of figures just some one else? And as for the lyceum folk they played before and after the concert, where we strength be? They do need every ounce of pep sess for their work and the strenuous traveline of my days this winter have been spent guidinto the right keys, and if it doesn't soon become ! work in a factory-try it, and I'm sure that week of it you wouldn't want to spend very nan h time

at the delightful art after school hours. Music is a powerful master on draining nery force, and he who is continually at it-unless he takes . good care of himself as Grayson does of our President is going to discover that he has nerves, and then some more I dread going places sometimes because I know 1'h he

asked to play-so the alternative is: stay at hom EDTON'S NOTE-The Editor always took an encoded as autophic to the foregoing. Playing should never second be bas the phy every funcher should realize the when he has the phy every funcher should realize the when hers a real professional asset-one that will help has head-ness along.

Passing On the Credit

By C. Hilton Turvey

WE give credit to Porpora, the famous singing master, dead these three centuries, for the slow firm practice of the arpeggio in the development of the voice. But when it comes to quoting an exercise of a next-door teacher, which commends itself to us, how few of us have the justice to say, "This is an exercise of Mr. Sing-Song's, which I find useful."

Yet why not? If the exercise is a good one, why not give him the credit for it? The answer to this is, no doubt, "Yes, and lose my pupil to him !" This is a contingency, of course, but would you not rather lose the pupil than do Mr. Sing-Song the injustice of using an exercise of his making without giving him credit? It is-in principle-nothing more nor less than petty lar-

Musicians, who deal with the highest and most beautiful art in the world, should certainly be touched with a finer spirit than other people. Either give credit where credit is due, or-stop using the product of another man's

START again! What if you did fail in your first effort to gain your musical goal. Thousands who have failed have in after years become among the most successful pianists, singers, composers, etc., but do not let your failures bother you. Euripides, in his "Alcxander," had the right idea, "Waste not fresh tears over

Are you sure you understand the difference between tics and slurs, so that you can always tell whether to repeat a note, or only to sustain it? If you are, you are wiser than most musicians, including the writer. Let us study these things a while.

In a later paragraph we shall study the shape and appearance of ties, for they sometimes look queer, but we must first determine the distinction between ties and slurs. The primary difference is, of course, that tied notes must be the same in pitch. All our remaries shall, therefore, consider only notes of the same pitch. Only two consecutive notes can be tied with one tie. If a sustained tone requires more than two notes to notate it, there must be more than one tie. Therefore the notes of Fig. 1 are not tied, but all three must be struck; those of Fig. 2 are tied, and will be merely sustained.



When two notes of the same pitch are enclosed in curved marks it is not so easy to determine whether or not the composer intended them to be tied. Can you tell which measures of Figs. 3 to 13 are to be tied, and which not?



It will be noticed that there are dots and dashes associated with the curved marks in measures 4 to 12, but not in Figs. 3 and 13. When the curve stands entirely alone, as in 3 and 13, the notes are unquestionably tied. If there is either dot or dash (pressure mark) over the first note (as in Figs. 4 and 5) the notes are not tied, but should be repeated. It is preferable, and more usual, to place these marks over both notes, as in Figs. 6 and 7. Remember that any of these four markings will always call for the repetition of the tone, and the curves are not ties at all.

Very often the marking is only over the last note. This form of printing is very troublesome, for in some cases it calls for repeated tones, and in others for sustained tones. Mr. Elson, in his very readable book, Mistakes and Disputed Points in Music, states that some authorities distinguish as to whether the dot is above or below the end of the curve; that when a ove, as in Figs. 8 and 9, the notes are tied; while Figs. 10 and 11, in which the marks appear below the end of the curve, are intended to call for repeated tones. He does not mention form 12, in which the dot appears after the end of the curve, but on a level with it. Mr. E'son adds that he doubts if engravers are careful about this distinction. He might have added "whether all composers know of it, and use it in their manuscripts. Mr. Elson's authority, is sufficient to have warranted more positive assertions, but he has chosen to avoid the dogmatic in this book, at least in all cases which are at all matters of his personal judgment or interpretation.

Careless Editing

I just gave a lesson from a piece of music in which two pages contain a syncopated, repeated-tone figure in the accompaniment. The copy bears the imprint of one of our finest American publishing houses, yet the engraver has used Figs. 8, 10 and 12 indiscriminately. We can only conclude, then, that Figs. 8 to 12 are all ambiguous, and should therefore be avoided both by composers and engravers. If the composer wishes to

tie the two notes but to shorten the duration of the second, which is the supposed effect of Figs. 8 and 9, he might more safely write ties without staccato marks, and divide the time-value of the second note into a shorter note, and a rest, as in Fig. 13. If he wish a repeated tone, with as little break as possible between the two notes (the supposed effect of Figs. 4 to 7), it would be better to use either form 6 or 7, as these two are free from ambiguity.

and Accidentals

By JOHN ROSS FRAMPTON

· Finish and the second s

When a student finds any of the forms of Figs. 8 to 12 in his music, he should endeavor to determine the purpose of the composer, a thing which is not always easy of accomplishment. Sometimes you can find, elsewhere in the piece, a similar figure which is so written as to be positive. While this may not be proof positive, it is still acceptable evidence. Sometimes the general principles of notation will assist. Thus, if the piece contains many dotted quarters, and the doubtful passage contains a quarter apparently tied to an eighth, it is highly probable that the tone should be repeated, for otherwise why would the composer have taken the trouble to write it differently from the rest of the piece? Sometimes there will be a persistently recurring rhythm which will decide the case. But at times one must rely entirely on the car and play what he thinks sounds best. Entire chords cannot be tied with one tie, but each pair of notes requires a separate tie. The chords of

the upper notes are, but the two lower ones should be repeated. In Fig. 15 there are three ties, and the entire chord is tied. The form in Fig. 16 is very common, and demands that the entire chord bc repeated with as little break as possible. One must always be on the lookout for Fig. 17, in which only the outer notes are tied, the inner ones being of different pitch. The moving tone may be in any voice, or in any two voices. Fig. 14 may also tie other than the top voice, as suggested by Figs. 18, 19 and 20, although these forms are rarely needed.

The following table may assist in making all this clear :

TIE Never chords (with one tie)

Fig. 14 are not tied :

Never more than two notes Both of same pitch and without staccato, or pressure marks over the first note. SLUR

Chords, or single notes Many, or only two notes.

Different pitch, or Both of same pitch, with staccato, or pressure marks

over the first note. (Staccato, or pressure marks over both notes would

of course have them over the first note.) Staccato, or pressure marks over the second note only, forms an ambiguous marking, and should therefore be avoided

Rules for Pitch

Tied notes must be the same in pitch, but they need not be notated on the same staff degree, or even on the same staff. Thus the two F's in Fig. 21 are tied, although on different staffs. Notice the shape of the





This double curve is rather frequent in organ compositions, although found in all classes of music. It is usually an enigma to the student. It illustrates the fact that ties are not all of the same shape. This is shown also by Fig. 22, in which the 8va sign causes both notes to indicate the same pitch. Fig. 23 is enharmonic notation of the same pitch. That is, C# is the same as Db and again the notes are tied, although on different degrees of the staff. These three also show another characteristic, that ties are not at all a matter of the eve, but must often be reasoned out. Thus all three are notated on different staff degrees, all look different to the eve, yet our intellect tells us that they are nevertheless of the same nitch.

Some students imagine that ties are always under the notes, and slurs over them, or vice versa. Unbelievable ignorance? Yes, but derived from actual answers of students being examined. Of course, any of these marks may appear either above or below their notes, at the convenience of the engraver.

Misunderstood Signs

There is much misunderstanding among students concerning accidentals. They grasp the idea that every accidental applies until the next bar-line (although they may forget to observe it), but do not understand the application of the printed signs. Fig. 24 is a very condensed illustration of the matter. It is not intended to be music, or to sound well. It contains seven



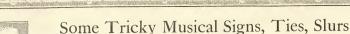
C's on two staffs. The key-signature is one flat, and the first note is middle C, notated on the line below the upper staff, and preceded by a sharp. It is therefore C#. Note 2 is also C, but not the same line of the staff. Notice, I did not say "the same pitch", or "the same letter." Accidentals are entirely a question of the eve on the printed staff, and not of anything else, so note 2 is C natural, for it is on the fourth space. and the sharp printed as accidental is on the line below the staff. Note 3 is sharped, because it is on the same leger line as note 1, and appears before the bar. 4 is in the next measure, but is considered sharped, for the curved line, under these circumstances, is invariably intended as a tie (unless printed as in Figs. 4 to 12), and as carrying the accidental over into the next measure. 5 is also sharp, for these ties may extend through any number of measures. But 6 is natural because it is not tied, and there has been no accidental printed in this measure,

This question of the tied accidental is the only difficulty in this subject, and it is simple enough if we but consider the tied note as a long sustained tone, which can not change in pitch after the key is struck. While instances are found exactly like Fig. 24, note 6, (and these are most frequent in the strictest types of music), it is better, possibly, to indicate the correct interpretation in each case, as described in a later paragraph. Tone 7 is middle C, as was tone 1; both are in the first measure, but 1 is on the upper staff, and 7 on the lower, hence 7 is C natural. The question of accidentals does not concern itself with the fact that both are called "middle C"; accidentals are entirely a question of what the eye sees, and not what our intellect reasons out as to pitch, or name.

This is graphically shown in Figs. 25 and 26. In



NOVEMBER 1920 Page 735



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THE ETUDE

Page 736 NOVEMBER 1920

Fig. 25 the sharp before tone 1 raises also the fourth sixteenth (marked 2), for it is notated on the same staff degree, yet 2 sounds an octave higher than 1 because of the 82/a sign. Compare this with Figs 21 and 22. In these two the notes are effected by the mark being studied, because the mind reasons that they are the same in pitch, although they look vastly different. In 25 the mark applies, because the eve sees both notes as on the same line of the staff, and we ignore entirely the fact that the mind analyses one note as an octave higher than the other!

In orchestral music this idea that accidentals are applicable by the eye only, is pushed much further. Very generally, if two players on the same sort of instrument have separate notes (technically termed "parts"). these two parts are printed on the same sheet of paper, and on the same staff. In this case the accidentals written for one player do not apply to the and on the same staff degree. Each player is supposed to be too busy with his own notes to have any time to watch the other fellow's part for accidentals Thus, in Fig 26, written for two oboes, the first oboe (upper part) plays Bb, but but when the second player has a note on the same line of the staff, (note 2), it is Bb. And although 2 was Bb, 3 requires the accidental to secure Bb. For it is in the same "part" as note 1, and in the same measure, and has not been cancelled in the first player's part, and is not at all affected by the fact that the second oboe has had Bb.

Additional Accidentals

Composers and editors often add accidentals which are not strictly needed, but which they deem helpful in reading. When printed in ordinary type, just as any accidental, these added marks are often very confusing to the sight-reader, to the student in his study of the piece and in his comprehension of the correct principles of notation, and their application to other pieces not so edited, and confusing to the transposer. As suggested in connection with Fig. 24, it is sometimes advisable to guarantee a correct interpretation of a note by means of an added accidental, but such marks should always be in smaller type, and enclosed in parentheses. They may appear either before the note, or above or below it.

Accidentals always apply to notes which follow them, never to those which precede. Harmony students are prone to write them after the note, until corrected. And in the study of a piece, if the same note occurs twice in succession with an accidental between the two notes-except an added accidental in parentheses-this accidental should always tell the student that the earlier note had not been altered. But even this hint is often neglected.

In conclusion, let me again emphasize that the application of a tie is entirely a matter of pitch, as deter-mined by the intellect, while that of accidentals is entirely one of the eye, of the printed page, regardless of nitch

Five Black Ponies

By Daisy E. Faed

ONLY the teacher "parked" by the keyboard year after year knows how the imagination of the child must be appealed to in order to get quick results. Here is a little comparison that has worked splendidly with some of my little tots

I tell the little pupil that there are three black ponies, then a pair of ponies, three black ponies then another pair, and ask them to point to all the groups, "Now, what is the first letter?" "A," comes the answer.

"Well, we are going to have a ride, now. We'll jump on where the three ponies are together, run along and fall off between the second and third, on to the letter A." Now, little pupil, you run along and drop on all the A's on the piano." Then we gallop along and drop off the third pony on to the letter B,

"Find all the B's, please,"

"Now we must stand on C every time we mount the pair of black ponies"

And so on with the little one's face radiant with the fun of it we ride to each of the seven letters." They never forget where A, the first one they learned, isand as I point to ask them the different keys, or get them to point me a certain key, if they need to, I allow them to put their finger on A and count up to the given note. •

MUSIC is to the other arts, considered as a whole, what religion is to the church .-- WAGNER,

Planning Practice to Get Best Results

By Van Denman Thompson

[EDSTOR'S NOTE.—Mr. Thompson, professor of piano and organ playing and theory, at De Pauw University, received his musical training at Harared University. The New England Concernatory and with presat teachers. If has made several tours as an organist and as a pianist. Mer. Fan Derman Thompon, who is also an able organist and teacher, and who has repeatedly appeared in concerts with her husband, has here blind since infancy.]

MANY times my students have asked me, "Must I think of everything-notes, rhythm, fingering, phrasing, pedaling, etc .- when I practice, or shall I first learn the notes, then the fingering, then the phrasing, and so on?" The question amounts to this: Shall the student try to develop all the essentials of good playing simultaneously, or shall he concentrate first on one and then on another? At least two things must be taken into consideration ; the degree of advancement of the pupil and the difficulty of the piece being studied. It is obvious that a beginner has fewer things to consider; if he gets notes, rhythm and fingering, he is doing well. The problems of tonal shading, pedaling and dynamics are not for him. Then, too, it goes without saying that if a piece is easy for a student, relatively less attention need be paid to notes and fingering, and relatively more can be given to phrasing, dynamics, etc. If we assume that the pupil can at least play third-grade music, and is studying things neither below nor above his grade, we have a basis for a discussion of the question. I believe it can be answered, and I have answered it many times for my own

students somewhat in this fashion: Right notes and rhythm are fundamental. In studying a piece of any difficulty, it is well to read it through several times slowly, carefully, understanding every note, and puzzling out every rhythmic complexity. This is a reading process, not a playing one, and is probably better done away from the piano. As soon as actual practice at the piano is taken up, two things must be kept foremost in mind: (1) good condition and action of the playing apparatus, and (2) correct fingering,

The Playing Apparatus

By "playing apparatus" I mean fingers, wrists, arms, shoulders, all parts of the body which enter into the physical act of playing. By "good condition" I mean relaxed shoulders, arms and wrists, with sufficient tension in the fingers to sustain the weight of the arm. By 'good action" I mean that action or motion of the playing apparatus which is appropriate to the passage being played. To play an octave passage with flabby, straight fingers and stiff wrist is not practice; it is worse than no practice. To play an ascending scale without the appropriate thumb action will not help one's scale playing. Chords must have their appropriate action, whether the composition contains one chord or a hundred. There is more than one kind of chord, and hence more than one appropriate chord motion. The student must ask himself (or his teacher) two questions at the outset: "What is the technical problem to be attacked?" and "What is the best way to attack it?" Any practice done without a consideration of these two things will probably fail. We can no more expect aimless practice to produce desirable results than we can expect a handful of pills. snatched at random from a druggist's shelves, to cure an ailment.

Of equal importance-or nearly so-is correct fingering. In spite of all we have learned in the past few decades about the importance of the wrist, arm and shoulder in the physical act of playing, the fact remains that it is the finger, and only the finger, which forms the contact with the key and depresses it. Outside of stiffness, there is probably no greater obstacle in the pathway of the pupil's progress than poor fingering. Poor fingering really means careless or ignorant fingering, as t is seldom that a poor fingering is deliberately chosen and adhered to by the student. That pupil who at his first lesson with a new teacher mumbles, apologetically, that he "never paid much attention to fingering," is not going to be any immediate joy to an intelligent and conscientious teacher.

Practice in which these two elements (which constitute the physical basis of practice) are present will give good results and give them quickly. Without them, the student is working with serious handicaps. To finger an arpeggio 1-2-3-5 when 1-2-4-5 is indicated, or to allow a careless hand position in playing octaves, may seem but a small matter, but it is a step-even though a small one-in the wrong direction.

A great deal of work-the most of it, perhaps-on a composition can be done with these two things, and only these, kept constantly in mind. The more difficult the composition, the longer will be this period of technical practice, but even with simple things it can never be entirely dispensed with.

Foremost on the interpretative side let us place phrasing and tone-shading. The importance of phrasing need hardly be emphasized here: it is the punctuation by which we are able to transform a meaningless stream of notes into an intelligent melody. By tone-shading is meant not only an observance of the indicated crescendos, diminuendos, etc., but also everything pertaining to the regulation of the quantity and quality of the tone. Shading of the melody, subduing the accompaniment, accents -all these would come under this head.

THE ETUDE

The student is likely to imagine that phrasing and tone-shading will come to him automatically when he has reached a certain grade of advancement; or that they are part of that mysterious "playing with expression," which he imagines cannot be learned, but must come as a direct inspiration from the muscs. Nothing could be farther from the truth. These elements of good playing must be worked for, and they can be acquired in no other way. True, an inborn sensitiveness for these things is necessary, but the details of interpretation can be learned only by practice.

Pedaling and Time-shading

After phrasing and tone-shading have been studiednot necessarily fully mastered-pedaling and time sl iding can be taken up. With more advanced pupil the pedal can be used rather earlier than this, though even with the advanced pupil there is a decided advantage in postponing the use of the pedal until considerable preliminary work has been done. Most modern editions have pedaling carefully indicated by artists and teachers of ability; yet the more musical pupil, if well advanced, will enjoy experimenting with pedal effects of his can, and this is to be encouraged.

Time-shading is an unusual word, but it defines it-1f. It refers to all the nuances of time and rhythm, both those indicated and those which are not. While retively unimportant in the earlier grades, it assumes great importance later on.

Finally, there is one element more important than all; that is emotion, the spark of life which vivifies ev thing it touches. What shall we say of it? Can it practiced? Must it be mastered by painstaking wor' Is there a technic of playing with emotion? In answer suppose we use a figure: The process of learning is like that of making a beautiful piece of pottery. The form must be made perfect, the decorative design exccuted with taste and care, the material hardened for use so that it may hold something fine and precious. In the same way we prepare a piece of music so that it also may hold something fine and precious-emotion.

No Technic of Emotion

Practically speaking, there is not a technic of playing with emotion. Playing with fine phrasing, fine toneand time-shading and fine pedaling is so closely related to "playing with emotion" that we cannot say where one leaves off and the other begins. Furthermore, without technical accuracy and freedom, artistically modulated tone and time, skillful pedaling and clean phrasing, we will find it impossible to express emotion in our playing. Emotion never comes except as a crowning glory to a fine performance.

The student is advised, then, to work at one thing at a time; to concentrate on one technical or interpretative detail, and always to be highly conscious of a definite purpose. It may be asked: Is this in line with modern scientific thought as to the mind and its working? The following quotation from Professor Seashore's recent book, The Psychology of Musical Talent, will auswer the question : "In vocal, as well as in instrumental, teaching we should make incisive attack on one feature at a time, and insist on critical and accurate detail through the focus of attention. . . . The pupil should begin with the simplest detail and observe it critically at his level of thought and skill in order that he may acquire discrimination and precision. . . . As matters of technic are thus progressively made secondary and relegated to the subconsciousness, the mind is free to launch itself upon the ideas and ideals to be conveyed."



