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James Francis Cooke

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THE ETUDE

Presser's Musical Magazine

FEBRUARY 1921

Building a Vocal Repertoire

Mme. Alma Gluck

How to Double Your Progress

Leroy B. Campbell

The Average Amateur Pianist

Constantin von Sternberg

Too Difficult Music

Clayton Johns

Improvement in Practice

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Melodies Without Notes

CONTINUATION OF A B C OF PIANO MUSIC
By Mrs. H. B. Hudson
Price, 60 Cents

THE apparently paradoxical title of this work is well justified by its contents. The little melodies contained in the book are written out in capital letters instead of in musical notation, but they are written out in such a manner that there can be no misconception as to time. This idea was first carried out successfully in Mrs. Hudson's previous book, entitled *A B C of Piano Music*, of which this may be regarded as a continuation. The melodies are all very simple and practical, and the artistic title page adds to the book's attractiveness.

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PRESSER'S MUSICAL MAGAZINE

The 11th Monthly Journal for the Musician, THE MUSIC LOVER'S
Edited by JAMES FRANCIS COOKE
Vol. XXXIX, No. 2 FEBRUARY 1921
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The World of Music

York Bowen, the young English composer, won his third important prize in the second year, when he recently captured the \$100 prize of the best orchestral work by the Chappell's Music Publishing Company, London.
The Nelson Home for Songwriters, at Breanston, Wash., has been established by the will of Earl Gustaf Nelson, composer of *My Eastern Rose* and *My Kentucky Belle*. Mr. Nelson, who said, "The fitting has been a necessity, song writing a pleasure," stipulates that applicants must be American citizens (color and sex to be disregarded), able to write both words and music for songs, and preference to be given to those who are well-schooled.
The Harvard Glee Club has been invited by the Department of Public Instruction of the French Government to visit France and give a number of concerts there.
Princess Tanianka has entered the "across world," having joined the forces of a California firm which is producing with the State of Oregon and the legend from which Goldman wrote his *Lord of the Elms*. Mrs. Goldman's name will be used to accompany these pictures.
"The Claque" has been ousted from the performance of the Chicago Opera Association. Money was returned to the suspected claque members from the auditorium. Long live the American spirit of Chicago!
The Chicago Opera Association opened its New York season at the Manhattan Opera House on the evening of January 21st.
Beethoven's "Fidelio" is having its first performance in Berlin this season, at the "Gran Teatro Linceo," of Barcelona.

RENEWAL.—No receipt is sent for renewals. On the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which serves as a receipt for your subscription.
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ADVERTISING RATES will be sent on application. Advertisements must reach this office no later than the 1st of the month preceding date of issue to insure insertion in the following issue.

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Richard Strauss has been in Buenos Aires conducting his own works. That the Argentine capital has an orchestra capable of playing the Strauss scores may come as a slight surprise to some.

A Student's Orchestra, trained under the guidance of Frederick Hempel, its assistant conductors of the Chicago Orchestra, has given recitals in Chicago, programs, and again places Chicago in the lead as an "innovator."

Grand Opera in English, by the Royal Carl Rosa Opera Company, at the Covent Garden Theatre, London, has attracted people from the doors. The best classic and opera works of the operatic repertoire are being given.

A Kahlert \$12,000 Scholarship has been given to the great violinist to the most talented violin pupil entering the competition for this prize, furnishing a year of study with his master, Sevcik, at the Lithuanian Conservatory.

Sonata's Band recently completed its most successful tour of its history. The March King and his band visited more cities and towns and played to more paid audiences than has ever been the experience of any musical organization in the same length of time on tour.

"The Messiah" had, this year, its ninety-third Christmas performance by the Oratorio Society of New York.

The Highest Note Ever Sung by the human voice is that of Robert Murray, the boy soprano, of Tacoma, Washington. He reached the D on the sixth added line above the treble staff.

A National Opera at Washington project is being followed with considerable prospects of success.

Henry Alexander Matthews has been awarded the \$100 prize, offered by the Music Musical Club of Philadelphia, for the best composition for organ, harp, violin and cello, and the composer is organist of one of the Quaker City's leading churches.

The Hunschenthaler, given weekly American residents of Paris to deserving young French musicians, has been awarded to George Hott, a member of Wilbur's class at the Conservatoire. He will receive an amount of 6,000 francs for two years.

Madame Calve, who, in the second decade back, was the greatest of "Carmens," announced as planning a recital tour of America.

De Fuchman, the "Patti of the Piano," has been awarded the \$100 prize, offered by the Music Musical Club of Philadelphia, for the best composition for organ, harp, violin and cello, and the composer is organist of one of the Quaker City's leading churches.

Zenathello, former star tenor of the Metropolitan and Boston opera companies, is reported to have turned hotelkeeper in Milan.

Helen L. Cramm, the composer, well known to Evans readers through her positions as composer and Boston opera company, is reported to have turned hotelkeeper in Milan.

William Menckeburg, conductor of the "New York" orchestra, and a ballet. He has already given his orchestra, and a ballet. He has already given his orchestra, and a ballet.

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THE ETUDE

FEBRUARY, 1921

Single Copies 25 Cents

VOL. XXXIX, No. 2

America's Intense Amateur Interest in Music

Very few Americans realize the intense and ever-expanding amateur interest in music in America.

Moreover, music is the only serious art of to-day which is cultivated largely in the home. Even the art of reading, itself, has unfortunately few devotees in comparison with the past, when all educated people were more or less compelled to know the latest and best achievement in literature.

Where the home study of reading and painting has advanced but slightly music has progressed enormously, and is constantly making giant strides. The number of serious-minded men of large affairs who find time to give to the practical study of music is really amazing.

The public knows that men such as President-elect Harding, Mr. George Eastman, and Mr. Charles Schwab are not merely music lovers, but are practical musicians. It does not stop to think, however, of the thousands of other men and women in all parts of the United States who are only a little less famous and who find in music the inspiration and intellectual refreshment which they seem unable to get otherwise.

It is this earnest amateur interest in the home which has developed music in America rather than the professional interest. Augmented by the talking-machine and the player-piano, American homes are now among the most musical in the world. But the remarkable fact is that such an enormous number of American men and women in businesses and professions think enough of music to want to be able to play acceptably for themselves and want to read everything they see about music. That the daily papers the country over are devoting more and more space to music and music study, that an industry fast approaching the billion-a-year mark, has resulted from this musical interest, is all a matter of common knowledge.

Your editor recently made a mental census of just a few highly accomplished amateurs in the city of Philadelphia. The result follows. Remember that these are only a very few of the most conspicuous cases of prominent musical amateurs in only one city in America.

Case I. *Partner and general manager* in one of Philadelphia's largest departments stores; large salary. A fine choral conductor, who has rehearsals twice a week; also, a very good organist, playing every Sunday.

Case II. *Owner and manufacturer* of one of the largest iron businesses in Philadelphia. Very fine organist and spends a great deal of time in organ practice and in writing music.

Case III. *A leading Philadelphia jurist*, who is an exceptionally fine performer on the piano. Has a fine pipe-organ in his house and has given recitals.

Case IV. *Philadelphia's most prominent Episcopal clergyman*. Plays Beethoven's Sonatas with ease and Bach's fugues with fluency.

Case V. *High salaried sales-manager* in large textile plant. Excellent orchestral conductor, who has given numerous concerts in Philadelphia with a large orchestra of fine professional musicians. Said to be the best salesman in his line, negotiating large contracts weekly.

Case VI. *Prominent manufacturer*, with an income running into the hundreds of thousands; a very fine violinist and a remarkable singer. He has sung at the Wagner festivals at Bayreuth, and recently gave a recital in Philadelphia; all the seats sold out at \$2.50 each.

Case VII. *Chemical engineer*, head of laboratories in a great industry. A remarkable self-taught pianist, who has given successful recitals and composer of works played by fine pianists.

Case VIII. *Senior partner* in leading banking business. A fine violinist, who has regular Sunday quartet practice in his home.

Case IX. *Millionaire manufacturer* of cotton yarns. Excellent violinist. Has given a small fortune to help boys in Philadelphia receive a musical education, and has provided them with a club house.

Case X. *Dentist*, one of the most prominent in the city with very large practice. A splendid violinist and regular participant in string quartet work.

Case XI. *City editor* of one of Philadelphia's largest dailies. Fine violinist, conductor. Has conducted his own symphonies. Busy newspaper man.

Case XII. *Most famous Philadelphia author*, with world-wide reputation, a lawyer and publicist. Has written a symphony that was highly praised by Liszt.

Case XIII. *Steel manufacturer*. Excellent bass soloist. Has given recitals, repeatedly taking leading roles in oratorio.

Case XIV. *Lithographer and printer*. Officer in leading establishment. Fine musician, composes regularly. Takes active interest in all things musical.

Hearing Colors

CHROMACUSIA is what they call it now. Chromacusia is the phenomenon of hearing colors, or rather seeing colors when certain music is heard. Years back enthusiasts implied that certain phases of music suggested certain colors, and called to mind the fact that the vibration rates of colors bear a peculiar relation to the vibration rates of the gamut under certain conditions. Then came the Kindergartners, Scriabine and an American pianist, Mary Halleck, and others, all fussing with the problem of relating music to color. Now the Medical Summary, a recognized medical authority, in a recent issue reports the cases of blind men who, upon hearing certain kinds of music, always see colors. The investigations were conducted in South America, and the report given follows an extract from *El Siglo Medico*.

"The patient at first attached no importance to the phenomenon. Fifteen years before he had become totally blind from disease of the optic nerves and from the very onset of his blindness he noted that certain sounds produced visual effects. For example, the first bars of Gounod's *Ave Maria* called forth a color hard to define—a sort of mixture of violet and rose. This appeared only as a haze without definition. On certain occasions he beheld an emerald green on hearing the violin.

"Commenting on this case, Hilson states that chromacusia is seen in Colombia under exceptional circumstances. He himself knows of a subject who sees blue under the influence of certain musical airs of which he does not know the names; he never pays much attention to the phenomenon. The color seen by the blind correspondent on hearing Gounod's air is doubtless light violet; for that is the shade, along with blue, which Gounod's music usually produces in the subject predisposed to chromacusia.

"The author has written on the psycho-optic and psycho-auditive centers, and in this study had already published the fact that the music of this composer aroused a sense of either violet or turquoise blue. There is no doubt that a concerted effort by ophthalmologists, otologists, psychiatrists, etc., would bring to light many facts in connection with chromacusia, a phenomenon not usually associated with blindness and perhaps in the latter case having a somewhat different motivation."—*El Siglo Medico*.

We have known of individuals who have seen stars of various colors after certain kinds of vibrations, but they were not musical vibrations.

The New Grove

THE new sixth volume of the great Grove Dictionary—devoted largely to America, also includes elaborate references to the advance in musical progress the world over. Of the 700 new biographies, 299 have to do with foreign contemporaries worthy of recognition in such a work. As the last edition of the first five volumes bears the copyright of 1904, the advance in sixteen years has been nothing short of tremendous; that is, at least 10 per cent. of the space of the work is given to the last decade or so, while the remaining five volumes cover the musical development of five centuries. Although there are the inevitable mistakes and omissions which always accompany so detailed and voluminous a work, Messrs. Waldo Selden Pratt and Charles M. Boyd, the editor and associate editor, deserve an immense amount of credit for the care and judgment displayed in a historic work. Certainly no musical library is complete without this sixth volume.

Cyril Scott tells a highly-amusing tale indicating how musical ambitions may often be miscarried by a mere incident. Hans Richter, when he was conducting the famous Halle Orchestra of Manchester, was invited to give a concert in Dublin, Ireland. When they reached the hall just before the concert, they found to their amazement that no chairs were on the platform. A noddle-cript collection of stools, boxes, sofas and arm-chairs was hurriedly brought together for the dignified body. What had happened was that two firms had been ordered to bring chairs, and when the rival Irish truck drivers arrived, neither would permit the other to deliver the chairs. A fight ensued in which both drivers were so badly used up that their helpers took the chairs back to the store-houses.

So Much for Beauty

TWO real estate operators in a suburb adjacent to a very large city had adjoining pieces of property and decided to build the same number of houses, each operator appropriating an equal sum of money to the operation. One operator hired a real architect who put beauty into his designs. The other was a so-called "practical" man and engaged an architect hardly worthy of the name. His houses were tenable, but anything but beautiful. The first operator realized nearly thirty per cent. more upon his beautiful houses than the practical man who did not understand the intrinsic value of beauty. If music were valuable for no other reason than that it makes our home life more beautiful—that it satisfies the natural human desire for inspiring sounds, its place would be more than justified. *Paterfamilias* is beginning to understand that an investment in music of any kind worthy of the name is sure to pay dividends in life which will be collected for years to come.

"Why not study the guitar?" we were recently asked. There is no reason, if you are content with a very limited scope and literature of the instrument. The guitar is a beautiful instrument, but its possibilities are restricted to its gentle tone and its peculiar character, which make it especially adaptable to one kind of music. Furthermore, it has no place in the modern symphony orchestra. One may become a great artist by painting solely on small bits of ivory, but why elect to do this when the whole rich field of art is in front of you? This same advice applies to many other instruments.

Drum, Trumpet and Jewsharp

THOSE who are concerned in providing the proper music for Sunday will be interested in the prohibitions put upon the earlier colonial residents of New Haven. Here is a choice blue law which will delight the most radical modern reformer with an azure proboscis:

"No one shall eat mince pies, dance, play cards or play any instrument of music except the drum, trumpet or jewsharp on the Sabbath Day."

If the drum and the trumpet—why not the bagpipe or the accordion? (Oh, we forgot the accordion was not perpetrated until 1829.)

A New Master

ALTHOUGH Arthur Nikisch, in a recent report, intimates that no great master has come forward during the war in Germany, the German papers are giving a great deal of attention to Franz Schreker. Schreker is a modernist, and is best known for his operatic works. As yet none have been produced in America; so we are in comparative ignorance of what his music is like. In his native land he has been hailed as "The Messiah of German Opera." Although born in Monaco, his parents were Austrian and he was brought up in Vienna, where he studied with Robert Fuchs and later taught composition in the Imperial Conservatory. He has now been called to Berlin to direct the Opera and the High School of Music. His first opera was produced in 1912 in Frankfurt am Main. It is entitled *Der ferne Klang*. His other operas, *Das Spielwerk*, *Die Gezeichneten* and *Der Schatzgräber*, have aroused the enthusiasm of musicians, who are partial to the regular operatic forms rather than the music drama of the type of Wagner. Although it is only eight years since his first opera was produced—eight terrible years for his native land—his progress is said to have been remarkable; and we may look forward to big things from Schreker in the future.

Music, the universal language, is becoming the first post-bellum bridge between the enemies of yesterday. The Italian "Revista Musicale" devotes fourteen pages to a review of opera and music drama in Vienna, tracing its development since the war.

Sixty Dollars an Hour, and Worth It

ONE of our ETUDE friends writes protesting that no lesson can possibly be worth more than \$5.00. He is very indignant over the fact that a famous Russian teacher of violin, now residing in America, receives \$60.00 an hour, that a New York voice teacher is said to receive a similar amount, etc., etc. So many, many times have we heard that no lesson is worth more than a certain fixed sum (once upon a time \$1.50, but ascended in these days of H. C. L. to \$5.00) that we felt it necessary to comment upon what must appear a fallacy to all sensible people.

In the case of all efficient teachers, the price for a lesson is all that the teacher can get. Most of them get about one-half of what they are really worth. The teacher who can take a talented little Jewish child out of the slums of a big American city and give that child the training which will enable her to earn annually, let us say, \$100,000.00 (as in the instance of one artist we know), has enabled that individual to develop an asset paying the interest at 5 per cent. upon \$2,000,000. Reckoned in that way, what do you think that teacher's lessons were worth?

