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# Volume 39, Number 03 (March 1921)

James Francis Cooke

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# THE ETUDE Presser's Musical Magazine

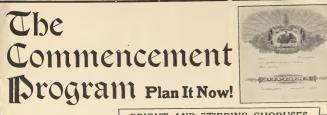
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Marie 15688 In the Spring, Mendelssohn... 15716 Gypsy Trail, Galloway..... 15725 Ecstasy, Fernandez

VOCAL NUMBERS

.10

#### SOBRANO

Strele?ki 16039 Spring is a Lady, Strickland... 12314 In Rosetime, Bennelt... 12443 Moonlight-Starlight, Gilberte 18324 QP Carlina, J. Francis Cooke. 5344 A Gipsy Maiden, I, Franker. 8393 Felice. Lieurunce. 18314 in Rosetime, Hennett. 18414 Moonight-Starlight, Gilberte. 18484 O'Carlina, I, Francis Cooke. 844 A Gipsy Maiden, I, Parker. 8563 Feiter, Lieurance, Parker. 18513 Youth, Whale Song), Parker. 18710 Zara, Peablody

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THEODORE PRESSER CO., Publishera 1712 Chestnut Street, Philadelphia, Pa.

Mme. Galli-Curech, halled by many as "Matti's only successor," and one of the merried to Homer Samueis on January Joth, The weiding took place in the particle of the a Courrectional multicle of the particle of the a Courrectional multicle of the particle of the as also writen many characteristic of the samuels is an able plants, whose very artic-tic playing has contributed gravity to the has also writen many charming songe. The couple announce that they will build a \$100, musical part of the hangle one which can to the Homeshells and the Stengel. Many Samuels of the Homeshells and the Stengel. Many Samuels and Many Samuel, fourth and and and the state of the Many Samuel, fourth and the state of the state of the Many Samuel, fourth and any version of the state of the Samuel Samuel Samuel Samuel Samuel Samuel Samuel Many Samuel, fourth and the state of versions of the state of the Samuel Samuel Samuel Samuel Samuel Samuel Samuel Samuel Many Samuel Samuel

brick was really Mass. Stengel. Mann.Zencen, founder and president of the Society of American Music Optimists, guinet (plane) and strings by an American composer. The contest closes November 1, 1921. Minnuerfits are to be sent to the New York. Josef Stransky, Henry Hadry, Hans Lett, Roberto Moranoni, Bernard Lindbeiner, Herman Spilter and Joan Manen will not as before. Sociales and sciences are stochastic stransky. Social Sciences and Sciences and Manne Mark Sciences and Science

Will not us judges. Grisskin Monasevilci, an eighteen-year-old pupil of Frederick Hahn, of Philadelphin, testinuts. The prize is valued at \$1,200, and the winner is entitled to one year of study with Sevetk at Hanca. Monasevitch has at-tracted much attention in Philadelphing, where he previously won the Stokowski

Sousa's "El Capitan" has been "re-vived" by the Philadelphia Operatic Society,

Vivea" by the Philadelphia Operatic Society. Franz von Vecsey, the Hungarian vio-linist, has recently been compelled to give an "overflow" concert to satisfy the demand to hear him in Berlin. Von Vecsey was a famous "Wunderkind."

Giorgio Polacca, formerly one of the

colorgic Poincea, tormerly one of the leading conductors of the Metropolitan Opera Association, also recently connected with operatic affairs of Paris, arrived in America on January 30, to resume work with the Chicago company.

# The World of Music

The Baton Bonge Philhurmonic Orchestra is the first organization of this na-ture, of symphony size, to be formed in the State of Louisiana. It gave its first program January 11th. Mary Garden has added, as her last con-

the appointment as General Director the Chicago Opera Company to her list. or the first time in history a woman im-resario is at the helm of one of the world's rgest musical enterprises.

surgest musical entriprises. Gorvase Elwes, the distinguished Eng-lish teaor, died in Boston, January 11th, as the result of being struck by a train in the lack Bay Station. Back Bay Station. OtaKar Sevelk, world-famous violin teacher, who arrived January 15th, to make America his hone, is one of the few "Child Prodigics" who have rulifilled the precoclous promises of their early years.

The Okinhoma State Federation of Music Clubs recently held a three-day mid-winter festival of music in Okinhoma City, with a chorus of 1,000 and an orchestra of 200 performers, guithered from all parts of

Alexandre Giazounoff, the distin-ilshed Russiaa composer, died recently in trograd. Ile was born there August 6,

Charpentier's "Louise," first given at the Opera Comlque in Paris on February 2, 1000, after twenty-one years, had its first performance at the Metropolitan Opera House of New York on January 22d, 1t had its Ametican première at the Mauhattan Opera House of Hammerstein on January 3, 1907.

1307. The Forty-second Annual Meeting of the National Music Teachers' Asso-ciation, held in Chicago, January 6th to 8th, was declared their "most successful one." Music in the public schools was the theme most prominently before them. The Annual Subsidy of the Paris Grand Opera Honse, from the national treasury, has been doubled, thus raising it to \$300,000,

Ton Juan, in a new guise, as a three-act play by Henri Bataille, with incidental music by Reynaldo Hahn, has created a sensation at the "Theatre de Paris." It is named "The Man with the Rose," from the incident of the gay deciever hero wearing a rose in his hat instead of the usual cockade.

his hnt instend of the usual cockade. A Prodigy Organist is the latest Cali-fornin sensation. Baby Boynton, seven years old, recently attracted wide attention by her successful manipulation of the big organ of the Californin Theater of San Francisco.

The California Theorem of San Francisco. F. Cresson Schell has heen "discovered and identified" as the "Father of the Phila-delphia Orchestra." What is now recognized as one of the leading orchestras of the world had its beginning in a small group of musi-ciass led by Mr. Schell, "the pinno player."

Stars let by an schen, the plane player. \$10,500 has been paid by Lloyds, of Loadon, in settlement of their underwriting of the liftated open-air performance of Aida at San Francisco more than a year sgo. The insurance was against inclement weather. original demand of the creditors was for

Andrew Black, at one time the leading concert and oratorio hass of Eagland and well known in America, died recently in Aus-tralia at the age of sixty-one.

Mannserlpt Compositions of William By rd. in some numbers, have recently been discovered at Wimborne Minster.

Artiur Nevin has been appointed Munic-al Director of Music and Dramatic Art in emphis, Tenn.

Ernest von Dohnanyi, world-famous Hungarian pianist, is soon to visit America main for an extended concert tour.