Why Are Sharps Harder Than Flats? By SYDNEY GREW The Viewpoint of an English Writer on a Much-Discussed Subject

the question is asked. Why are sharps harder than flats? Mr. N. J. Corey says in answer that so far as his own playing is concerned he himself has never found music in sharp keys harder than music in flat keys, which I imagine is the experience of all gifted and experienced musicians. But Mr. Corey, like the rest of us, cannot explain definitely why pupils do not find them equally easy. May I, at a distance of several thousand miles, talk with my fellow-musicians in America about this rather troublesome matter? I believe I have one or two ideas that might be helpful to teachers It is a fact that (as Mr. Corev suggests) the supply of teaching music in flat keys is the greater especially in keys that contain more than two inflected notes. This seems to suggest that flat keys actually are easier than sharp. It certainly indicates why students are more familiar with the former. Bach, in his study pieces, prefers D minor to D major, A minor to A major, minor to E major G minor to E flat and so on He writes more in B flat than in D and less in E than in E flat. Moreover, he uses G minor (two flats and an accidental sharp) more frequently than G major (one sharp). Of the little French suites, the best musically and educationally is No. 1, D minor, while the least good is No. 6, E major. (The remaining numbers in the set, considered from the same point of view, run in order of value more or less in this sequence: No. 2, C minor: No. 3, B minor: No. 5, G major, and No. 4, E flat.) Handel in his harpsichord pieces likes D minor and G minor more than E minor. and he uses B flat quite as much as G major. Haydn and Mozart care for E flat more than for A or E, as do other eighteenth century writers of practice or recreation pieces. Among the Mozart sonatas there are five in B flat as against three in D and four in F as against two in G.

IN The Teachers' Round Table of the March ETURE

I do not think that our present problem is concerned with technical considerations, but with considerations that are entirely mental or intellectual. A child's fingers find the notes as readily in E as in E flat. The key of F sharp minor is no doubt less grateful to the young pianist's fingers than the key of C minor; B minor is, for certain, more awkward than G minor. Yet I believe that both F sharp minor and B minor are exceptionally difficult only because so little music is written in them; they are rare and striking keys, and, as a rule take music of only serious importance, Beethoven Presto Bagatelle in B minor, Op. 126, No. 4, being quite an exceptional piece so far as the key of B minor is

Nor do I think that our problem rests upon any abstruse question of the "character" of keys and the reasons that impel a composer to select one key rather than another. Theorists have often tried to argue that each key has a special character (much as each country has a special climate), and that all music written in the key has, or should have, the character proper to that key (in the same measure as people who live in the same country have all something of a sameness of nature). C. F. D. Schubart (1739-1791) was one of these theorists. His descriptions are fanciful to the point of absurdity. Robert Schumann, in a paper discussing Schubart's ideas, says, "The process by means of which a composer selects this or that principal key for the expression of his feelings is as little explainable as the creative process of genius itself." But when the composer is writing primarily for educational purposes (as Bach, Handel, Haydn and Mozart in the pieces mentioned above) he is not so much engaged on "the expression of his feelings" as on the provision of useful material. Therefore it is not whatever character may lie in a key that causes the difficulty with music in sharp keys, but something inherent in sharps themselves

Flat keys have a different character from sharp keys, and certain composers use the one set more than the other. As a rule, the composer whose mind is elevated, aspiring and serene, inclines to sharp keys, and the composer whose mind is solid, relatively subdued and turned toward gravity, inclines to the other keys. The favorite key of Cesar Franck (1822-1890),

the great Franco-Belgian, was F sharp major, which for him represented "the luminous idea of the redemption." Rheinberger (1839-1901), the Austrian, prefers flats; whenever in his organ music he spreads himself over an easy and spacious succession of chords, it is nearly always by a downward gliding. Bach, in whom mind and spirit are most perfectly poised, quite rarely uses either flat keys or extreme sharp keys; as D flat major is to Rheinberger and F sharp major to Franck, so B minor is to Bach. Beethoven uses A major a good deal for strong and joyous music, but Bach is scarcely comfortable in that key. Schumann, in the paper from which I have already quoted, says, "Simple feelings demand simple keys: the more complicated feelings require keys that more rarely meet the ear. Thus one might observe the rising and falling of emotional temperature by means of the interwoven succession of chords of the dominant seventh, and accept the key of F sharp major (the middle note of the chromatic scale) as the point of highest feeling, which again descends through the flat keys to the simple and unadorned Therefore, if in a piece of music which our major. pupil has in hand for purely musical' reasons he or she finds it hard to negotiate the passages in sharps, the reason may sometimes lie in the more intense nature of the music

This is an important point, and one worth consideration. Yet it does not enter into the matter of educational pieces or practice studies. In respect of these, the problem must be explained by two very different ideas, the one simple, the other rather complex. The simple idea we will call the "Reading Difficulty"

and the complex one the "Hearing Difficulty. In my work with children I have found that plain diatonic harmonies in the major key do not give particular trouble, whether the key is flat or sharp, but that

modulatory or chromatic harmonies give far more trouble in sharp keys than in flat. I have found also that while simple diatonic music in a minor key with flats is easy, the same in a key with sharps is hard. I have tested this by setting be

fore the pupil the same music in transposition. G minor (two flats in the signature and an accidental sharp) is easier than E minor (one sharp in the signature and one accidental sharp). And C minor and F minor (three and four flats, respectively, with an accidental natural) are infinitely easier than B minor and F sharp minor. There is never any difficulty in reconciling the accidental sharp in the flat keys of D minor and G minor. A child will play at sight this :

61. who will stumble badly through this:

Modulations and chromaticism in sharp minor keys have often known to prevent a child from ever mastering the piece, but very rarely in flat minor keys. The reason for this I take to be the following: Upward modulation in a sharp key adds one more inflected note to the load already tied to the player's back by the signature, whereas the same in a flat key lightens the load for though the accidental natural has to be remembered, yet it is in the child's mind literally a "natural" and a thing that explains itself. Downward modulation in a flat key certainly adds to the burden of flats, but for a reason to be hinted at later these are easier for the child to remember and understand than their opposites, The burden of the accidentals in certain frequent

modulations is enlarged or lightened according to whether the key is sharp or flat. Of these modulations will mention that to the relative minor in major keys (as to A minor from C major) and that to the mediant (as to E major from C). The transition from key E flat to its relative minor seems to play itself,

but the corresponding transition from A major is often very troublesome.

NOVEMBER 1920 Page 737



In fact, I have known children who prefer to play such a test as this last as if written in key F minor, imagining four flats in the signature and reading the E sharp as E natural. The transition to the key of the mediant adds two sharps and sometimes a double sharp, on the one hand; on the other it removes two flats

Whenever we teachers feel impatient with our pupils' reading, we should remember that to them one sharp or one flat is as five to us. Had we a choice at examinations which of the following to select for sight-reading test, I think we should all fix upon the example in flats, yet each of the passages (both, by the bye, from Bach's "48," book) represents merely a modulation to the key of the dominant .

0 480

As to the Hearing Difficulty : the notes of the scale that are affected by modulatory inflexions are the leading-note (the seventh of the new scale) and the subdominant (the fourth of the same). The new leading-note represents a destroying of the old subdominant; the new subdominant represents a destroying of the old leading-note. Now the subdominant has a greater "key-imperativeness" than the leading-note; and consequently the pupil is less likely to detect and put right a mistake in the case of the latter than in the case of the former. Therefore the ear accepts the blunder where the sharpened note is concerned.

The subdominant has always been a master-note in the scale and a determining factor in the tonality. It is one of the "invariable" notes. More readily than any other does it establish itself as a new key-note, which is one reason why in simple music a modulation to the key of the subdominant is not made till the end of the piece and why the subdominant is often selected for the key of the slow movement in sonatas. The beginnings of modern harmony date from when Monteverde (1567-1642) discovered the possibility of using the chord of the dominant seventh (G. B. D. F. in C major).

But the leading-note as a fixed detail of the scale is weaker and far less absolute. Its modern character dates back only to the time of Haydn (1732-1809), Bach (1685-1750) mostly lets the leading-note fall when it occurs in an inner part. The Elizabethan composers use it in their cadences, but often with the minor seventh of the scale (the note B flat in key C major) appearing simultaneously with the major seventh (B natural, the true leading-note : see Ex. 9) ; this clashing of notes is called the musica ficta. Many old songs do not contain the lead-

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So much for the Reading Difficulty



Page 738 NOVEMBER 1920

ing-note, and the old "folk-music" scales, also many of the oriental scales, have no major seventh from the key. note

Thus the leading-note (the note which is induced in modulations by a sharp or a natural) is not so insistent in the child's harmonic sense as the subdominant. Modern composers play freely with the leading-note. Arthur Hinton for example, in his choral setting of John Fletcher's Sleep (a piece published by Fischer and Bro.) reproducing the old musica fieta.



But few of them take liberties with the subdominant. Therefore since the mind can accept a lowered or an incorrectly treated leading-note, the young student of piano playing fails to realize the harmonic significance of the accidental sharps, and has in consequence no quick and compelling inspiration to read them accurately, which by natural process makes sharps "hard" to understand, or at least makes them harder to understand than flats.

The practical outcome of these explanations of the problem is that pupils must be taught to grasp at once, and very firmly, the strong, rising nature of modulations through sharps and helped to feel the power of the new tonality. This of course presupposes some knowledge of theory, and indeed such knowledge is quite necessary where the trouble is pronounced. I have found it good to teach children to transpose hymn-tunes and other simple music that proceeds without modulation, from E to E flat, A to A flat, C-minor to C sharp minor, F minor to F sharp minor, and B flat major to B major, with vice versa transpositions in all instances but the last. After a little practice, the average child will carry the new key signature in his head, after which sharps cease from troubling and the double sharp is at rest.

Obviously the teacher should select pieces as carefully for notational difficulty as for technical. An earnest pupil will work willingly at a bit of hard playing who will shirk a bit of hard reading. Knotty modulations and chromaticisms are like big words in a poem-they make the pupil feel "silly," which is the very worst frame of mind for him. I have often found that the reason why a pupil has come unprepared week after week with a piece that to me seemed easy enough, has been that a group of sharps somewhere in the piece has made it ungrateful to him.

Mr. Corey speaks of the difficulty as being "an hallucination of the imagination." I think it is something deeper and more real than this; but if it is an hallucination of the mind we as teachers must be most infinitely careful in our treatment of it, because such hallucinations lead to fear, diffidence, and that most fatal mood of the musician, nervousness,

Effective Finger Exercises

By Angela Becker

In many European conservatories the following exercises, practiced in a special manner, are a part of the regular daily technical menu. If they are done without strain and without permitting the hand to become unduly tired they seem to produce strength, independence and excellent finger control. The trouble is however that the enthusiastic pupil, who notices improvement after a little trial, carries the work to excess by practicing them too long or too hard and thus produces strained hand and muscles and causes all sorts of injuries. Have nationcedon't try to become a Liszt or a Paderewski in a year or two years-you can't do it. Muscular development takes time and you are not saving anything by overdoing it.

In the following we have the familiar exercise of holding down four fingers while the others play. Place the five fingers of the right hand on C D E F G. Hold down all but the thumb. By holding down we do not mean pushing down. Just let the natural weight of the arm and the least possible additional pressure keep the keys down. Play the thumb four beats to the measure for eight measures in the following gradations of tone: First measure, pianissimo; second measure, piano; third measure, mezzo forte; fourth measure, forte; fifth measure, fortissimo; sixth measure, forte; seventh measure, piano; eighth measure, pianissimo. Even in your fortissimo there must be no strain. Then get a copy of Herz Exercises and play the exercises with three fingers Sustained, two fingers sustained, and one finger sustained in like manner. In six months you will notice a revolutionary difference in your playing.

Fingers versus Brains

envied by pupils, is a matter of course. And the younger the pupil, the more he admires velocity as a rule; so that a piece full of sixty-fourth notes is looked on with awe, and considered much more wonderful than one which has its pages chiefly full of quarter notes or even eighths! As this is a shockingly bad foundation to build on, teachers will be well advised to lose no time in impressing on even the very youngest of their pupils the worthlessness of mere mechanical "fingers" in comparison with musical "brains." Years ago-say, a generation ago-it used to be com-

mon enough for piano teachers to lay undue stress upon finger work, insisting on the lion's share of the daily practice being devoted to endless "five-finger excreises" and wearisome "études de velocite," or even so-called "dumb pianos" and other mechanical devices for exercising the fingers. Nowadays, however, the pendulum shows a tendency to swing too far the other way; for although it is all to the good that most music teachers explain something of the structure of all compositions given, it is quite possible to devote too much attention to "brains" Thus I have known far too much of a plano. lesson spent in analyzing a piece, and too little to inculcating the correct touch. Especially with children and young pupils, a lot of time must necessarily be devoted to acquiring the various legato and staccato touches. So

THE ETUDE

By E. M. Trevenen Dawson

THAT acrobatic fingers rattling off difficult bravura that only a small portion of the lesson, as well of the passages with ease should be immensely admired and daily practice, should be devoted to "brains," and this should be more in the line of giving a general idea of the form of their pieces and a sketchy analysis of the harmonies, than a detailed dissection into phrases, etc. Of course, with older students half way through their 'teens, the "brains" will naturally usurp a bigger share of attention. But even here, it is worth while remembering that harmony, counterpoint and form are often studied separately under other masters, so that the piano teacher can and should chiefly confine himself to the practical side of music. This is rather important. I have known more than one examination candidate, excellently coached in the structure and harmonic analysis of a test piece, to fail miserably owing to the inadequacy of the rendering, to which too little time had been devoted. So it is as well to hold the balance even.

As regards listeners, however, I don't think teachers can begin too soon or go on too long in insisting on the importance of judging a performance NOT by the fingerwork, but by the amount of brains put into it. After all, only a few of one's pupils become first-rate performers, whereas every one of them can become a first-rate listener, and go to make up a musically intelligent audience. And if we can only train up our pupils to appraise "fingers" and "brains" at their right value, we shall be able to feel that we have indeed done some good in our generation 1

Always Something New By T. L. Rickaby

THE following paragraph is from a letter, and sug-deserves to be called new. Epoch-making works such gested a few ideas which may be of interest or benefit to others:

"I regret that I was unable to go away for further study this summer. I am so afraid that some teacher who has been away will be able to prevent me from securing the pupils I need so much, and perhaps take some I already have. People here are always asking about new methods, and seem to expect something new every season. It seems to be easy to 'get by' with any sort of scheme or plan if it can only be called new."

There is a pathetic tinge to this complaint that cannot be hidden. The loss of pupils is a misfortune that has the effect of destroying the courage and optimism that most of us need all the time. In point of fact however, teachers should not allow such fears to gain any lodgment in their minds. All one's pupils never stop at When one discontinues, another begins, and while once some months may be more profitable than others, on the whole, the year averages up fairly well. So the loss of pupils is a calamity that is more or less imaginary perhaps. Further, pupils who take up with one fad after another or who go from one teacher to another are not, as a rule, good pupils in any sense and stay with one no longer than another. Speaking generally, teachers who once become well established ave themselves to blame if they ever "lose out."

With regard to "new things" in the music-teaching field and the attitude of the public towards them, it can only he said that there is no remedy, and there is no particular need of a remedy, for, in the long run, it does no harm and may be beneficial. Those of us who remember our New Testament reading will recall that when St. Paul went to Athens he found that the people of that city "spent their time in nothing else but either to tell or hear some new thing."

To be interested in something new is human naturein Athens, Hong Kong or Pumpkin Centre. But it is not confined to musical affairs alone. Richard Le Gallienne, in a recent magazine, speaks of "That superstition of novelty which assumes that the present must always be superior to the past," and goes on to remark : "No illusion of humanity would seem to be more permanent than that which is continually asking to be shown a new thing. A new thing may be a good thing, and frequently is so, but not because it is new. It may mark a genuine advance, but the notion that the present is necessarily an advance upon the past is a misleading

Not only are all new things in music not necessarily good, but all so-called "new" things are not necessarily new. The best of everything is old, and we merely evolve or invent new ways of presenting things. The principles in Mason's Touch and Technic, like all principles, are from everlasting, but Dr. Mason crystallized them in such a way as to evolve a system that actually

as this, however, appear but seldom, and so there is no occasion to be troubled over one's inability to follow up all or any of the new things that are constantly making claims for recognition.

Young teachers, even those who have had abundant opportunities to equip themselves, will find it benchcial to go somewhere for a few weeks for study and general improvement-but not for an indefinite number of years. At that, too much emphasis is laid on the value of "going somewhere." It is true that "there is no end of learning," but there is an end to discipleship. There surely comes a time when we must not depend on being fed mentally by personal instruction. We learn best by doing, by being active, not passive. What we actually get by personal instruction is a foundation. A founda tion is of no earthly use unless it is built on, and whatever superstructure we desire must be raised by ourselves. So if the opportunity to "go somewhere" presents itself, it is well to take advantage of it, and let the time be spent in some form of "coaching" if it is de sired. But never forget that this alone will not recreate one, nor will it restore what has been given out during the months past, nor will it improve one's teaching ability for the months ahead. Mental and physical rest are needed, and they are obtained best by mental and physical exercise of an entirely different character than what we have had.

A season spent where much music might be heardopera, orchestra, organ, and so forth-would yield infinitely better results in the way of development, recreation and a better preparation for future work. Emerson had the right idea. "I think," he says, "could I have music on my own terms-could I go to a city and know where I could go whenever I wished the ablution and inundation of musical waves, that were a bath and a medicine "

But suppose it is impossible to "go somewhere" for self-improvement or to hunt up something new, it by no means follows that self-improvement is not to be had. We can always learn by our work and by our mistakes Books and magazines are plentiful, and if teachers would read more and have more methodical ways of doing things for their own improvement, the inability to "go somewhere" might not be any hardship. The musician who reads and studies throughout the year and stays at home may be better equipped than the one who "goes somewhere" and lets it go at that,

Honesty of purpose, unfailing effort to do the most for each individual pupil, a feeling of responsibility for the progress (be it little or much) of each one in his care; sincere (but judicious) endeavors to improve the musical conditions in the community; in short, a determination to deserve success will contribute more to the stability of a teacher's position than most of the "new things" in a century.

THE ETUDE

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The Teachers' Round Table

Conducted by N. J. COREY

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

Step Next

other course with this pupil. What hook should 1 change her to $\tilde{\gamma}$ allowed of a Kindergarten supply "5. 1 got the aluge zerose, but can get no cath-logue from it after two betters. I cannot get this material here. Can you tell where I can order it?"—II. R.

1. If you are going to teach without an instruction book, in the ordinary acceptance of the term, and as is usual with the majority of teachers to-day, you will need, first of all, Mastering Seales and Arpeggios. All its directions for use you should make thoroughly your own, so you may know at a thought just what point you wish to refer to You should learn how to give the scales and arpeggios to your pupils by dictation, using the patterns indicated in the book. The work laid out in this will supply any average pupil for years. All pupils planning to become professional musicians should provide themselves with a copy, and be trained in its use from the beginning. After the Student's Book, your pupil will be ready to take up the second book of the Standard Graded Course. With it you can use the first book of the Czerny-Liebling Selected Studies. Use the Standard Graded Course as an index of progress. When the studies seem to be getting a little difficult for any given pupil, bring him into line by an earnest practice of the Czerny. As time passes you will acquire experience as to omissions. Talent varies so much, from zero to plus, that while some may omit, others will need additional work in the same grade,

2. The answer to the first question also will answer this.

3. The boy of eighteen should make his beginning exactly like any other pupils.

4. There are cases where a teacher may desire to use another course of study, especially where there are two pupils in a family, and sometimes to rest his own brain from too much of one thing. It is a good plan to arrange a course as your ability and experience warrants. For the purpose you mention you may use Selected Studies from A. Locsehhorn, by James H. Rogers; or, second book of Students' Selected Primary Studies, by H. Engelmann; or Second Grade Book of Melodie Studies, by L. A. Bugbee; or Melodious Second Grade Studies, by Sartorio; or Etudes Mignonnes by Paul Wachs. When the third grade arrives, the following : Second book of the Rogers Loeschhorn; or Pieces in All the Major and Minar Keys, by Koelling; or Style and Technic, by Lazorus; or Miniatures, by James H. Rogers; or Ten Melodious Studies, by Sartorio; or Melody Pictures, by Schmoll; or Studies and Study Pieces, by Schmoll. This is only a hint of what may be done in every grade. If you are a teacher who thinks and studies, compares and correlates, you may do a good deal to make your work interesting to yourself and your pupils. If you are not, you will be of no use to yourself nor anyone else. For pieces in book form as side study the publisher now offers almost unlimited material. A work that is going to prove invaluable is Easy Arrangements of Celebrated Pieces for the Pianoforte. Making piano students familiar with famous themes will have an educational advantage hard to overestimate, as it is impossible for any given pupil to study thoroughly all the great compositions that are worth knowing throughout. But to be able to identify the great themes when heard in concert in later life will be a great help educationally. What a child learns is apt to stick in his memory. In passing, I would add, in answer to the third question, that you would better make a thorough examination of Caroline Norcross' Reginner's Book for Adults

A Crapbed rand and a Crapbing Lad "1. Larks a puppl of versive who can only play where there can asseredy separate, and attrice two versus at a time. She fell on this hand when years the sense the second of vers' has "2. Another is totally devoid of vers' here more sing the seale. Can the ear be developed in such a pupil'-R. 1.