There are very few men or women who have the ability to develop a pupil and then to exploit that pupil's talent so that a large income will result. Here we meet the old law of supply and demand fixing the price of any commodity, whether it be a shoestring or a battleship. If there were thousands of originals of the paintings of Correggio, Whistler or Millet, one might buy the Annunciation, the famous portrait of Mother, or the Angelus for the price of linoleum. The very fact that there is only one individual capable of doing some one particular thing always raises the value of his artistic services. When the public demand for those services is large, the remuneration corresponds.

There is a twofold lesson for teachers in this. Strive in every way to do something useful that the public really wants, and do it better than anyone else in your community. Do not hesitate to ask for your services what you are rightfully entitled to receive. Many teachers who struggle along on pitances are themselves to blame for not having the so-called "nerve" to ask for what is really their right.

In a recent memorable work, "Fundamentals of Prosperity," Roger W. Babson gives, as the essentials of life success, Faith, Integrity and Industry. These apply quite as much to success in music as in any other phase of life.



Acquiring a Vocal Repertoire

An Interview Secured Expressly for THE ETUDE with

MME. ALMA GLUCK

Eminent Operatic and Concert Prima Donna

Biographical

[Mme. Alma Gluck was born at Jassy, Roumania. Her father played the violin, but was not a professional musician. At the age of six she was brought to America. She was taught the piano and sang naturally, but had no idea of becoming a singer. Her vocal training was not begun until she was twenty years of age. Her teacher, at that time, was Signor Buzzzi-Pecchi, with whom she remained for three years, going directly from his studio to the Metropolitan Opera House of New York. She then studied with Jean de Reszke, and later with Mme. Sembrich for four or five years. Since then she has appeared in all parts of the United States with unvarying success. Her records have been among the most popular of any ever issued. Very few vocalists seem to realize the necessity for a repertoire in the same sense

that the pianist or the violinist regards it. A few tones of the day—a few ballads—a number of songs of the art-song type sung by "everybody," a few operatic and oratorio arias and the "repertoire" is complete. As a matter of fact, the singer must have a much larger and more varied repertoire than the pianist or the violinist. This is especially the case with the singer who aspires to appear in opera or in oratorio. Many oratorio and church singers with gorgeous voices, who have depended upon their ability to read at sight, have lost fine positions simply because the director knows that such a prima vista reading of a work will not satisfy the public in these days. A part or a role must be studied for weeks, months, years, before its artistic resources are fully developed. A great singer recently expressed it—"it will take me months to get this song in my system, and I shall be bettering it all the time"—and this was said about the simplest kind of a full-song. Not long ago we saw the

printed repertoire of a great English singer who sang all of his works from memory. It was amazing in its length. Such an artist is valuable to the manager because he can supply a multitude of requests for special programs, and he knows the requirements down to the very last accent and phrase mark. Incidentally he was capable of playing from memory all of the pianoforte accompaniments. The reason why thousands of girls do not "get on" in the concert field is that they have nothing to sell but what might be called the "raw material." The public demands the finished product, and in these days when the competition is more severe than ever before in the history of the art, and when there are numerous so-called "glorified" voices, the artist whose repertoire contains the most works developed in the most finished manner is the most successful. Mme. Gluck's very practical aspect of this subject will be of great interest to all the young singers.—EDITOR OF THE ETUDE.]

When hearing an artist like John McCormack sing a popular ballad it all seems so easy, but in reality songs of that type are the very hardest to sing and must have back of them years of hard training or they fall to banality. They are far more difficult than the limpid operatic arias, and are actually dangerous for the insufficiently trained voice.

The Lyric Song Repertoire

Then when the student has her voice under complete control, it is safe to take up the lyric repertoire of Mendelssohn, Old English Songs, etc. How simple and charming they are! The works of the lighter French composers, Lhaln, Massenet, Chaminade, Gounod, and

others. Then Handel, Haydn, Mozart, Liwe, Schubert, Schumann and Brahms. Later the student will continue with Strauss, Wolf, Regner, Rimsky-Korsakoff, Moussorgsky, Borodin and Rachmaninoff. Then the modern French composers, Ravel, Debussy, Gounod, Kuchel, Hue, Chausson, and others. I leave French for the last because it is, in many ways, more difficult for an English-speaking person to sing. It is so full of complex and trying vowels that it requires the utmost subtlety to overcome these difficulties and still retain clarity in diction. For that reason the student should have the advice of a native French coach.

When one has traveled this long road, then he is qualified to sing English songs and ballads.

American Songs

In this country we are rich in the quantity of songs rather than in the quality. The singer has to go through hundreds of compositions before he finds one that really says something. Commercialism overwhelms our composers. They approach their work with the question, "Will this go?" The spirit in which a work is conceived is that in which it will be executed. Inspired by the purse rather than the soul, the necessary side fairly screams in many of the works put out by every-day American publishers. This does not mean that a song should be queer or ugly to be novel or immortal. It means that the sincerity of the art worker must permeate it as naturally as the green leaves break through the dead branches in springtime. Of the vast number of new American composers, there are hardly more than a dozen who seem to approach their work in the proper spirit of artistic reverence.

Art for Art's Sake, a Farce

Nothing annoys me quite so much as the hysterical hypocrites who are forever prating about "art for art's sake." What nonsense! The student who deceives himself into thinking that he is giving his life like an ascetic in the spirit of sacrifice for art, is the victim of a deplorable species of egotism. Art for art's sake is just as iniquitous an attitude in its way, as art for money's sake. The real artist has no idea that he is sacrificing himself for art. He does what he does for one reason and one reason only—he can't help doing it. Just as the bird sings or the butterfly soars, because it is his natural characteristic, so the artist works.

Time and again a student will send me an urgent appeal to hear her, saying she is poor and wants my advice as to whether it is worth while to continue her studies. I invariably refuse such requests, saying that if the student could give up her work on my advice she had

Go to the Classics

After a thorough drilling in solfeggios and technical exercises, I would have the student work on the operatic arias of Bellini, Kossimi, Donizetti, Verdi, and others. These men knew how to write for the human voice! Their arias are so vocal that the voice develops under them and the student gains vocal assurance. They were written before modern philosophy entered into music—when music was intended for the ear rather than for the mind. I cannot lay too much stress on the importance of using these arias. They are a tonic for the voice, and bring back the elasticity which the more subdued singing of song texts takes away.

When one is painting pictures through words, and trying to create atmosphere in songs, so much repression is brought into play that the voice must have a safety-valve, and that one finds in the bravura arias. Here one sings for about fifty bars, "The sky is clouded for me," "I have been betrayed," or "Joy alone!" the words being simply a vehicle for the ever-moving melody.

ALMA GLUCK.

Early Teaching Material

By Virginia M. Madden

THE problem of securing suitable material for teaching purposes in the earlier grades is a problem familiar to all foundation teachers. It is not lack of publications with which she is confronted (I use feminine gender because the majority of foundation teachers are women), but rather the bewildering array of pieces from which to cull those suited to her pupils' needs and which possess that important attribute, *teaching quality*.

Of the making of catalogues, there seems to be no end, and the young teacher, just starting, has before her the long process of trying out various teaching pieces on her pupils until she has at length formed a list of standbys. Having recently come from music school history, she has been associated with the great masterpieces of musical literature, and is at a hard transition to descend to the child's level and determine both its capabilities and limitations. That in itself is no light task, and, as the time to form a pupil's taste and develop his musical interests begins, she must, of course, have good practical material with which to work.

Since we all like to try things that are recommended, from breakfast foods on up, the young teacher may be interested in some of the compositions I have used in my own work with young pupils, which now covers a considerable period of time. Experience is a valuable teacher (even if she is skilful of method and repeat herself incessantly), and one cannot fail to learn some practical lessons from those who have studied under her. I shall name only compositions with which I am personally acquainted, having seen the only true test of worth—that of actual teaching.

The Right Piece at the Right Time

Just a word of advice (old-fashioned world!) in passing. As so much, both of the pupil's welfare and the teacher's success, depends upon giving the right piece at the right time, let me emphasize the importance of never assigning one in a hurry. Give the matter time and thought. Do not be guilty of hastily pulling out something just before the lesson or hurrying into the music store and demanding of the wearied clerk: "Something pretty like the second grade." Also, be able to play the piece artistically yourself (no difficult matter in these early grades) and do not fail to arouse your pupil's interest and ambition by doing so when you present it to him for study.

All progressive teachers agree that the best way is to familiarize the child with both clefs from the beginning (using the grand staff) and have him able to play, by means of his first exercises, a melody in one hand and simple accompaniment in the other, before his first real "piece." This eliminates the number of first grade pieces written for the treble clef alone, and reduces the number within the reach of the very little player. Indeed, in the first grade we must depend upon whatever course of studies we may be using for most of the small pupil's music, and hold out an occasional piece as an inspiration until he has worked up to grade 1½ at least.

In *Tune and Rhythms for the Playground*, by Spaulding, the numbers *Ding, Dong, Diddle, the Gobbler*, and *Buzzing Bumble Bee* may be used rather early, and others in the same set later. As an adjunct to the young pupil's studies, I sometimes use *My Little Princess*, by Book, by Octavia Hudson—an excellent collection for emphasizing, phrasing and appealing to the child's imagination by means of the text.

In grade 1½ there is more to be found in the way of good teaching pieces, though some are tied up in collections, and not printed separately. In *First Progress*, by Theodora Dutton, there is a melodious little piece, *The Dancing Lizard*, with its left hand melody, in *Forest Sketches*, by Flaxington Barker. I have recently used same type—*Peasant's Song*, *Sleep, My Melody*, by Swift; *In the Pavilion*, and *In the Field*, by Schnecker, are good, especially the latter. *Gavotte*, by Armstrong, may be considered as belonging to the first grade, while his *Court Minuet* is second. *Good Night, Little Girl*, by Cramm, is a valuable teaching piece. About this time, if the pupil is musical, Schumann's *Soldiers' March* and *Young Peasant* may be used. *My Little Princess*, by Streabog and Cupid's *Lullaby*, by Farrar, are others.

After the introduction of the pedal, *Fairy Stories*, by Rogers, is a little gem. The set from which it is taken, *Toy Shop Sketches*, contains also *My Little Princess*, later used—*Dolly's Delight*, etc. *Sunday Morning*, by Behner, and *Little Chorus*, by Schumann, give excellent opportunity for demonstrating the use of the damper pedal, as does also *Evening Teas*, by Reinhold.

Dream Fairly, by Seebach and *Elfs Story*, by Arm-

strong, may be used in this grade, which is advanced second. *Fairy Princess Valse*, by Farrar; *Wayside Rose*, by Fischer, and *Song to the Evening Star* (Wagner), arranged by Greenwald, are good compositions for older pupils who are not yet advanced. Several valuable sets of pieces are the *Mill*, the *Barcarole*, *Hunt and Canzonetta*, by Dermuth, and *Encantment Pieces*, by Neidlinger. The latter contains *Sunrise Fantasy*, *Sunset Rite* and *Guard Mount*. *Gay Little Dance*, by Ashford, and *Flying Watch*, by Cramm, are interesting, and *In the Fairy Dell*, by Williams, makes a good recital number. *Trot de Cavaliere*, by Rogers, is a brilliant little sketch, and *General Ham-Bun*, by Fennell, is a fine march. Another recent march is one by Clayton Johns. *Good Night and Good Morning* are two interesting numbers by Theodora Dutton.

It is hard to place the grade boundaries since we have, as yet, no fixed standard for determining them, but I should call the following, third grade:

Husarier Battle Song and *March of Fingal's Men* (the latter may be used earlier), by Reinhold, are both stirring numbers and the set of *Minstrelsy*, by the same composer, has a beautiful little *serenade*. *Day Dreams* and *Boatman's Song*, by Williams, are melodious, also *Twilight Idyl*, by Schnecker.

The set, *Wonderland Folk*, by Rogers, offers some excellent numbers. *The Siren* has a lovely melody, the second movement introducing quimples. *The Giant* is very descriptive. It is a good piece for the teacher herself to use when endeavoring to stimulate the young child's imagination. The little people usually gives folk for fairy lore the composition you have never represented. *The Mermaid*, by Schyler, is a fine piece for teaching artistic effects and the *Cartoon Story and Water Sprites*, by Heller, are old friends.

About this time numbers from Tschakovsky's *Alban for the Young* may be used—*Morning Prayer*, *Kavalerie* and *Sylphs*. Some of the simpler ones like *Dolly* is *Ill* and *Old French Melody* could be used much earlier.

For advanced third grade the Mendelssohn *Kinderstuck* Op. 72, Nos. 1 and 2 come in. The London arrangement of the *Pilgrim's Chorus*, by Wagner, and the Harthan arrangement of Schubert's *Hark, Hark, the Horn*, remain useful ones.

Mazurka Noble and Knight and *Nunt*, by Theodora Dutton are both fine pieces.

The Earlier Classics

Pupils now approach the stage when the earlier classics are possible, and one has a larger field of reliables from which to draw. In fact, from now on the teacher need not be concerned in finding something good, there is picking out from the store already at hand, the ones her pupils can master.

Let me mention, too, Grieg's *Little Pieces* with *Witcher's Night Song*, *Valse in a minor*, and *Patriotic Song*. Perhaps you have pupils in this grade who may be able to do justice to his lovely *Birdling*. In the Russian school, Kopylov's *Album Leaf* in C also might be possible to some.

Among the late publications in the way of duets is a very interesting set, *In Friendly Land*, by Ashford. I use the numbers for sight reading work among older pupils.

I hope this bouquet of compositions, which I have culled from time to time along the highways and byways of teaching, may contain some blossoms pleasing to you also.

Lines and Spaces

By Sonora Anderson

THERE is no wonder that little folks get somewhat confused in trying to learn the alphabetical names of the lines and spaces. Suppose you have just recently asked to memorize the names and the location on a map of twenty-five towns you had never heard of!

Here is a tried-out way that works well in teaching the lines and spaces. First teach the spaces in the right hand,

showing the child that the spaces in the left hand are similar to those in the right, except that you drop F and add G.

Then teach the pupil the spaces above and below the treble staff, and that G comes in the first space above the treble staff and that F comes on the first space below the bass staff. This, with similar work with the lines, seems to place the position of the staff in the mind of the child.

Select the Best Fingering

By Frederick A. Williams

PROBABLY all teachers realize the importance of good fingering in piano playing. To select such fingering as will give the pupil the greatest ease in playing certain passages is an important part of the teacher's work. While many publications have the fingering well marked, it often happens that such fingering is extremely awkward for some hands and not always practical. Probably the person who did the editing never would use this fingering if he were to play the works himself. It is curious, sometimes, to see the different fingering used in different editions of the same composition. This would indicate that different people have different ideas as to what should be the best fingering. And this implies that the matter is open to individual choice. Following are some examples, which show different ways of fingering. The reader may take his choice. In the writer's opinion some of these fingerings are rather awkward. The fingering in brackets has been added by the writer as being more practical.



The last example shows fingering used in two different editions of the same work. There is certainly quite a contrast here. In arpeggio playing, pupils are apt to use the third finger where the fourth should be used. It is well to remember that where there is but one white key between the fourth and fifth fingers the fourth should be used in place of the third. If there are two white keys between the last two fingers the third should be used, and so on.

A Poor Performance and Its Sequel

By Ina B. Hudson

RECENTLY I attended two piano recitals in one day. In the afternoon the performance was of the mediocre character, while in the evening it rose to the highest form of musical art and efficiency. The following day I felt I should only do justice to the artist in the end former of the afternoon, and when I was in the use! All I can hope for is to appreciate good music when I hear it, so I will abandon the idea of playing myself.

However, the call of the piano was too strong, and I found myself doing it. I played this as the afternoon performer would play it. I was astonished to find, after trying it, that I was how the artist at an evening performance had put it into her music, and as she had done it by the skillful manipulation of fingers and feet, guided by a trained hand, how she had made every phrase count artistically. The other of the two performances, one poor and one good, was the reason for my trying it. The first second gave me the clue. So let us not consider time searchingly for our own faults.