Miss Lucille Kellogg, a cousin of the once famous Clara Louise Kellogg, made her déhut in a song recital in New York, January

A \$100,000 Municipal Organ has been ordered by the city of Cleveland, Ohlo. Serve Kasserikacy, morgenise conducts for and music publisher of Russia, certy has been cited to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe, was a field to constrain singers of the safe to constraint singers The Pollowing Prizes will be awarded at the moving of the Ohio State Music 27th, 25th, 20th, 20th State Music 27th, 25th, 20th, 20th State Music Bard, 20th, 25th, 20th, 20th, 20th Learne of Dayton Prizes (State), Urice Music hee Bigar Stillman Kelley Prize (St3) for puper on "Orbitariano" the Tublet Prize laide OBrien, 205 North Main Street, Day-laide OBrien, 205 North Main Street, Day-

Negro Musicians now publish at least

Duci de Kerekyarto, who recently made his successful American debut, hegan bis carer at three, made his debut as a prize pupil of lluhay at eleven, and for the last few years has been most successful in central Europe. He was a favorite of Carmeu Sylva, Queen of Roumania. vo very interesting journals devoted en-rely to their interests. The Master Musi-an and Music and Poetry do credit to their iterprise and advancement.

atterprise and advancement.
The One Hundredth Anniversary of he first performance of yon Weier's Der-breisekütz in Berlin will occur this year on he 18th of June; while on next Christmas is we will come the golden jubilee of the first earling of Verd's Atta in Carlo, Egypt. Charles M. Schwah has been elected resident of the famous Bach Choir of Beth-ehem, Pa. On receiving notification he wrote: 1 am happy to accept the presidency of a splically American organization that is up-loiding the hest standards of chorai music."

**Boold and Series and Articles of Choral music.**" **Hans Pfitzner**, when the singer of the rôle of Cardinal Novagerio in a recent Berlin performance of his opera *Palestrina* was taken saddenly ill, stepped into the part and did it himself. Munich. Erich Korngold, now twenty-three years of age and one of the conductors of the Hamburg State Theater, as a boy com-posed songs, sonatas, overtures, chamber music and symphonies.

SWANSKEWANSKEWAN

CONTENTS FOR MARCH, 1921

## World of Music..... Editorial

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Sir Thomas Beecham has retired tem-porarily from his ardous labors in the cause of music in London.

Ossip Gabrilowitsch, hy a new con-

tract, is to remain two more years as the conductor of the Detroit Symphony Orches-

Dr. Karl Muck is one of the successors f Otto Hess as conductor of the opera at

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



## -Musical Readings-By LYTTON COX Price, 35 cents each BEAUTIFUL LYRICS set to Special Music for the Professional or Amateur

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THE OLD LOG SCHOOL-Life holds no weeter memories than these, especially o all school entertainments, reunions, etc

THE POPPY ROAD-A reading that strikes

THE SANDMAN-A charming fairy tale,

pleases old and young. SONGS MY MOTHER SANG-Blending the old hymns that never die and recalling thuse ever cherished memaries of days gone by.

SPIRIT OF '76-Dedicated to all beroes, but

specially in the boys in brown who did not march one-wrapped in Old Glory they sleep beneath is linuward fields of France

THE SUNSET BRIDGE-While the earth

THE WEAVING OF THE PLAC-A But oy's dream that the fairies were weaving a flag w his very nwm. One brought a beam of the sun-it, as deep as the heart of a rose; while another ne brought a band nf white from the tnp of the

lies still beneath the deepening shadows, un swift bands let down the sunset bridge.

**D** Reader. The poems are rich in sentiment, each telling a story with a distinct appeal, while the melody is in delightful harmony with the subject. The titles are: APPLE BLOSSOMS-There's an nid brown path that leads to yesterday, where all of life was ading carrying the quaint idea that ories are the fairies' umbrellas.

COMPENSATION—An inspirational reading. It brings atmosphere of hope and fulfilment; each, beeming loss is balanced by some gain; under the cross is the blessing; the twilight rests fram noon-day heat; the someyric cross when rabins leave us; the some grow sweeter for the silent years and le whn guards the sparrow will not fail the bidderen.

COUNTING DAISY PETALS-Schoolday courting and the final winning, wound about the old familiar rhyme. "One I Love."

old familiar rhyme. "One I Love." DREAMIN' IN DE TWILIGHT—A memary of the Southland; while the shadders fall, jei befo' de candle time of all." FAIRYTOWN—Where the shining turrets of pour dream castles beckin and every with cames true. Excellent for young folks.

true. Excellent for ynang folks. FIDDLIN' IN DE FIRELIGHT—In the magic of memory we drift in "De land of hearts contentment what the dreams am always true." KEEP A'SMILIN'—Smiles and tears together will make a rainbow road, then just keep on smillo'

and ynu'll not mind the lnad, LEGEND OF A TWILIGHT BELL-A story of hope and happiness, especially adapted for LIL' OLE BROWN CABIN-A story of honeysuckle and mocking birds. The sort of read-

THE LITTLE RED ROCKING CHAIRand brought a band at white from the top of the first new arows. One al them flew right into the skees and cut out a patch of stars. They told him the red was for courage, and i the white for the heart that is pure; that the stars stand for a steadfast hope and a faith that must endure. THE LITTLE RED ROCKING CHAIR-tic journey and return in mobile's heart and the source of the source of the source of the MAGIC CIRCLES—Little rings of elin masic full of mystery. If you are leadly enough you may define a messare with a fairy maiden. The source of the source of the source of the moon hoat's dock, it always ests all fur the very same place, the garden of Acceleratory Rock, you

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 Shackley
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 Shackley
 Shackley 10390 I Knnw that My Redeemer. 8081 Light of Hope. High. Geibel 10629 Jesus Christ is Risen. Neidlinger 16241 Lard of Life and Glory. High ......F. A. Clark 10653 Lift Your Glad Voices. High 9868 Returnection Song. High. Stults 10242 Lard, My Gad..... 10162 Morn's Raseate Hues 8059 Risen Lord. High....Geibel 10376 Morn's Raseate Hues. Bohannar 8060 " Low....." 17527 Sing, O Sing, Med, (New.) Bohannar Nnw is Christ Risen...Clark Passion and Victory.Dressler The Resurrection .... Stulis The Risen Lord...Morrison Sing with All the Sons of Older (Diag) 15586 10115 15595 15598 20018 High 5208 Victor Immortal. High. Brackett Glory. (New).....Jone Sing, Ye Heavens....Star Snarg of Triumph...Morrisou Thanks Be to God.Hotchkiz Thanks Be to God. Lansin, Thanks Be to God.Marchan 'Tis Glorinus Easter Marning 4715 Voice Trumphant. High. Stults 5202 "

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THE ETUDE's first principle is that of trying sincerely and enthusiastically to help as many students, music-lovers and teachers as possible. We confine ourselves almost exclusively to that which pertains to the profitable and enjoyable study of music.

Yet, we like to think that it is within our power to indicate how music may be identified with the great movements of the day for the coming good of all.

The sphere of music has enlarged so enormously within the last few years that the prospects are really staggering. We cannot in face of this take a supine "milk and water" attitude. Music has become part and parcel of the people, and we rejoice in it. The ETUDE is strictly non-sectarian. non-political; but it is all American in the sense that it aspires to promote those ideals which represent the best in our American civilization. It reaches out to musical people the world over and its contributions come from the four corners of the earth. We have been criticised at rare intervals in the past for being pro-German, pro-English, pro-this and that; but our staff is 100 per cent. American, and we have in mind those wonderful words of Rufus Choate delivered in 1855:

"We join ourselves to no party that does not carry the flag and keep step to the music of the Union."