1. This is a problem that demands the advice and treatment of a competent surgeon. There is nothing I can suggest except constant manipulation and massage of the fingers, and gently pushing them apart. Even then it docs not seem as if the pupil could ever expect to accomplish much with the left hand. Just how much can e done will depend upon the amount of malformation. In treating the fingers, however, as suggested, care must be taken to avoid strain, or more harm than good will result. The rubbing and pulling will have to be frequent

every day, and continued indefinitely. 2. The condition of the one with the defective ear is not neccssarily hopeless. I have known similar cases in which the pupil suddenly awoke, and henceforward the car seemed almost normal. With others the ear mechanism seems to be permanently deformed. Sometimes they learn to play the piano very well, indeed. In trying to awaken the sense of pitch in the ear do not attempt the scale at first. Keep the pupil on single tones until a quick perception of pitch becomes apparent. Give a little training at every lesson. If there is anyone in her family who can be shown how to give her daily training it will be still better. Meanwhile keep on with the piano lessons. One of the keenest and most enthusiastic musical "fans" in Detroit is a person such as you describe. He has tried to learn to sing, but was obliged to desist because he could never learn to get on the pitch, being generally four or five tones out of the way. And yet his appreciation of all concerts, and especially those of the great orchestras, is very keen, his critical and interpretative discrimination unusual, and his appraisal of the divergent characteristics of the various conductors reliable and accurate. There are cases in which the ower of reproducing sound seems to be lacking, with nothing at fault with the hearing itself. The pupil is entitled to the "benefit of the doubt" in the beginning.

Entering the Ranks

"I have an Associate Teacher's Certificate from a leading conservatory, and an just herinaling this work. So far one pupil troubles mo. She has hittle, reading the notes being shout all. Would you emphasize phrases, musical terms, etc. 7 What books of exercises should I, give her, as she has had nothing of the sort "-D. M.

Every beginning teacher should be provided with a definite plan of teaching, same being founded on another musician's experience. No one can formulate his or her own until after a good deal of praetical work. Two recent articles in the Round Table will help you-"Making a Beginning" and "Step Next." In addition to these, no article appears in the department that will not have some bearing on your work, especially as you run up against various problems. You can find nothing better to begin with than the Beginner's Book and next the Student's Book. Follow all directions carefully. Try and think back and remember what was said to you when you were starting. First Steps in Piano Playing is admirable, and is sometimes better with pupils who have had a little start but need to thoroughly review before going on. The Stondard Graded Course may be used with it, beginning when the student is fairly under way, omitting some of the preliminary material. All matters of phrasing; musical terms, etc., should be introduced one by one as the pupils encounter them. Try and give a little information at each lesson, and question constantly to learn if the various points are being remembered. In music eternal repetition is the price of success, which is only a corollary to "eternal vigilance." The vigilance will be necessary on your part to see that the pupil attends to eternal repetition.

Futility of Red Rags and Bulls

Furtility of Red Rags and Bulls "Can applying be done to prevent 14-year-ol-pith who have taken only is few lessons from any who are no farther advanced than the second grade, from setting up as gauge temperature to over to m, and of speculing months in undering the injury done them. I now have on any list eight condition that their prospects of ever playing be-yond a low average are ruined for life. Some have you it info humps because of ever playing be-joint may be called a second on the second to the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second rule of the second of the second of the second of the rule of the second of the second of the second of the rule of the second of the second of the second of the rule of the second of the second of the second of the rule of the second of the second of the second of the rule of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second of the second of the second of the second of the rule of the second o

I have printed nearly all of this letter because it brings once more to the attention of music teachers a problem that is more and more engrossing the attention of their fraternity all over the globe. Nearly every State in the Union has been discussing the subject of standardization and certificates for music teachers. Progress is being made, even though as yet it has not become practical in its operation. Appeals have been made to the legislatures of the various States in the hope that, at least, as much protection might be given to a man who wishes his child to study music correctly as is given to a man who wishes his face shaven. A few years ago the writer, through the medium of the Michigan Music Tcachers' Association. spent a good deal of time and money in trying to get the legislature to pass an act requiring that music teachers be registered and receive a certificate. The initial requirements were not to be severe. But we were all astonished at the sources of the opposition that arose, especially the virulence of this from those who were to be most benefitted; also at the speciousness of the reasoning and at the appallingly, overwhelmingly inky ignorance of those who were supposed to be highly educated along other lines. Many of the legislators were with us heartily; others were bulls and took us for a bunch of red rags, and roared accordingly, tossing the petitions upon the table. The most violent opponent was a legislator from a northern lumber county, who said there was only one music teacher in the entire county, and he knew she could not pass an examination, and if the act were passed there would be no one who would be permitted to teach his children. It is true that Michigan abounds in such sparsely settled counties, one county not aspiring to even one teacher. Knowing this fact and the difficulty of replacing these teachers, our committee throughout struggled for a certificate that would permit any such teacher to remain undisturbed, but that in future all who would enter the profession should be registered, after having been youched for by teachers in good standing. Although the ordeal was not to be made an onerous one, vet the legislators were suspicious, and did not consider it wise to even elevate the music teachers to a level equivalent to that of barbers, druggists, doctors or dentists etc.

The only effectual relief from the condition outlined in the letter is the ultimate passage of legislation. Previous to that, there is nothing stronger than public opinion, which you will have to endeavor to mold in every possible way you can. Sometimes the sentiment becomes reasonably wise and strong in a given community. There are other communities, however, that seem comparatively impossible to manipulate, so disproportional is the amount of ignorance over knowledge. The well-informed are few. There is nothing so difficult to deal with as a mature mind that is densely ignorant. And the fact also remains true that very many who are highly intelligent and well-informed along ordinary lines, are veritable barbarians when it comes to musical matters. So long as the barbarians are in the majority your way will remain troublesome and your fight will have to be carried on in the same slow, laborious manner that you have already found necessary.



Melody-Its Characteristic Features and of every verse is obtained by writing the whole hymn The Power of Penciled Notes in the Construction

By Chas. Johnstone, Mus. Bac.

WHAT is MELODY? Is the making of melody purely a matter of inspiration, or can it be produced at will? To go into the matter fully would take up too much space, so this article simply outlines the chief characteristics of melodic construction

To begin with, what is MELODY? The definition found in the dictionary says that it is "an agreeable succession of sounds by a single voice." This definition is, however, vague, and only partially true. As harmony consists of "sounds in combination," melody may be defined as "a well-ordered succession of single sounds." Even this definition is only true in a limited sense.

In the following diagram

Fig.1

we have a succession of single sounds, but no one would call it a melody, even though an agreeable voice produced it. Its very lack of variety makes it monotonous Fig. 2

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Here, in Fig. 2, variety loses its charm, for it is untonal. Music is a language, the basis of which is the SCALE, and Fig. 2 does not represent any definite known scale, but seems to flounder aimlessly around.

Fig. 2 for a product of the

In Fig. 3 we have a more pleasing effect, combining variety of pitch with decided tonality. But still there is something lacking. It needs an effect of what we will call BALANCE, to avoid its being lifeless. It lacks RHYTHM. Fig 4

() o p) o a d a d a d a d a d a d

Here we at once recognize the first half of a familiar hymn-tune, in which we have variety of pitch, tonality and rhythm.

From the foregoing illustrations, we evolve the fol-lowing definition: "MELODY CONSISTS OF A WELL-ORDERED SUCCESSION OF SINGLE SOUNDS, OF VARIED PITCH, AND POSSESS-ING DEFINITE TONALITY AND RHYTHM." So much for an intelligible definition. There are,

however, other points worthy of consideration. Can melodies be written at will, or is it a matter of

inspiration? To call some melodies inspired would be an insult to the muse. ALL REALLY GOOD MELO-DIES ARE FOUNDED ON THE EXAMPLES OF THE GREAT MASTERS. But who taught them? No-who first wrote melody? Was there no melody when the angels sang "Glory to God in the Highest"? The filling of a water-pitcher and the moaning of the wind produce melody. Are not the birds melodists? As with human beings, their abilities vary widely. How, then, can these difficult questions be reconciled?

It may be summed up as follows: Certain rules founded upon the examples of the old masters, or on certain of Nature's laws, aided by the inspiration of the inner feelings, enable the musician to speak the musical language through the medium of intelligent and pleasure-giving melodies. Of course, I use the word "musician" with a large amount of reserve

In ordinary speech, anger is expressed with force in tones of high pitch, in contrast to the "sweet-nothings" tuned for lovers' ears. Thus, too, vigor is expressed by wide skips, and gentleness by simple steps.

Two other laws derived from Nature are, first : that emphasis is expressed by rising inflexion, and vice versa; and, second, that, save for the purpose of echo, repetition begets emphasis. These two laws largely govern expression in writing.

The following two melodies (Figs. 5 and 6) illustrate this point. Both having the same meter, either tune will fit either verse, but the moment we apply either tune to the other verse, the unfitness of expression is at once felt. This application of tunes expressive of the words shows the good or poor judgment of organists and compilers. The only satisfactory expression

as a solo, which, coming from the fertile brain of the cultured musician, may be looked upon as a beautiful work of art in the form of a TONE-POEM.

In rea-son's ear they all re - joice, And CP . . . P P P ut - ter forth a glor-ious voice For - ey - er sing-ing Greee of Port a merel

as they shine. The hand that made us is di-vine

\$5 a d le d le d a lou Son of my soul, Thou Sav - iour dear, Grand a da Fed oil It is not night if Thou be pear, 62 O may no earth - born cloud a - rise 6 PPPPP To hide Thee from Thy ser - vant's eyes.

Keeping Your Mind on One Thing

Mae Aileen Erb

THOSE who possess the power of concentration are endowed with the ability to stand head and shoulders above their fellow workers who have never troubled themselves to acquire this valuable asset. Observation and concentration go hand in hand and are complementary to each other. Too many persons have eyes and see not, ears and hear not-we might also add, MINDS and THINK NOT; yet it is to this same thought-power that the highest attainments in science and art are due. Sir Isaac Newton, when asked how he discovered the law of gravitation, replice, "By incessantly thinking about it."

Two hours of concentrated study are worth more than four hours of practice in which the thought is allowed to wander in regular will-o'-the-wisp fashion, along channels entirely irrelevant to the matter under onsideration. It is not how LONG we study, but HOW we apply ourselves.

The distant voices of the street, the walking to and fro of people in the house, the rattle and scrape of wagons or the honk-honk of passing automobiles are all straws of excuse at which an improvident pupil will clutch in order to apologize for an unsatisfactory hour at the piano. These same noises would fail to disturb the pupil were he engrossed in an absorbing book. The difference is, that his attention is not focussed on his lesson with the same intensity that rivets his mind upon the novel. The student, instead of chafing at these unavoidable noises and disturbances which are bound to occur during the practice hour, should rather accept them as part of his discipline in acquiring concentration. This acquirement is absolutely imperative if any degree of success is to be obtained-it matters not in what line of work.

Von Bulow's concentrative powers were so fully developed that he is known to have memorized an unfamiliar concerto in the space of a few hours (on a railroad train at that !) and to have played it that same evening at a gathering of musical friends. Philidor, the great chess player, could direct three games at once with comparative ease. Cæsar could write a dispatch and, at the same time, dictate four others. It is said that when the Romans stormed Syracuse Archimedes was so engrossed in a geometrical problem which he was diagraming in the sand, that he was aware of the enemy only when he received his death wound.

Thus we find that this power of "attentiveness" is a characteristic of all great men, for the master minds of the world are those who early learned the value of concentration. It is a mark of genius itself-a compelling invitation to the highest achievement.

DEBUSSY wittily said that to listen to Grieg's music inspired the sensation of eating pink bon-bons stuffed with snow

THE ETUDE

Right Place

By George Hahn

Do not trust too much to memory. The mind is harassed from all sides and is a bit of human machinery that frequently fails in a crisis. Music students, to he efficient and get maximum value from their studies. must learn to use pencil and paper and in a manner to vield instant results when necessary. A good way is to select a standard or complete book on the subject being studied, and concentrate in it all supplementary observations and notes deducted from reading elsewhere. Such a system will make of such a book a priceless encyclopedia of all one knows on the branch of learning it contains.

Particularly is this true of music theory. Special notes on harmony can well be penciled on the fly leaf of the harmony book; notes on form in the book on form; on counterpoint in the treatise on that subject. Many progressive students have more than one book on each subject, and it is important that supplementary knowledge always be incorporated in one of them notes are scattered, unclassified and indiscriminately in all the books on hand, they will be harder to find and apply, and hence will lose in value.

Notes accumulated in lead pencil, usually are supplementary to what is already in the book, and the logic of order would dictate that they be as cont, mons to the special matter in the book as possible. Nine times out of ten the penciled notes are merely upplements to the more extended material in the hock. In addition, the special notes can be indicated in the book's index, which in itself is a powerful factor for Larity in selection.

Men and women who are experts in their line possess "trade books" that are copiously inscribed with marginal notes. Even our great preachers have their Bibles enriched with penciled notes. Music fol's can make use of this admirable and common sense system to good advantage.

The value of the system has been proven from time immemorial by music teachers who follow a protice of making penciled notes on the sheet music sing studied by pupils. Pencil marks on the music, which are never overlooked when played or sung, are a - /en times more valuable than if tucked away in a separate book, where they might be altogether overlooked or forgotten. That is why there are so many pencil tourks on the average pupil's music. Senor Alberto Jonas, the eminent Spanish pianist and teacher, realized this very great need, and spent years in the preparation of a special kind of book for this purpose, which he called a "Pianoscript" book.

With Closed Eyes

By Roberto Benini

Do you ever stop playing, lay your hands at rest, close your eyes, and just think?

You have been working at a piece; you have become fairly well acquainted with it. The notes, the melodicy the variations in rhythm, the general characteristic. of the piece are fairly clear in your mind.

Now, for a few minutes get into a restful position, close the eyes, and just "dream" your piece. Hear it in your mind, as you would like to have it to sound. Think it easily, reflectively, and hear it imaginatively in the most beautiful way in your power.

When you have gone through the piece once or twice in this way, then take it to the keyboard again and try to realize in your playing what you have just heard in your silence. Watch the results on the poetry of your playing.

Learn How

By C. W. Fulwood

LEARN how to do a thing before you attempt to do it. Efficiency in music-as in other lines of endeavorresults from preparation before action. Many a life has been lost by the permicious idea that

if a boy is thrown in the water he will immediately swim naturally, as does a dog. This is far from the truth. The boy must learn how to go about it first. Take the ordinary simple Mozart Sonata. Before

the pupil starts to play, quietly go over the work with him, taking every measure and giving what explanations seem necessary. This is saving time rather than



THE ETUDE

remarkable for the compelling influence exerted by

posers in many countries-upon such leaders of musical

thought as Grieg, Balakirew, Rimsky-Korsakov, Tchai-

kovsky, Stravinsky, Brahms, Bartok, Dvořák, Sibelius,

Julius Roentgen, Delius, Vaughan Williams, Charles

Stanford, Howard Brockway, John Alden Carpenter,

To such an extent have most recent great composers

fed upon peasant and popular music and the sugges-

tions and atmosphere emanating therefrom that it is

hardly too much to assert that the presence of vital

musical geniuses has been increasingly noticeable in

countries still possessing a well-preserved peasant cul-

ture and that, on the other hand, musical creativity and

originality (personal as well as racial) has tended to

languish in lands where peasant music is no longer a

living art. Nor is this condition of things so surpris-

ing when we consider that peasant music is a store-

of several, if not innumerable, centuries.

touse of the rural creative life, not of one century but

(i) setteral, it into infinite and, construction, consistent and primitive music of America and its results we should not forget those two forecasts in the setting of the setting of the setting of freedway: Lonceone Turnes and Kentschy Monitoria Tunes, which should be consulted by everyone interested either in modern music or in arebate song.

Grieg is one of the most striking examples of a great

modern creative soul drinking draughts of inspiration

at the ancient well of primitive music. Yet a portion

only of the strange vitality and weird originality of

his musical speech may be ascribed to this source, for

the rare, flavor of his muse is due primarily to the

fact that he combines in great fullness two sides of his

art rarely possessed equally by one and the same indi-

vidual: strong national and local characteristics on the

one hand and an unusually highly-developed degree of

cosmopolitan musical culture on the other. In this re-

spect he has much in common with Chopin. Both pre-

work, but they present these characteristics with a cre-

ative and technical resourcefulness born of wide ex-

perience of diverse schools of composition of various

The presentation of national and racial traits alone,

interesting though they usually are, would seldom raise

the composer's output above being a curiosity. It is

the infusion of deep personality and broad erudition

into the task of voicing national and racial traits that

It is the greatest possible mistake to regard Grieg as a

It is the greatest possible mistake to regard Greg as a simple" composet in any sense, "to the unifulitated, perhaps, sers of cultured much be made abounds with a unflue tichness of cultured much be made abounds with a unflue tichness of a subile intricacies. In particular his harmonizes are strangely complex, and in this respect stand closer to those of Bach and Wagner than do those of most in defen

In the realm of harmony Grieg was a daring inno-

vator (whose most iconoclastic flights in this direction

can most profitably be studied in his amazing arrange-

ments for piano of Norwegian folksongs and dances,

Opus 66 and Opus 72), so much so that it may safely

be said that the later moderns of different countries,

such as Debussy, MacDowell, Cyril Scott, Delius, John

Alden Carpenter, Howard Brockway, Puccini, Albeniz,

etc., owe more, harmonically, to the pregnant sugges-

tions of Wagner's and Grieg's harmonic innovations than

In measures 56 and 57 of the composition before us

we find a rare gem of Grieg's harmonic originality.

The eerie "Northern" tang of this chordal shift does

not grow stale with time, but is as fresh and as refresh-

Viewing the composition as a whole, however, we

must admit that it is the local Norwegian note struck

in the Bridal Procession, rather than cosmopolitan com-

plexities of workmanship, that constitute its chief char-

always when analyzing Grieg's music, the danger of at-

ing to-day as when it first was penned.

they do to the influence of any other two composers.

entitles men such as Grieg, Chonin, Tchaikovsky, Del-

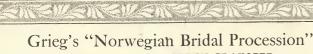
ius and Albeniz to the title of first-class genuises.

ands and times.

sent distinctly national and local characteristics in their

Debussy, Rayel, Albeniz, Granados, and many others,

peasant music and primitive music upon great com-



A Master Lesson by PERCY GRAINGER Analyzed and Edited for Study by the Distinguished Australian Composer-Pianist

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personal inventive power. The more we examine Norwegian folk-music the

more are we likely to become convinced that a great many of the most salient characteristics of Grieg's music (thoughtlessly dubbed "Norwegian" or "national" by those ignorant of the folk-songs of his native land) are, in reality, Griegian and personal and not of racial or popular origin at all.

This point has been ably and repeatedly made by Henry T. Finck, whose book, *Grieg and His Music*; was considered the finest of all the Grieg biographics (in any language) by Grieg himself.