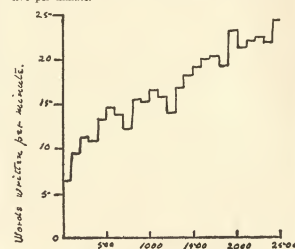
Nature and music have no sympathy with impurity of mind or action.

The Curve of Improvement in Practice

By CLARENCE L. HAMILTON, M.A.

Professor of Pianoforte Playing, Wellesley College

words were written by the student at the rate of six or seven words per minute, and the eighth hundred at about fifteen per minute. With various baselines, the speed continued to increase from this point, until the final hundred words of his "stunt" were written at about twenty-five per minute.



Rates of Improvement

Besides the various diagrams relating to experiments in the two subjects named above, Thorndike gives many diagrams and tables derived from practice results in such subjects as ball-throwing, marking specific letters on a printed page, adding, multiplying, memorizing and the like. While the rate of improvement varies considerably in such tests they agree generally in two respects:

(1) The rate of improvement, at first rapid, grows gradually slower up to the maximum point.

(2) The pace never increases continuously, but is always interrupted by periods either of no improvement whatever or of actual retrogression. Such a neutral period has been named a *plateau*.

These conclusions arrived at after a long series of tests in many subjects and by different investigators, should apply with equal force to music practice. And do they not coincide with our familiar experience as teachers? Have we not observed how a beginner, confronted with many simple details of notation, technique, form, etc., absorbs them at first rapidly, and soon advances from the zero point to a state of elementary efficiency? But now his interest wanes or is surpassed by more novel subjects, consequently, improvement slows up and is even occasionally checked, to be revived only by fits and starts.

While we may take courage in the thought that such plateaus are almost inevitable, we should, nevertheless, take every means, either to prevent their occurrence or to free the pupil as speedily as possible from their influence, when they are present. First, let us examine their cause. Here again Thorndike has been of assistance, since we find him assembling these causes into four groups, the *external*, the *physiological*, the *psychological* and the *educational*. We will now discuss these groups more in detail.

1. External Conditions

These involve such factors as the length of practice periods, the time of day in which these periods occur, the kinds of instrument used and the environment of the pupil while practicing.

As to the first item, Thorndike asserts that "the experimental results obtained justify in a rough way the avoidance of very long practice periods and of very short intervals." What constitutes a very long or very short period he confesses is a somewhat indefinite quantity, varying with the individual student. In the case of school children, for instance, the daily practice hour may be divided into twenty or thirty minute portions,

separated by considerable intervals. Adults, however, may endure much longer periods, although wide breathing spaces between these periods are still desirable. Undoubtedly, the practice periods are more productive when the mind of the student is alert, hence school children should be encouraged to get some of their practice "out of the way" in the morning before breakfast.

Quiet surroundings and a competent instrument, in good tune, are vital factors toward concentration and pleasure in practice. Many pupils are seriously hampered by the necessity of working in a room full of distracting interests. I recently visited a school for girls in which one of the practice pianos was located in a public room, where students were constantly walking about and conversing. How many ears, too, were humbled by a piano that is considered "good enough to begin with!" A prominent teacher told me recently that he had induced the parents of nearly all her pupils to purchase good grand pianos. So a teacher, by exercising care, may do much to improve the external handicaps under which pupils are often compelled to labor.

2. Physiological Conditions

These include proper nourishment, good spirits, absence of disease and the like. Thorndike mentions practice tests made when the subjects were hungry and again when they were well fed, with the results decidedly in favor of the latter condition. "The effect of a cold in the nose may seriously interfere with progress, as will bodily fatigue or recent illness. While such conditions must be met by the student, they should not be allowed to interfere with the daily practice routine, except when they have become prohibitive."

Psychological Conditions

Interest and general pleasure in the work is here the strongest factor, hence favorable conditions are very directly dependent upon the teacher's personal influence and tact. By assigning interesting music, by exciting the pupil's imagination, his desire to excel his fellows, his ambition to learn; in short, by instilling a real enthusiasm for his work, the teacher may arouse a compelling force that will constantly stimulate progress. The days are fortunately past when the dull grind of technique was supposed to be the only road to expressiveness. Give the pupil attractive and varied music; lead him to search for the beauty of thought which it contains, and he will come to revel in the joy of expression and to experience the impetus which such a joy inevitably brings.

Educational Conditions

Under this heading must be considered the choice and systematic arrangement of suitable material. The teaching of practical music has often been looked at askance by educators on account of its indefinite and hit-or-miss character. Many so-called piano teachers, for instance, have assigned an arbitrary list of studies and pieces to their pupils without plan or purpose, and often with culpable disregard of their fitness. Fortunately, a better class of teachers has been awakening, and these are endeavoring to place their pupils under the most favorable conditions and is seeking to standardize methods and to formulate plans for definite and well-regulated progress. The ideal of what is to be accomplished, too, is becoming more truly educational, for, in addition to training, explanation of musical construction, the study of composers, and the like, the pupil is now brought face to face with music itself, and not mere manual dexterity toward the end only, though the important movement in favor of greater achievement for outside music study cannot be too highly commended, aligning, as it does, music practice with the same system as other school studies, and thus setting the seal of school authority upon the pupil's work.

Along this line the importance of early teaching should be especially emphasized. A recent book* says: "An insecure or an inaccurate foundation must result in an increase of plateaus. If, at the beginning, during the

*How to Teach, by Steeger and Norwotzky.

initial spurt, for instance, the learner is allowed to go so fast that what he learns is not thoroughly learned, or if he is pushed at a pace that, for him, makes thoroughness impossible, platitudes must soon occur in his learning career." Teachers of musical short-cuts and other play-at-any-price methods will do well to ponder on these words.

The Limit of Improvement

In proportion, then, as the above conditions are made more favorable, the curve of the pupil's improvement will become more uniform and his progress in his instrument. It is, of course, inevitable that the nearer the ideal of perfection is reached the slower will be the apparent progress. Just as in climbing a Swiss mountain, the way is constantly more strenuous as the summit is approached, so in music study the final ascent is so difficult that few, indeed, accomplish it. But it is our duty as teachers to urge our pupils on to the extent of their ability.

Just here the question arises as to what is the limit of progress for an individual. We are all aware that this limit varies: that one pupil may climb very high, while another falters at a comparatively low level. Perhaps fingers are unresponsive, perhaps connections loose. But when the limit has apparently been reached, can it be overcome?

Let us conceive of a tyrist who has reached her apparent maximum of speed and has held this limit for a year or more. She is now offered a much better position, provided she is able to write five more words per minute, on the average. The chances are in favor of her attaining this speed, if the offer is attractive enough. In other words, under the influence of a special incentive, she has materially advanced her limit of improvement. In like manner we may turn upon one of our apparently static pupils an especially desirable position, or quick improvement, and he may quite properly respond vigorously. Let him be offered a specific reward; let his sense of rivalry be aroused by competitive playing with others; let him be asked to perform at a recital at some near date; and the needed inspiration may be furnished.

Summary

Our brief review of practice conditions only emphasizes the truism that no one method or combination of methods can possibly be applied with the best results to all pupils alike, and that, therefore, each pupil must be treated as an individual case. The teacher who gives any instruction must produce a definite reaction upon the mind of the pupil. Thus, in the study of practical music, this reaction is felt chiefly in the quality and effectiveness of the technical results. Here, the teacher should keep strict watch over the conditions of each pupil's practice, and should bring to bear upon those those particular influences which shall keep that practice as steadily as may be along the upward line of improvement.

"How to Get the Most Out of Your Music Lesson"

By Mrs. S. E. Foster

1. Make a point of being two or three minutes ahead of time, so that you may feel rested and composed before starting the lesson.
2. While removing your coat and hat, quietly resolve that you are going to have a profitable lesson.
3. Have a few questions which have come to your mind since your last lesson written out for your teacher to answer. Your teacher will appreciate your interest.
4. Listen very attentively to every word your teacher says in explanation, and if you don't quite catch his meaning be sure to tell him so at once.
5. Do not pass a mark or word on the printed page without finding out what it means and how to interpret it.
6. Be sure you understand just how the difficult passages of your new lesson are to be studied.
7. Immediately upon arriving home sit down and write a summary of all the new points the teacher has tried to give you during the lesson.
8. Present this summary to the teacher at your next lesson. It, with the questions which have occurred to you since your last lesson, will be a great aid to your teacher as well as yourself, as he will be able to correct any wrong impressions you may have.
9. Try this plan, and you will find that your lessons have doubled in value to you, because your interest and concentration, as well as that of your teacher have steadily grown.

Acquiring a Repertoire

By Anne Guilbert Mahon

I. Necessity for Acquiring a Repertoire

Errand musician, whether teacher or student should have some sort of repertoire. It may consist of but a few perfectly memorized pieces, or it may include many; but some sort is an absolute necessity to both teacher and the pupil. The teacher's reputation is often largely dependent on his ability to play in public. He is so often judged by the selections played and their execution that it behooves him to look carefully to this branch of the profession.

Your repertoire need not be large, but it must be well chosen and perfectly memorized. It is said that some of the greatest pianists have astonishingly small concert repertoires when one considers their ability and the scope of their knowledge. They have developed what it is wiser to have a few pieces perfectly mastered than a great number of which they are not entirely sure.

Realizing, then, the need of a proper repertoire, the next step is the selection.

II. How to Choose a Repertoire

Make your list of memorized pieces as varied as possible. Scan the programs of great musicians and the programs of popular recitals. Note the variety of the selections. There is usually something to suit all tastes. Pattern by the great musicians and include in your repertoire something which will please the people for whom you play. You will be called upon to play before many different classes of people, to suit widely varying tastes. Consider them when making your selection.

Some of your audience will prefer soft, dreamy music. Others will delight in sparkling waltzes, stirring marches. There will always be a few who appreciate truly classic gems and who will request them. Others there will be whose musical taste is not so educated, who cannot yet appreciate the higher class of music and who will prefer the lighter popular pieces of the day.

Likewise, then, in your repertoire include (as you can) classic masterpieces, at least one soft, dreamy, harmonious selection, one lighter and more brilliant, and one of the popular high class modern pieces. Try to have in your memory at least one of the well known old tunes with pleasing variations which will appeal especially to the dear old people who will sometimes be among your listeners, to whom this bit of tender, loved music will bring back the happiness of the past. Don't forget the young folks, either. Be sure to incorporate into your repertoire some good dance music, for you may often be called upon to play for an impromptu dance and you must have suitable selections at your fingers' ends.

This is but a limited list and should be within the scope of even a moderately advanced student; but it can be enlarged as time goes on and used as a basis for the different styles of music you wish to play.

Making your repertoire as varied as possible will not only insure your giving pleasure to different classes of hearers, but it will be a source of happiness and satisfaction to yourself. With a wide variety of music, you have music to suit each mood, to satisfy and comfort as nothing but music can.

III. Memorize Your Repertoire Thoroughly

It is better to have a few pieces perfectly memorized than many through which you stumble and make mistakes. In keeping up your repertoire you will have to "brush up" your pieces frequently. Memory plays tricks on us and it is only by constantly referring to the notes that we can be sure we are playing the piece with absolute correctness. Even if you think you can play a piece perfectly from memory you should at least once in every month go over the notes and see that you are playing it right. Note all chords, arpeggios, phrasing, marks of expression, and be sure that you play them correctly. Be certain of each section, each phrase. Be able to begin anywhere. Know the piece so thoroughly that you can visualize the notes when away from the piano. Only in this way are you proof against forgetting—against mistakes. If you lose yourself in one phrase or section, you can catch yourself up quickly and surely on another, if you know the piece well.

Memorizing easily becomes a habit. The more you memorize, the more you will be able to, and your repertoire will grow until you will be surprised and gratified at the number of pieces you can include in your list of perfectly memorized ones; and the pleasure which you will derive from this varied repertoire yourself, the happiness you will be able to give your friends and your audiences will be unlimited.

IV. Change Your Repertoire

Don't cling to the same old pieces year after year. Play them for yourself and for those who love them, if you like; but constantly add new ones to your list, so that you can keep up to date and will not weary the listener by the same old pieces.

Select the best, most varied repertoire you can choose, adapt your selections to your audiences, memorize them thoroughly and keep fresh and up to date. You cannot then fail to be a success when called on to play for either large or for small audiences.

Keep Them Up!

By T. L. Rickaby

Your ability to play a number of pieces is practically all you have to show for whatever time, energy and money you may have expended on your musical studies. Yet many pupils make no attempt to keep up their pieces, dropping one completely just as soon as another is taken up. During the first two years perhaps, not much if anything is learned, permanent value is used, but afterwards, if real piano literature is assigned, and if each piece is actually learned (and this means much more than merely being able to play the piece) it would seem to be an unnecessary and unreasonable waste to allow them to pass. The student, when they might be retained by merely playing them over three or four times a month. Quite a respectable repertoire may be established, in this way. The pupil must have the inclination and thoughtfulness

to do this of his own accord, but the teacher may do much to help, by assigning only such pieces as are interesting and of real musical value, and by seeing to it that they are not relinquished for something else too soon. Further, let him always "keep a string to his bow," and call for them from time to time—even months after they have been learned. This, of course, means that a record of the pupil's work is kept, which should be done in any case.

A very good way for the student is to keep the old pieces in his repertoire, on a special shelf, and every day play one or more of those on the top of the pile, afterward changing the numbers played to the bottom of the pile. In this way they all come up regularly in succession and not one is overlooked.

The Jenny Lind Medal

The Government of Sweden has conferred the Jenny Lind Medal on only a few of the world's greatest singers: Patti, Christine Nilsson, Melba, etc. It is now given to Mme. Julia Clausen, of the Metropolitan Opera Company, one of the foremost singers of our times. In an interview in a forthcoming issue of THE ETUDE, Mme. Clausen gives advice of great practical value to singers.



The Folly of Giving Too Difficult Music to Students

By the Well-Known American Composer and Teacher

CLAYTON JOHNS

The following article might be considered as a First Round Foe with one theme and several episodes; the theme recurs more than once and the article closes with it:

Theme

Do Not Try to Play Music Too Difficult

Does the trouble lie in the piano, or does it lie with the pupil? Does the teacher find it tiresome to give simple pieces within the pupil's grasp or does the pupil wish to play pieces beyond the ability? Whatever the cause may be, the result is unfortunate. A pupil, who couldn't play the simplest Heller Study correctly recently said she had played at a commencement concert Liszt's *Rigoletto Paraphrase*. Just think of it! Suppose a pupil who had never properly learned the rudiments of Greek were given a Greek tragedy to read. How impossible this would be! It really would not be different from the case of a young music student to whom a teacher should give a Beethoven *Sonata*, but who had never properly practiced five-finger exercises, scales, and arpeggios and who had never musically understood touch and phrasing.

Finger exercises, scales and arpeggios must be practiced, not occasionally, but every day. These elementary things form the foundation of all technique. To these must be added a musical knowledge of touch, phrasing, shading and all the things which pertain to musical interpretation. There are many pupils who have a fine technique, but who never take the time and pains to study musically. Such students (?) are often contented with a certain display of notes, playing over the keyboard. It might be said of them that they have "an eye" rather than "an ear" for music.

There is no reason why music should not be as intelligible as words, if only the teacher and pupil would work together understandingly. Take a simple phrase of four measures, nine times out of ten the pupil makes a false accent in each measure, not to speak of the lack of relative values in these four measures. The God-given talent for playing or singing a melody musically, is rare. But the principles of melodic interpretation can either be imparted or acquired. The difficulty is that everything is left to chance, so far as accent is concerned. This is one of the reasons why the piano, in spite of its being the most popular, is the most unmusical instrument.