#### What Jenny Lind Demanded

WHEN Jenny Lind became Head Professor of the "Female Department" of the teaching of Voice at the Royal Academy of Music, in 1882, she was very definite in her outline as to how the department should be run. A recent article in the English Musical Times gives what might be called her specifications. Among other things she refused to receive pupils before the age of seventeen and after the age of twenty-three. Her outline for a course is most interesting. It was

(i.) Sol-faing properly classed and under the control of the head professor;

- (ii.) Pianoforte and musical harmony;
- {(a) English (pure enunciation, poetry, etc.);
  {(b) Declamation; (iii.)

can be lessened or replaced by-

(v.) Concerted vocal music;

(vi.) Deportment, etc.

Many vocalists in this day fail to realize that they are "behind the times" unless they can play the piano acceptably and know the simple laws of harmony and counterpoint. With the opportunities at hand, ignorance is inexcusable. If the greatest singer of the day thought these were imperative forty years ago, how can they be disregarded to-day?

The nose and the ear are close rivals in the government reports. We spent last year 750 millions for perfumery and cosmetics. While there is a record of only 250 millions spent for pianos, organs and talking machines there is little doubt that three times that sum at least went for music as a whole.

#### One Thought a Lesson

GERTRUDE M. GREENHALGE-WALKER, long a friend and contributor to THE ETUDE, writes:

"Our Normal and High Schools are introducing a 'Daily Thought' idea. The pupil is given one thought at the beginning of each day and asked to give consideration to it during the day. Why not a Daily Thought for the Music Pupil? Would it not be feasible for the teacher at the beginning of each lesson on a certain day to give the pupil a slip of paper with the thought inscribed upon it? Take the following, for instance (unfortunately I do not know the author):

#### OPPORTUNITY

"They do me wrong who say I come no more,"

When once I knock and fail to find you in,

For every day I stand outside your door

And bid you wake, to rise, and fight, and win."

Your editor was fortunate in having had inspiring teachers. They gave him something practical to think about until the next lesson. Yet there were a few whose lessons carried with them no uplift-nothing to make the ambitions flame, the desires strong or the will determined. Perhaps a real inspirational thought at each lesson would help.

(iv.) One foreign language at least; and, as in course of

## HOW YOU MAY HELP SOLVE OUR COUNTRY'S GREATEST PROBLEM

Next month it will be our privilege to present in Several of the most distinguished Americans of these columns a proposed solution for what many the day have already enthusiastically endorsed foremost Americans concede to be our country's this plan. gravest problem.

Church, the School, the Home, the Business, the Factory and the happiness of every citizen young You will be proud of everything you may be able and old.

Here is a magnificent altruistic work in which It is a problem that concerns the State, the you may, without cost, have the privilege of taking the inaugural step. Music is an indispensable part.

Watch for "The Golden Hour"

to do to promote this plan.

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#### Mme. A. Pupin and Her Friends

MME. A. PUPIN, for over a quarter of a century a regular contributor to THE ETUDE, has been flat on her back for several years in a Los Angeles hospital. Picture to yourself the ennui, the monotony of being in one room, if you had to endure itfor only a few days. Suppose you were unable to stir and yet had a mind as active as a girl in her twentics. Wouldn't you welcome anything from the great outside world of art, music, activity, friends, to bring you a message of good cheer?

Mme. Pupin loves THE ETUDE like a member of hcr family. We have tried to be kind to her but financial assistance alone will not put joy into the drab life of the average hospital, no matter how attentive and kind the nurses and doctors may strive to be

If you ever have read and enjoyed any one of the helpful and stimulating articles of Mme. Pupin in past years, you may do a good deed to-day by sending her a little letter of good cheer to break the hospital tedium. If you send a stamped envelope she may have strength to pencil an answer.

It is a long jump from playing concertos with the Thomas Orchestra to a hospital cot; but the vicissitudes of life are such that none of us know just where we may be a few years hence. Mme. Pupin has inspired and encouraged many in the past when she was a teacher, a lecturer in colleges and convents, a concert pianist, and a contributor to THE ETUDE. It is easy to forget such a service to the art; it is noble to remember. Mme. Pupin's address is Sister's Hospital, Los Angeles, Cal.

Civic attention to music is increasing in all parts of the country. The Detroit Chamber of Commerce, for instance, now has a music section

#### A \$2,000.00 Average Minimum Salary

HON. PHILANDER P. CLAXTON, Director of the United States Bureau of Education, in a recent address made a bid for a \$2,000 minimum average annual salary for teachers in all parts of the United States. His observations are very interesting. If we are not mistaken we have seen another government statement indicating that the living wage of the adult, with a family, in America, at this time should not be under \$1,400.00. Hundreds of school teachers content themselves with less than this and music teachers without number receive less. The reason is two-fold.

- A. The public does not yet realize that all important service rendered by the teacher. It does not perceive that the very foundation of our state rests upon making better, abler citizens. B. The teachers themselves, so absorbed in the altruistic
- side of their work, have failed to put a proper value upon what they have to give. All honor to the Western educator who, knowing what his services were worth, refused to accept the presidency of a great university unless his salary was at least \$30,000.00 a year, or half as much as the income of some moving picture stars.

The following from Dr. Claxton's address will interest many ETUDE readers who have been timid about working together for a little higher reward for their services :

"The average wealth production of the adult worker of the United States is not far from \$1,250 a year-probably somewhat more. The average for mcn and women of ability. preparation, and industry, of such teachers as we are talking about, cannot be less than \$2,000; it is probably nearcr three or four or five thousand dollars. But in view of the fact that teaching is by its very nature an altruistic calling, and also because it may reasonably be supposed that the purchasing power of the dollar will increase considerably within the next few years and the cost of living as measured in dollars relatively decrease, let us agree on \$2,000 as an average salary for teachers in the elementary and secondary schools of the United States. This is three times as much as the average for the year States. This is the than 150 per cent, above the average for the limited. It is absurd to go beyond it and still imagine that year 1919-20."

#### No Excuse for Ignorance

·家学·美华教学·李小子·爱尔特·爱尔学·爱尔特·爱尔·爱尔特·爱尔·爱尔

In these days ignorance is a synonym of laziness. Never since the beginning of the world have opportunities for acquiring knowledge actually been thrust upon the public as wc find them now. If you will only work and work hard you can accomplish almost anything within your powers.

Take the matter of general literature, for instance. Every music lover will gain by knowing more about general literature. "How shall I go about it?" you ask. Very simple. Just write to the United States Bureau of Education at Washington. The bureau has established what is known as the National Reading Circle. You can secure the materials outlining the course, without cost. The books you can borrow from any of the hundreds of free and traveling libraries. If at the end of three years you can furnish the Government with satisfactory cvidence that you have read the books prescribed, the Government will issue to you a ccrtificate bearing the seal of the Department of Education. You can start to-day, at the cost of a penny postal, by writing the Home Education Division, Department of Education, Washington, D. C., for particulars.

You say that you want to advance in your music but don't know how to go about it. If you cannot secure a teacher do not despair. You can teach yourself by writing to your publisher to-day for a copy of Guide to New Teachers on Teaching the Piano. This not only tells how to make a start but also indicates the essential studies, pieces, books to be used all the way up to grade ten. Of course, if you can possibly have a good teacher, get one. But if you are "stuck," don't give up. A little persistence along the right road will work wonders. The Guide to New Teachers points out the way and gives suggestions made by experienced teachers on how to proceed. This will be sent to any ETUDE reader gratis.