In this connection it is, perhaps, worth remarking that many of the rhythms and melodic lines of the Bridal Procession hear quite as close a resemblance to certain Scotch Strathspeys (such as Tullochgorum, for instance) as they do to Norwegian dance tunes. Throughout Grieg's music may be found many striking likenesses to certain characteristics of Scottish song,



From a painting by Peterssen in the National Gallery, Christiania

which is the more interesting when we recall that Grieg's parental great-grandfather, Alexander Grieg, was a Scotchman who migrated from Scotland to Norway after the battle of Colloden (1746).

Grieg composed the Norivegian Bridal Procession at the age of twenty-six, at an unusually happy period of his life, two years after his marriage to Nina Hagerup, his cousin, and shortly after the birth of their only child, a daughter, whose death, soon to ensue, cast a shadow over the rest of their lives. That Grieg at this juncture was fired with the wish to voice in cultured musical forms the local characteristics of Norway, and of the Norwegian peasants in particular, is borne out in the following excerpt of a letter recently written to me by Madame Nina Grieg, the widow of the composer, and here translated from the Norwegian of the original:

'The Bridal Procession Passes By' was written in 1889 at 'Landaas,' Grieg's childhood home near Bergen (Norway)

"Landaas was a lovely property, close under 'Ulrikken,' one of Bergen's seven mountains. It had belonged to Governor (Stiftamtmand) Hagerup, who was Grieg's grandfather as well as mine, and he had presented it to Grieg's mother.' She had prepared in the 'stabur' (rural storehouse) a musical workroom with a biano in it for her beloved son, and here it was that he composed, in addition to the 'Bridal Procession,' songs such as 'The First Meeting,' 'Good Morning,' 'Woodland Wandering' and many others. "He worked there with such joy and freshness when

acteristics and appeal.* Nevertheless, there is here, as we first arrived, but later was stricken with the sorrow tributing too much to national traits and too little to

MUSICALLY speaking, the last half century has been the originality and fertility of the composer's purely of the death of our little daughter, and, as far as I remember, never composed there agoin.

"Grieg was, as you know, Norwegian through and through, and at that period of his life was highly enthusiastic about the Norwegion peasonts and all that pertained to them. Later on this enthusiasm lessened, yet the strong influence of his native land and its local color never left him-fortunately."

Though Grieg, later in life, experienced the disillusionment with regard to the Norwegian peasants alluded to in the above letter, yet as a musician he ever remained their loyal interpreter, as is evident in the piano volumes, Opus 66 and Opus 72, already alluded to, no less than in his incomparable songs to poems written in the peasant tongue by the poets Vinje, Arne Garborg and others, such as On the Journey Home, The Wounded Heort and the exquisite cycle, The Mountain Maid ("Haugtussa").

The title Norwegian Bridal Procession Posses By was frequently used by Grieg for this piece, and it, more clearly than the more familiar title Norwegion Bridal Procession, reveals the exact nature of the effect to be striven for in rendering it; the impression of a peasant bridal march, played at the head of a bridal procession on its way to church for the wedding ceremony, first heard faintly from afar (measures 1-24), then gradually drawing nearer (measures 25-67), passing the listener close by in a turmoil of clamor and color (measures 68-101), and finally gradually becoming distant once more until at last its strains are well nigh inaudible (measures 102-129).

Throughout the composition the clanging of church bells is heard blended with the sounds of the bridal march music. This is particularly manifest in the section embracing measures 80-93, while it is not improbable that the introduction (measures 1-4) and the repetitions of this section throughout, were likewise intended by Grieg to portray a suggestion of distant church chimes.

Throughout the section beginning at measure 25 the pianist should strive to imitate, in the persistant rhythms of the left hand, the monotonous "sawing" of the peasant fiddler.

In order to convey the impression of the wedding party proceeding to the church to the strains of peasant march music, the pianist should play the piece in metronomically strict time throughout. Any momentary or more protracted alteration of speed in such a composition can only act as a blemish and as a frustration of the obvious intention of the composer. The work should be conceived and rendered as march music from first to last; as a solemn, sturdy, processional march, with the feet of the marching bridal party falling upon the quarter-notes, twice in every measure.

Most students will derive much benefit from practicing mainly with the metronome, oftenest at slow speed (say M.M. 108 to the eighth-notes) and sometimes, but less often, with the metronome at the full speed indicated in my edition.

Every effort should be made to make the impression of distance, gradual approach, closeness, gradual passing by, distance as vivid and sensational as possible and to this end the pianist should not scruple to employ an exaggerated degree of pianissimo at the opening and at the close of the composition, and should strive to work up to a clanging riotous fortissimo at the climax (measures 68-101).

(measures 68-101). Planises in general are too chary of willing the syn-tractic, planing several net too chary of willing the syn-tractic planing sources to the controlled almost as easily as loader sounds the more so if the stated will be produced to a state of the state of the state of the controlled in the state of the state of the state of the main several and state of the s

NOVEMBER 1920 Page 741

Hints for Study

Hins for Study Or pure 51 of the magnetic procession. Latter, in a marked of the Numerican Bridge Procession. Latter, in the second state of the second procession of the second in the second second procession of the second test of the second test of the second test of the second test of the second second second second second second second test of the second second second second second second second test of the second second second second second second second second test of the second second second second second second second second test of the second second second second second second second second test of the second seco

The growing realization of the advantages to be derived from the liberal use of the sustaining (or "sostenuto" or "middle") pedal has, during recent years, developed, extended and perfected piano playing more than any other single factor; so much so that in the near future a pianist not availing himself of the advantages of this truly wonderful American invention will be as much out of date as the dodo-as much of an anachronism as is to-day a pianist making no use of the damper pedal.

Sindents, In huring a plane or selecting one for practice, about the harrow to be that the instrument is equipped of the ampendation of the second second second second of the ampendation system (about 5% or travers, beginning with the lowest note of the instrument), and should make sure that the subtaining pedal functions correctly.

A properly functioning sustaining pedal will, as long as it is pressed down, clearly sustain any note or notes (within the aforesaid damper system), the keys of which were pressed down prior to the depressing of the sustaining pedal, and will not (as will the damper pedal) sustain any note or notes played after the depression of the sustaining pedal, provided the following three rules are faithfully carried out -

(1) The note or notes to be sustained by the sustaining pedal must be pressed down before the sustaining pedal s depressed, otherwise the sustaining pedal will not take effect upon that note or notes.

(2) The note or notes to be sustained by the sustaining pedal must be held down by the fingers until the sustaining pedal is fully depressed, otherwise the sustaining pedal will not take effect upon that note or notes,

(3) The damper pedal must always be fully raised at the moment of pressing down the sustaining pedal, otherwise the sustaining pedal, as long as it is held down, will "sustain" the entire damper system and a complete blur will result, thus defcating the whole object of the sustaining pedal. Immediately the sustaining pedal is fully depressed, however, and at any time during its retention. the damper pedal may be freely used and delightful new effects produced by the co-operation of these two pedals. The object of a lavish use of the sustaining pedal is the attainment of greater tonal clarity, and the result of this clarification is a strong influence in the direction of greater refinement and subtlety of performance, purging the student's playing of "banging" no less than of "blurring," if rightly understood and applied.

Builghteney landstemploy the sustaining pedal almost as extensively as they do the downer pedal, and I would rechnic the subscription of the subscription of the rechnic to acquire the "sustaining pedal habit" as with its possible, to which end the indications of sustaining pedal ing in this edition any serve as a modest heginning.

In order to attain reliability of performance we should avoid, as far as possible, all fingerings that demand big stretches of the hand. The more we indulge in stretched positions, the more numb and cramped the hand feels, the less conscious of its exact space-relation to the keys about to be played, and, consequently, the poorer our control and mastery of the passage in hand. Therefore the experienced pianist substitutes frequent small groupings or divisions of fingering for less frequent larger groupings or divisions of fingering, wherever feasible. For instance, extended chords, such as those given in Example 1, can be played with greater reliability with the fingerings marked "non-stretch" than with the fingerings marked "stretched," once we have somewhat familiarized ourselves with the non-stretch system,



The student will find numerous instances of the nonstretch modern method of fingering if he will compare my fingerings in the present edition with those of the original edition given above in smaller type, notably in the following measures: 41 (right hand), 63, 64, 79-80 (broken chord in left hand), 80 (right hand), 83-84 (broken chord in left hand), 84 (right hand), 94, 95, 98, 99, 110, 111, 114, 115.

Grainger Edition Considered in Detail for Keyboard Practice Measure 1. Play the two has notes E. B. before taking the sustaining pedal with the left foot, and be sure to hold these notes down with the ingers until the sustaining pedal

The state of the second Ex.2 Fairly Very

has really taken effect upon them. Take care not to press down the damper pedal while pressing down the sustaining

the following measures (2-24, inclusive) the hass notes



Protection 2. See that the damper point is also downlow that the damper point is also downlow that the damper point is the damper point is the damper point of the damper point is the damper point damper da



Forsers 6. The applied by the term of the left band as that the latent of the left of the left of the left of the left of the term of the left of the



dency can be corrected by practicing the passage as indi-ented in Example 5. Count four to every eighth-note, and



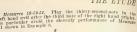
be sure that the thirty-second-notes are not played before "four" is counted. Inexperienced musicians are apt to cut the duration of the dotted nodes to *ab* ort in cases such as these. This error can miso be corrected by practicing the passage with metroome tekking four times in each meas-ure, and playing the tolity-second-notes like very quick grace notes as shown in Example 6.

Ex.6

<text><text><text><text><text><text>

the triplet raythm shows in Example 7. To worker the under the triplet raythm shows in Example 7. To worker the under the triplet of triplet of the triple

THE ETUDE





Measures 54, 55. "Half-peduling" means partially raising the damper pedal, so that the dampers only partially damp the vibrations of the strings-most wholly, as is the case when the damper pedal is completely raised. By baff, pedaling at Measare 54 we can off part of the latter volume pedaling at Measure 54 we can be uncernated in the damper of sound that has been necessary 52. By half-pedaling since the beginning of Measure 52. By half-pedaling Measure 55 we still further reduce this resonance. ilt of such balf-pednling, if correctly enriced out,

duces a kind of echo-scusation.
Measures 69-71. Here is a typical use of the sustaining
pedal. The hass notes E, B, E, B, secured by the sustal
ing pedal ou the second heat of Mensure 69 (be sare ve
hold these notes down with the fingers until the sustaining
nedal has taken effect upon them) are thus safely sustained
until the beginning of Mensure 72, while the dataper ped
is used to add a short gush of resonance to the four a
18 Used to add a short great of resolutive to the tour a
cented notes in each mensure. This is an instance of th
clurifying effect of the sustaining pedal. Without it y
would have to swamp the greater part of the passage
a damper pedal blur in order to retain the drose effect .
the bass notes E, B (so obviously intended to be hear
ringing on until the end of Measure 71), or we would have
to forego the drone effect, at least purlially, he the into
ests of tonal eleanliness. By using the sust-1 ug ped
and the damper pedul in conjunction we are a le to con
bine complete clurity with a fully earried out do no effect.
Measures 70, 71, 74, 75. Use either the the mug nhor
or the fingering below the notes of the left hand The app
fingering is the more powerful vehicle. It is arried on
ingering is the more powerius venicle. It is arried of
ns follows : In the case of white keys the tips of the first
second and third fingers are held tightly bunched togethe
the key being struck by the third finger. In "to case a
black keys, the fourth finger is added to the effort three
nll four are held tightly bunched together, and the key
struck by the fourth finger. This method of two ring ;
widely used by concert plandsts in mariellato possiges, ca
be practiced in both hands as shown in Exmonle "



Measure 73. The sustaining pedul should not be own until the tight hand has been raised at the -ote rest. Care should be taken that the hass re-the left hand are held down by the fingers -gbt band has been raised) until the sustaining -DICERT

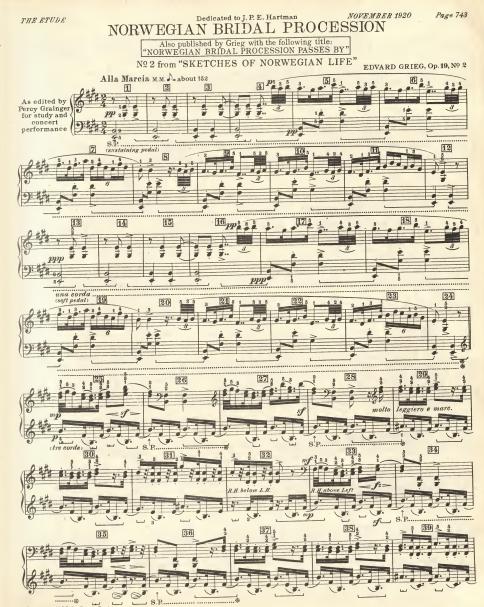
Taken effect upon them. The snme applies to damper pedal in Measures 77 and 79. Measure 79. Be sure that the fast two measure (C2 and A2 in the left band) are : s of this ean faily ean faily of these of these ame vigor securing arring at

<text><text><text><text><text><text>

Ex.10

Measures 86, 97, 169, 161, The proper dynamic realigned has already been shown in Example 2. The second clubble has already been measures should be played as about as a second quarker, hencerr, playing the next cloud (He I's a common error, with marry least helper (if a the heaper to of staceto notes. This is the more unfortunity in that its second or of the second second second or that the staceto notes. This is the more unfortunity long, rather than a short, silicond a note is realistication or units or second second second as the seceding note.

continue of the second second







Page 746 NOVEMBER 1920

THE ETUDE

COQUETTE

WM.E.HAESCHE

A charming characteristic piece, taken from a new suite by Mr. Haeache, entitled Friendsof Mine. This number should be played in the style of a Macurka but rather more slowly and in a capricious manner. A good study in rhythm. Grade 3%









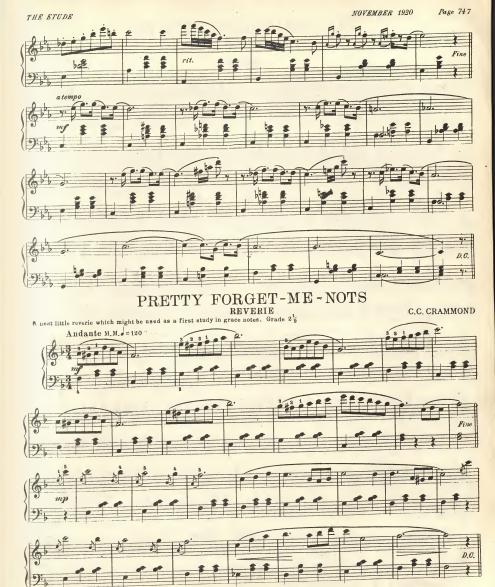






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PARADE OF THE AMAZONS

A lively military march, which can be played right up to time, MARCH lying well under the hands.

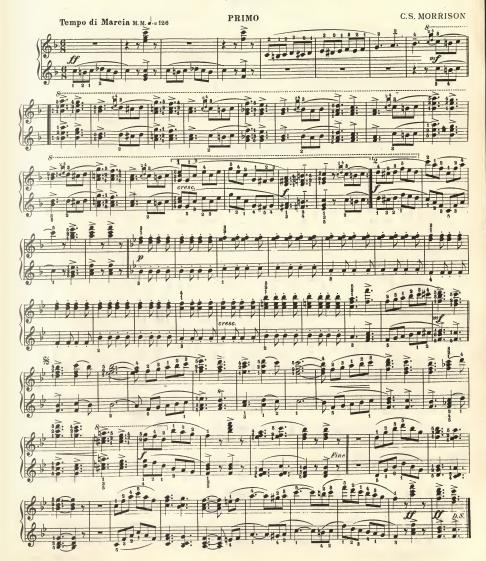


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Page 748



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2010					And Thou Bethlehem
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	"HE joy and glad ti	ding	s of Christmas are best	15624	Arise, Shine
24	retold each year	· wi	th song. The Chorister 🛛 🚟	10672	Arise, Shine
100	and Church Soloist y	vill	here find many sugges-	10964	As With Gladness Men of Cld (Women's Voices)Berwald .1
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15932	Angel's Message, The Clarke high \$	0.50	Try the little excerpt of this beautiful	10746	Christians, AwakeStults .1 Christmas HeartsTourjee .0
*6050	Angel's Refrain, The (Violin Obbligato) Geibel high	.50	Christmas number	10050	Come and Worship Dressler .1
	Angel's SongLoud med.	.50	The Undimmed Star of Bethlehem	10110	
5249 16801	Away in a Manger Anderson med. Away in a Manger Lieurance Solo or Duet	.30		15740 10781	Come Hither, Ye FaithfulStults .1
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4148	Before the Shepherds (Violin and 'Cello) Sudds high	.50	High Voice Price, 60 cents Low Voice	10677	Dawn of Hope
*4488	Bells of BethlehemTracy high	.50	High voice Trice, of cents 200 tote	5980	For Unto You
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8760	Christmas NightMinetti high	.50	(**************************************	10470	Holy Night
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*2869	Gift, TheBebrend mcd. Gloria in ExcelsisGeibel med.	.50	Wise Men fol-fewerill, from near and far For will they know, that	10909	Joy to the World !Stults
*12543	Glorious Morn	.60		10226	Joy to the World!Berwald .l
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*8046	Hail Glorious Morn (Violin Obbligato) Geibel high	,60		10965	O Little Town of Bethlehem Stults
*12234	Hail to the King Burleigh high	.60	OD ATODIOS AND CANTATAS	10952	C Thou That TellestPierce Cf the Father's LoveDale
*3702	Heralds of Heaven (Violin Obbligato) Schnecker high	.60	ORATORIOS AND CANTATAS	10746	Shepherds O'er Their Flocks Dressler
15987	(C) Holy Child of Bethlehem Stults high	.50	In Santa Claus Land	10449	Shout the Glad Tidings Brackett
*8048	In Old Judea (Violin Obbligato) Geibel high	.60	A little Christmas play in one act, admirably adapted for use with Sunday School or day classes. The properties and cos-	10463	Shout the Glad Tidings
5246	It Came Upon the Midnight Clear Lansing high	,50		10720	Silent Night (Men's Voices) Gruber
4150	Little Christmas Song (Duet for Sop. and Bar.) Berger	.20	given with little preparation. Contains nine musical numbers, all tuneful and catchy. The dialogue is bright and witty.	15557	Sing, O HeavensClark Sing, C HeavensGrant
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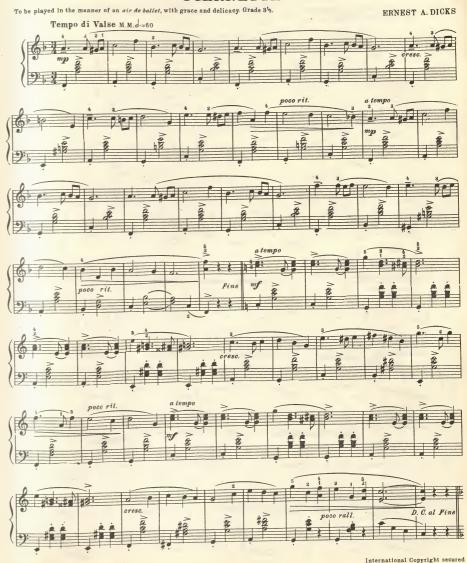




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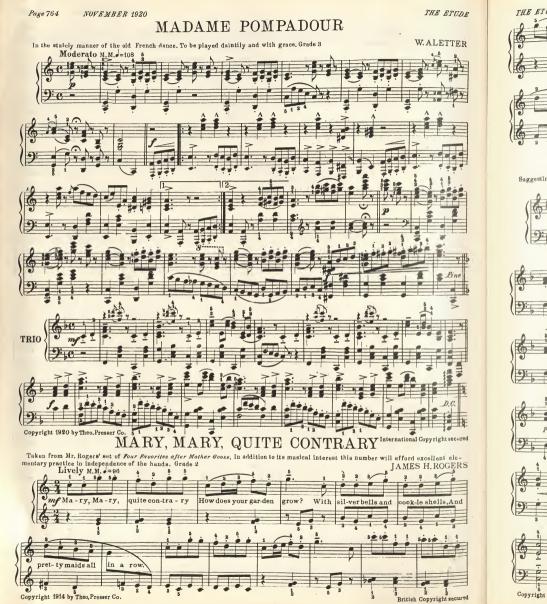