Trouble at the Start

The real trouble is the start; whether the pupil begins "at the table" or at the piano; the first lessons should be given in the different meters—accustoming the pupil to the mental side of music as well as the technical. This might correct false accents, which are so frequently found, especially in melodic passages. There are many pupils who, in the first ten measures of a piece, apply to different pieces in the possession of every teacher. Then let the pupil be shown the way a phrase of four or eight measures should be played.

It may also be said that a melodic metrical drill applied to a practical metrical drill might, perhaps, prevent stumbling. Stumbling is one of the worst features of piano study. Pupils who practice really slowly would not stumble. Stumbling is almost always due to haste, and every day play the same piece from time to time—even months after they have been learned. This, of course, means that a record of the pupil's work is kept, which should be done in any case.

A very good way for the student is to keep the old pieces in his repertoire, on a special shelf, and every day play one or more of those on the top of the pile, afterward changing the numbers played to the bottom of the pile. In this way they all come up regularly in succession and not one is overlooked.

The next step, in order, is the preparation of the hand. This needs particular attention, which must be treated in

detail by the teacher who should instruct carefully the pupil in the principles of using the wrist, hand and fingers, and of correct fingering. Haphazard fingering is just as bad as haphazard accenting. Every piece needs accurate study in touch, accent and fingering. If the pupil hopes to become a good pianist. Accents are so misleading; become a goal, and the difference between accent and pressure is most important.

Accuracy

A good touch, correct notes, correct accent and fingering come under one and the same heading—should be studied at the same time. If the student could and would read the music away from the piano and carefully consider the fingering and phrasing of a piece, much time would be saved, not to mention the gain in the understanding of it.

When reading music away from the piano, let the student be his own musical director and least time, considering the relative values in each measure, and each phrase and finally in the piece as a whole. Correct pedaling, harmonically and rhythmically, is just as important as correct fingering. Shading goes hand in hand with phrasing. Shade logically, and not at random.

When the student carefully applies the principles of these details, even a Heller Study needs as much thought as one by Chopin. There is so much good music badly played it behooves the earnest student to play it as well as possible. A student should be trained as a plant should be trained, otherwise the student or the plant becomes stunted.

Musical Plants

For the sake of analogy, let us compare a student to a plant.

A student should be given a good piano.

A seed should be planted in a good ground.

A student is born with ten fingers, five for each hand. A plant which appears above ground, bears two or three leaves.

A student should practice the fingers every day and pass part of the time in the open air.

A plant should be watered every day and have a lot of air and sun.

When the student gradually develops his or her fingers through practicing scales, arpeggios and studies, and through playing intelligent musical study, and when the plant begins to shoot out branches, under cultivation, then the student begins to play pieces and the plant begins to bloom.

A student needs a good teacher who can direct the fingers as well as the mind, just as a plant needs a gardener who will know how to cultivate the plant.

Good music teaching and good gardening are much alike. Let the teacher beware of forcing the student, and let the gardener of forcing the plant.

These warnings are meant, particularly, for the teacher and pupil, but many public performers force their strength for lack of proper preparation.

The article concerns only the practical and objective side of piano playing; the more subjective questions of tone, color, and quality, and of tension, relaxation and a number of other relative matters, have been discussed in previous articles of THE ETUDE.

The foregoing rudimentary principles may be applied in a larger sense, with certain exceptions, to the student who plays the piano for pleasure, one who loves music and wishes to become either a good amateur or a good teacher; not one who means to become a public performer, but one who is a serious student, willing to take an imaginary breath before a new phrase and see how much more intelligible a whole movement becomes.

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detail by the teacher who should instruct carefully the pupil in the principles of using the wrist, hand and fingers, and of correct fingering. Haphazard fingering is just as bad as haphazard accenting. Every piece needs accurate study in touch, accent and fingering. If the pupil hopes to become a good pianist. Accents are so misleading; become a goal, and the difference between accent and pressure is most important.

There is an endless number of Studies (too many) devoted to special finger development. Even these should be played with a musical sense of touch, phrasing and relative value of accent. If the student would choose special passages from the composition at hand and make of them exercises for him or herself, much valuable time would be saved.

For the sake of progressive study, the student should practice pieces and passages just a little beyond the student's capacity, but the pieces chosen for playing should not be more difficult than the pupil can master.

The student is not obliged to play the whole piano literature. The average piano literature, with restrictions, might be likened to an average garden. Beautiful piano music and beautiful gardens give the greatest pleasure. The selection of piano music should be relative. If the Chopin etude prove too difficult for the student, let the teacher choose something less. It needs, of course, much more technique to play a Chopin etude than a Heller study; just as it needs much more knowledge and skill to produce a beautiful rose than to produce a simple daisy. A perfect daisy, however, is much better than an imperfect rose.

Gardens and Music

The student can become familiar with and enjoy the whole realm of music by reading it away from the piano, just as the owner of a simple garden can enjoy rare plants and flowers by going to a botanical garden. A recital of the most difficult piano compositions given by one of the great pianists is something like a botanical garden in which the utmost skill is needed to rear certain plants, just as great pianists need the utmost technical development.

The student must not abandon the hope of becoming a good pianist. Rather, the student must realize that certain things are too difficult just as a gardener must not expect for the personal touch which a really masterful player can give to a piece. There are so many kinds of roses, but even a common variety has its beauty, provided it be a good rose.

Think of the pleasure music gives in the home. The mechanical instruments, so widely spread, are a poor substitute for the personal touch which a really masterful player can give to a piece. There are so many kinds of roses, but even a common variety has its beauty, provided it be a good rose.

Let it be said again the student must not be discouraged. Read music away from the piano or at the piano as much as you please, the more the better; but when it comes to playing, *Do not play music too difficult.*

All these observations and suggestions are true. They have been said over and over again. The only hope of betterment is for each student, after a certain or uncertain number of years, to become his or her own teacher.

To sum up: Practice slowly. Analyze each phrase and consider the quality of touch. Finger, phrase and pedal logically. Then listen, listen, listen to each phrase, each shading and each pedal effect to your own performance. As an illustration of *Not listening*, there is a true story of a well-known pianist. At one of his recitals, in the early days of the phonograph, one was placed near the

piano. After the performance, some one said the pianist had blurred a passage by the pedal. "I couldn't have done such a thing," said the pianist. But there it was in black and white, so to speak. If the pianist had carefully listened to his own performance he would not have blurred the passage. Whatever the shortcomings of a phonograph may be it is at least truthful.

By Way of Coda

Remember that the practical and technical side of music is but a means to an end; and the end, through the means, has to depend upon the musical capacity of each student. As a Maine guide in the Rangeley Lakes once said: "There is as much difference in some people as there is in anybody." This cannot be parried, but it means a lot, and the moral of it is: "Develop your own individuality musically; try to shun the pitfalls of technical details; and, *Beware of trying to play music too difficult.*"

The Thematic Index

By Ralph Kent Buckland

ALMOST all editions of the classics (when for convenience certain works are gathered in a single volume such as the Bach Inventions, the Beethoven Sonatas, the Chopin Waltzes and many of the works of modern composers when similarly bound) generally have at the front of the book an index, giving from two to four measures of the opening theme of each number. Sometimes this index includes the names of the keys in which the pieces are written.

One might venture the assertion that very nearly all of an audience made up of presumably well-grounded musicians might be in quite a quandary if asked to decide, from the thematic indices of various volumes, just which compositions had formed the groundwork of an evening's entertainment.

On first consideration this ability to get some idea of how a piece sounds from mentally running over the printed page of an excerpt may seem trivial; yet investigation along this line will show that not only is it a valuable accomplishment, but that it is a faculty not common even among musicians.

The beginning of this process of being able silently to pick out, without referring to their names, the pieces one has heard, or to get some idea of how new pieces will sound when played, lies, of course, in the cultivation and the daily application of *tonal thinking*. This is closely allied to the thought process that enables the composer to write down his ideas, though it is a reversal of this mental power without the inspiration lack of original work.

Children in school, learning to read, insist that they can understand only when they read aloud. The auditory nerve helps out the mental conception that later comes to the brain through the eye. Teachers, even in the grammar grades, frequently insist that pupils recite their pupils. "Don't move your lips when studying." The poorly trained mind always insists on hearing anything "out loud" for a more perfect mental grasp.

In music, though, perhaps not so markedly, inner, intensive, *sondliche* thinking is a great step toward discriminating musicianship. One does not have to cover one's hands with soot in order to understand the word "black," nor does one have to drink vinegar to get the meaning of the word "sour." Why cannot the phrase



be as intelligible to the mind of the musician as are the words *black* and *sour* to the ordinary reader of print? This is merely a matter of practice. If we read habitually as much music as say—newspaper print, the one would be as easy as the other.

Some teachers have the habit of stopping pupils for every little mistake. This, we think, is wrong. It is not only annoying to the pupil, but absolutely injurious. Fluency in playing will not be produced by such a course. It is, however, sometimes necessary to stop the pupil to make corrections, though, as a rule, it is better to defer the correction until the piece is finished.—KARL MEZ.

Historical Music Study

By Herbert Antcliffe

You have, doubtless, at one time or another, studied the history of music. Perhaps it is a subject in which all your life you have taken a keen interest. You can give the dates of the birth and death of famous composers and have excursions, and speak with ease and certainty of the great events which have happened in the world of music. You know all about the evolution of the orchestra and the development of musical form. You have no difficulty in tracing the progress of harmony from the crudest *organum* to the most complex methods of modern composers. You can tell by internal evidence the date of almost any composition set before you. If you have acquired all this, you have a grasp of one side of the history of music. But almost certainly you have missed the most important aspect of this history.

What do you think Bach considered the most important thing to write music that should be sung at great festivals in the twentieth century, or to supply what was required in his own day at Leipzig? Was Handel thinking of posterity when he threatened to throw the *prima donna* out of the window if she did not sing what he had written; or was he thinking of himself and those who had to listen to her? When Haydn and Mozart wrote for orchestras of various sizes and unusual combinations, were they providing interesting exercises in score reading for students yet to come, or pieces suitable to the hands with which they were associated?

The Right Answer

The answers to all these questions put in the right way for seeing historical music study in its right aspect. All these great men, who scarcely knew their own greatness, provided for themselves and their own generations, for the people with which they had to do. That their work is of the greatest interest to a couple of centuries later is almost an accident. They considered their own music in relation to the life of their own days. And we ought to do the same. True historical study is the study of conditions, not of dates and facts, though these help us to grasp them.

Consider this, for instance. There is known to have been in existence early in the thirteenth century a remarkable piece of music, which is called *Volant*, in which the form of a Rota or Round. It is quite unique and is a puzzle to all historians, because it came a century before any other piece with which we can compare it. Consequently, it is of great historical value, not historical value, and until other pieces of a similar type and the same period are discovered it will remain so. Did it shed any light upon the conditions existing at the time it would rise in historical importance according to the assistance it would give in studying the period. As it is its value is that of a rare and agreeable curiosity.

Introduction to the Keyboard

By Sidney Bushell

To the young beginner, the first sight of that imposing array of white and black keys gives the impression of a vast, unexplored territory, with not even a single landmark from which to take bearings.

At the best, the extreme northern and southern limits of this expanse are destined for a long time to be shrouded in mystery, under ordinary instruction, which is usually confined to the two clefs and possibly the first two ledger lines above and below each staff.

The following is suggested as a good method to establish a familiarity, which will beget confidence, with the vast, unexplored territory, right at the commencement.

On practically all modern pianos the first key, starting from the bottom, is "A." The musical alphabet really commences with "A," so that this key's name and position are synonymous.

There are many days in the work as notes in the scale. And exactly as we say, "Sunday, Monday, Tuesday, etc.," to Sunday again and repeat, so can the musical alphabet be used to name all the *white* keys. Beginning with "A" (Sunday-A), at the bottom, proceeding to "A" and repeat seven weeks or octaves, till we find the last key at the top is "C" or Tuesday.

Now for a sure landmark, anywhere on the keyboard. Call attention to the fact that, commencing at the top

We are often told that music is the most democratic of all arts; yet we spend most of our time paying homage to its kings, instead of learning to know their kingdoms. The invention of the clarinet in the last decade of the seventeenth century was a far greater importance than the composition of Purcell's music which was taking place at the same time. It has vitally affected millions who have never heard a note of Purcell's music and have scarcely heard his name. Yet the period is mentioned more often as that of the composition of the *Clarinet*. Haydn's arrangement of various Croatian melodies to form the Austrian national anthem arose from certain conditions and gave rise to or strengthened others. Yet much more attention is paid to the dates and facts connected with his oratorio, *The Creation*, than to those connected with this hymn.

What Makes a Masterpiece Great?

If we try to look at our own day in the same light we shall find things much the same. How often do we acclaim a great modern work without considering what it is that has made the work possible as well as what it has made it great? We think of this as the period of Debussy, Elgar, Strauss, Sibelius, etc. others whose names occur readily to our minds. Much more important than any or all these composers is the fact that it is the period of renewed interest in the orchestra and of wonderful strides in choral singing, that it is the day of club singing and community festivals, and of vastly improved military and brass bands and the decline of spontaneous and un-orchestrated music. These things affect intimately the whole life of the people; the work of a few composers, even of the greatest, is but a small part of the life of the people. It is important to see that these things are the background of the work of the composer. Let the reader not misunderstand, however. The intention is far from disparaging the study of the history of great musicians and their great compositions. Especially for those of us who are active musicians it is important we should make this study. But it is added to it a fuller appreciation of their significance in realizing how they found the world, not only the world of music but the world of people, and what they left it. When Palestrina was born and died and to whom he was commissioned to write his great Masses are important facts. Still more important is it to know the general conditions that made them desirable and those which made them practical. From these we can learn a lesson of self-control as well as one of artistic development. "The proper study of mankind is Man," and if the study of music is not part of the study of man it is useless and an encumbrance.

Secret of Success of Great Musicians

By COMMANDATORE EUGENIO DI PIRANI

Claude Debussy

A YOUNG composer once submitted to Rossini a new work of his requesting him to give an opinion on its merits. The master after having perused the composition remarked in his usual sarcastic way: "I notice in your work much which is foreign and much which is new, but I am sorry to say the beautiful is not new and the new is not beautiful."

With these words Rossini gives to all musicians a wonderful guide for their artistic pursuit. That means in substance: Seek only the beautiful which is not borrowed from your predecessors and the new which is not at the same time ugly and repulsive.

Claude Debussy, one of the very few who to a certain extent fulfilled in his works the two requirements, as well in the attainment of ideal beauty as of novelty and originality. In fact one of his most striking traits is his love of liberty and freedom. He is adverse to all the time-honored laws, whether concerning melody or rhythm or harmony or form. His melodies are bare of symmetry, they are evasive, elusive, like "iridescent vapor." Harmonically he obeys no rules; consonances, dissonances are blended, juxtaposed without the smallest regard for tone relations.

He recognizes no boundaries whatsoever between the different keys; the same tonality is seldom maintained beyond a single measure. His single key signatures but he could as well dispense with them, like some of the ultra-modernists (for instance, the Viennese Schönberg). Somebody said that Debussy puts them in place yielding only to an amiable indulgence. "I prefer," said Debussy, "to hear few names of an Egyptian shepherd's flute, for he is in accord with his scenery and hears harmonies unknown to your treatise. Musicians will listen only to music written by experts. They never turn their attention to that which is inscribed in Nature. It would benefit them more to watch a sunrise than to listen to a performance of the Pastoral Symphony." A French writer has characterized him as *le très capricieux, très curieux, très solitaire M. Claude Debussy.*

New Effect

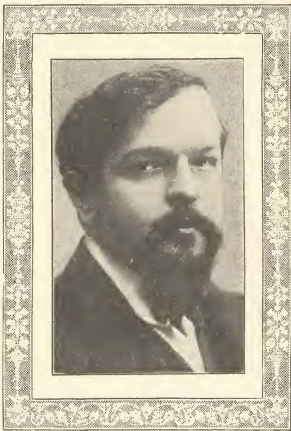
In his search after something different, novel, uncustomed, he is not satisfied with the modern scale system; he reverts to the medieval chord modes with their far greater latitude and variety. He is especially fond of the "authentic" modes *Lydian* (G A B C D E F) and *Dorian* (D E F G A B C) which he often uses in his opera *Pelléas et Mélisande*. The whole tone scale which Debussy employs also extensively is not his exclusive invention. Russian composers have used it before him and French masters have used it contemporaneously. But it must be said that Debussy has introduced it in many of his works with particular charm. The absence of a decided tonality, of harmonic repose, makes it particularly fit for the evanescent, vaporous ideas of Debussy.