There are also innumerable courses and correspondence schools which many have found very helpful under certain conditions. No one but a fakir can promise invariable success in any case. A good teacher in person is invaluable, but what is more important is the will to fight one's way ahead, over obstacles mountain high, if necessary.

The bassoon has been called the "clown of the orchestra." When the saxophone gets in it will probably earn the title of "the soubrette." Both are horrible misnomers, as they may be used for the most charming effects.

#### An Alien Language

The pepastic for the tergiversation employed by contumacious neophytes in music is one of the ineffable phenomena of psychological sedulity.

The foregoing sentence is written in English and is composed of words admitted to be in good usc in our tongue today, providing you want to use them.

The following is also in the English language: Ich aens elder ben ich wes a winter and alere

Ic walde more panne ic dude mi with ah to ben more But this is the English of pre-Chaucerian days. If you are

another Dr. Francis A. Marsh you will not require anyone to translate these passages for you; but otherwise they will be about as clear as a foreign tongue.

When your editor was a very young teacher hc had a pupil who was the daughter of a school principal. Once the principal came in to listen to a lesson. Naturally this was an opportunity for a young teacher to exhibit all his ability. After some time the principal said :

"Young man, do you realize that that child has not understood more than forty per cent. of the words you have been using?'

That was a lesson that was hard to forget. It made the young teacher in question start to create an entirely new vocabulary and one which the average child could not fail to comprehend. You are paid to impart knowledge, not to conceal it with pedantic terms. The vocabularly of the average child is you are a good teacher.



#### Biographical

He studied pianoforte with Crysander, a Swedish teacher, and also at the Moscow Conservatory under Safonoff, where he received the virtuoso diploma, the gold medal and later the Rubinstein Prize in the International Competition at Berlin. His first public appearance was made at the age of eight, and at the age of fifteen he played

"JUST when one commences to evolve more or less definite ideas about pianoforte technic and pianoforte teaching is difficult to tell; but it is safe to say that nothing one has ever done from childhood up is lost. That is, from my very first lessons with a Swedish teacher named Crysander, there have been a series of experiences in what to do and what not to do which form the background of all of the public playing and the teaching I have done. From the very first I was thrown in a musical atmosphere. My father was an orchestral musician. He played the trumpet in the orchestra at the Imperial Opera. Rubinstein was one of his firm admirers and always liked to hear him play. Accordingly he placed me with a Swedish teacher named Crysander, who had come to Russia as the conductor of a Swedish choir Cryander was the author of A Beginner's Method and I am afraid that he thought far more about correct hand position and elementary technical exercises than about developing the musical qualities. His main object was to get my fingers to move as correctly and as precisely and as rapidly as possible.

Of course, the ideal way with a child is to develop the child's esthetic sense in a very simple way along with his technical development. I am also a firm believer in having the child taught to play from memory, from his very first pieces. This is not merely because it is the convention in these days to play everything from memory, but it is hard enough for an adult to play expressively with the eyes glued on the notes and when a child is confined to the notes. Again it is much easier to teach memorizing when the child is young than if this drill is deferred to a later year, when other studies crowd in more rapidly. Crysander did not teach me to memorize, and that was always a source of regret to me in my later student days.

#### Stiffness Versus Independence

For six years I was constantly under the care of Crysander. He developed a good technic in the old-fashioned sense. That is, I could play with speed and some force, but my fingers were frightfully stiff. In fact, after a few hours' practice my fingers would feel exceedingly tired and would ache painfully. I saw other players perform for hours with little apparent effort and I knew that I could not be upon the right path. By this time I had played several Beethoven Sonatas and many Liszt arrangments, such as the Wagner-Liszt Tannhauser March, etc. It was at that time that I went to the conservatory and became the pupil of Safonoff. Tanieff was then the director of the conservatory and the directors insisted that although I was technically able to enter I was not old enough in years. Accordingly Safonoff taught me privately in his home for six months. It was difficult to forget my chagrin when I learned

that I would have to go back to the five-finger exercises as found in Hanon's exercises. That was a great fall from the Tannhaüser March. Safonoff, however, told me that the reason for my getting tired at practice was that I had never given my muscles a chance to get strong in the right way, and that I was straining them all the

He would tolerate no stiffness, but at the same time he would not permit the slightest hand motion. He re-

[Josef Lhévinne was born at Moscow, Russia, in 1874. the Becthoven Fifth Concerto with the great Rubinstein the war he was interned in Germany, but is now in the conducting. After concert tours in various parts of Europe he became professor of pianoforte at the Imperial Music School at Tiflis, and later at the Moscow Conservatory. He then made numerous tours of Russia, France, England and Germany. His American debut was with the Russian Symphony Orchestra in 1906. During

> peatedly put things on the back of my hand, while I was playing scales and five-finger exercises, with the injunction that I was not to permit them to fall off. In order to do this the action at first was purely one of the fingers, but, at the same time, I had to strike the keys over and over again without the slightest strain. He was one of the most careful and insistent teachers one could possibly imagine, watching every muscle as a cat would a mouse. never letting me progress a note unless the hand conditions were entirely without strain. This was one of his secrets, minute attention to every detail. American audiences must have noticed that when he was the conductor of the New York Philharmonic Orchestra.

#### Safonoff's Helpful Ideas

He had many definite ideas about various phases of pianoforte playing. One was that the thumb should be suspended in a natural position under the curve of the hand in scale playing. That is, in the ascending scale of C, for instance, in the right hand the thumb strikes C and the moment the next note D is struck with the second finger the C is released and the thumb moves rapidly, lightly and gracefully at once under the second finger. This keeps it in playing position all the time and forms a habit that becomes very valuable to the player in later years. He also insisted that the wrist should be free at all times when the fingers were playing. It seems very easy to say, but it took me years to accomplish it.



United States, where he has made many public appearances this season. His playing is marked by its very musical and interesting tone coloring as well as his brilliant virtuosity. Mme. Galli-Curci, herself, a piano virtuoso before she achieved fame as a singer, declares her preference for Lhévinne above all contemporary pianists.]

More than that, one must know how to use the wrist, in finger work, in order to produce required effects. For instance, in a passage like the following, one soon learns to raise the wrist at the top note of the passage to get the proper accent, which the little finger alone can hardly be expected to give.

At the termination of such a run in either direction, in either hand, the elevation of the wrist brings certain arm muscles into action and finishes the run in either arpeggio or scale form, definitely and clearly. This is also the case where the thumb has to be used upon the black keys

#### Why Scales Are Indispensable

Scales, it seems to me, are the basis of the development of a perfect technic. I always have been a firm believer in them. I am aware that some seem to think that they are not necessary, but anyone who has sat beside pupils and watched the almost magical effect that the right kind of scale drill produces upon pupils at a certain stage of advance could not fail to be convinced. Of course they must not be played in a perfunctory manner. Rubinstein could play a scale so exquisitely that it was almost heavenly. You held your breath with the beauty of it until he had touched the last note.