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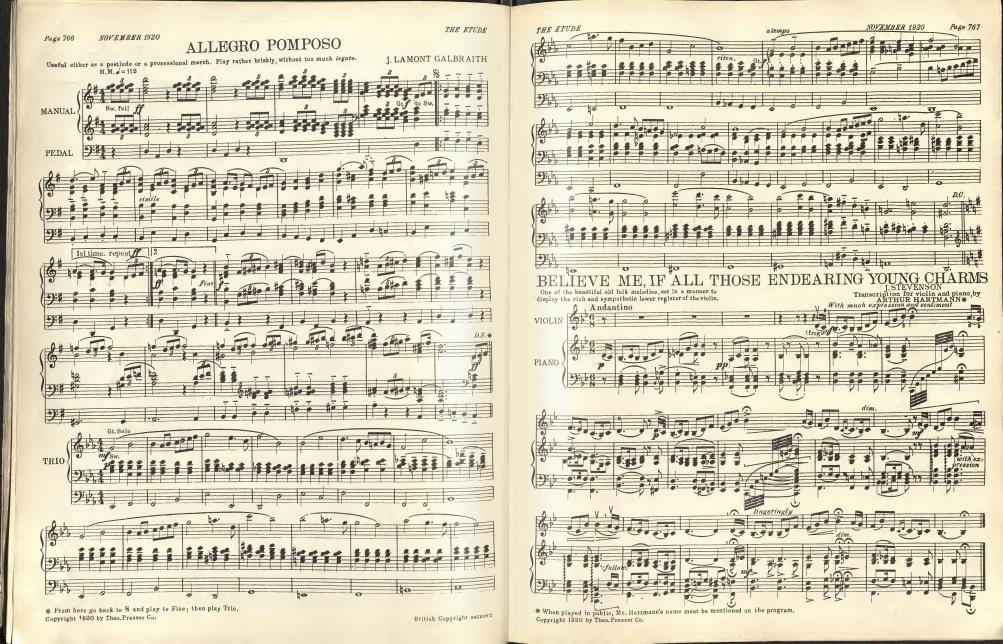


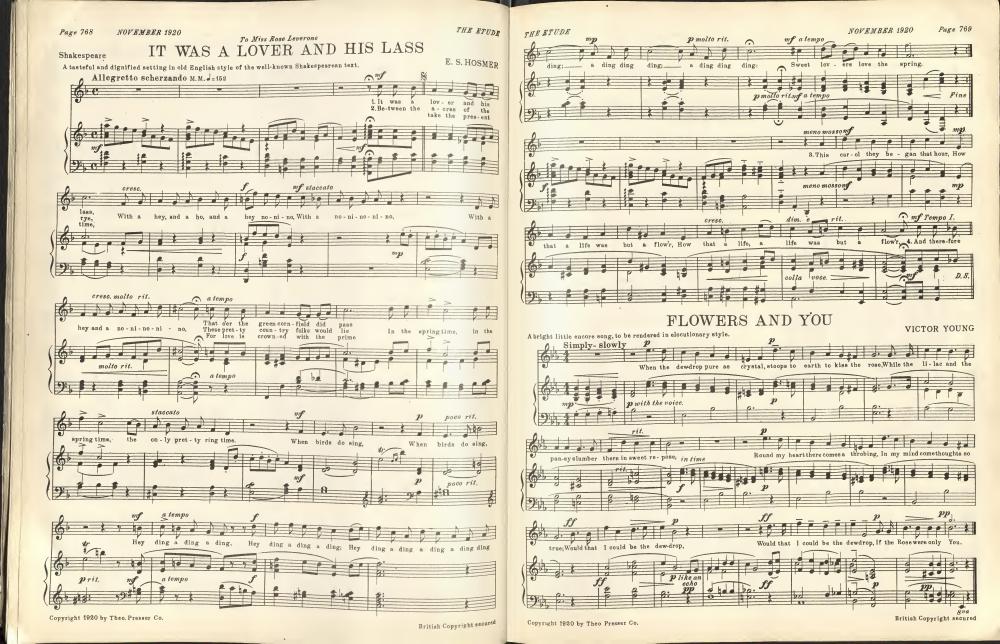














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rule is:

A Substantial Beginning By J. Sniderman

It is a revelation to many young teach- so as to let the pupil concentrate on this ers to find piano students who can play one thing only, and not have to use any simple pieces fairly well and yet do not particular note or finger, etc.) I then know the rudiments of music as they write a whole rest and explain it, then should be known. Of course, such stu- write a short exercise containing both note dents soon discover that they are sur- and rest. Then follows the half note, exrounded by a kind of stone wall through plaining the difference between the whole which they must pass before they can posnote, by a short line running from the sibly progress. It is difficult, however, at whole note, up or down, and having the sible progress of the op back to the beginning and value of half the whole note (two beats). that stage to go back to the beginning and learn the rudiments. The teacher should After explaining the half rest I write a endeavor to spare the pupil such humilishort exercise, containing both whole ating experiences by teaching the rudinotes and half notes, with their rests, etc. ments very thoroughly indeed. A good Then follows the quarter note in the same way, until I reach the eighth note. I then stop and write several exercises, in differ-

NEVER RUSH YOUR PUPILS THROUGH THE RUDIMENTS OF MUSIC.

If the teacher finds that it is necessary to play every new piece for the pupil be-fore giving it to him for practice, there is every reason to believe that the pupil is lacking in the rudiments. Let the pupil try the piece first and get a good ground-ing. If, after the pupil has the piece fairly under way, you decide to play it for him, he will then have the opportunity of comparing his own partial accomplishment with your finished work.

faster, since all he has to do is to study When a new pupil comes to me I take the technical part of the piece. He will a piece of manuscript paper and write already know how it should go, so far as down a whole note, explaining that it has the relative value of the notes is concerned. the value of four steady beats, and that I would advise music teachers to try these beats are simply the whole note dithis and see the results for themselves. vided into four quarters, but the note is "TEACH MORE RUDIMENTS OF held down through the whole four beats. MUSIC AT THE BEGINNING," it I do all this at the piano, and in explaining saves a lot of time and trouble further on use any note. (I use any note purposely, and also makes better musicians.

Ringing the Changes By Katherine Morgan

Hold

Hold.

Hold.

cle is gained.

3 2 5 4

WE who are interested in the so-called "new school" of piano composition have noticed the very pleasant bell overtoncs in nearly all of the "new" harmonies of these compositions. Therefore it occurred to me why not apply this to the keyboard work at the piano? The result has been delightful Open the lesson by telling the pupil something about bells. Call to mind the famous bells of the world; their weight, size; how that "Big Ben" of London is twenty-one feet in diameter, etc., etc. After the pupil's interest is aroused tell him of the "change" ringing. Tell how engrossing is that art; one that has been in practice for many years, and that as early as 1630 there were men of wealth and title who found great amusement in this art.

The rule of the ringers is to have five bells and to produce tones without repetition; the object is to obtain, with musical combinations, all the changes that can be produced on these five bells. Now take the notes on the piano: 1 2 3 4 5 bD bE bG bA bB 3 bE bG bA bB bD

Then to next chord same way. Afterward with left hand pressing always on key and holding the hand in regular five-finger position.

ent kinds of rhythms, etc. I then explain

the different notes and their names, etc., and where they are on the piano. After

explaining these thoroughly I then begin

actual work at the piano, and not before.

should go, they already know. A little

later on I will explain the sixteenths and thirty-second notes and dotted notes, triplets, etc., in the same way. But do not

A pupil who is taught the rudiments in

this way will usually get along much

bA bB bD bE bG bB bD bE bG bA

Now strike bD (thumb) on count one.

Now strike bE (second) on count two.

Now strike bG (third) on count three.

bA (fourth finger) on count four. Hold. bB (fifth finger) on count five. Hold. Now holding all tones down, pressing

Do the same note and same finger in

the following way and the sounds are

most interesting to the older pupils and a

world of finger work and consonant mus-

2 1 4 3 5 finger same count as first.

very hard on keys, count four.

give too much at a time.

never have to stop to explain how it

Music in Aboriginal Africa

STR Samuel Baker, an African exis quoted as saying.

bG bA bB bD bE

"The natives are passionately fond of plorer of note, once took a troop of sol- music. I believe the safest way to travel diers into the Shooli land. He sought to in these wild countries would be to play impress the natives by an exhibition of the cornet, if possible, without ceasing, maneuvers of his troops. There was a which would ensure a safe passage. A sham battle, with volleys and cannonades London organ grinder could march through and rockets, etc. The natives looked on Central Africa, followed by an admiring with great interest, but with slight appar- and enthusiastic crowd, who, if his tunes ent excitement. Then Sir Samuel paraded were lively, would form a dancing escort his band up and down hill, and the en- of most untiring material." Again the thusiasm was tremendous. The natives, immortal bard "Music hath charms to with all-too-scant clothing, commenced to scothe," ctc., etc. This easily accounts for dance and howl with delight. Sir Samuel the remarkable musical gifts of African descendants in America.



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The Making of the Trained Singer

By Caroline C. Tilton

The Basis of Breathing

telligently and briefly, as ascertained by

To the ordinary listener it seems quite playing.

A good natural voice is immediately recognized, and, from the lovely bud of promise, the singers' friends predict the singing voice, in its undeveloped state, is

good in its entire range or compass. There to deal, are weak places in it, and an experienced preserve its natural beauty and to develop things: the voice for endurance

I do not believe a piano, organ or a violin teacher or even a conductor of an orchestra can do this unless he be also a trained singer.

youth, to devote herself to the noble art; which lies at the top of the windpipe. The should have an energetic will, resolute larynx of a man differs from that of a perseverance and a lofty spirit, which aims woman in size, shape and position; but at great objects and deems the labor of a the same rules for breathing, freedom and lifetime, a light price to pay for their resonance may be applied to both. At the attainment. She should be helpful and front of the larvar we have the water by giving the utmost pleasure of which are two flat folds of membrane, which their voices are capable. She must de- extend from the sides to the middle of this velop self-mastery, concentration and vis- box or larynx. The edges of these folds ion, coupled with all possible common are the vocal chords. These vocal chords sense. Having a gift for teaching, she must have that patience that educational correspond to the vibrating violin string, growth demands. For singing is a growth, although they are capable of producing Rodin, the great sculptor, said of his art, three times as many tones. "We must conquer an art which seems

Continuous Repetition

"Continuous repetition and continuity of training, rather than physical effort, is the great means of making the nervous and muscular system act infallibly right; for our bodies grow in the way in which they have been exercised. All education is to make our bodies our allies instead of our enemies, it is to fund and capitalize our acquisitions and live at ease upon the interest of that fund." It is very important that the teacher realize the value of imitation in singing, for what is begun as imitation, or affectation, if you will, having a worthy example, may grow into the per fection of spontaneity; as, for example in learning a foreign language, a great obstacle is overcome when we are willing to imitate the tone, gesture and mental habits of the foreigner.

The lazy, thin-lipped nasal utterance of the American people is a great handicar in speaking or singing. We have to study

It is my purpose to explain simply, in- hard, to learn to open our mouths before vocal chords, as it is recognized by singing palate is raised higher, dividing the breath we arrive at the starting point of the teachers that freedom and independence of experience in my own voice and that of Italians, whose language best prepares the throat, tongue and jaw is an effectual many pupils, how the trained singer is them for pure resonant speaking and the sign of their right use. In speaking of the mouth being full of breath. In my art of singing. breath control I will later mention them.

No one is fitted for public singing until speak the words sing the tune, voilà-you and performs as unconsciously as the flowhave it. If such a one sings well, it is an ers blossom and the birds sing. His masaccident, and never the result of conscious tery of the art must be characterized by purpose. Good singing is quite as difficult ease, lightness, grace and style, letting his ing. an art to acquire as great violin or piano body become the transparent medium for the message of the composer. The words,

most of all, must be vitalized, the imagination stimulated. The singer must love the elastic muscle called the diaphragm, what he sings, he must live it all the time full flower of future success. But the he is singing and be sorry when it is done. Thus far concerning the art. Now for a very fragile thing, it is never even or the instrument with which the teacher has

We have a voice-box extending from the teacher, who can illustrate with her own forehead to the base of the lungs, in which voice, is needed to equalize, strengthen and the breath may float. In this we have three

> MotorBreath VibratorVocal Chords Resonator ... Muscular Sounding Board The breath coming from the lungs has

The true teacher should have begun in no other exit, except through the larynx, phragm must be strengthened and controlled by practice to such an extent that the expiring breath is easily managed. I press out breath by contracting abdominal muscles steadily and always stop with breath controlled and some to spare. If front of the larynx we have the wedgesympathetic, holding up to pupils the ideal shaped protuberance, generally called the will be below the neck, in chest, muscles any fatigue comes from this exercise it of serving and uplifting their fellow-men, "Adam's Apple," inside of which there and back. When I sing I am conscious of a proper notes the floor of my month is low, the pillars of the fauces or sides of the throat, average less than an inch in length and stretched to their widest extent. Little breath goes into the nose, more covering

the soft palate, which is the back part of the roof of the mouth; this being de-It is unnecessary and confusing for a flected into the chest, I now feel its vibraspontaneous and easy, not by assault, but pupil to study minutely the action of the by stealth and long years of hard work."

In the December ETUDE

Mme. Amelita Galli-Curci

"Patti's Only Successor"

Self Study in the Art of Singing

In which the Diva gives advice and information

Invaluable to students and teachers

stream so more enters the nose. I now have a sensation of the front and roof of highest notes, or head tones, as they are Concerning the motor or breath, the ex- called, I sense above and back of nose an easy to sing. Having a good voice, all the he has mastered the muscular and mental ercises for deep breathing are a funda- elastic ball, filled with breath, and as I singer has to do is to open his mouth, control of his breathing and singing voice, mental basis for all singing, as well as sing higher it seems pear-shapel, vibrating public speaking, and as a prime factor in well back and down the spine.

making one immune to disease, everyone, When the breath passes over the vocal chords, the tone is very feeble until it is sick or well, should practice deep breathaugmented or reinforced by its whirling currents seeking the cavities of head, neck How do I breathe? First I inhale, lctand chest, to which it is directed. Their ting the chest wall press out; then I feel action is illustrated by observing a boy blowing on a blade of grass h id tightly separating the thorax from the abdomen, between his thumbs. There is tightness at the front edge of the grass, but the inner sink down, which causes a conscious expansion of the whole lower torso-felt in edge is free and flutters with the force of front, back and sides. I feel the breath the breath blown against it. It can be seen fill my lungs and my ribs expand. With to flutter, but the palms of the hands must out raising my chest especially high. I be cupped to reinforce the breath and hold my breath against it, at the same time make the loud noise. Just so with the my palate rises, to prevent the escape of vocal chords which flutter freely at the air into the nose. From now on comes the outer edge, but are tense at the inner part, where they are attached to the cartilage. most important part in singing : the breath As a thick, broad blade of grass gives a must be sent out, very sparingly and steadily, so the tiny vocal chords through lower pitched tone than a thin short one, which it flows, and by which it is regnso the long, broad chords give the low lated, are not overburdened. The diavoices, while short, narrow one give the high voices

The hard palate or roof of the mouth and upper teeth form part of the walls of the mouth, and being fixed, may be called a sounding-board. These reflecting surfaces must be in a healthy condition. If they are diseased or relaxed by n n-use, in adult life, when the column of air strikes them, it finds no resistance, and the resulting tone is tremulous or untrue. We place to guide my breath. In my lowest hear this in the aged or the sick or the alcoholic bleating which we often hear in healthy young persons.

Caruso's Quality

The nature of the resonance cavities gives the voice its sonority color emotion volume intensity and character. Dr. Bie, in his excellent book on The Opera, says of Caruso's voice, that his phenomenal resonance is the outcome of his abnormally large head, neck and chest cavity; and that remarkable oriental and opulent color is the dark, medium, almost baritone quality of his low voice.

This resonance is a most important thing in singing. Once having learned how to gain this, a small, breathy voice is transformed into a ringing full one in an almost incredible way.

In the frontal bones of the face there are cavities extending in a row-the size of cranberries - below the eyes they are larger and are connected with the throat by an air passage. Their function was not known to the medical profession until recently; but it is now an established belief that their only use is to strengthen and increase the tone of the voice.

To illustrate how necessary soundingboards are to the tone, note this curious thing in insect life. The locust, grasshopper and cricket have a music of their own. They do not breathe through their

THE ETUDE

mouths or throats; but have stigmata or breathing holes scattered over their bodies. The males only are favored with musical organs, and an Italian naturalist said, that the reason they were so merry was because their wives were dumb. A locust stands on his five legs and doubles up the sixth, the hindermost, to use as a bow. It has rows of short spires, like comb teeth. and by rubbing these together a peculiar sound is made, which can be heard a mile. It also has two cavities in its sides, which add to the unusual volume. As locusts have fiddles, so crickets and grasshoppers have on their bodies flat discs with ridges. which they grind together. These are attached to the base of the wing cover. They also have a kind of internal kettle drum, and in many countries of Europe are kept in cages for their music.

In the human voice we have something more wonderful than we find anywhere else in the tones of nature. In addition to the "motor vibrator and resonator we have the articulator or organs of speech.' The aim of all singers should be to ex-

resonant tones, combined with intelligible words

The First Step In Freedom

How does the teacher secure this result? Assuming an crect, ideal standing position, begin with exercises for deep breathing and the muscular control of the expiring breath. Select the apparent best note in the voice, as a base or starting point. This will vary in high and low voices from D to A or G. Get the pupil to listen for tone and to sense the difference between a good inheritance. Work by simple scale figures down, as sol fa mi re do, is much easier than do re mi fa sol. Singing down carries the ringing head resonance into the lower voice, and enriches it; and furthermore removes the fcar of high notes. Singing up, or even holding a single tone, apt to involve pinching and pushing. This is the first step for freedom, which

Most pupils have to be taught to guide medium tones; for this purpose I sing with soft loo, lips free from teeth. Exercises in humming and yawning bring breath into the nose and lower the back of the tongue. Rapid las or rolling of rs with tip of tongue will loosen its stiffness. Singing higher change vowels to la or ye and lead into practice of scales, arneggios, trills, etc. Freedom and resonance must be worked out in the medium voice, as this is the most used, and if well managed, the extremes, or high and low part of the voice, need little attention

Next work on diction or good speech. This is largely fashioned by the upper lip and tongue. By giving simple songs in the beginning, the teacher gives a direct stimulus to the imagination, and furnishes drill in speech, and appeals to the common sense of the pupil.

The realm of nuance, or coloring of tone, light and shade, is too vast to more than touch upon, but I certainly believe a teacher should begin to teach these things after a very few lessons. By that time a pupil should be able to sing a simple song to interest someone. When the breath is properly managed, a line of poetry or a phrase in a song should have the effect of meaningless.

accent and gradation, subtle light and shade, marks the finished and artistic carly ruin.

The Main Essentials

The essentials of a good singer may be summed up as follows:

1. Good musical car. 2. Good voice-box or healthy throat.

3. Knowledge of muscular control of the breath.

4. Freedom, elosticity, speed. 5. Resonant pure tone, slow and sustained

6. Expression, without which singing is meaningless. 7. Diction, or good speech.

8. Phrasing, coloring the tone for different emotions. 9. Interpretation, style.

10. Repertoire. The last two are the labor of a lifetime.

While a successful teacher may not produce a great prima donna (those are rare in any age), it should not be a discouragement, for she may develop many singers who find music a source of inner happipress emotion by means of beautiful, pure, ness, and give pleasure in their homes, or to an cager public.

Singing is a universal language and appeals to the heart of mankind. I will con-

clude with a tribute to all the real teachers of the past, who, by a painstaking devotion to an ideal, have brought the art of singing to its present fruition. The tribute is not original, but written by one of my pupils :

"There are spots in my life that once were dry and barren that are now green and pleasant because of you.