One finds of course a perfect concordance between the ideals of Debussy and the means chosen by him to reach them, and that is what interests us most. "How to arrive?" We have here a nature which strives to free itself from all scholastic, academic restraints. As a true artist he shuns repetition, plagiarism, not only in the outlines of his melodies but also in the combination of chords, in the rhythm, in the accepted forms of composition. A radical sweeping change was necessary. The melodic contours had to be almost obliterated, dissonances, which were formerly carefully avoided by the classicists, had to become the most prominent part of his harmonies. Consecutive fifths, seconds, octaves became with him daily bread. Forms had to be thrown on the dust heap. But where to find substitutes? As we have already noticed, the Gregorian modes, the whole tone scale, the equivocal single chord (the augmented triad) and similar devices furnished him the necessary material for his unique, quaint edifice.

Of course it is unavoidable that, through the constant striving after something never done before, the uninterrupted refraining from the beaten paths, the work of art must necessarily lose its fluidity, its

naturalness. One cannot force continuously the imagination into unusual moulds without giving birth to something queer and freaky. The composer who gives the reins to his phantasy and allows it to roam unhindered into space cannot always watch like a Cerebus that the scales, the chords conform to new, self-imposed dictates. A natural simplicity, a total absence of affectation, is often more charming than the most elaborate composition which at every moment reveals the fastidious adherence to some new tyrannical rules. It is like falling from Autocracy into Bolshevism.

The same we can notice in life. One sees at times in the country some completely unadorned peasant girl, with her hair just divided in the middle after the old fashion, with an out-of-date but immaculate dress; and



CLAUDE DEBUSSY

he finds her much more charming than if she were clad with expensive silks and laces. Most often in the mountains of the Berkshire, where I spent my summer, I saw a young girl wearing a farmers' suit with pants, driving an old horse and a rickety wagon to the market. I must own that I find her more lovely than the most fastidiously dressed city girl. By the by, if all women knew how much more to their advantage they look attached to a neat peasant garb they would stop wasting money in expensive gowns and fineries.

For the same reason a simple, unadorned inspiration of a great master finds its way to our heart more directly than if it were clad in the most wondrous harmonies and arabesques.

The fact is that if we listen to a work of Debussy the first impression is less of real artistic enjoyment than of surprise, of amazement. We wonder at the antics, at the sky-high flights of this unruly phantasy; we find it clever, witty; but often we cannot help exclaiming: "the man must be crazy!"

Is that the ideal of art? Is it not rather to touch the innermost recesses of our heart, to have us forget the means with which a powerful effect is attained, and let us enjoy the sublime manifestation of genius undisturbed by considerations of "how" and "why"? So it happens that unbiased listeners are inclined to con-

sider Debussy's music rather as a product of the brain than of the heart.

I will not assert, however, that his works are deprived of genius. They surely scintillate here and there, but these felicitous are rather scarce, *rari vultus*. The *gargle* *casto*—too few raisins in the cake. They do not suffice for me; I like a rich cake with plenty of them.

It must be owned that Debussy was not only eccentric in his music, but also in private life. He was unapproachable to strangers; he observed the utmost reserve regarding the intimate details of his career and existence; he sheltered himself from publicity and advertisement. He was of the opinion that "to seers of visions a certain loneliness is inevitable." "*L'âme d'artiste*," he said, "*est une forêt obscure où il faut marcher avec précaution*." It was a kind of religion to him to be original above suspicion. "Me thinks," he said, "it spoils an artist to be in sympathy with his surroundings. I am always afraid of his thus becoming the interpreter of his own milieu. Go not to others for advice, but take counsel from the passing breeze which relate the story of the world to those who listen."

He disliked unnecessary applause, and he remarked: "*Sachez donc qu'une véritable impression de beauté ne s'acquiesce d'aucun effort que le silence. En face d'un grand œuvre, quand vous assistez à cette fêta festive qu'est la mort du soleil avec son jeu jamais la pensée d'applaudir. Vous en avancez que c'est pourtant d'un développement un peu plus impuissant que toutes vos petites phrases sonores*." To a pressing request from the editor of *Le Monde Musical* for his likeness on the morrow of the success of *Pelléas et Mélisande*, he answered: "Willingly, and I will receive the only one that has been taken. But I tell you beforehand when I sat to a photographer I was two years old and since then I have changed a little!" The portrait of Debussy generally known is taken from a picture of Blanche, which idealizes very much the rather clumsy and corpulent features of the real Debussy.

His Sound Knowledge

His early training was conventional and academic, and seemingly in no way conducive to the independent ideas he has formulated for himself. Born at St. Germain-en-Laye, 1862, he began his studies at that most conservative institution, the Paris Conservatoire. He obtained medals for *solfe* and piano playing, and finally, 1884, the *Grand Prix de Rome* with his cantata *L'enfant Prodigue*. He said that his music "*court le risque de déplaire à ceux qui aiment une musique, jusqu'à lui, si réaliste, si passionnément fidèle malgré ses rides et ses fardes*."

In spite of his revolutionary principles, his critical writings bear testimony of his knowledge and respect for the works of his predecessors.

As regards *Bach's Violin Concerto in G* he notes the "musical arabesque" contained in it. "From these same arabesques the ornament" is derived which he names the basis of all art modes. "The word 'arabesque' is used in parentheses has no connection with the meaning attached to it by the musical grammars. The premisses—Palestrina, Vittoria, Orlando de Lassus, etc.—he continues, were mindful of this divine arabesque." They found the origin of it in the Gregorian chant, and they supported its slender convolutions by means of strong resisting counterpoint."

On another occasion he writes: "From Bach's works a somewhat striking analogy forces itself on the mind. Bach is the *Graal* and Wagner *Klingsor* (the evil magician in Parsifal) who would destroy the *Graal* and usurp the homage given to it. Bach exercises a sovereign influence, and Wagner, and the moderns, are his slaves. He will that we should ever gain fresh knowledge from the noble lessons he has left us, and thus his disinterested love perpetuated. As years roll by Wagner's influence is diminishing, and his lessons less and grows dim." It is remarkable that paying tribute to Wagner, Debussy avails himself of figures created by Wagner,

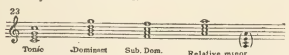
One day either Martin or Milton—I forget which—said to me, "Teacher! There are chords of the seventh—the eighth and chords of the ninth—can there be chords of the tenth, eleventh and thirteenth and fifteenth and—" "Hold!" I said I—"what would the 'fifteenth' be?" Martin then counted up, on the keyboard and announced that that would be what would bring us to the same letter we started with. "The 'fifteenth' was simply the double octave. That discards the 'fifteenth,'" said I, "but there *can* be chords of the eleventh and thirteenth. Only on the dominant (the fifth of the scale), however, and with no inversion; impossible, though often with re-arrangement of the upper parts. One of the old standard writers on Harmony (Richter) gives an example of a chord of the

eleventh and a chord of the thirteenth in their complete theoretical form, with nothing omitted (G, B, D, F, A, C and G, B, D, F, A, C, E) and above these, says, "The strange and frightful form of these chords is as follows." Practically, however, these chords are reduced to a mere outline, in use, and are by no means either strange or frightful. Example 21 shows a chord of the eleventh, and its 'resolution'; Ex. 22 a chord of the thirteenth."



If a chord of the thirteenth were sounded with all its notes complete, we would hear all the tones of the scale at once.

We were now getting a little deep into the science of harmony, as not all authorities agree on the exact correct method of explaining some of these chords, and I thought it better for the boys to "back up" a little, and while their interest held keen, get a better mastery of the rudiments.



I accordingly taught them the Tonic, Dominant and Subdominant Triads, in the key of C, and made them study out their equivalents in each of the other eleven major keys; likewise the key-chord of the relative minor. This was done in connection with their scale-practice. Can you do it?

Emotional Control in Piano-Playing

By Mrs. Noah Brand

How many years of deep study are requisite to attain perfect outward control of the emotions only a master of any great art can really estimate.

To the layman, the artist whether it be music, acting, or any art requiring mastery of the emotions, is often considered lacking temperamentally, or at other times pronounced purely intellectual, when in reality the perfect outward control and assurance is merely the manifestation of an art which is so exquisitely brought forth, the emotions so completely controlled, as utterly to deceive the auditors.

Music must flow from the head and the heart and electrify not only the audience, but the artist himself, without the slightest manifestation of effort, as this not only detracts from the performance, but also distracts the attention of the auditor from the music to the performer and his mannerisms. A great artist must so submerge his own personality, as to be utterly unconscious of self, and feel for the time being, every thought and meaning of the composition.

To acquire this, the technical and tonal perfection must be so perfect, as to become merely a background, enabling the artist's merest caprice, his every emotion to sway the audience at will.

Slogan-criticism leads to Fame, for no true artist is really ever satisfied. Richard Mansfield often reiterated that he had never given a performance in his life, which he considered could not be improved upon.

A student determined to master the art of making movements that are undesirable would find an efficacious remedy by placing a long mirror in such a position as would enable him to get a full view of his every motion at the keyboard, and his constant self-criticism will accomplish great results, although we seldom see ourselves as others see us.

A master of the emotions, one enabled to perform a melody with simplicity, charm and magnetic personality is well aware that his success depends upon possession of these qualities, and that they proclaim his genius.

Often when attending concerts of celebrated artists, many musical enthusiasts sit with closed eyes during the entire performance in order better to get the musical effect. This is by no means affection, but a recognition of the fact that in this way the personality of the performer is unobscured, and the meaning of the composer predominates.

The practice of taking notes to concerts may be admirable, but it is advisable to study before attending the concert, as in this way only is it possible to concentrate and get the highest appreciation of the music.

What is it, that indefinable something with its simple, direct appeal, which we call genius? It is not human personality, but of our ourselves can do nothing. It is the Voice of God.

How to Make a Child's Practice Hour Count for More

By Louise Guntton Roston

THE ambitious mother who secures the best available music teacher for her little girl, and who takes care that the time appointed for practicing is really spent in practicing, may think that she has done all in her power, but it is certain that she might do still more by helping to make that practicing easy and effective. For instance, the piano is often placed more for effect in furnishing than to get the best possible light on the keyboard and music sheet, and the seat is not designed for a player so tiny, being either too high or too low, or something else that is not right.

Perfect care of a piano, which includes keeping it in perfect tune and properly placing it, has a great deal to do with making the practice hour count big. An upright piano should be placed with the back toward the wall, within about a foot, not any closer, and not against an outer wall where it will be subject to cold, nor near a fire. It should be kept in an even temperature as possible. Never leave it open when not in use. If, at the atmosphere is too dry, place a glass jar of water in the bottom of the piano under the cover. It will help to keep the piano in tune and will save the wood from warping. It is a good idea to keep a plant in a room that is too dry. A plant kept in a room with a piano will require more water than a plant in any other part of the house. If a room is too damp, a small basin of unslacked lime, placed securely inside the piano, will catch the dampness and prevent rusting of the wires. Place a small linen bag filled with camphor on the inside also, to prevent moths from getting in the felt.

Keep the Piano Tuned

Have your piano tuned at least once every three months. If the instrument is an old one, it may need tuning often. Pianos allowed to remain out of tune for a long time lose the power to keep in tune. The strings lose their elasticity. It is a good time to dust the inside of the instrument when the tuner comes, as he usually takes off the front boards of an upright piano or the lid of a grand piano. Dust carefully, so as not to injure the delicate construction. Where a rag cannot easily be used, a light leather duster will do. On the workwood, use a soft dust-rag, such as is used to dust polished furniture. Polish with oil-free flannel. Use a silk duster when possible. Wipe the keys frequently with a cloth moistened with alcohol. Do not ornament the piano with anything. Objects piled on top detract from the tone of the instrument, and are apt to jingle in sympathy with certain tones.

Much so-called practice of children is absolute waste of time, simply a mere mechanical striking of the keys so that the mother in the next room will hear that daughter is "doing her practicing." Three intervals of twenty minutes under efficient supervision is better for a child than the usual long, dragging hour, which is too exhausting physically to give good results. A child should be taught to listen to her playing, and not merely to occupy herself idly with the printed notes of the keyboard. Only in this intelligent way will her playing have expression. She should be taught the purpose of the exercise she is given to practice; if an exercise, for instance, is designed to develop the independence of the left hand, the child is much more likely to succeed with it if she is told the purpose of the exercise at the beginning of the practice, and she is more likely to be interested in the process.

Need for Good Musical Library

The home which is liberally supplied with good books seldom has a good musical library. Children grow up with a liberal supply of the best music when possible, since appreciation often comes before skill. A distaste for the music lesson is sometimes caused by a child feeling that the music being played is uninteresting and therefore tiresome. A few performances will reveal the worth or weaknesses of any music composition. There are numerous compositions for children written by the great composers, which should make them love their practice hour, compositions which are simple and yet rich and melodious.

Bind the sheet music used by children and it will last much longer. Dippen two inch-wide strips of cheese cloth with thin flour paste and bind every edge of the music sheet with this cloth. As a still greater protection, make a manila cover for the music and bind that with cheese cloth also. Torn music can be neatly patched in any part by the use of transparent mending tape, which may be procured from any music store. The notes will show plainly through the tape. Write on the manila cover the name of the selection and the composer's name.

A child should be made to feel that music is a pleasure, not a task, which youth must endure, and that notes and rests of the specific music should be used to learn to play is to be exhibited to visitors. Every home should have its family music, parents and children sharing alike in the delight which comes from good music well played, however simple that music may be. Then the practice hour would no longer be a bugbear, but a time of interest and honest effort.

"Nerves and Nervousness" at the Recital

By Julius Koehl

NERVOUSNESS is possibly the greatest bugbear of the young public performer. Articles by the score have been written on this subject, but I have yet to read one which contains the three most important points for the serious young artist, stricken with this uncanny, inexplicable ailment, to perform before an audience, namely, cause, effect and cure.

Firstly, Nervousness is due to the individual's mental state. We are all human and consequently not infallible. What has this to do with nervousness or the player's state of mind? Just this!

Have you not appeared in public with a certain fear lurking in your mind which suggested the following thought:

"What would the audience think of me if I were to stumble or have a lapse of memory now? What would 'So and So' think of me?"

Then your trend of thought centers upon yourself.

"I wonder how I look to the audience."

Then you take a side glance at your auditors—there sits that great musician; he knows every note you are playing, etc.—and all the while this note of dis- your sub-conscious memory has been guiding your mindful thoughts—and you have been playing for three or four minutes without giving a thought to what you really were doing.

Then you resolve to center your mind on what you are doing, and upon this decision you are horrified to find out that you don't know what comes next. Well, you know the rest of the story. You flounder around a bit, find your equilibrium and finish, feeling like a clump. Had you not been so vain and self-centered, the accident would never have taken place. This shows the great part we play in our own undoing.

You say, "I cannot help it; these thoughts creep into my brain no matter how I try to bar them." You know your mind is an idle mind is the devil's workshop. If you let your heart and your very life were centered around the music you are performing there would be no room for these vandalistic thoughts. You would have a "full house" mentally with not even "standing room" for alien thoughts. The following should be your mental attitude:

1. Love your work with all your being.
2. Determine to give your auditors a treat by showing them the beauties in each piece.
3. Remember the people paid good money to hear you, not to pity you.
4. The glory is all yours if you will only earn it by producing "the goods."