A perfect scale is one of the hardest things to play. That is, a scale with evenness and quality. One should play the scales until they become absolutely effortless. My wife is an excellent pianist, with also a diploma and gold medal of the conservatory. Safonoff used to say that she seemed to shake the scales out of her sleeve

That is a very good expression. Not until the student can shake them out of his sleeve can he play them well. His fingers should fall into their proper places automatically. There should be no need for thinking about what notes to play or what fingers to use. If there is any /such thing as that he should go back and play them very, very slowly, until he knows them. If in pronouncing a word one has to stutter or sputter over it, there is only one cure and that is to say the word in its proper syllables over and over with the proper pronunciation very slowly. It is precisely the same with scales. Fluency comes with knowing, and knowing comes with very slow playing. I was with Safonoff for six years and he invariably asked for scales at each lesson. I do the same thing with my own pupils.

At the same time no exercise should be mechanical. Someone created a fiction that a great pianist used to practice and read a book at the same time. I can scarcely credit it. If I were to practice it in that way every moment would be wasted. In fact if I am to accomplish anything at all I must concentrate every second.

#### A Valuable Success Secret

If after playing for two hours, let us say, I find that irrelevant thoughts persist in coming up in my mind, I stop and do something else. It is a sign that my mind is tired and must have a rest. I do something else for

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awhile and then go back to practice again. Concentration and interest are the secret of success in pianoforte practice. Any concentration without interest, that is, concentration that is manufactured by the will power, will not do. You must be mightly interested. Your concentration must be the result of a most intense desire and love for what you are doing. You must be happier while you are practicing than when you are doing anything else.

(This highly instructive article will be continued in "The Etude" for April.)

#### Mercenary Methods and the Result

#### By J. M. Baldwin

[EDUTON'S NOTE.—An FITURE friend has written us of a circuitr that has come to his attention learning the stamp methods conferring upon those who adopt the methods con-tain imaginary privileges. This circular was put out by no mere ehildren whose only claim to muscle ability was up to he reading of the circular the very fast that these children had been thus permitted to buy the method and sell it to others entitle them to be classed with the best readers and the town. At the same thas we have beard teachers in their town. At the same time we have beard of numerous other really well-satabilished teachers who, stalled such methods only to throw them out as imprac-tical, excelutant and next to useless for most pupils, after a trial of a year. Mr. Baldwin gives his experience with such methods in the Middle West.]

Not long ago the following incident was related to the writer. The gentleman speaking had a son studying piano. He wrote:

"I have received several letters and advertising material. Among the letters the writer spoke very highly of a certain music teacher, saying that she was the principal teacher in that section of the state. I thought it something new. I had known this lady a number of years and never knew of her teaching further than the kindergarten steps. But I began to notice matters, and soon learned that this particular teacher was urging my son to take certain pieces of music. In comparing notes. I noticed that the firm writing me, and informing me that this lady was 'the leading instructor,' was also pushing a particular publisher's music. Then it dawned on me how she had suddenly become so well known and a 'high-grade' teacher."

The practice of this publisher in writing this man, in behalf of this teacher, caused curiosity, because neither was trained in music nor had a knowledge of the tricks of nublishers.

Every student about to take up the study of music should find out first of all whether he is likely to be tricked into buying mercenary methods costing ten times as much as ordinary methods or music bought in the regular way. Just because certain publishers permit certain teachers to purchase their wares certainly confers no honor upon the teacher. Such an arrangement would be similar to having a corrupt book trust "permit" Harvard or Yale to confer degrees. Beware of mercenary methods put out at enormous prices to unthinking teachers.

#### The Teacher Who Makes You Work

#### By W. H. Moodey

HAVE you ever met the teacher whose greatest asset was that he had the power to inspire his pupils with the desire to work? There is one in the acquaintance of the writer. His musicianship cannot be compared with several of his rivals, but he succeeds because he has a kind of power over his pupils which keeps them busy all the time. He reminds one of the remark of Wendell Phillips: "What the Puritans gave the world was not thought, but action." The parents of the pupils want more than anything else "action." They want to see things move. Indeed the average teacher may use this as a barometer of success. If you have the gift of promoting action of starting the pupil to work and keeping him working you will probably become a successful teacher.

Everybody likes and respects self-made men. It is a great deal better to be made in that way than not at all.-Oliver Wendell Holmes.

#### Some Common Failings and Their Correction

#### By Marjorie Gleyre Lachmund

THERE are some mistakes of a general nature for which it is well that the teacher be always on the lookout. For instance, almost every one plays the left hand before the right when both have chords. I have known of but one case where a pupil played the right hand first. With a little care this is easily corrected. The pupil should listen sharply to hear if both chords are together. If the right hand is deliberately played first for a while, it seems easier to play them exactly together afterwards, as the left hand has learned to wait. With beginners the inclination is to read the exercises

by the fingering instead of the notes. It seems so much easier to them, as they have to stop to think what each note is. With most children a simple explanation of the trouble this method will later cause is sufficient to stimulate them to the proper effort. Show them in an advanced exercise how the notes move from the five-finger position: hence a note with 4 over it might be A or D or any other note instead of F, which they would play if reading the notes by the figures. When they get further on they will have to learn their notes anyway, and will only be kept back by their negligence. This appeal to their common sense rarely fails. Then to test them, keep the fingering covered while they play their exreises.

A pupil once seemed to be very slow in learning, though she was about sixteen. She did not learn her notes, principally from lack of application. The fourth lesson when asked what note was on the fourth line, she replied B, and I lost my patience. She felt that some explanation was necessary, and said she was not "Good at guessing." And that at her fourth lesson! Some pupils think they can accomplish everything at the lesson and do nothing at home.

Many times when pupils do not do well, the whole trouble is that they are not trying. They will assure you that they are-and indeed they really think so. They have to be waked up. You must make them work harder. Show them that they are capable of more than they think they are, and you will be surprised at the results.

#### Making Strong Individual Fingers

Lifting each finger properly is another weak point with many. They play by jarring the hand up and down instead of lifting the fingers. They should be required to lift every finger before playing it, bring it down with a snap and press hard. This is necessary to develop the fingers individually and strengthen them for more difficult work. Often a pupil does not lift one finger by itself, but when one is raised all the rest go up too. Slow, careful work is the only cure for this. Scales of Schmitt's Preparatory Exercises are excellent to use. The pupil should play them slowly enough to see that each finger goes up alone while the others rest on the surface of the keys. Little children can be stimulated by pretending it is a game to see which hand can lift its fingers the highest.

The fifth finger is very weak and needs special attention. So often a player will drop his wrist and let the whole hand slope over when playing the fifth finger. Of course, this is incorrect and ruins a good position. The wrist must be held up when the fifth finger is used and the hand kept even across the top. Some pupils, often without realizing it, play by ear instead of reading the notes. Knowing how a passage sounds they strike one note or chord after another until

they get the right one, instead of simply reading what the notes are and then playing them.