"You have uttered what was dumb in free tone and a poor one. A listening ear me. You have brought out faded memois, in a measure, an education as well as an ries and made them fresh purposes. You have gone into my subconsciousness and found things there I never knew were mine. You have revealed me to myself. "Some things you have said pleased me and left me flattered. Some things have angered me. I differed from you. You offended me. You aroused and irritated old prejudices. And herein you did me the most good, for it was the lash of your whip that stirred me to realize my own littleness, my own provincialism, my stupid

"You shot your arrow into the air. It

"So here is my tribute to you. It is as impersonal as was your gift to me. I cannot nay you, but I can acknowledge my indebtedness. "These lines, I have read somewhere, I

"'My debt to you Is one I cannot pay In any coin of any realm

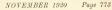
For where is he can figure The debt, when all is said, To one who makes you dream again When all your dreams are dead?

Or where is the appraiser Who shall the claim compute Of one who makes you sing again When all the songs were mute?'

Is Musical Art Advancing

SINCE the time of Beethoven so few formal advances have been made in musical art that many are led to inquire whether a long drawn out tone made by the violin the art is progressing as it should. The bow. It must have an ebb and flow, a rise Leit-Motif of Wagner, the Symphonic and fall, or the singing is monotonous and Poems of Liszt and the employment of certain harmonic effects by Debussy and

Music sung with free ringing tone, with his disciples are the only real advances in one hundred years. Of course, there has been a great volume of musical comsinger. I believe in soft, light singing in postion, much of it masterly, but the art the hours of practice as a safeguard against as a whole has been sailing forth in old argosies.

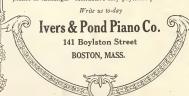




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每一小学校中的中国的中国在小学校。

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected. Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest

O How would you advise me to play the Q. How would you have me to pidy the accompanying passages from Becthover's Sonata, Op. 27, No. 1, so that I may get a better idea of the time and give a more lucid hythm? They both seem so unmeaning to me, with their long trains of connected siz-teenth-notes.—M. S., Des Molnes, Iowa.

Beethoven, Op. 27, No. 1 the state of the state 16 8

filt to 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

ppAdagio COLUMN TWO IS NOT

A. I would strongly advise that the two passances be played as if they were written is follows. The writer claims no credit for them, seeing that they are the work of his repreted meartra, linar son Billow a most intellectually brilliant and sympathetic in-terpreter of Beethoven;

Arr. by Haas you Bulow

Con the state



What are the their differences their states of the states of th

Mais.
A. Much as to be measure, in a dot of the second (Continued on page 783.)

Thus 6/8 means that there are six pulsations in a measure, and that each heat is worth an eighth-note. Formerly, the whole-note was given as the time-signature for what is generally known now as Common time, hut this is now expressed by 2/2, or 4/4, or or C. When the upper figure can be di-

vided by 3, without remainder, the time is said to be "triple"—that is to say, the ac-cents occur by threes; otherwise the time is duple, and the accents occur by twos.

Q. Will you explain what is meant by the "coircle of the fifths?" I have heard it used several times without at all understanding it.--G. B. II., Green's Farms, Coan.

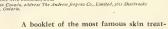
The second seco

O. How should I play a glissando passage? -ELLA T., Chicago, Ill.

--LLLA 'T., Uncdgo, 11. A. For an ascending gllssando, right-hand, employ the second finger; use the thumh for a descending, right-hand glissando. For the beft-hand use the middle finger, hoth ascend-ing and descending.

Q. What is meant by "the three styles of Beethoven" and what are they?--ETHEL PEARSON, Philadelphia, Pa.

Bothermann and the set of the set



- SKIN - YOL

OVE-TO-TOUCH

Nº.

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NOVEMBER 1920 Page 775

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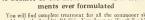
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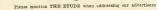
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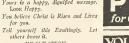






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A Helpful Note

By Sidney Bushell HERE is a practical idea which I have come back again, and help me to do as I found useful. All vocal students occa- had discovered was best for me in the

sionally have a "try out" in public. Un- studio. So my performance is a much doubtedly it is an essential part of our more satisfactory one in every respect.

izing in the studio or by oneself. It is hands while I am singing. All of us, as

quite a different matter to get up before an a rule, seem to want something in our audience to sing a real song. Things easily hands. If we have studied our song prop-

remembered while in the studio, regarding erly, the words will have become welded tone production, vowel shapes, articulation to their respective tones long before pub-

and the like, will be swept away by the lic performance, so they will be unneces-

Usually I hold the little note in my

sary to remind us of what we are to sing

about. Again, the little note somehow

seems to be an encouraging and heartening

link to the solid confidence experienced in

the studio, while practicing amid familiar

As an example, here are notes I wrote

for Open the Gates of the Temple, sung

and "friendly" surroundings.

The David Blapham Song Book. Con-words singulae and really good poctry is piled and edited by David Blapham, B.A., most prediscorrby. For its purpose we for the source of the source of the source of the C. Wision O. S. 35 parcs, bound in deft. This collection of one hundred and eight This source of the source of the source of the source of the providence of the source of the source of the source of the providence of the source of the source of the source of the providence of the source of the source of the source of the providence of the source of the source of the source of the providence of the source of the source of the source of the providence of the source of the source of the source of the source of the providence of the source of the source of the source of the source of the providence of the source of the s

Li by Mus. Dec. Tpublished by the John Friers E.26. The pages based is a dash trene state. The pages based is a dash trene state. The page state is a dash trene state. The state is a state of the state page state is a state of the state of the state were state and the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of the state of the page state of the state of state of the sta

training. Learning to sing is not all vocal-

excitement of actually standing before

your audience during those anxious mo-

ments-the introductory measures of your

number-when you know that you are

about to put to the test the results of long

and patient hours of practice. Here, then, is an idea which has helped

to be read a few moments before I "go

on." In that note I remind myself of

things I have learned while practicing the song I am about to sing. They are little

reminders-what to do at certain places-

The reading of such a note just before

singing I have found to be a splendid

"stabilizer." Later on, when I come to

those parts of my song upon which I have made special comment, these little hints

what to avoid, etc.

me considerably on just such occasions: for Open the G Before leaving home, I write myself a little note, which I place in a handy pocket, "Don't force."



What Should Comprise My Repertoire?

By Gordon Balch Nevin

as a performer upon that "King of Instruments," the organ, confronts the question-not once but many times-of what music to include in his repertoire. Indeed, this question is one of periodic recurrence, once the early student days are past.

In this time of steadily advancing high costs it well behooves each of us to devote some serious thought to the wisest methods printed music itself has advanced considerably

consider carefully the method of expending that portion of salary which he feels able to devote to acquiring and keeping up a musical library.

At the very outset there is one point which should be more generally realized than seems to be the case, viz.: That not all of onc's repertoire can be of a permanent nature. By this we mean to state that a certain proportion of any organist's library should be of a shifting or rotative character. This point will be dwelt upon more in detail shortly. As opposed to this variable portion of the repertoire, there should be a continually increasing store of those works which are unanimously agreed upon as forming the backbone of organ literature. The functions of these two divisions are of singularly different nature.

First Purchases

The student's first purchases are, of course, technical studies; through these he makes his acquaintance with the instrument. If he is in any degree suited to organ playing, it is only a matter of months-alas 1 sometimes only of weeksuntil he is importuned to play in some small church; the profession is in much the same condition as are most commercial things nowadays : suffering from an underproduction. With the first position, or about that time, comes up seriously the question of buying music suitable for public use. What shall be the first purchase? In answer to this query we may safely state that-unless the teacher expressly desires the student to pursue some other course-the first purchases should be of several good Collections of Music, edited by recognized authorities and published by

will contain from ten to thirty pieces of music, and will cost not more than any four of the same pieces if purchased in through all years, sheet form. This naturally is a wise move, especially when the student is at the same

time under the expense of tuition; the teacher or some other competent organist of expenditure and to proceed with a defi- can direct the young player as to choice nite plan in view; haphazard purchasing of such books. It may be said that the the time-honored classics. Some of the should now-if ever-be tabooed. Not only have the princely (?) stipends of or-Orem, The Organ Player and Organ Repcally stationary during a period of start- compendiums of organ music extant; the ling advances in costs, but the cost of the young player will not go astray in including these books in his repertoire.

Relief may come to those players pos- nature, the next step should be the laying sessed of sufficient ability to command of the foundation of a repertoire of the of a rotative or changing nature. salary increases; to others it is not en- great classics of organ literature. There tirely impossible that some organization may can be no argument upon the wisdom of bring the solution; but in any event it forming such a library; every scrious may be taken for granted that the voca- player, no matter whether he have recital tion of organ playing will remain, as in aspirations or no, should have in his posthe past, one in which the love of the session a considerable portion of the masplayer for the work is quite as large a terpieces of organ music. True, this porfactor as the remuneration received. And tion of the repertoire may be collected at charm! Two things will account for this: in the nature of things the organist must a much slower rate than the more gener- First, the player's musical horizon has

Having acquired some material of this

EVERYONE who embarks upon a career reputable publishers. A good book of ally used "work-a-day" portion; but this is broadened, permitting him to appraise

From this point on the growth of the gregation has the same feeling in the development of both the present-day publiday music" for want of a better term and newer material. have their uses, and are to be valued ac-

Broadening the Musical Horizon

After some years of organ playing the average performer will almost inevitably discover that some of the things which appealed strongly to him early in the game have-for some unknown reason-lost their

GORDON BALCH NEVIN

music is the most economical method of not the important point. The desirable music at something nearcr its true worth; buying-especially at first; such a book thing is that every player from time to second, repetition has done its deadly will contain from ten to thirty pieces of time should increase his store of the music work, and he is in fact simply *tired* of the which is imperishable and of supreme value picces that formerly thrilled him. (Whisper it! There's a possibility that his con-

repertoire should be a steady, side-by-side matter !) In any event, the wise course is to discard such numbers, not all in a lump, cations-what might be termed the "every- but progressively, replacing them with The most important benefit achieved by

rather ephemeral "solo-stop pieces," the such a course, possibly, is the keeping of and any have the princely (?) stipends of or-Orem, *The Organ Player* and *Organ Rep*-ganists remained in most instances practi-ertoire, are among the most popular cluded; most of them live only for a year bounds. A library of music beyong an or two, a few somewhat longer, but they unwieldy, burdensome proposition, once it passes average limits; it not only becomes cordingly. This brings us again to the a serious problem to find room for it, but point made at the beginning of this article, its very cumbersomeness makes its difficult viz.: that part of the repertoire should be to utilize effectively the material contained in it. Therefore it is wise to keep super-

seding the old and passé with the new. The question of disposal of this old, discarded material indubitably comes up; it hardly does to consign it to the waste-paper pile. Rather should this music be disposed of in some manner to help a younger brother organist. It is not impossible to discover eager purchasers for old musicif it be in good condition; there are many places where your old music may be, to all

intents and purposes, new music A classified "ad" in any widely circulating musical journal will bring plenty of applicants desirous of buying music at a reduction. This is good, efficient business, both from the financial and from the artistic standpoint.

Second-Hand Music

There is another suggestion-the direct opposite of the one just offered-which may be of vast help to the young or nottoo-loaded-with-this-world's-goods player; in almost every city of any size whatever there arc cx-players, persons who for business or family reasons have been compelled to forsake the playing of the instrument; these persons naturally have in their possession more or less organ music. It is surprising what a "wanted" ad in a local newspaper will uncover in the line of potential bargains. These are suggestions which are offered to the young player as he considers the question proposed above. Undoubtedly the most valuable result of the suggestion just made is the frequent opportunities which will result to acquire copies of foreign publications which are at the present time either out of print or for some other reason virtually unobtainable; many classics still within copyright protection may be secured in this mannerindeed it is about the only way in which some of the more recent works can be

A hint or two on selection of classics may not be amiss; first and foremost, of course, come the works of John Sebastian Bach; every earnest student should possess the complete works in one of the re-

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cent editions. Then, too, every player ist who does not know these two works is should know the concertos of Handel, without an ideal-for certainly nothing to brilliant, tuneful, effective and very playable; they are available in at least two editions. Several of the Merkel sonatas are good, the ones for special mention being the Sonata in G Minor, No. 2, Op. 42, and the one in B Minor, No. 8, Op. 178. Joseph Rheinberger, of course, will be represented by his fine Pastoral Sonata. Op. 88, and the Idylle movement of the Fourteenth Sonata has long been a popular

equal them has been produced to date. Other works invite mention, but enough has been said to enable the young organist to make a start; later on such names as Vierne, Dubois, Wolstenholme, Salome, Reger, Maquaire, Lemare, Franck, Liszt and others will be added to your list. Moreover, do not forget that there are quite a number of sterling works in large forms by American composers; buy the

Modern Works

Leon Boellmann will be represented by his gorgeous Gothique Suite-one of the fnest organ works extant. The Matthew Camidge Concerto in G Minor is an interesting work, as is the familiar Lemmens Pontifical Sonata, Guilmant's sonatas are of uneven worth; the first, fifth and seventh are probably the finest, although all are worth possessing. The Mendelssohn sonatas are all splendid examples of that fertile musician's genius,

iest wastes imaginable. We must, howthere is much indeed in Widor for the pieces ever penned.

Suffice it to say, however, that the organ- e thusiast.

By Gordon Baleh Nevin

THER due few organists indeed who are trating, with the familiar results. Such upnot called upon at some time or other in heavals can be quickly remedied. Also their carcers to make slight repairs or ad-under this head may be mentioned the justments to pipe organs. Especially is this frequent interferences with the speech of true in those districts far removed from the pipes caused by the dropping of porlarge citics where the peripatetic organ tions of the materials mentioned above into tuner has not made his appearance. Indeed the pipes; any unusual twittering or throbone of the marvels of the science of organ bing in the speech of the pipes should lead building is the fact that organs are con- one to investigate the possibility of this stantly rendering service-almost without interference by foreign matter. any interruption-in towns where no organ The most common of all troubles is, of repairman has set foot for years! How- course, the cipher; for from being similar ever, even with the best of construction to the quantity denoted by the numerical (and luck !) there inevitably comes a day cipher this trouble would be best reprewhen something goes wrong, and it then sented by a whole row of exclamation becomes the dubious pleasure of some local marks! It is the uncalled-for speech from

friendly pussy-cat having selected the organist thoughts which would shame a interior of the organ as a maternity hos- red radical.

although some diplomacy may be needed to

little melody pieces which are turned out in large numbers, by all means, but from

time to time devote some study to the larger works which are appearing with something like reasonable frequency in recent years. There are strong indications that several of these larger works are going to become repertoire pillars for some

time at least

Widely Dissimilar Lines

And so develop your repertoire along Of modern works the symphonies of two widely dissimilar lines : part of it of a Charles Marie Widor challenge attention somewhat shifting, rotative nature-this by reason of the large scale on which they part being selected for its severely pracare laid out ; perhaps no composer of modern tical, utilitarian worth at the present time ; times shows a greater variance of worth actual service and service recital work than does Widor; movements of flaming will dictate the make-up of this portion of splendor alternate with some of the drear- the repertoire. And then that other partselected because it is good and great-to ever, take the bitter with the sweet, and be an incentive to constant study and progress for those hours when the player player; the fifth and sixth are generally hies himself away to the quiet church and regarded as the most consistently inspired, plays-not for dollars or approbation-but the fifth containing that war-horse of de-light to the technically well equipped, the Until the great mass of the people can be Toccata in F, a conception which-while educated to an appreciation of these great open to criticism from theoretical stand- classics, there must inevitably be a dividing points-is one of the most effective show line, such as we have indicated, in the

repertoire of every true lover of the organ Extended mention should be made of and its music; that the dividing line may the colossal Reubke Sonata on the Ninety- gradually be erased by a gradual supplantfourth Psalm-perhaps the greatest work ing of the first class by the second must in organ music since the Bach Passacaglia. also be the hope and desire of every such

Amateur Organ Repairing

enthusiast to endeavor to rectify the some pipe or pipes which have been indulging in too much Bolshevist thinking; it Should the trouble be the result of a can put into the mind of the most saintly

> (and generally), the sticking of some part of the action-usually due to extreme dampness. The remedy for this is simple :

There are, however, many slight repairs Build a fire and dry it out; the wonder which the average mechanically minded en- is that in churches unheated from Sabbath thusiast may successfully undertake. A to Sabbath this trouble does not put the frequent cause of trouble is some disturb- entire organ out of business. Second, the ance in the *planting* of the pipes. Possibly cipher may be due to the loosening of one a small boy may have obtruded himself in of the little leather buttons by which the the instrument-leaving a dozen or more action is connected and regulated. This pipes set askew in their places; very often also can be fixed without trouble, provided the speaking front pipes are used as handy the organ was built in the first place with mooring, places for festoons of tissue some thought as to easy ingress and egress. paper or Southern smilax in church deco- Third, there sometimes (though rarely)



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Note how clean the teeth feel after using. Mark the absence of the viscous film. See how teeth whiten as the film-coats disappear.

food substance which ferments and

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trouble

pital in which to bring forth her latest family (this has been known to happen) the matter will require little skill to correct,

persuade the lady to forsake her temporary

Ciphers

The cipher in the tracker action is generally caused by one of three things: first

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ir color restorer. MARY T. GOLDMAN 1796 Goldman Bldg., St. Paul, Minn. Accept no Imitations-Sold by Druggists Everytohers Mary 7. Goldman, 1795 Goldman Edg., 5t. Peul Minn. Please mend me from five trial bottle of Mary T Goldman's Hair Color Restorer with special comb. I am not obligated in any way by accepting this free offer. The matural color of my hair is black..... jet black..... dark brown...... medium brown...... light brown.....

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countries of the set o Jeowrite the names of you bors and we'st gladly mail the m each a copy with your compliments. I want to prove to your and their entire satisfaction that I can save you all big money every day—every week —every very.



Please mention THE ETUDE when addressing cionos can be found occasionally, which over the Dulciono, it was necessary to play Please mention THE ETUDE when addressing

develops a weakening of the pallet spring magnet) is the most common trouble; re-ICC SLOW YOU FLOW or the spring may even become dislodged ally turn the trick. With this actuation asso have the way has been from its proper place; this is an analy tron-term and the detraid with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall with overalls, placing of a pacematic yack, and the overall overall yack and the overall yack and the overall yack and the overall overall yack and the place yack and the p

occasionally the action connecting a stop-

will be found to effect a remedy. With the tubular-pneumatic action the provided to hold the brush, although in most frequent demand is slight regulation of the adjusting screws provided; these

function screws are generally found located in the primary line of action-close to the chest: in some forms of action they are incorporated in the coupler-stack, which is

generally in the console or close to the keys. In any event the first thing to do janitor to regard the blower as a nice s to locate the adjusting screw for the place to stand his bottles of furniture polparticular note in question and then see ish, etc.1) It can never cause any damage what turning it slightly will do. In a for the organist to keep a careful watch well-made organ this will usually effect an on the amount of oil in the bearings of improvement; occasionally, however, a both the motor and the blower; there are speck of dirt becomes wedged between a usually four, occasionally more, bearings

valve and its seat, holding the valve open; on the blowing plant, and they should be on some types of action this can be re- kept well supplied with oil. moved by tapping lightly upon the valve Once in a while a piece of the ivory top with a pencil or other blunt stick through comes off a key; both key and plating the hole which supplies the pipe with wind, should be scraped clean of old glue, coated Failing to accomplish the desired purpose with new glue (preferably hot glue), which

in this manner, it may be necessary to re- should be allowed to set for fifteen minmove a bottom or front board from the utes, then the plating should be firmly chest to render it possible to reach the clamped down to the key and allowed to offending valve. In this event also the remain thus for at least 36 hours before services of an expert may be the wisest being used. And so on: other things could solution.

Electric-Pneumatic Action

With the electro-pneumatic action organ given : don't do anything radical, unless one should have a decided penchant for you are absolutely sure what you are doing electrical work before venturing upon any -and what difficulties you may encounter adjustments. The dirty armature (the while doing it. In amateur repairing-play small metal disc which is attracted by the safe! It is much the wisest course.