You cannot "produce the goods" if you are nervous or physically unable to deliver the wonderful message of each composer to your audience.



Have You Come to the Standstill Point?

Why a Great Majority of Piano Students Fail to Advance Beyond Certain Grades

By LEROY B. CAMPBELL

FOR years I have noticed that the majority of new piano students coming to me have not passed beyond the same grade. They have advanced to the point where nimbleness and velocity are needed, and then have come to a standstill. Many have been working from one to four years or more after reaching this "standstill point," but have been unable to pass on into the promised land of easy speed and agility. This class of students is so large and so prevalent throughout muskdom that I large one to think there must be some radically wrong principle guiding the practice of these students. Most of them are musical, are ambitious, have practiced diligently and yet their efforts seem unavailing.

The publisher confirms the fact that this condition exists when he states that 50 per cent. of students never reach the third grade. That is, the student plays things with a heavy and sticky touch which is possible up to the end of third grade music, but as he essays to pass on into the fourth grade and be met by most of new conditions requiring speed, fitness and fluency. His technique does not meet this requirement for quickness, delicacy and rapid movement, so after a more or less prolonged trial he comes to the conclusion that he was not intended for piano playing and he reluctantly drops into the 50 per cent. class just mentioned.

After a number of years' study, principle and experience I believe I can point out one prevailing principle of practice which is a very large factor in accounting for the vast number of those students who have become unwilling members of the 50 per cent. class. My reason for believing that I have found something of assistance for ten years I worked along the lines laid down by the usual teacher and instruction book and I had the usual "50 per cent. class" of slow, sticky players as a result. After trying the idea, which I will give in this article, I no longer had a "50 per cent. class." My pupils for the past ten years have not come to standstill at or near the end of the third grade, but on the contrary their progress into the realm of easy velocity and nimbleness is unimpeded.

The "Legato" Slogan and How it Began

The usual instruction book, and therefore the usual teacher, lays great emphasis in the beginning upon playing "legato." The pupil hears "legato" as a slogan from one week to another until he becomes absolutely saturated with the idea.

It is not difficult to see how this slogan had its inception. The organ was well developed before the first precursors of the piano were invented. There were already many famed organists, and it was a perfectly natural thing for publishers to ask these organists to write a method for playing the piano instrument (we will call it piano). The organists were willing to write such a method, and noting the fact that the keyboards were alike on both instruments, made a hasty judgment and declared that everything should be legato, just as the organ playing. The fact is, organ *should* be a pressure organ touch from the very nature of its construction, while piano should be a percussive touch from the nature of its construction. The touch of the two instruments is quite unlike, and should be treated accordingly. The piano is in reality a drum—a drum with a "full house" mentally with not even "standing room" for alien thoughts. The following should be your mental attitude:

You mention some who have become great players under this teaching. True, one in a hundred has done so, a phenomenal quantity of organists, and this one can play rather rapidly in spite of the fact that he forces everything, i. e., his natural muscular quickness makes him able to play in spite of his fundamental error. Then a few others who are very good, but who also inevitably stumble upon the right touch in spite of the teacher or instruction book. Either one of these cases could have learned to play in half the time by con-

sistently directed efforts and each would have played much better at that.

Legato and Friction

Let us analyze just a moment and surely the problem and its solution will not seem very profound.

1st. *The piano as before mentioned is a percussive instrument.*

2d. *The player brings forth the piano tone by means of his muscles. If he cultivates extensively the legato touch during his early years he educates his muscles to a prolonged tension—to a sense of holding on—to a continuous contraction.*

No machinery whatsoever can run easily and rapidly under prolonged tension or continuous friction; any mechanic knows this to be a fact. Then why try to imitate the piano-playing muscles to the very thing which precludes the possibility of speed?

The daily activities with the flexor muscles (the muscles which strike the key into tone) are all of a type where duration of contraction is employed; add to this the plan of legato, together with this "after pressure," would be about as good an obstacle as could be devised to place in the aspirant's path.

What the Master Mechanic Might Teach Us Relative to Legato and Non-Legato

We just mentioned the master mechanic and machinery. Let us look for a moment fairly and squarely at this same problem as seen through the mechanic's eyes. One example will suffice, although many could be cited. Take a wheelbarrow wheel which runs on what is known as a cone-bearing, i. e., the axle sits rather snugly into a hub, the solid axle touching the cone-shaped inside of the hub at all points. Grease this hub and axle, give

the wheel a whirl and it will run about one minute. Why not longer? Simply because this cone-bearing is a type of continuous friction—a prolonged tension—a duration of stickiness.

Next take a modern wheel of the same size running on ball-bearings, and where the axle touches only periodically upon the oval surface of the ten or a dozen highly polished steel balls in the hub-socket, give this wheel the same impulse and it will run ten minutes by the clock. Why will the ball-bearing wheel run much longer? Simply because prolonged tension, continuous friction, duration of rubbing has been removed.

The cone-bearing graphically presented a continuous line of friction, thus

the ball-bearing presents this appearance

Which scientifically fulfills the requirements for speed? Naturally the interrupted tension—the periodic friction—as a basis. Which does the master mechanics choose for rapidly and easy running machines where an economy of fuel is desired? The ball-bearing most assuredly.

Which kind of mechanics does the usual piano teacher choose for velocity, rapid runs and for an economy of practice? It seems that the majority choose the inconsistent, unsentimental construction of the old-fashioned cone-bearing and then try by more practice to force this inconsistent mechanism to run rapidly.

The legato manner of practice exactly parallels the cone-bearing construction while an interrupted legato or non-legato touch parallels the ball-bearing mechanism, and since this is the case it is foolish for the piano teacher to try to change the fast and fixed laws of mechanics by endeavoring to force a legato touch to do what a non-legato touch should and could do so much easier.

The Non-Legato Touch is the Real Piano Touch

So the conclusion is simply this, the teacher or student who seeks nimbleness and speed must use the percussive non-legato touch as a basis in early study. This touch is more convenient for the piano tone and action any time. The piano's natural tone is not legato but non-legato. True, a legato tone in the middle and lower register of the piano can be affected but this is not the piano's true tone. This legato is used in slower moving music and is "chained" to most cases by use of the pes by. While all rapid runs as in Mozart—Hayden—Beethoven and modern music sound much better and run much easier by use of the non-legato or leggiero touch. Mozart marked his runs thus, but with the organ, the nature of its rapidly running exercises non-legato or leggiero. In any case the scientific foundation, mental sensation for nimbleness and velocity is the touch based upon the principle of the ball-bearing which is a detached muscular tension as opposed to the continued tension of legato.

Which Touch Should Be Stressed in Early Study, Legato or Non-Legato?

MR. LEROY B. CAMPBELL feels that he has made a great discovery—

the results of which he gives in the following interesting article. Mr. Campbell has studied with numerous teachers, well known here and abroad. He has lectured in many parts of America and has for years conducted a prosperous music school in a city of western Pennsylvania. If Mr. Campbell is right in his conclusions in this article, as his own experience indicates, he reveals herewith a very valuable secret. Many teachers feel that one of the reasons why students with the Mason "Touch and Technique" method progress so rapidly is that Dr. Mason, while never ignoring the true legato, also provided various wonderful exercises for the non-legato and insisted upon their daily use. The Editor of THE ETUDE is convinced that Mr. Campbell's somewhat revolutionary procedure is really an important discovery.

Of course, in the very first pieces a child will play naturally with an arm touch since a rather large lever is required to effect the tone desired, besides, it is more convenient to use the simple before the complex, the known before the unknown, the whole before the parts. And another reason for playing these first slow melodies with a gentle, undulating arm touch is, of course, the nature of the child's fingers in this very manner. Thus, the child uses his fingers some but not too strenuously. His fingers become each week somewhat more independent and more graceful, until he is ready to use the finger touch. (See Kohler Op. 157, or scales. Even up to this time, which will be from four to six months, one need not stress legato more than to have these slower melodies "sung on the piano," but, as Kohler or scale work begins, which, in its very nature, is to be nimble, begin the use of the non-legato or detached tap-and-relax touch and stress this idea until it becomes automatic. A neat series of tones made in this wise is the real "piano legato" anyway, since they become by practice a smooth and even sounding run.



FRIEDA HEMPEL and THURLOW LIEURANCE.

Legend of a Famous Lieurance Song "By the Waters of Minnetonka"

THURLOW LIEURANCE, who, with his talented wife (formerly Edna Wooley), will make a few concert appearances in the East in March, has had so many applications from singers of national fame for special coaching in his wonderfully successful Indian songs that he will give a little of his time to meeting the great artists who are singing them. No other musician has had the wonderful experiences with the Indians that have come to Mr. Lieurance through the great number of years he spent with the tribes. Mme. Alda, Frieda Hempel, Julia Culp, Mme. Melba, Henri Scott, Julia Clausen, and the very gifted Princess Watahwasso, with her glorious voice, have sung *By the Waters of Minnetonka* in all parts of the country. Few people, however, know of the beautiful legend that is associated with this song, which inspired both the poet and the musician. It is given below.

In the northern woods, a brave of the *Sun* branch of the Sioux fell deeply in love with a maiden of the *Moon* branch of the same tribe. Secretly they met, time and again, knowing full well that one of the ancient laws of the tribe placed the penalty of death upon those of these branches who loved. An old brave saw the young lovers at the trysting place and hastened to tell the others. Knowing that death was inevitable, the lovers rushed to the shore of the lake and waded into the rippling waters till they were finally buried beneath their shimmering waves. Thereafter, nightly, the waters sang the song of the lovers, to the accompaniment of the silvery ripple of the current, the sighing of the wind, and the lone call of the night-birds. Mr. Lieurance has caught this effect magically—the movement of the phantom canoe, the ripple of the waters, the night-bird's note, the lovely swaying melody—all made a little masterpiece that was instantly identified as such by many of the world's greatest singers.

Several of the other Lieurance songs are equally beautiful, but have not as yet obtained the prestige of *By the Waters of Minnetonka*. Among these are *The Indian Lullaby*, *By Weeping Waters*, *Indian Spring Song*. The picture accompanying this article is that of the famous Prima Donna, Frieda Hempel, taken with Mr. Lieurance at his home in Nebraska, when the singer was touring through the West.

Musical Lapidaries

By Effren Ginsbourg

DE PACHMANN in one of his loquacious moments made a comparison of piano playing with his favorite avocation—collecting jewels. He said, "Each note in a composition should be polished until it is as perfect as a jewel—as perfect as an Indian diamond—those wonderful scintillating, ever-changing oris of light."

Anyone who has ever seen a lapidary at work polishing a precious stone, seen the microscopic care and patience required in smoothing the tiny facets, has a lesson in this paragraph of de Pachmann. Once the writer saw de Pachmann at practice, and it may be interesting to know that he practices what he preaches. He took a passage of a few measures and played it over and over an almost endless number of times, all the time concentrating with the greatest intensity until he had it the way he wanted it. Then he did not leave it until he had fixed it so that he could do it in the same manner whenever he wanted it.

Tonograms

By Carol Sherman

CRISPNESS in playing will never be obtained without crispness in thinking.

Old pianists dream of triumphs, young pianists dream of conquests.

He that toucheth Jazz shall be defiled therewith.

One ounce of Chopin is worth a ton of Jazz.

Never leave till tomorrow what you can practice to-day.

The substitutes for scales are all about as good as the substitutes for letters and flowers.

Faith in your art and in yourself is the first essential of success, the others are minute attention to details and indefatigable industry.

Simple Pedal Rules

By Catharine Y. Keating

SOME time ago I saw an article by Mark Hambourg which gave some very definite rules for the use of the pedal. Simply stated these were:

Never use the pedal—

- For different harmonies.
- For two different phrases.
- At the end of a phrase, unless there is some special use for it.

Use the pedal—

- For long melodic notes, in which case it is usually better to depress it after the note is sounded.
- For all foundation notes of chords that require separate pedaling.

The difficulty I used to encounter, however, was in knowing whether to pedal at all. A great many editions of the classics have no pedal marks for pages. For two or three years, in Chicago, I watched the great pianists at their recitals, and I observed that some used the pedal in certain specific passages and others did not. It was evidently a matter of taste and judgment. Therefore I decided to study these passages and try them with the pedals. If they sounded more effective, I used the pedal. What better guide can the self-help student have.

"Don'ts" for the Student

By Roberto Benini

"Don't" say, "I can't." "I will" does the thing. "Don't" think of your teacher at a crusty ope; if he is a teacher at all, he is just as much and possibly more interested in you than you are in yourself.

"Don't" lose patience because the difficult piece needs long study.

"Don't" forget to try to play better each day.

"Don't" be afraid of easy pieces; only be afraid of not doing them well.

"Don't" forget to be courteous to your teacher and to show your gratitude for her efforts.

"Don't" compare your progress with that of others; progress is not always on the surface.

"Don't" expect to do an unreasonable amount in an inadequate time.

"Don't" neglect the little things in your study.

"Don't" forget that the greatest pleasure you ever will derive from your work will be the knowledge that you are doing it well.



WILLIAM M. FELTON.

William M. Felton

A Rising Composer with a Fine Melodic Gift

WILLIAM M. FELTON was born in the city of Philadelphia and educated in the public schools, graduating from the Central High School. His father was a talented musician and a well-known performer upon the concertina, playing largely selections from Wagner, Verdi, Gounod, etc., from memory.

As a child Mr. Felton commenced making little tunes so that at the age of five he attracted the attention of musical people. He was placed under the instruction of William C. Schwartz in piano forte, and H. A. Matthews and Henry Hunsicker in harmony and composition.

After spending some time as the musical director of one of the largest photo-play houses in the United States he resolved to devote all of his time to musical composition.

Although still a young man he has some fifty compositions to his credit, many of the most successful being for piano forte.

It is a source of gratification to be able to state that Mr. Felton is distinctively a native product, his entire musical education having been obtained in the country and most of it in his home city. The days have departed, evidently, when it is necessary for American students to flock to Europe either for culture or atmosphere. Mr. Felton's musical inspiration is entirely sane and well-balanced, without any foolish striving toward ultra-modernism. Consequently, his work may be expected to grow and develop upon rational lines. His melodies are pleasing and with a natural appeal, and his harmonies are tasteful and well diversified. Among his larger works we may point especially to the *Concert Polonaise and Second Waltz Caprice*. Among the smaller characteristic pieces, *Twilight in Autumn*, *Blowing Bubbles* and *Sunday Morn* have met with favor. Of pieces in lighter vein may be mentioned his successful marches, *The Color Guard* and *Parade Parade*. The *Widdini Procession*, which is published both for two and four hands, is well worthy of displacing some of the older and more conventional marches used for the same purpose. In this issue of THE ETUDE will be found a charming new inspiration, *To a Wood Violet*.

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"Musicians: The nightingales of earth and heaven, the historians of the human heart."—W. S. NEIGHBORS.

LA SENORITA

SPANISH DANCE

WALLACE A. JOHNSON, Op. 50

In the Spanish-American style, so frequently heard in our Southwest. Not to be played too fast. Grade 4.

Vivace M.M. ♩ = 188

CINDERELLA
GRACEFUL DANCE

H.A.WILLIAMS

Allegretto M.M. ♩ = 132

TRIO

* From here go back to ♯ and play to *Fine*; then play *Trio*.
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UNDER THE LATTICE

MATILEE LOEB-EVANS

A valuable study piece for practice in *legato* thirds.

Moderato M.M. ♩ = 144

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LITTLE COSSACK

A teaching piece of unusual merit, characteristic in style and interesting in harmony. Grade 2½.

Allegro con brio M.M. ♩ = 126

J. E. ROBERTS

THE SLEIGHING PARTY

FERD. SABATHIL

A lively characteristic piece, in the style of a *patrol* (coming from a distance and retreating.) Horns and sleighbells and a general air of jollity are suggested. Grade 3

Allegretto M.M. ♩ = 126

A WINTER FROLIC
SECONDO

THE ETUDE

Depending upon the rate of speed, this number may be played effectively either as a *polka*, *march* or *galop*.