#### A Musical Waterloo

Staccato is the Waterloo of many. It is so often played incorrectly. Many do not seem to realize that a staccato note should be dropped on. The hand should start in the air, not on the key. The wrist should be held very loosely, and the hand starts in the air and ends in the air, moving from the wrist. The pupil should be told to get over the note, strike it sharply and leave it as quickly as if the key were red hot. If staccato is played slowly the extra time is spent by the hand in the air. It should not swing up and down, nor drop on the next key until time to play it. So you see, the teacher has all these common mistakes to watch for, to say nothing of each pupil's individual failings,

## THE ETUDE

### Young at Seventy-Old at Forty By M. C. Gowin

ONLY a short time ago I met a man who was not in any way musical. He was fifty-five, fairly successful, but tremendously discouraged because he thought that he was growing old and all opportunities were being shut to him. It happened at that time that there was an extremely optimistic article upon this subject in THE ETUDE and I got him to read it. It seemed to give him a new lease on life. It was about practice and still more practice, just to contribute to the daily interest. He said to me "That is what I need. Something fresh to practice upon. I have no avocation, but my books at the office. Nothing to look forward to when I get home but the newspaper. I am not studying anything. I have nothing to work for. No wonder it is all a confounded grind, week after week. No wonder I am sick of things. I see just what I need now; I need a goal, an objective, something to keep me developing." He did not take up music, but he did take up another study which was very interesting to him, and I am sure that he will always thank THE ETUDE. As he goes on he may some day be able to echo those lines which the ever-lovable Oliver Wendell Holmes said at the seventieth birthday of Julia Ward Howe:

"To be seventy years young is sometimes far more chcerful and hopeful than to be forty years old."

#### Be Comfortable While You Teach

#### A Word of Advice to Young Teachers

#### By Anna S. West

WHEN I first began to teach the piano, how little 1 knew how to take care of myself while teaching ! As look back over several years of my teaching I see mysel as I was when I started with my first pupils-cager succeed, but not knowing or realizing that I must save myself all of the nervous strain possible. I have visions of a young teacher (myself, you know) hurrying up to the last moment before the first pupil's arrival. In come one, then another, each to be greeted pleasantly of course, hurrying one pupil out of the studio and hurr ing another one in (you know how slow the littl people usually are in getting off hats and coats and overshoes)

Then I find myself sitting on the edge of the chair. watching the fingers and the fingering, listening intently, so that none of the finer points of the music are neglected -and if I did "let go" and lean back-where did I lean. On the stiffest kind of a stiff-backed chair! How little I knew, and how much I might have saved myself, and still have accomplished just as successful work with my pupils!

I gradually grew wiser, however, and now what do i doi Just as I am going to advise you I "Jak casy. ' and I do not shirk my work either. In the first place I do not hurry so much before my teaching hours. I allow, and plan for at least ten minutes' rest, with my eyes closed, and my brain shut to all planning and thinking. I let it be "up to the pupil" whether he or she is seated at the piano at the appointed time. They soon realize whether they are losing those two or three minutes which count for so much.

I sit comfortably (not on the very edge) of a comfortable chair. This is the most important part of allhave a comfortable chair, high enough to see the printed music on the piano and also high enough to reach over a little, to illustrate any short passages desired-but, above all, keep yourself comfortable while you work!

It need not take away from your teaching powers, or your success as a teacher, if you lean back in an easy chair while you are listening and criticising your pupil. It rather will add to your success, for as sure as fate, a pupil takes on the mood of a teacher. When you are strained, anxious and feeling hurried, the pupil will feel so too; and the music is studied accordingly. So, my young teacher, "take it easy" as you teach. Be "on the job" (to use a slangy, but forceful phrase), but do not give out all of your nervous energy each day. Learn how you best can relax and rest-even while you are working; and then "go to it !"

"If young men had music and pictures to interest them, to engage them and satisfy many of their impulses and to enliven their days, they would not go to the low pleasures of the streets; they would have an alternative and would be too fastidious to do so."-BERNARD SHAW.



# Steps in Learning to Compose

#### By the Well-Known American Composer

it inventiveness, in the earliest stages of counterpoint. A

definition of this branch of music writing that is perhaps

as good as any other is this: a synchronizing of two or

not be correct to say another cantus firmus, however.)

I refer, of course, to two-part counterpoint. Let us see

how this works out-though it is not our purpose to

speak of the rules of counterpoint. They are rather

to a a a a a a a

Not very exciting, I grant you. Anybody can get up

\$ 0 "p \$ n 0 0 0

Let us see how the cantus firmus will work out in the

bass, with four notes against it instead of two:

Take this row of notes for a cantus firmus:

numerous, especially the "don'ts."

Let us add another voice:

6 ....

somewhat:

57# C. C

67.8 0

The student takes a melody, or "cantus firmus," as it is

#### JAMES H. ROGERS

[ED1708'S NOTE: -- The following is the first of a series of articles to appear occasionally in THE ETUSE in the future, attempting to tell those who aspire to compose music bow to proceed. Mr. James Hotchkiss Rogers, one of the leading American composers, has taken a personal interest in the preparation of the series, and we are sure that our readers will find the articles very clear, understandable and helpful. Mr. Rogers was born at Fair Haven, Coun., February 7, 1837. He studied with Clarence Eddy in Chi-cago, with Losenhorn, Erlich, Rhode and Haupt in Berlin,

WHENEVER I hear a musician say that he has never so much as attempted to compose, I always feel a touch of regret

What !- you say-isn't the world sufficiently deluged more melodies with ephemeral music, mediocre music, bad music? Yea, verily, it is all of that. called. To this he must write another melody. (It would

Nevertheless, it would be a pity if everybody were to stop writing music, or even if musical composition were restricted to a few chosen ones designated, perhaps, by that paternal government which so carefully keeps watch and guard over our outgoings and our incomings, especially the latter. For it is worth trying, this music writing.

The man who says he can't compose, doesn't know unless he has tried it. And he is in no position to try until he has learned something about how to go about it. This is a general rule. There are exceptions to it. I know two or three song writers who have done excellent work, even distinguished work, with little or no technical knowledge, in the ordinary sense of the words. How do they do it? I don't know; but I do know (or think I do) that we cannot consider exceptions in matters that pertain to the acquiring of knowledge.

Many years ago I saw a young boy, maybe fourteen or fifteen years of age, give an astounding exhibition of quick mathematical thinking as a sort of "act" in a vaudeville performance. He could, for example, write down on a blackboard the cube root of a sum that ran into a good many figures in less time than it takes to tell about What did that prove, with respect to the study of mathematics? Absolutely nothing. It did not even prove that the boy was destined to become a really great mathe matician, though to the layman it would certainly appear that his chances were uncommonly good Fine achievement, or the highest achievements, are al-

most invariably the result of a process of evolution, as is proved by the experience of all our great composers, or practically all of them. Here is a fertile field for research ; but I have been assigned a definite job, and must get to it, and leave ramblings and speculations for another time. I have been asked by the editor of THE ETUDE to give some suggestions as to how one should set about this business of music writing.

First of all, learn harmony, though you determine, as you study it, to violate every rule and precept in the book. directly you are through with it. Almost everybody does, in these days, and, generally speaking, quite properly, though here we would make substantial reservations. The mere producing of discordant noises is considered by some to reveal an artistic nature seeking self-expresion. Whatever may be the individual attitude toward this music of Schoenberg and his fellow-cubists, it is best for the student to follow, at first, main-traveled harmonic roads. Later he may branch out for himself. Little more need be said about this

#### Get a Good Teacher

Get a good teacher and learn the subject thoroughly. It is by no means a formidable study. The mastery of it -I am speaking of its conventional substance, not of any daring modern experiments-requires simply application and intelligence, nothing more.