The Voicing of the Dulciana

By Harold Funkhouser

AFTER an experience covering a number have something of a "horny" quality of of years, consisting of church and recital tone-color. This variation may be due to work, traching on the leading makes of an effort to imitate the "Horn" Diabason organs produced in the United States, and and might be a pleasant change from what comparison of the voicing of the various would otherwise be merely a difference in stops found in the modern organ specifica- power between two stops of identical tions, the writer has arrived at the conclu-"diapason" voicing. The lack of any obsion that the voicing of the stop known as trusive quality in the Dulciana would make the Dulciana is subject to more variation it all the more useful in contrast to the according to the whim of the individual strings and flutes of that period, as an voicer than any other accompaniment to them, or when used Originally the stop as designed by alone.

Sueltzer was a soft Diapason. This had a 'Gradually, as the years have passed, a particularly good effect in those older or- marked change has been noticeable in the gans, with their often snarly Gambas, and treatment of the Dulciana, Certain buildflutes which were sometimes inclined to ers have voiced the stop more and more be "hooty." The unbiased seeker after the "stringy," or it has assumed a hybrid sort best in voicing will not deny that the of tone which is neither "fish nor fowl." strings produced by the leading voicers of The power too has been altered from that the present time are far in advance of the which would not appear obtrusively or earlier specimens of that family, and while offensively over another stop used with this criticism may not apply to the same it, to what has amounted to a strident extent to the flutes, it is true to a large Gamba or Salicional in certain instances. The writer vividly recalls two organs upon

It is not the purpose of the writer to go which he has given instruction, both quite into a technical discussion of the various recently built by well-established and recfamilies of organ tone. Special attention ognized firms, in which the Dulciana. has been paid to the strings, however, be- standing upon an open chest, resembled a cause in discussing Dulciana tone, we find "German" Gamba more than anything else that any variation from the original "Di- The tone was so loud and blatant that in apason" voicing has been toward giving it order for a solo played on the really beaua "string" quality, although some old Dul- tiful Swell reeds and flutes to be heard

degree

or the spring may even become dislodged ally turn the trick. With this action also

surely, and the subset of the be instructed by an electrician in the best knob with the slider succeeds in working method of doing this; once in a while a loose a pin, or one of the supports at a brush will break or become badly worn; point of motion becomes loosened, causing extra brushes should be kept on hand, and lost motion: locating the missing pin and it will be well to find out how to insert restoring it, or tightening up the support, them in the particular machine which you

have in use. Usually a small set-screw is What is This Worth some types a spring-clip performs the same to Your Child Little Things

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practically Full Swell, with the box open 1 usually has only two Open Diapason stops The use of a single Stopped Diapason or on the manuals, a large, full-toned one on Oboe against this Dulciana was utterly im- the Great Organ, and a smaller scaled possible, and the organ resolved itself into and lighter one on the Smell Often the two entirely unrelated divisions, except in Swell Open is omitted, and a Violin Diaso far as the Swell could be coupled to pason substituted. This stop is too comthe Great for mezzo-forte and Full Organ effects. This condition was accentuated by foundation quality. A Dulciana, properly the fact that the next stop in point of voiced as a Diapason would give still anpower on the Great Organ was an immense other degree of that family of tone. This

There are those interested in the sub- flutes and strings, as several of each of ject who will say that this introduction these families very commonly appear on of a little purgency into an otherwise each manual. These are further any somewhat uninteresting stop is a very de- mented by the four and sixteen foot stops sirable advance. Let us examine this of each family, which may be used at uniproposition. In this day of scientifically son pitch by playing respectively an ocdetermined scales, and of new and original tave lower or higher. These different qualities of tone, unknown a generation ago, cement swell-boxes, rapid speech and high wind-pressure, is it not well to have a stop included in the organ which gives contrast to this very originality of voicing? In a large concert organ I will agree that many lovely orchestral effects may be obtained by accompanying a distinctive string solo stop with other softer strings, but in the usual organ of moderate size why should the Swell Salicional and the Great Grouba or other string be duplicated ment to the Swell Organ solo stops, a by apother practically identical stop, sim- Melodia of moderate power should be inply because it bears a different name? cluded in the scheme, to give a further

Letters from Enthusiastic Etude Readers

he observed

to thank you for the prompt realment extended to me for the a years. If it had not heen for tion of THE ETCDE and the woa-given by the opportunity to keep a latest thought in music I would a most valuable and indispen-er. Mas. CORA BUSAST, Texas.

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the provide the state of the second of the second of the second for it. The articles all make is to do more and more. Where have been without it? A. G. MARTIN, Illinois.

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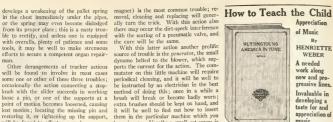
I am much pleased with Planoforte Play-ing, by Josef Hofmann. I cannot say enough in its favor. MRS. M. STEGMAN.

Music Masters, Old and Yete, is an Indis-pensable work. It is good to follow any elementary history work. Summy Day Songs, by Helen L. Cramm, is another pleasure for children. Keep up the good work. EERSA I. CARVER, Ohio.





NOVEMBER 1920 Page 779



THE ETUDE

Get the Drop

They may be likened to a machine, which

it is necessary at times to run at high

speed and with the greatest accuracy, but

which has certain parts missing alto-

the example of slurring when passing

from one string to another. The violin

student who tries to do this with his

whole arm and without wrist action has

out the proper gears.

a racing sulky.

CANES AND CANAS AND AND SECTION

Department for Violinists

Edited by ROBERT BRAINE

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

THE ETUDE

scales in three octaves.

which appears in the middle section; this dence with a maximum of benefit to himpassage may be treated as an exercise self and a minimum of discomfort to and lower parts be practiced separately, they can be played easily alone. The remaining four Nocturnes may, perhaps, be chestral players, taken most satisfactorily in the following order : Op. 43, No. 1; Op. 49, No. 1; Ob. 51. No. 1; Op. 59, No. 1. The high positions in the last two numbers had better be

Be Alert to Learn from Observation The 'cellist should make every effort to left till some work has been done on

Playing With Others

In addition to pursuing some such course as that suggested above, the self-taught cellist may take advantage of various opportunities which open for him. It is very possible that by the time he has made some little progress he may be able to associate himself with a church choir as a reinforcement to the bass part of the hymns (this would be especially desirable to the party of the second part if, instead to a 'cellist who is sufficiently well known of a pipe organ, a piano or cabinct organ to make his advice of value, may not go is used); here, in a small way, the aspir- unheeded. At all events, it is a venture ing 'cellist may gain experience and confi- worth trying.

The General Fault

FRANZ KNEISEL for many years the strings in order to produce those vibraleader of the famous Kneiscl string quar- tions which give the roundest, fullest, most tet, made the following remarkable state- perfect tone, and the violin must be held ment in an interview with Frederick H. so that the bow moves straight across the Martens, in that gentleman's well-known strings. A deviation from the correct atwork. L'iolin Mastery: "My experience tack produces a scratchy tone. And it is has shown me that the fundamental fault in just this one fundamental thing, the of most pupils is that they do not know holding of the violin in exactly the same how to hold either the violin or the bow. position when it is taken up by the player, Here in America the violin student, as a never varying it by so much as half an rule, begins serious technical study too inch, and the correct attack of the bow, late, contrary to the European practice. It in which the majority of pupils are deis a great handicap to begin really serious ficient. If the violin is not held at the work at seventeen or eighteen, when the proper angle, for instance, it is just as flexible hones of childhood have hardened, though a piano were to stand on a sloping and have not the pliability needed for floor. Too many students play 'with th violin' on the bow, instead of holding the bending the twig in time, as you wish the violin steady, and letting the bow play. "And in beginning to study this apparfessionally are often more interested in ently simple, yet fundamentally important making money as soon as possible than in principle, is often overlooked or neglected higher levels of their art. Many a prom- boy under Hellmesberger in Vienna, once voting fellow really endowed who thinks he can play for a living, and find time to study and practice 'after hours'-and he

"But to return to the general fault of trated attention to his bowing, while there

while the other four Nocturnes are being others. If he is reasonably diligent and studied. It is suggested that the upper determined he will soon find himself welcomed in a school orchestra, which, in and lower parts by together only after turn, may prove a stepping-stone to some more pretentious body of ensemble or or-

watch any really good performer, noting particularly the movements of the right arm and the positions of the left; also have a few intelligent questions ready in

case it should be possible to have a few words with the artist. Finally, if the ambitious student, having struck an insurmountable difficulty in fingering or howing, should copy the passage (including a brief portion of the context) enclose with it return postage and a civil request for help-being sure to copy the notes neatly -it is quite possible that the request, sent

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Importance of Fundamentals IT often happens that violin students, pupils try to do passages like this with the who are either self-taught or who have forearm or with the whole arm, and with been taught by teachers who do not un- the wrist stiff. It is needless to say that derstand how to give their pupils the neither speed nor smoothness can be acfundamentals of the correct mechanism of complished in this way. The bow must violin technic, are a loss to know why it be transferred from one string to another is that they are so helpless when they try entirely by the dips and elevations of the to play compositions where technic of hand from the wrist. All the joints of any difficulty is involved. Their troubles the arm must be loose and elastic. It usually come from the fact that they takes much practice for the novice to do have not a proper mechanism or technic.

gether, or badly made, or defective. Such As soon as this bowing has been masa machine will not run satisfactorily, and tered reasonably well on the open strings often will not run at all. Think of what it can be used to advantage in practicing would happen if an automobile were made scales in sixths, as given in Schradieck's as compared with violin, is the more natwithout springs, a watch without a bal-Scales, or any other set of scale studies ural (and hence more easily acquired and ance wheel, or a threshing machine withas given below As a single instance of this, let us take

> -स्टिस्

an action as faulty as that of an auto made without any springs. It would seem Practicing the scales in this manner so self-evident that this bit of technic must be mastered before any violin playing fit to be heard can be done, that one would think every teacher would insist on long howing each of his pupils mastering it at a very

early stage. And yet, what do we find? I have had many pupils come to me who had played for years, and yet who could not do this bit of wrist work at all. Yet they were trying to play difficult compositions. They might just as well have tried before he mastered it to drive a clumsy ox cart at the speed of

instruction book or set of studies

market

Really skillful violin teachers, of course, train their pupils do all branches of fundamental technic, just as the construct tor of a fine piece of machinery makes all the parts to run in the proper manner and at the proper speed to produce the necessary results which the machine was intended to accomplish.

Theory of Wrist Action

The theory of the wrist action I have mentioned above is easy enough, but in practice it is difficult for the beginner, and requires much practice. The first exercise for the acquirement of this bowing is given below and is on the open strings.



Eight notes (or later on twelve or six teen) are taken in the down and the same number in the up bow. After the open G and D strings are practiced in this manner fifty times or so the open D-A and open A-E are taken up and practiced in a similar manner Extreme smoothness and absolute accuracy in time must be ob-

MANY musical amateurs seem to take it the selection of studies and pieces suitably for granted the violin is the one and only adapted to the early stages in the study of member of the string family which, for the instrument one reason or another, may be studied with a reasonable promise of satisfactory results. There is no doubt some ground for this assumption : teachers as well as this even passably well, but it is worth all friendly advisers are more numerous, and the literature is not only more extensive. the time spent on it, since it is not only difficult, but impossible to play the violin but it appears to be more carefully edited well without it and graded.

Scales in Sixthe

really kills three birds with one stone, because we get practice in using the wrist in crossing strings, in fingering for double stopping at intervals of a sixth, and in

The violin student who practices these studies faithfully until he can execute them at high speed will have a golden reward, since he will find that he is able to play passages in a smooth and finished manner which were absolutely impossible for him

Besides the examples given above, many similar studies involving the same principles can be found in almost any violin

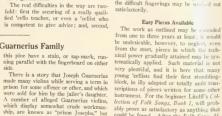
The Guarnieri or Guarnerius Family

tral organizations.

ONE of the most famous families of vio- this pine have a stain, or sap-mark, runlin makers of Cremona was the Guarnieri, ning parallel with the fingerboard on either or Guarnerius family. Andreas, the father side

of the house, made instruments bearing dates from 1650 to 1695. His two sons, made many violins while serving a term in Joseph and Peter, and his grandson, Peter, prison for some offence or other, and which Venice, all made violins of some note, but the genius of the family was his nephew, Joseph del Gesu, so called because which display somewhat crude workmanhe put the initials I. H. S. (Latin-"Jesus, ship, are known as "prison Josephs," but Savior of Men") in his violins. His vio- many violin authorities claim that there is lins bring enormous prices at the present no truth in the story of Joseph Guarnerius day, and are much sought after by violin- making violins in prison. It is said that he ists; indeed, they are preferred by some only devoted twenty-five years of his life violinists to those of Stradivarius. There to violin making, so that the number of his is an immense number of imitations on the violins in existence is much smaller than

is the case with Stradivarius and some of The violins of Joseph are made with the other Cremona makers. bold and rugged outlines, and above all Paganini did much of his greatest solo ansoline accuracy in time must a operative served. The bow is simply pulled along possessed wonderful properties for tone price was estimated at from \$750 to \$2,000 ingly more musical, are the Nacturnes, and the slurring is done by moving the production, and which proved a mine of in 1890, but there have been sales in the Book I, by Goltermann. Op. 92, No. 1, is and the shurring is done of inform the wrist. Many wealth for him. The bellies made from past few years at from \$12,000 to \$18,000, difficult on account of the double-stopping



A Course of Study Outlined All things considered, there is perhaps no better instruction book (especially for the beginner who is unable to procure a satisfactory teacher) than De Swert's Violoncello Method; it contains very little superfluous material, and also it all that Notwithstanding certain obvious disadis really essential. The scale excremes on vantages, there are some considerations page 38 may be supplemented by a good which the prospective string player might scale and arpeggio book, Klenger Tech-

nical Studies, well arranged and surefully fingered, will prove valuable at this point. In taking up the "positions" Exercise 59 may be regarded as a reference table more easily maintained) position of the only. It will perhaps be better to masleft arm. A more important matter, poster the second, third and fourth position sibly, is the greater range of possible use studics before Exercise 60-half positionof the 'cello; from the simple do fa sol is taken; this last may be left till after do basses of easy dance music to difficult Exercise 70 where it is first used After concertos and sonatas of modern writers the first forty pages have been fairly well one may find a graduation of technic and mastered, it might be well to supplement reading unequaled by any other instruwith Dotzauer's Selected Studies, book I. ment. Furthermore, it is very probable The last part of De Swert's book is of that, other things being equal (talent, doubtful value, unless studied with a good quality of instrument and quantity of teacher. At this point the student might practice) the amateur 'cellist will be able attempt the rather difficult but y ry muproduce a more pleasing tone. Last sical Studies, Op. 31, Book I, by S. Lee; but by no means least, the scarcity of these will require careful and a resistent fairly good 'cellists make a greater dework, but they will prove well worth the mand, and a tolerable player is likely to effort. Unfortunately these Status, as find better opportunities for securing pleaswell as those by Dotzauer, are not as fully urable as well as profitable use for his fingered as might be desired, by by reinstrument in both ensemble and orchesferring to De Swert and Klengei most of the difficult fingerings may be worked out

from one to three years at least; it would

be undesirable, however, to neglect, even from the start, pieces in which the technical power gradually attained may be systematically applied. Such material is not very plentiful, and it is here that many young 'cellists find their first stumblingblock, in illy adapted or totally unfit transcriptions of pieces written for some other instrument. For the beginner Litolff's Collection of Folk Songs, Book I, will probably prove as satisfactory as anything that could be found. After the Folk Song Album has served its purpose; the student may try his hand with a few more pretentious pieces. The following are suggested: Four pieces by Marx-Markus, Op. 40, No. I Exaltation; No. 2, Air Slav; No. 3, Elegic; No. 4, Air Pathetic. of these the Elegic is the least difficult. Somewhat more difficult than these last,

NOVEMBER 1920 Page 781





things he strove for tone, in which he was work on a Joseph Guarnerius violin, and but very attractive if played with a free eminently successful. He constantly sought thus brought this great maker into world- wrist, is the Polonaise Facile, by Furino, for sonorous wood, from which to make wide notice and rapidly advanced the price regarded as a bowing study only (though the bellies of his violins. The story goes of his violins. Good specimens command it is much more than this), it is of great that he found a vast supply of pine which enormous prices at the present day. The value. Still more difficult, but correspond-

violin exponastics. It is a case of not tree to grow. And those who study probending all their energies on reaching the ising talent never develops because its possessor at seventeen or eighteen is eager to earn money as an orchestra or "job" player instead of sacrificing a few years more and becoming a true artist. I have seen it happen time and time again; a

was completely overcome.

the violin student. There is a certain an-gle at which the bow should cross the

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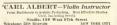
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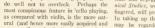


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Suggestions for the Self-Taught 'Cellist

By George Foss Schwartz



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THERE is perhaps nothing in the realm (as, for instance, b-g#: a major sixth); of music more distressing than a string to acquire this ability the following plan player with a deficient ear. There are is suggested: prepare twenty-one small doubtless cases in which it is almost if not cards and mark each with one of quite impossible for the performer either the letters or its chromatic alterations, to determine beforehand the pitch of the [c] [c#] [cb [d], etc., turn the cards face note about to be played, or to be certain, down, select two and name the interval inafter having taken a chance whether he dicated by the turn-up, as illustrated in the was fortunate or not. Where either or instance above. A few minutes daily pracboth of these capacities do exist, even in a tice will soon bring results. slight degree, there is hope; and the ear, or

Intonation and the "Mind's Ear"

By G. F. Schwartz

Having acquired a reasonable knowledge rather the mind's ear (an expression which of the visual character of intervals, the should be no more strange than the mind's student may proceed with the real business eye), will react to persistent and con- of training the "minds ear." For this purpose the student will select two cards, play

scientious training. Diagrams or printed forms, to be pasted the one which represents the lower member on the fingerboard, may possibly serve of the interval, then sing (produce with some purpose-at least in hopeless cases 1 the voice) the upper tone; or the process It was Bach, was it not, who once told an may be reversed-play the upper and sing admiring pupil "you should be able to play the lower. If there be doubt, the tone as I do, you also have ten fingers?" The mild sarcasm of which was no doubt inscientious effort has been made to give it tended to lay emphasis upon the fact (ap- its proper pitch, by playing it upon an in-

parently overlooked by a certain type of strument-the piano preferably in the students) that one's musical brains do not earlier stages, but later the student's inreside in the fingertips, The process by which the sense of in-should be taken, not merely to approx-

implies first an understanding of the as possible. If the student have sufficient character of the various intervals, and second the capacity to form a mental con- some chord of which it may be a member ception or rather a preconception of the (thus gf, of the instance above, might be actual sound of the tone about to be pro- the third of a chord whose other members duced. It is assumed that those students are e and b) greater accuracy and confiwhose sense of intonation is deficient do dence will result. not possess absolute pitch, and therefore depend more or less consciously upon the by no means of secondary importance, the relation of the new tone to the preceding string student is urged to acquire the habit tone or to the keynote (tonic); in either of singing; sing in a chorus, a choir, a case a difference in pitch or interval has glee club of some sort, get a few friends

termal Any harmony text-book will classify in- by chance you should discover that you tervals as Perfect, Major, Minor, Aug- do sing, no serious harm would be done. mented and Diminished, also as seconds, Learn to think music vocally as well as thirds and and so on up to sevenths (oc- from the standpoint of the fingerboard, and taves and unisons need not be included). you will be rewarded in more ways than

to its being.

tonation may be strengthened is twofold : imate the pitch, but to get it as nearly exact

to be dealt with, and as the first step in together and sing, or as a last resort sing the process the eye must be taught to alone; don't hesitate because you "don't recognize the size or character of the in- sing," that is not the point, it is your

The student should be able almost at sight one, but especially in the improvement of to recognize the character of an interval faulty intonation.