Allegretto M.M. ♩ = 108

R. R. FORMAN

mp

mp

f

Pine

D.S.

TRIO

f marcato

mp dolce.

ff

mp dolce.

f

D.

THE ETUDE

A WINTER FROLIC

PRIMO

R. R. FORMAN

Allegretto M.M. ♩ = 108

mp

mp

cresc.

f

Fine

D.N.

TRIO

f marcato

mp dolce.

f marcato

mp dolce.

ff

f marcato

mp dolce.

f marcato

D.O.

GARDEN OF ROSES

IRENE MARSCHAND RITTER

In the style of a modern French *garotte*, very light and delicate. Already a great favorite in solo form.

Moderato M.M. ♩=108

SECONDO

Second piano part of 'Garden of Roses'. The score is in 4/4 time with a key signature of one sharp (F#). It begins with a *mf* *leggiero* marking and includes various tempo changes: *poco accel.*, *allegro*, *poco accel.*, *poco rit.*, *allegro*, *accel.*, *allegro*, *rit.*, *accel.*, *Fine*, and *schizzando*. The piece concludes with a *D.C.** marking. The bottom section is labeled 'TRIO' and features a *p* marking, *rit.*, *allegro*, *rit.*, *allegro*, *rit.*, *allegro*, *molto rit.*, *allegro*, *cresc.*, and *D.C.*

* From here go back to the beginning and play to *Fine*; then play *Trio*.
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GARDEN OF ROSES

IRENE MARSCHAND RITTER

Moderato M.M. ♩=108

PRIMO

First piano part of 'Garden of Roses'. The score is in 4/4 time with a key signature of one sharp (F#). It begins with a *mf* *leggiero* marking and includes various tempo changes: *poco accel.*, *allegro*, *poco accel.*, *allegro*, *poco rit.*, *allegro*, *accel.*, *allegro*, *rit.*, *accel.*, *Fine*, and *schizzando*. The piece concludes with a *D.C.** marking. The bottom section is labeled 'TRIO' and features a *p* marking, *rit.*, *allegro*, *rit.*, *allegro*, *rit.*, *allegro*, *molto rit.*, *allegro*, *cresc.*, and *D.C.*

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

PERFUMES OF THE ORIENT

A bright little teaching piece, affording good practice in the contrasting keys of A minor and A major. Grade 2½

PAUL LAWSON

Allegretto M.M. ♩ = 108

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BIG BLACK BEAR

A clever characteristic piece, reminding one of circus days and of antics of trained animals. Grade 2½

L. LESLIE LOTH

Vivace M.M. ♩ = 126

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TO A WOOD VIOLET

IDYL

A modern tone poem expressing its sentiment through quaintness of harmonic structure and a slight touch of polyphony. Grade 4

W. M. FELTON

With tenderness M.M. ♩ = 72

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PREMIERE MAZURKA

In *Mazurka* rhythm, but not too strictly so. To be played in capricious manner. Grade 4

THE ETUDE

I. KAVANAGH



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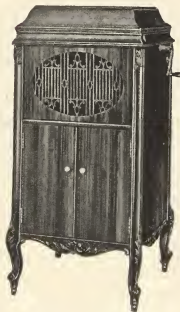
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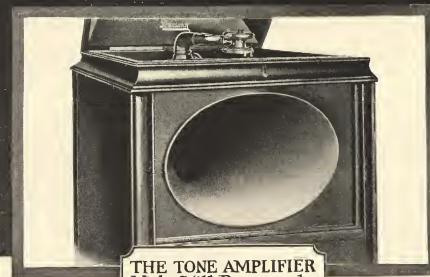
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With Grill Removed

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Brunswick
PHONOGRAPHS AND RECORDS

THE NORTHWIND

CAPRICE A LA TARANTELLA

CARL WILHELM KERN, Op. 422

In the rhythm of a *tarantelle*, but more of the nature of a characteristic piece. To be played with dash and abandon. Grade 4.

Con fuoco M.M. ♩ = 144

ff *p* *ff* *p* *cresc.* *ff* *cresc.* *ff* *cresc.* *accel.* *ff* *brillante* *dim.* *cresc.* *accel.* *dim.* *rit.* *Piu mosso* *mf* *broader* *meno tempo*

cresc. *rit.* *p* *D.C.* *Coda last time only.* *Tempo I.* *lunga* *ff* *p* *ff* *p* *cresc.* *ff* *brillante* *dim.* *cresc.* *accel.* *dim.* *rit.* *Piu mosso* *mf* *broader* *meno tempo*

THE BUSY WIND MILL

A picturesque little number requiring crisp and accurate finger work. Grade 2½.

PAUL LAWSON

Allegretto M.M. ♩ = 108

mf *cresc.* *accel.* *dim.* *rit.* *Piu mosso* *mf* *broader* *meno tempo*

AIR DE BALLET

CLAYTON E. HOTCHKISS

To be played in the manner of a modern *valse lente* but with considerable freedom of tempo. Grade 5

Allegro agitato M.M. $\text{♩} = 84$

Valse allegro M.M. $\text{♩} = 72$

THE ETUDE

FEBRUARY 1921

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GOLDEN RAYS

DANSE CAPRICE

M.L. PRESTON

To be played in a slow *schottische* rhythm, very clearly and gracefully. Grade 3

Moderato M.M. = 108

Musical score for 'Golden Rays' by M.L. Preston. The score is in 2/4 time, marked Moderato (M.M. = 108). It features a piano accompaniment with various dynamics including *mf*, *mp*, *f*, *accet.*, *cresc.*, *dim.*, *rall.*, and *D.C.*. The piece concludes with a *Fine* marking.

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MUSINGS

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A drawing-room piece in miniature. Useful as a study in relative values: quarters, eighths and sixteenths. Play in exact time. Grade 2

Andante M.M. = 72

Musical score for 'Musings' by Geo. L. Spaulding. The score is in 4/4 time, marked Andante (M.M. = 72). It features a piano accompaniment with various dynamics including *mf*, *p*, and *mp*. The piece concludes with a *Fine* marking.

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THE ETUDE

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Musical score for 'In a Cottage by the Sea' by Helen E. Goodnow. The score is in 2/4 time, marked *mf* and *rit. D.C.*. It features a piano accompaniment with various dynamics including *mf*, *mp*, *f*, *accet.*, *cresc.*, *dim.*, *rall.*, and *D.C.*. The piece concludes with a *Fine* marking.

HELEN E. GOODNOW

A clever little home or encore song, unaffected and natural in sentiment.

IN A COTTAGE BY THE SEA

WILLIAM C. STEERE

Semplice

Vocal score for 'In a Cottage by the Sea' by Helen E. Goodnow. The score is in 2/4 time, marked *mf* and *rit. D.C.*. It features a vocal line with various dynamics including *mf*, *mp*, *f*, *accet.*, *cresc.*, *dim.*, *rall.*, and *D.C.*. The piece concludes with a *Fine* marking.

1. There's a ti - ny cot - tage Where I long to be, Down a winding path way
2. In the whisp'ring poplars Rob - in redbreast sings, High up in the tree - top

Vocal score for 'In a Cottage by the Sea' by Helen E. Goodnow. The score is in 2/4 time, marked *mf* and *rit. D.C.*. It features a vocal line with various dynamics including *mf*, *mp*, *f*, *accet.*, *cresc.*, *dim.*, *rall.*, and *D.C.*. The piece concludes with a *Fine* marking.

CHORUS - A little faster

Vocal score for 'In a Cottage by the Sea' by Helen E. Goodnow. The score is in 2/4 time, marked *mf* and *rit. D.C.*. It features a vocal line with various dynamics including *mf*, *mp*, *f*, *accet.*, *cresc.*, *dim.*, *rall.*, and *D.C.*. The piece concludes with a *Fine* marking.

- When the day is done. When the sun is set - ting In the west - ern sky, And the sil - ver twi - light Soft - ly hov - ers high,
Stands near by the sea.

Vocal score for 'In a Cottage by the Sea' by Helen E. Goodnow. The score is in 2/4 time, marked *mf* and *rit. D.C.*. It features a vocal line with various dynamics including *mf*, *mp*, *f*, *accet.*, *cresc.*, *dim.*, *rall.*, and *D.C.*. The piece concludes with a *Fine* marking.

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DANSE ORIENTALE

THE ETUDE

The shrieking of the Eastern pipes and the thudding of the percussion instruments are suggested most aptly. Grade 3.

Allegro M.M. = 108

W. BERWALD

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THE ETUDE

TELL HER

The compass of this excellent song renders it especially suitable for teaching and for the practice of the middle part of the voice.

WILL H. RUEBUSH

Andante con moto

O sky of night whose forces hold The stars that shine from deeps un-

told, Tell her my love re-mains as stead-fast and as true As thine un-end-ing arch-es

of e-ther-l blue, And shines e-ter-nal, as thy lamps of gold. O light of day that paint the flow'rs,

Whose slanting rays a-wake the bows, Tell her my love still glows be-neath her ra-diant smile;

That thoughts of her en-chant and cheer each wear-y mile, And live e-ter-nal, as thy meas-ured hours.

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TWO HUNDRED YEARS AGO

IN SANTA FE

THURLOW LIEURANCE

In addition to his interest in the music of the Indian, Mr. Lieurance is also delving into the romance of the old West. Here is a typical song of the Southwest, full of Spanish-American color.

Lento

Two hun-dred years a - go.

mf

Tempo di Marcia

In San - ta Fe, long years a - go, A fes-tive dance, and gay with ro - mance, A chief ap - pears with
In San - ta Fe, long years a - go, A fes-tive dance, and gay with ro - mance, A sol - dier brave with

DANCE

feathers bright, A Sen - or - i - ta smiles, be - giles. Tra la la la la, Tra la la la la, His al-tur-ing charma-
ri-ble bright, A Sen - or - i - ta smiles, be - giles. Tra la la la la, Tra la la la la, His al-tur-ing charma-

Allegretto

Fine

ff

larm. Jealous lovers age with rage. Hur - Bra - rah! vol The crowd is crying This chiefs
larm. Jealous lovers age with rage. Hur - Bra - rah! vol The soldiers crying Their lov-ers

ff

dy - ling, Bra - vol Death to this chief-tain, Death to his tribe! Bra - vol
dy - ling, Hur - rah! Spain o-ver thrown, Hall, Friend! No foe! Hur - rah!

D.S.

HUMORESQUE

An artistic violin number by a talented and promising American writer. A fine study in bowing.
Allegretto grazioso M.M. = 108

CHARLES H. BOCHAU

mf

a tempo

rit.

acc.

a tempo

poco rit.

a tempo

a tempo

Fine

cresc.

dim.

rall.

poco rit.

Fine

Piu animato

f a tempo

mf

dim.

poco rit.

a tempo

acc. e cresc.

dim.

poco rit.

a tempo

acc. e cresc.

D.C.

molto rit.

dim.

D.C.

molto rit.

dim.

p

D.C.

simile

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A Plea for Mixtures

By Arthur B. Jennings

Organist and Choirmaster, Independent Presbyterian Church
Savannah, Ga.

Why is it that mutation stops have been almost ostracized from American organs? Is it the reaction from the former excessive use in small organs? The European organs, old and new, are rich with them, and the European organs are set before us as a standard. Masters of the organ like Wilder specify the use of mixtures.

The majority of our organs built in the last ten years by standard firms have a cold and brutal tone in the full organ. This, due in part to heavy wind pressures and excessive use of reeds, would not be so obvious if the insistents stops were properly modified by being blended with good mixtures. When such is the case, the effect is analogous in richness to the wonderful coloring of the stained glass in the Saint Chapelle in Paris. Why do not our organ architects insert a mixture in the solo organ, to be used with the tuba mirabilis when the latter is used in full organ chords?

But mixtures are omitted not only from the solo departments of the organ; they are frequently omitted from the soft departments of even our large organs. By means of string mixtures and flute mixtures, properly and softly voiced, beautiful varieties of tone can be obtained that otherwise are impossible. A mixture is not a foundation stop; it is an embellishment of the foundation stop. Shall we have no delicacies with our reeds? To be sure, we do not live on decorations and delicacies, but they serve to make life more interesting. Foundation stops used exclusively, grow dull and tiresome, whether soft or loud.

It is argued by some that since the advent of octave couplers mixtures are no longer necessary to provide the power and brilliancy of the organ. It is quite true that couplers supply power and brilliancy, but they do not supply one important thing that mixtures gave us—a

strange and mystic color like the wonderful stained glass of a great cathedral. Viewed from a distance, the transfused rays of light coming through such a window produce exquisite imaginary colors, which a close inspection fails to disclose. Though we should pile up an unlimited extent, there would still be a disappointing vacancy—something missing of which we were conscious in viewing the stained glass.

Others assert that string stops provide the necessary overtones better than mixtures. When the strings are of genuine beauty, and of body consistent with organ tone, their overtones are not marked enough to substitute for mixtures. Some builders do make strings that are brimful of overtones. These, however, are of such stringency that they scratch through the ensemble of organ tone like a school room of busy slate pencils. They sound beautiful when used as a solo violin, but when used with chords or any other stops they are unmusical and will not blend.

The effort to reproduce the strings of the orchestra has sidetracked these builders from the composition of consistent organ mixtures. I agree with Mr. Daniel of Scranton, who recently said that "the organ never sounds like the orchestra, nor is it desirable that it should do so."

It is the office of the organ, as the mystic voice of the church, to suggest that mystic sense of the infinite which is the heritage of the human soul—the kernel of the more interesting. Foundation stops used exclusively, grow dull and tiresome, whether soft or loud.

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Practical Letters from Etude Readers

Precise Ideas of Time

To THE ETUDE:
In the Question and Answer Department of THE ETUDE for November is a question in reference to time in music. The questioner makes the request, "Give me some precise ideas about the different kinds," stating that he is "always very confused about 'duplo' and 'triple'."

I, herewith, give a diagram of time, which I use in my teaching. It is simple and concise, and so easy of comprehension that it should readily understand it. It shows the whole system of time used in music at a glance, and its simplicity is so apparent that it should satisfy even the German theoreticians in music, who always view the simple quadruple time as compound time.

DIAGRAM OF TIME IN MUSIC

Simple. Compound.

Duple 2/4, 3/4, 4/4, 5/4, 6/4, 7/4, 8/4, 9/4, 10/4, 11/4, 12/4, 13/4, 14/4, 15/4, 16/4, 17/4, 18/4, 19/4, 20/4, 21/4, 22/4, 23/4, 24/4, 25/4, 26/4, 27/4, 28/4, 29/4, 30/4, 31/4, 32/4, 33/4, 34/4, 35/4, 36/4, 37/4, 38/4, 39/4, 40/4, 41/4, 42/4, 43/4, 44/4, 45/4, 46/4, 47/4, 48/4, 49/4, 50/4, 51/4, 52/4, 53/4, 54/4, 55/4, 56/4, 57/4, 58/4, 59/4, 60/4, 61/4, 62/4, 63/4, 64/4, 65/4, 66/4, 67/4, 68/4, 69/4, 70/4, 71/4, 72/4, 73/4, 74/4, 75/4, 76/4, 77/4, 78/4, 79/4, 80/4, 81/4, 82/4, 83/4, 84/4, 85/4, 86/4, 87/4, 88/4, 89/4, 90/4, 91/4, 92/4, 93/4, 94/4, 95/4, 96/4, 97/4, 98/4, 99/4, 100/4, 101/4, 102/4, 103/4, 104/4, 105/4, 106/4, 107/4, 108/4, 109/4, 110/4, 111/4, 112/4, 113/4, 114/4, 115/4, 116/4, 117/4, 118/4, 119/4, 120/4, 121/4, 122/4, 123/4, 124/4, 125/4, 126/4, 127/4, 128/4, 129/4, 130/4, 131/4, 132/4, 133/4, 134/4, 135/4, 136/4, 137/4, 138/4, 139/4, 140/4, 141/4, 142/4, 143/4, 144/4, 145/4, 146/4, 147/4, 148/4, 149/4, 150/4, 151/4, 152/4, 153/4, 154/4, 155/4, 156/4, 157/4, 158/4, 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leaving the *colatura* juggling to those who are fitted for it. I have often heard violinists possessing great talent, but not of the technical kind, try to play compositions requiring dazzling technical feats, and it made about as much effect as it would to see an electric trolley trying to dance a horripo on a tight-rope.