Now (as the movies have it) "six months elapse"or maybe longer-the time required depending on the student and not much less on the teacher. Then what? To my mind nothing so stimulates the mind to musical invention as does the writing of counterpoint. Harmony may be called musical mathematics, and not without justice, in so far as its orthodox procedures are concerned. The student has problems to solve, whether in writing chords to figured basses, or in harmonizing given melodies. If he solves them correctly that is about all there is to it, save that good taste may be shown in securing as facile a melodic flow of the voices as possible.

Counterpoint is a horse of another color. The student has opportunity here to exercise his imagination, or call and Fissot, Widor and Gullmant in Paris. Altogether he is one of the best schooled of American writers of music Nome of his compositions have had a very large sale. Mr. Rogers' articles take a different aspect from the recently published and greatly liked article of Prof. Corder.]





Forsaking counterpoint altogether, let us see how our very insignificant theme will sound over a substratum of sustained chords :



So much for a few bald suggestions as to contrapuntal and harmonic treatment. Let us consider the question of rhythm for a few

Pretty dull still. Two notes to one will brighten it up moments. Once more, here is our row of notes:

| 0+  |             |
|-----|-------------|
| 6 0 |             |
|     | 0 0 0 0 0 0 |
| 3   |             |

Suppose, always keeping the same sequence of intervals, ve see if there isn't a waltz hidden here somewhere. How would this do for a starter?





And so on. Here is another waltz motive:

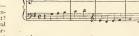




Perhaps we can put a little Magyar snap in the tunelet; noting at the same time that it is quite feasible in a minor key:







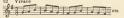


We might try a more harmonic treatment, and see how it works out :

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That doesn't work out so very well. Too tame to portray the fiery Hungarian spirit. Here is a little scherzo theme. Not especially promising, but something might be done with it. It is all in the working out : 12 Vivace



Maybe we could get a passable march motive out of ments of musical form.

#### Learning to Like the Classics

#### By Edward Ellsworth Hipsher

THROUGHOUT all modern musical history there has been an endless striving to elevate the public taste to where the works of the serious-minded musician would be appreciated. So long as composers remain true to their appirations and tell us in their language the great storic. of the human heart, that long will they find followers thirsty for the best they can produce and eager to interpret their gospel of good music to those who have enjoyed lesser advantages. And in the foreranks of these musical missionaries is that great army of carnest, conscientious teachers who are once and all the time devoting their energies to the improvement of the musical taste of their respective communities,

'To these teachers most often comes, in some form, the question, "Can all learn to enjoy or appreciate classical music?" Interpreted, this is equivalent to, "Can everybody learn to appreciate good music?" For, to the untutored mind, whatever rises above the popular "slush" with which the market is flooded, is tagged as classical." regardless of the nice distinctions of the initiated as to the classic, romantic and futuristic schools of music.

And now to answer this persistent question, "Can I learn to appreciate classical (good) music?"

Most certainly it can be done, and to the same extent and with the same success that any set of earnest students will learn to enjoy good literature. In almost every educational institution, a class, varying in general tastes, in preparation and in capacity, is organized for the purpose of studying literature and acquiring a taste for the most artistic forms of expression through the medium of letters. Just as to a greater or less degree, each one who makes a serious effort will acquire that intangible something which causes his mind to demand a higher type of literature to satisfy his sense of the beautiful and true; just so, if he will follow some similar method of procedure, can anyone with a normal mind learn to discern and enjoy the beautiful in the higher forms of music.

By way of caution, do not try to scale Parnassus at a bound. Seek beauty first in the simpler things. Many selections from Schumann's Album for the Young, Op. 68, from Heller, Op. 47, Op. 45, or Op. 46, from Mendelssohn's Songs Without Words, the easier and simpler movements from the old masters, as well as many gems by modern composers, will serve as materials for study. In teaching a class in Musical Appreciation the wide-awake person need not ask, "What can I use?" There is such a wealth of material that it becomes a problem of elimination, because there is so much more of value than one could possibly present in any ordinary course on this subject.

Of course, anyone undertaking to study these works alone or to present them to a class, must be able to execute them in a finished style, with due regard to phrasing, dynamic effects and the meaning of the composition. If the blind lead the blind, all will land in a musical mire.

First, select a composition of real merit, possessing an attractive melody, good harmony and a pleasing rhythm. And there are plenty of such. Study its general structure, its phrasing and the relation of one phrase to another. The first phrase of a period almost our "row of notes"

# At a sale part of a sta

And so we might run on, ad infinitum. From all this the student must not come to the rash conclusion that the making of music is a comparatively simple matter after all. There must be an individual message.

Herein music is akin with all the arts. If a work is not imbued with a definite personality, or (which means the same thing) if it is not original, its artistic value is small.

Imitators never have more than a passing vogue. But in order to express musical ideas one must command the means of expression. One's ideas must be set forth in order, in logical sequence. In a word, one must acquire the necessary skill; the creative artist must also be a resourceful and expert craftsman, or his natural gifts are likely to avail him little. Carlyle says somewhere (in Sartar Resartus, I think: I quote from memory), "Between vague, wavering capability and fixed, indubitable performance, what a difference" In my next article I will discuss some of the ele-

always leaves something of the impression of having asked a question; the second partially answers this, but leaves one somewhat in suspense by ending with a half or imperfect cadence; the third phrase repeats the first question, which it may emphasize by variations of melody, harmony or rhythm, to which there is no limit; the fourth phrase usually brings with it a sense of completeness, as if a final answer were given to the question. Sometimes the last two phrases will be repeated in a somewhat altered form, so that the period is made to consist of six phrases. Occasionally the third or fourth phrase only is repeated for emphasis, which produces a period of five phrases.

This language of the phrases, or development of alternate questions and answers, is one of the most potent means of stimulating interest in students. They soon will be listening, eager to tell you when a phrase has been finished. It is valuable practice to have them call "phrase" at the end of each one. It will destroy the æsthetic atmosphere for the moment, but you are now teaching them the mechanical outline that will make possible the æsthetic quality in their future playing. If they are slow to catch the phrase groups, study with them a few familiar standard hymn tunes, so they may get the divisions of music as they are fitted to the lines of poetry. Then apply this knowledge to instrumental themes.

When the students have begun to grasp the idea that there is a real language in music that is able to express an idea conceivable to the mind, then begin the study of selections in which the imagery or mood is clearly portrayed. Take, for instance, the Reiterstück from Schumann's Op. 48. Here not only the clickety-clack of the galloping horses' hoofs is plainly heard, but also the approach, the passing, and the departure in the distance of the hunting party are conveyed almost more plainly than even words could do. And all this is done in two pages-a genuine "short story" in music,

Bachmann's Pastorale is another composition of great value for awakening imagination. Here we have the quiet theme of the shepherd, the bell of the neighboring chapel ringing clearly through this melody, falling on the second beat of the left hand. Then comes the tinkling of the small bells of the flock interspersed with the deeper toncs of a larger bell; and a little later the rippling runs of the shepherd's flute. And all these are woven together in an attractive composition which, if not truly great, is yet fine material for awakening the student's faculties so they will be able to grasp the more subtle significance of works of a higher order.

Macdowell's Scottish Tone Picture has two strongly contrasted moods graphically portrayed. First, we have the onward sweep and gathering fury of the waves as they approach and then break upon the rock-bound coast. Then comes the middle section-a plaint of pitiful loneliness.