Honor the Composer

By Roberto Benlni

IN studying a composition, remember cian to discover and recreate, Don't be that if it is worth while at all, it means a slave, attempting to ape what another something. Not that the composer neccs- has done. Be yourself. Do your work sarily sat down to put some definite "pro-in your own way. But be careful that gram" into a "tone story." But every piece of music of value had its origin in some you do not let your personal mannerisms moment when the composer was possessed of thought, interpretation and execution of a high state of emotion which gave rise (which are all very good in their own way and proper place) get in the way of a This spirit in which the music orig- truthful presentation of the intention of the

inated in the mind of the composer is the one who originally conceived the piece all-important thing for the executant musi- which you are playing.

Huge Choruses

Possibly the largest choruses in history Fairmount Park in a patriotic gathering of are those recorded in the Bible, which flags and songs and joined in singing led beggar the imagination. Berlioz was very by massed bands. This was probably one partial to the immense chorus long before of the greatest choruses in history. Only the days of the Mahler Symphony with its chorus of 1,000. Patrick Sarsfield Gilkeep the chorus together. In the singing of more, the brilliant Irish bandmaster, had an orchestra of 2,000 and a chorus of 20,000 the Star-spangled Banner artillery was used at the Boston Peace Jubilee in 1872. Dur- to mark the rhythm, and then the great ing the recent war a gathering of 180,000 mass sang in what may be described as a to 200,000 people met at Philadelphia in magnificent unison.

CHRISTMAS SHOPPING BY MAIL IN NOVEMBER IS ALWAYS A PLEASURE

round, its invigor-ating sea air, its ating sea air, its Boardwalk and endlessamusements -and hospitable THE LEEDS COMPANY 671 and the same life ALL REPORTS AND A REPORT A ON THE SEACH AND THE BOARDWALK which is sung may be verified, after a con-- aller LEARN PLANO TUNING WE furnish our accurate teaching device with As a supplement to the preceding, but NILES BRYANT SCHOOL of PIANO TUNING 1908 Breant Building WALTER PICKENHAHN MUSIC ENGRAVING and PRINTING ear that you are trying to improve ; and if ESTIMATES CHEERFULLY GIVEN Eleren Fears Experience with Theo. Preser Co. 833 Arch Street - Philadelphia, Pa VIOLINISTS! A great new age of tesh system which reduces violin fingering to only fed formations of the left hand. Write G. A. EEMAN, 120 Tremont St., Boston = PIANISTS ==== Teach Popular Music and Ragtime Plane Playing at your own or pupil's home, all or spare time, by means of the mick, are, short-end WINN METHOD Write for details and learn how to increase your person Textmetion books on sals at all music stores WINN SCHOOL OF POPULAR MUSIC 44 West 34th St. Established 1900 New Yerk Books that are proving their usefulness, as evidenced by increased sales each year are: The Very First Lesson at the Piano..... Preliminary Studies..... Home Study Book for Beginners, Parts I and II each \$0.00

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Thus the quarter dot, or dots two dots are together worth one quarter-note best and three-quarters of a best, the hitter being completed by the following sizteenth-note. We Challenge Comparisons Write for our beautifully illustrated catalogue and easy payment blan. Vore & Sups Fiane Company 195 Berlaton Street, Boston, Mass Q. How should a Mordent be played, with the bass-note or before it? Which note re-ceives the accent, the principal note or the mordent?-L.S. East Providence. A. The Mordent is played simultaneously with the bass-note; the first note of the Mordent receives the accent. ii i Q. I notice that some teachers and books Q. I wolice that some teachers and books of teach exercises recommend the practice of teachers and the second of the second o 6 18 1 18 1 18 18 18 18 If we harmonize this scale we shall have chord of the augmented fifth on each 618 8 8 8 Q. Is it necessary to study the scales and keys of C_s^* and P_s^* and of C flat? I am quite familiar with D flat and G flat scales (C_s^* and P_s^*) as social as with B natural (C flat). Why learn the ather forms?--B. G., Flint, Mich. STUDY HARMONY In consequence of the equal sound (equal, if not quite identical on certain instruments) of the augmented fifth and the minor sixth, these six chords are reduced to two; and COMPOSITION by MAIL under the person Alfred Wnoler, Mich. A. They are not "other forms," they are other keys. You may be perfectly familiar and the form of the set of the set of the piece in the key of C fits to the you could transpose it at eace late 0 ; and if you could, of key throughout the piece altogether too difficult of necomplianment, unless you are must have already sequired the scales and keys objected to. Therefore you must de-clearly from them theready. A simple concles and practical course. Send for prospectus and course. Send for prospectus and 6 18 118 ALFRED WOOLER, Mus. Dac. A 322 W. Utica St., Bufislo, N. Y. In thirds, the whole-tone scale is as fol-LINCOLN - JEFFERSON UNIVERSITY, ILL Dean of the College of Music, Dr. Orlando A. Mansfield, Mus. Doc., F. R. C. O., F. A. G. O., etc. 9 8 18 18 18 18 18 18 18 18 Correspondence course is calling to examinations in degrees of Mus. Bac. and Mus. Doc., also diploma of Associate, Licentities and Felow. Percent tultion Moderate fee. Examinations open to outside edu dents. Write for Bulletin to the Dean, Lock Be 259N, Chicago, Ill. chiefly study them theroaghly. It must us the second study of the program of the second study of the program of the second study of the program of the second study The enharmonic change has heen shown above; however, in actual practice, the di-minished third is freely used, leaving the nterchangeable major second to the imagina-ion, thus: TINDALE MUSIC CABINETS Just what you fit I so be to If I have been wanting There is a second whole-tone scale, which begins in the sharpened key-note : Will keep your music in order, free from m damage and where you 10 10 10 x0 0 0 0 10 can easily find it. Various sizes, holding 200 to 1200 pieces or more. There are no other whole-note scales; any other starting-note than C or CS will merely result in a reproduction of these two scales. The following is a curious example from behass (*Pelicas et Meliande*), wherethe the diminished fourths (x) are but the enhar-monic major thirds: Oak or Mahogany. Send for Catalog I Q. What is the cause and tohat the crucky for holesa keys stellar point. State the state of the state of the state and the state of the state of the state and the state state of the st TINDALE CABINET CO., 8 East 34th St., New York FIFTY SELECTED STUDIES in the 7 Moderato FIRST POSITION for VIOLIN By CHAS LEVENSON In compiling these studies the editor ransacked practically all of violin literature. It is the best collection of easy first position studies ever made. THEO, PRESSER CO., PHILADELPHIA, PA. In addition, a Russian composer, Scrla-bine, has formulated in *Prometheus*, an or-chestral symphony, the following scale: Enorgian management of the function of the second 6 . . . la be The True Comrade Formed with the harmonics 8, 9, 10, 11, 13 WHEN your fingers idly play the keys and your thoughts drift away to memories' realm the Jesse French Grand Piano is an appreciative companion, always responding to every passing mood and whim. 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Page 784 NOVEMBER 1920



The Notebook Habit

THERE are all kinds of notchooks-good ones, fair ones and no-good-at-all ones. Did you ever keep one? I am sure you did, for everybody keeps them at school You really need them there, and oh ! what excitement there is the night before exam-

ination when some one cannot find their notebook! And in despair they say "Oh dear, examination comes to-morrow and I cannot find my notebook. I just know I'll flunk '

That, by the way, is something one never knows, and should never, never say, or even think. One should say "I must and I will pass my examination to-morrow."

But I was going to tell you about keeping a musical notebook. It is a good habit to form, and if you have never kept one, get a little book on your way home from school to-morrow and start to write in it after your next music lesson (or even before, if you want to).

This is to be a private notebook. No one is to read it but yourself, so you can put anything in it that you wish.

Put your teacher's criticisms in it, and also her praise. If she says something But she did neither, for she heard a roar nice about your playing, write it downdo not be bashful about it.

A friend of mine keeps such a book, and she showed it to me the other day. Here are some of the things she had written. "My thumb will not stay on the keyboard. I must watch it more carefully," "My scales are still jerky, but much bet- to stop She was at a loss to know what ter this week than last."

"I played the middle page of my Pre- told her to go back and repeat. lude very well to-day. Good tone and expression. My teacher said it was one of the best things I have ever done."

"Am getting my wrist action and octaves very well now. Can feel the difference myself." "Must be careful about playing both

hands exactly together."

Before your lessons you should always look over the book, and it will remind you of several things that your teacher men- out of breath." tioned before, and then, the nice things in it will make you want to work harder and to her and said : do still better.

Arpeggios

Arpeggios (Now this is true) Are very hard To play. So far, I only Know a few. But practice them Each day. They ramble up And down the keys, And go by skips And jumps. I hope to play them Soon with ease. But now my thumb Just thumps!



CONDUCTED BY ELIZABETH A GEST

Katy's Musical Dream

By Majorie Glevre Lachmund

KATY had just finished her music lesson. As if to answer her thought the man Oratorio? She loved it and was anxious to learn, but with the staff appeared. it was very puzzling nevertheless, and her "Sometimes be sharp," he advised, "never little brain was quite tired out. So she be flat, but always be natural." Then he curled up in the big armchair and, without disappeared,

in the least meaning to, fell asleep,

· She did not know whether to laugh or cry.

"Oh," cried Katy, "I can't do it. I'm all

As she said this the third lion came up

"Get on my back and I'll give you a

"Whatever shall I do?" she thought

hands to hold herself on.

Katy was so frightened she did as he mother's face,

started to run she grasped his mane in both mother told her.

ride."

face at Katy.

The third lion hereupon dumped Katy She dreamed that she was wandering off and ran away. Katy looked around did he live? down a country road when she saw an old and saw a funny stool like this % so she man coming along. He was leaning on a sat down to rest. After she was rested staff and when he came near he made a she got up to go home and discovered that she could not go because she was tied to a opera? half note



Poor Katy was just about ready to cry when her old friend with the staff apbehind her and looked back to see five lions peared in front of her.

(lines) coming after her. Of course, she "Count two, and break the cord," he started to run, and raced as fast as she suggested "Then you can go." could with the lions after her. Just as she Katy did so and sure enough she found thought she was going to get away she herself free. came to a fence with a double bar and had

ine the way, please?"

derful dream ["

DOUBLE SHARP LOOKS LIKE A SIGN

IT MEANS GO UP FOR TWO HALF-STEPS-

A WHOLE STEP'S WHAT WE HEAR.

MYSTERIOUS AND QUEER

start at this sea and run-"

"How do I get home?" she asked the old man, and was surprised to see that he had to do next when two dots came along and vanished. anished. 10. Palestrina helped to raise the standard of church music by composing masses which thad the approval of the church dignification

meet someone who could direct her. Pretty soon she came to an ocean. Lots of fishes were jumping up in the water.

"See me !" one of them called to her, DEAR JUNIOR ETUDE: 'Aren't my scales pretty ?"

Will the girl by the name of Marian Brooks, who won the honorable mention "Oh, I don't like scales !" said Katy, in the February puzzle, please write to "and I want to go home. Can't you tell me. I am taking THE ETUDE and like it very much. "Why yes," replied the little fish, "just

From your friend, MARIAN BROOKS,

Katy had started to run almost before he finished speaking. She ran, and ran-Someone was shaking her. Slowly her

DEAR JUNIOR ETUDE: eyes came open and she looked into her I thought you might like to hear from Georgia. I have been taking THE ETUDE told her without thinking. When her "Come Katy, dinner is ready," her for nearly three years and I like it very much. I like the Junior page especially, and would like to hear from some JUNIOR "Oh," sighed Katy, "I had the most won- ETUDE friend.

GUSSIE NATHAN (Age 12),

Ohio.

DEAR JUNIOR ETUDE: I have seen so many nice letters in the JUNIOR ETUDE that I thought I would write to you too. One of the letters was from a girl who said she would like to hear from a girl in China, and I certainly would too. Your friend,

ALICE LASSON (Age 12),

THE ETUDE

THE ETUDE

Who Knows?

2. Who was Felippo Neri, and when

4. What is the form of a modern

5. Who was Peri, and when did he

8. Who was Monteverde, and when

9. When was the first opera house

10. What is the form of a modern

Answers to Last Month's

Questions

tion of tones.
Monophonic music is that which consists of meiodies with accompaniments.
Polyphonic music is that which consists of several meiodies (or the same one repro-duced on different intervals) weven together

. Palestrina was one of the first great

Italian composers. 6. Ile lived from 1526-1594. 7. He was choirmaster in some of the famous Roman churches and composer for the Papal Choir. 8. Ilis writings are in the p-dyphonic

style. 9. The Council of Trent was a meeting of church dignituries, one of their objects being the raising of the standard of church music.

Letter Box

Melody is a succession of single tones. Harmony is the simultaneous combina-of tones.

What is said to be the first opera,

1. What are Miracle plays?

3. For what is he famous?

6. For what was he famous?

did he live?

and when written?

established?

live?

Puzzle Corner Puzzle

By Anna B. Freedley THE first letters of the following sym-







ANSWER to mixed words puzzle: 1, Verdi; 2, Mason; 3, Chopin; 4, Wagner; 5, Haydn; o, Grieg; 7, MacDowell; 8, Schubert; 9, Chadwick; 10, Elgar; 11, Puccini; 12, Massenet; 13, Rossini; 14,

Puzzle Prize Winners F. Cecclic Gruskin (Age 13), Kittanning, Pa., Beatrice C. Perron (Age 14), Fall River, Mass.; Sylvia Gibault (Age 14), Berthuerville, Canada,

Honorable Mention for

FUZZIES Prince, Kose Bernstein, Annie Prince, Kose Bernstein, Annie Marken, Stander, Stander Her, Vielen, Divorak, Margaret Her, Kinnen, Divorak, Margaret Langer, Karley Marken, Stander Kinger, Stander Marken, Stander Marken, Stander Helen, Binnton, Mary Green, Marken, King Marken, Marken Helen, Binnton, Mary Green, Bergen, Seva Crees, Win-Bilander, Barrana.

ever putting off things.

NAUFLEET SUDDUTH (Age 14), Alabama.

LOOKING FORWARD (Prize Winner)

SINCE I was nine years old I have wanted to be a musician-a great musician. I have seen myself sitting in the halls of fame. I hear the thunderous applause of the audience as I finish. I am called back for encore time after time. I see my name in papers as a wonderful pianist, and, at last, as one of the greatest American musicians.

I am looking forward, ever, ever, to the it. But there is just one thing to be care- time when I attain these wonderful things. What shall I do to attain them? Practice! Practice! And whoever may be looking forward to these great and glorious objects remember this true and

wise saying, "Practice makes perfect." ALICE SLOCUM (Age 13), Michigan.

Honorable Mention for Compositions

Compositions Rachel, L. Naurice, Deris Moses, Yconne Flivet, Nora Petty, Katherine, C. Gallian, Anna Crowie, Berrine Cock, Maria Courty-Marganet Hall, Allie Dravelle, Marian Courty-maret Asyabate principal and the second meret Asyabate, Arline Dressler, Marian Link-meyer, Bernadine Archie, Heler Lehman, Heler Hurburt, Bertha Freilyn Ollen.



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overcome whatever hinders us from making progress. Idle dreaming of becoming a great musician will never help much

without work, but steady, careful practice and determination to win and then a disposition to look ahead and see better things will bring success in time.

Each time we practice our music lesson we should watch for mistakes and correct them. The fields of usefulness ahead of us are great. There are many important places for accomplished musicians to fill and the opportunity is ours to fill them by adopting this motto: "Look forward and

work. ERNEST EMMET ALLEE (Age 13), Missouri. Puzzles

Music Clubs

Do you belong to a music club? If you

do not, why not get one up? chairman and call a meeting at your house and you will want to go on with it, I am sure. You could have a study club and study the history of music, or a composer

club and study the life of a composer and learn his music, or a harmony club, or an ear training club, or anything you like. You should elect a president and secretary and treasurer (but do not have very high dues). Have regular meetings and be serious about it and you will find it very eniovable

If you want help or advice your teacher will be glad to have you speak to her about ful about-do not let it interfere with your regular practice.

My fingers are such funny things They'e hard to manage quite, But if I practice every day They learn to play all right.

DEAR JUNIOR ETUDE :

DEAR JUNIOR ETUDE: I have just begun reading THE ETUDE and I certainly enjoy reading it. I love to play the pieces and I play them over and over again. The reading matter and puzzles are also a picasure and I enjoy solving them. From your feired From your friend.

ANNA KAUFMAN (Age 14). Pennsylvania.

NOVEMBER 1920 Page 785

Paderewski and Other Great

Artists Endorse Our Lessons

6- : --Chaminada

LOOKING FORWARD (Prize Winner) LOOKING forward in music is always

The past is full of things that haunt us. or played.



more interesting and inspiring than looking or thinking of the present and the past.

der and think how it might have been said

Things that as we think of them we shud-In the present we are too hurried and

Junior Etude Competition THE JUNIOR ETUDE will award three

pretty prizes each month for the neatest and best original stories or essays, and

"Major and Minor," It must contain not

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over 150 words. Any boy or girl under

and address of sender (not written on a

separate piece of paper) and must be sent to the JUNIOR ETUDE COMPETITION 1712. Chestnut Street, Philadelphia, Pa., before

their contributions will be published in the

Please comply with all of these condi-

LOOKING FORWARD

IF we study the history of persons who

So if we want to make a success of music

we must look forward and then work to

(Prize Winner)

answers to musical puzzles. Subject for story or essay this month,

the twentieth of November, The names of the prize winners and

fifteen may compete.

January issue.

impatient to do things now and are for-

Page 786 NOVEMBER 1920



NEW WORKS Advance of Publication Offers-

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The Thirty-second Holiday Offer

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THE ETUDE

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ling music, but except in the larger places,

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the piano is not a problem of teaching, it is a problem of keeping the boys interested. That is no make-believe problem either; it is a really-truly difficulty extending all the way from the improbable to the impossible. You can crack some nuts with a nut cracker, some with a hammer and some need an axe or a pile-driver. There are three "schemes" or devices that work that interest the boys to the

point of practice. The first lies in the use of the Victrola. There may be nothing new under the sun, but there is always a record to "get" some boy. If the record is well chosen-and you must know your boy-he will listen with interest and, what is more, he will come next week five minutes earlier in order to hear the record played for the boy that comes before. (In my schedule I group the boys one after the other on the same day, which is also a device.) This interest leads to questions and then you can talk to a listening ear. And this is the teacher's opportunity, The second device which experience proves worth while is the "Boy's Recital," Boys give the entire program. No girl is allowed on the premises, or even within sight. The audience is composed largely of boys, friends of the players, who have received a special written invitation from the teacher. Parents are represented chiefly by the mothers, but it is a good idea to beg, borrow or steal a few men if you can, These recitals invariably are unique; some wag will crack a joke, the boys will laugh, the ice is broken and the boys play with a freedom that surprises themselves and startles their teacher. The effect can be felt for many weeks. A boy surrounded by girls is not the same creature as when with the other "fellers." The third device is letter writing, and is the only one calling for extra work on the part of the teacher. One can, however, learn to do it very quickly. It need not

be a long epistle-just a note, a word, a joke, or a "something" that will make the teacher felt during the week. Boys are modest as regards themselves. Many have never received a letter. If you take an interest in them, it is a compliment and strokes their vanity for their ultimate good. I have saved every scrap of letters-though sometimes nothing more than a change o appointment-that my teachers sent me, and for some reason or other I will not part with them, and I cannot believe that other students are different. These are three devices for getting "next" to the fellows. If you respond as sincerely and heartily as they do, you will will be turned to practical account.

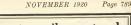
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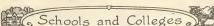
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countable likes and dislikes, and musicians in particular have their own little peculiarities of this kind, which, however, are generally known only to others of the same profession.

Orehestral players, as a class, are a good-natured, friendly lot (barring little calousies between those who sit at the second desk and think they ought to sit at the first)-but who ever saw a flute layer who had any use for the clarinet, r a clarinet who had a good word for the flute? There seems to be a natural feud between those particular instruments. Strangely enough, it seldom extends to he oboc or any other melody instrument.

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cornetist would be very apt in speaking of it to merely say "there were 17 mouthpieces," tacitly ignoring the drums and



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