Virtuosity is only given to a few. Rich and Wagner, the immortal composer of *Tannhäuser* and other great music dramas, was but a sorry bungler when it came to playing the piano. Of course, none knew better than he just how the music ought to sound and how it should be done; but when it came to doing it he simply could not get his fingers and brain to coordinate. He was unable to play comparatively simple piano pieces with any effect.

We find many violinists of high attainments and talent, who, when they play in public, confine themselves to "tone solos," string quartet or other chamber music, sonatas, etc., not daring to attempt the big technical show pieces, full of violin juggling.

There was a time in violin teaching when the maxim of the teacher was: "When in doubt give a tasteless, dry exercise." Of late years this has been reversed by the most successful violin teachers, especially in the case of pupils of poor or doubtful talent, to: "When in doubt, give a pleasing melody, when the same object can be accomplished."

Recognizing this change in the attitude of teachers, publishers of violin music have, of late years, brought out many collections of melodies and little pieces for the use of teachers in developing their pupils at every stage of their progress; and there is little doubt that the result has been a great quickening in the study of violin study and a great impetus to violin progress.

Anton Hegner, the famous cellist and teacher, wrote a series of books for the beginner in 'cello playing, in which, alternating with scales, finger exercises, etc., he used world-famous melodies, known to the people everywhere. *My Neighbor, My God, The Old Folks at Home, Comin' Through the Rye, King Dem Charming Bella*, etc., and the work has been found very useful to 'cello teachers.

Of course, it is not meant that preparatory violin work should consist exclusively of well-known melodies. Scales, arpeggios, and many pieces of technical nature, finger exercises are absolutely necessary at every stage of the game, from the first beginner to the advanced student. What I mean is that real melody can be substituted for many of the tasteless, insipid, miscellaneous exercises which form a large part of the contents of nearly every "Violin School." When one of these useless, uninspired "recollections" appears as the writers of these works are often so fond of calling them, is reached, which lies like a stone on the musical stomach of a beginner, try substituting a real melody of about the same character, which will accomplish the same purpose. The effect will be magical.

Notwithstanding the growth of logical and sane ideas in violin teaching, there are still some teachers who will not give any melodies at all for the first year or two. They use some dry pedantic "school" or instruction book, which is tasteless and forbidding to the young pupil, and which reduces his progress, if he progresses at all, to a minimum. The frequent use of melodies in violin teaching is much more important than is the case in piano teaching. In the case of the piano, if the instrument is in tune the finger is bound to be correct, the right key is struck. In the case of the violin the pupil must make his own tones. He may have the right finger on the right string, and yet the tone will be wrong if the finger is even a hairbreadth too high or low. It is thus evident that the pupil must have the clearest possible conception of the tone in his mind in order to get the tones even approximately correct in his violin playing. In teaching beginners, especially those who are new to the instrument or professional a fund of information and suggestions that is more than worth while. Typical passages from violin master pieces quoted, sometimes with suggestions or illustrations as to how they have been played by the greatest artists. Also, it contains many hints that will be valuable to the teacher at a distance from a superior master.

Romance and Lullaby, by Eugene Smith, found in *Chet's* edition of *The Violin*, published by Lippincott, Lee & Shepard.

A series of simple, charming little songs with piano accompaniment for one of the teacher and the very little pupil in class and in private instruction. The words are all of the most beautiful and inspiring of the poetry. The author and composer has been professor of the Hull House Music School, and was the head of the Music Department of the College of Education of the University of Chicago. The illustrations are a delight and add to the artistic value of the book.

At the *Gateway of Fame*, (The Romance of a Pianist) by Jennie Irene Mitchell, found in *Chet's* edition of *The Violin*, published by Lippincott, Lee & Shepard.

A real worth-while story of love, talent and ambition, full of interest and humor. The experiences of the heroine, as related to the reader from her own point of view, with its simple directness of life—to the complex conditions of the Bohemian life—of a great metropolis—provide strong contrasts with the character and life of the heroine. Sociological and psychological problems are brought up in a most interesting and instructive way. The story is for the thoughtful reader. There is even the thrill of a real tragedy as the climax of the story is reached.

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In selecting melodies for the first stages of violin playing, those which have been successfully tested the test of time should be used, such as the folk songs and national anthems of all countries, famous opera melodies and classical melodies which have become popular. Such melodies are the easiest digested by the beginner. Their living over a long period of years has reassured the population from their own popularity and were easily recognized by the millions. Only melodies which have a popular appeal and which have merit will live. Other melodies may have a brief popularity, but they soon die and are forgotten. Take such a melody as *The Old Folks at Home*. It is very simple, but it has a genuine appeal, and lives on, year after year, while other popular melodies of the past have vanished like last year's leaves. Musicians have universally admired this melody, and the greatest artists have sung and played it. There is something about a melody which is a real living, breathing creation, that has a real appeal to the psychology and the artistic mind of a pupil. Such melodies educate and develop him musically in a way in which no exercises without life or character could do.

As in the earlier stages of violin playing, so in the advanced stages, it is well to use many pieces. Technical exercises are necessary, but they should be interspersed with the "recollections" as the writers of these works are often so fond of calling them, is reached, which lies like a stone on the musical stomach of a beginner, try substituting a real melody of about the same character, which will accomplish the same purpose. The effect will be magical.

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THE ETUDE

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New Musical Books

Musical Rudiments, by Leo Smith, Mus. B. Paper bound, 114 pages. Published by The Boston Music Company, at 1140 Broadway, New York. A most valuable book. Divided into eight chapters, each with many illustrations. Some specific definition of musical fundamentals. To child workers in music, clearly and definitely a number of essentials to be kept in mind. The book is usually omitted from the curriculum, but is very carefully and completely written. It is a distinct addition to this class of musical works.

Violin Playing, by Rowley Wood, P.R.A.M. Cloth bound, 162 pages. Published by Longmans, Green & Co., at 21, Piccadilly, London. A dozen chapters, calculated to help the violinist "over the rocky places" which he will wish to study and play. In a very interesting and readable text, gives an amateur or professional a fund of information and suggestions that is more than worth while. Typical passages from violin master pieces quoted, sometimes with suggestions or illustrations as to how they have been played by the greatest artists. Also, it contains many hints that will be valuable to the teacher at a distance from a superior master.

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But the golden nuggets of practical experience and the sound philosophy of the music itself, might well be the message of all who "play and sing the Gateway of Fame."

What Music Can Do For You, by Harriet A. Seymour. Bound in leather. 316 pages. Published by Harper & Brothers, at \$2.00. A gold mine of information, truly set forth the style and contents of the book. Without "fats or feathers" in simple, direct, interesting language, the author introduces the reader to the technical and artistic to the chief secrets of understanding and playing music. With many illustrations and a classified list of sound-producing materials, the book is a most valuable purpose are interesting features.

New Year's First Music Week, by C. M. Tremaine. Cloth bound, 184 pages. Published by the National Bureau for the Advancement of Music, 100 West Fourth Street, New York.

A careful and interesting chronicle of the activities connected with the events indicated by the title of the book. A spin and reliable guide for those who would inaugurate such a movement in their communities.

Voice Production in Singing and Speaking, by Wesley Mills, M.A., Ph.D., F.R.C.S., lecturer on vocal physiology at McGill University. Fourth edition, revised and enlarged. 287 pages. Published by J. B. Lippincott & Co., at \$3.00.

The author has given the singer and speaker the fruits of a life of experiment and research, and has solved the problem of the voice, either musical or oratorical, in a most practical and scientific manner. The physiology of voice production is made clear in a most interesting and instructive way. The book is a most valuable addition to the literature of the subject. It is a most valuable addition to the literature of the subject. It is a most valuable addition to the literature of the subject.

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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



A Chronological List of Musicians

By Julia E. Williams

The following is a list of ten musicians who had much to do with the development of music long, long ago. The list is arranged so that each one is later than the one before it, and if you will copy the list in your note books, you will find it a great help in your study of musical history. Some more names will be added next month.

532-500 B. C. *Pythagoras*, a Greek, studied and wrote about the formation of diatonic scales.

320 B. C. *Aristoxenus*, a Greek, also wrote about Greek music.

130 A. D. *Ptolemy*, an Egyptian, wrote about music and studied how to make a better scale.

374-357 A. D. *St. Ambrose*, an Italian, Bishop of Milan, formed a set of scales and founded singing schools.

540-604 A. D. *Pope Gregory* the Great, an Italian, added more scales and improved church singing.

1000-1052. *Hucbald*, a Flemish monk, first introduced the use of parallel lines.

1090-1052. *Guido d'Arezzo*, an Italian monk, introduced the four-lined staff and the syllables do, re, mi, etc.

1100-1150. *Franco of Cologne*, a German monk, invented note values and wrote the length of sounds.

1157-1199. *Richard Coeur de Lion* King of England, a troubadour, who wrote many songs and lyrics.

1240-1288. *Adam de la Halle*, a French trouvère, wrote many songs and song-plays.

I THINK our ancestors perhaps
Were wise old people, who
To keep the world from growing sad
Invented songs. Don't you?



TO MY VALENTINE

(From a Comic Almanac published in 1846)

The Adventures of Abe and Ada

By R. G. Wightman

Once upon a time there was a family
whose last name was

There were Mr. and Mrs.

and their boy whom they called

and a new little sister.

was very anxious to

the

so he went to the nursery where she was
fast asleep in her little

her.

"What is her name?"

"Her name is

So he called her softly, but she never even
opened an eye.

"Can she be

he asked anxiously.

"Oh no," answered his father.

"Then she must be

"No," said his father again.

"Then why does she not answer when I

her name?"

"Because she does not know her name
yet. Now come and let her

and then perhaps you can hear her.

After a while the

waked up and began to wrinkle her

and cry.

"Oh please don't do that!" exclaimed

If you will stop I will give you my

of marbles.

"I like her when she smiles," said the
boy, but when she cries I would like to

her.

Current Events

You know nowadays one has to be "up
to the minute" in everything to be con-
sidered anything but a polky "stick-in-the-
mud." Have you noted that to be the
case?

It does not do to find out once a week
what is going on in the world, for at the
end of the week one is too far behind the
times!

Even in musical affairs things are mov-
ing briskly, and some of you may hear or
read a few things that your friends did not
know about, or they may have some inter-
esting things to tell you.

The best way to keep "up to the minute"
in music is to have Current Events at the
class or club meeting. Ask your teacher or
class leader to appoint five members for
each meeting, whose duty it shall be to
tell one interesting item which they have
read or heard about, and allow them just
one minute to tell it. For five members
to do this would take only five minutes
from the meeting, and certainly it would
keep the minutes well spent, for it would
keep the class alert and "up to the minute"
in musical current events.

Even glee club and chorus meetings
should do this; and remember the events
told must relate to musical affairs and be
worthwhile.

Letter Box

DEAR JUNIOR ETUDE:

I am very much interested in THE
JUNIOR ETUDE and read the articles dur-
ing my play hour. My great ambition is
to become a good musician. I am in the
fourth grade and some day I hope to go
to a conservatory.
I would like to hear from some JUNIOR
ETUDE friend.

PORTIA L. EVANS (Age 12),
3336 Carondelet St.,
New Orleans, La.

Jack despises

Exercises—
His sister won't practice scales,
And so betwixt
The two, you see
Their progress is slow as snails.

—BELLA SCHNALL.

A New ETUDE Picture Idea for Little Folks (See Opposite Page)

AFTER food and play children probably
love pictures better than anything else.
Thousands of children all over the coun-
try pay a penny a piece for pictures to use
in their school work. On the opposite
page you will find sixteen pictures which
may be used in the following way:

I Cut out and use as a little book
plate on the piece of music you are
studying.

II Cut out and paste at the head of a
sheet of paper to be used for a composi-
tion on the composer.

III Cut out and mount on an ap-
propriate card the size of a lesson
card as a pleasant souvenir of a postcard.

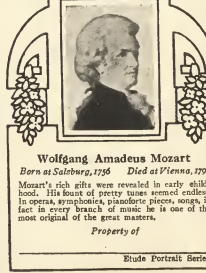
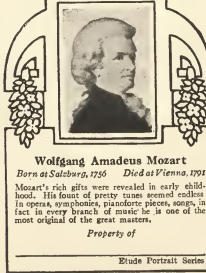
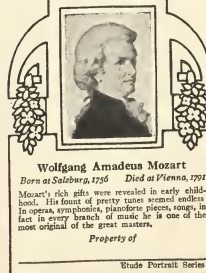
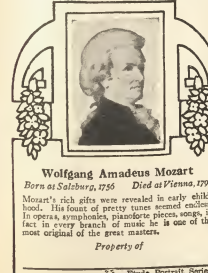
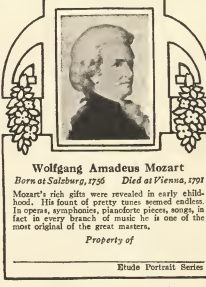
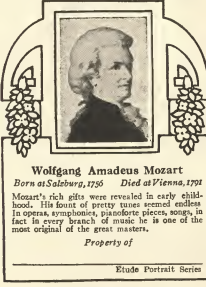
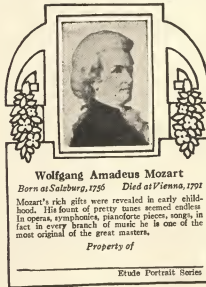
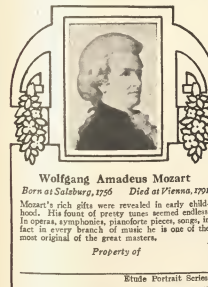
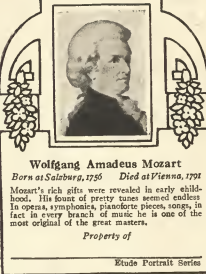
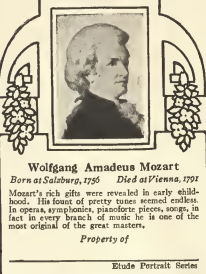
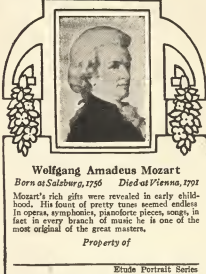
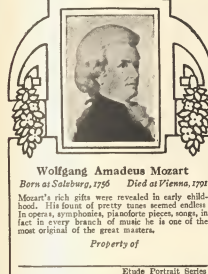
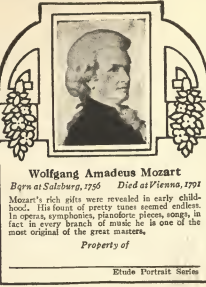
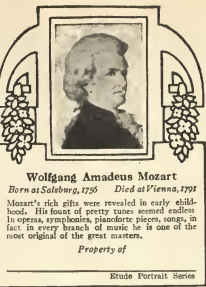
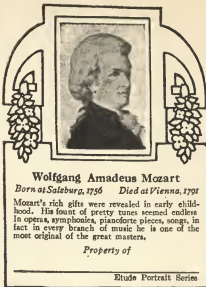
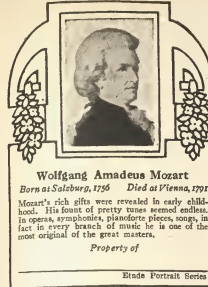
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