As the studies proceed selections will be used in which the imagery is less apparent and in which greater demands are made on the imagination and sympathies, Gradually the point will be approached where the pure classics will be enjoyed for their beauty of form, their chaste sentiments and their more clusive significance.

THE ETUDE

## Perspective in Teaching

#### By Abbie Llewellyn Snoddy

WHETHER or not recitals pay, is usually discussed from the standpoint of the pupil. But there is another side to the question. A conscientious wide-awake teacher may, herself, learn a great deal from a recital by her pupils. There is a certain psychological influence in hearing them play before other people, which enables her to view them critically, dispassionately, as if through the cyes of another. For the first time, perhaps, she stands aside in forced detachment, and, unable onger to aid, correct or urge them on, she may merely listen

The chances are this will be, at least for the inexperienced teacher, as valuable a lesson as it is for the pupil. I shall never forget what I learned from my first recital

My pupils were all gathered in shining array; their mothers were seated, all ready for proud approval; and was beaming in the background. But not for long did beam. Before the third number had been finished, knew something was wrong; and as the hour word miserably on, I weighed myself in the balance and found myself wanting. Clearly there was a lack of preparedness; but where, and why? I had been so sure they would do well.

In a never-to-be-forgotten revelation, it came to me that I had never before heard one of my class play her number through entirely alone. I had interrupted with criticisms or corrections. I had hummed the melody, I had whacked and thumped on my end of the pianowith a deluded notion that I was inciting my pupil tloftier effort. And all the time I had quite lost sight of the effect of the composition as a whole. It was as it I had been minutely examining a butterfly beneath : microscope, and had been so taken up with a blcmi here and a tiny spot there, that I had forgotten that it was created to fly. I had lost my perspective-and per spective, mind you, is just as important in music as i art. Get hold of the wrong end, and your work will soon be hopelessly out of focus,

Recitals and more recitals! And in each one, it is safe to prophesy that the earnest teacher will learn of her own deficiencies as well as of those of her pupils.

#### Arm Relaxation Applied to Finger Work

#### By Earle Laros

MANY teachers of the piano forte insist upon a standard position of the hand and fingers, assuming that this will bring about an accurate technic.

A good position is the result of proper muscular conditions. A famous piano teacher has said, "When it looks pretty, it is right;" and this is not a bad guide Position will always be correct if the muscles perform their proper functions-not merely those of the hand and the forearm, but particularly those of the upper arm and shoulder.

In watching really great artists we see a beautiful position at all times. This is because they have discov ered the secrets of muscular control. Faulty muscular condition may result in lack of velocity, blurred passages and frequently excessive fatigue. Even the excite ment and undue anxiety which sometimes accompanies performance causes a stiffening of the muscles which is njurious to the playing. If the upper arm and wrist muscles are tightened so that the finger tips rest rigidly on the keyboard, finger independence becomes impossib As the brain controls all good piano playing, we should have a proper respect for sensations in the arm. It is possible to conceive in the brain that the arm is floating, and that the muscles are released for playing without stiffness

The arm should always float over the keyboard with the wrist in an elastic condition. The energy exerted to strike or depress the key should cease the moment the sound is heard and a condition of proper relaxation bc experienced

The practice of rapid passages should be done staccato and at a much slower tempo than that ultimately intended. In this way we practice getting away from the keys, so that the rebound accelerates the speed when the rapid tempo comes.

It is reported that the late Rafael Joseffy insisted upon having his pupils practice all passage work staccatissimo. Thus by reducing the rise and fall of the fingers he produced the most delightful and gossamer-like effects, for which he was noted.

A good general rule is to keep the arm floating and cease all finger exertion at the moment of tone emission.

THE ETUDE

# Life Maxims of Great Musicians

#### By EDWIN HALL PIERCE

conditions is a privilege to any musician, well worth much effort and sacrifice

Bach had excellent musical training in his youth, which he supplemented by constant study in later years, and by going to hear other great musicians of his day; he was untiringly diligent as a worker and had no vices or unprofitable habits; but above all, his success as a composer of sacred music lay in his intense sincerity. was a profoundly religious man-had some eighty books on religious or theological subjects in his library -made a practice of daily family prayers in his large household, and in the conduct of daily life honored the religion he professed. He was a member of the Lutheran Church, but so far removed from religious bigotry' that he wrote four Masses for the Roman Catholic service. The greatest of these, by the way (the B minor), has never been used in the Catholic Church. on account of its length interfering with the ritual, but portions of it have been used on some occasions in certain Protestant Churches, after the manner of onthems

#### Why Not More Bach?

Why Not Nore Bach? Why is it these vortice the catalitatic for instance— the intervention of the catalitatic for instance— the constraints of the catalitatic for instance— the constraints of the catalitatic for the catalitatic term of the catalitatic for the catalitatic for the catalitatic particle of the catalitatic for the solution of the catalitatic directly quoted from the BBbb verse written hyperson particle of the catalitatic for the the solution of the solution of the catalitatic form the Bbb verse written hyperson particle of the solution of the solution of the solution of the catalitatic form the Bbb verse written hyperson particle of the solution of the solution of the solution particle of the solution of the solution of the solution to the solution of the solution of the solution of the solution of the possible (if this couple for the solution of the solution) where the the solution of the solution of the solution of the solution where the the solution of the solution of the solution of the solution where the solution of the solution of the solution of the solution where the solution of the solution of the solution of the solution where the solution of the solution

But let us forget these unfortunate little blemishes, in view of the surpassing greatness of his work taken as a whole; what maxim seems to have been the guiding principle of life as a musician? We have his own words:

"The true purpose of Music is none other than this, to minister to the honor of God and the comfort of humanity, whereof if one take not heed, it becomes no true music, but devilish din and discord.' Query-What would Bach think of Richard Strauss'

Salome?-or of the "futurists," Ornstein, Schönberg, or Stravinsky? Haydn was an incurable optimist: the apostle (in

music) of light-hearted, good-natured merriment and

Was he then akin to the present-day writers of ragtime or of ribald comic songs? Perish the thought! As Ruskin pointed out in alluding to the expression -"Vital feelings of delight" in one of Wordsworth poems-not all feelings of delight are "vital" (i. e., life-giving) some are deathly feelings of delight. There is a most important distinction, but we leave the reader to draw his own moral. Haydn's music always leaves a clean taste in the mouth.

This, in spite of the fact that he had his own share of troubles, great and small, throughout his life. Leaving home at the age of six years, to be educated in music by a relative of the family, his fun-loving disposition often got him into trouble: thrashed for climbing up on a high scaffolding of a palace that was building; expelled from school for cutting another boy's pigtail (for so they wore their hair in those days); later on having to get his own hair clipped short and wear a wig, "for the sake of cleanliness," he explains. When a young man, falling love with a barber's daughter, where he boarded; but she became a nun, and he was persuaded to marry her sister, who proved a very disagreeable, quarrelsome and unsympathetic woman, so that it is not strange that he sometimes sought consolation in other society. In later life he was disfigured a wealthy banker, likewise a man of wide culture with



by a growth in his nose (a polypus), yet he never lost his cheerfulness. His dark eyes beamed with benevolence, and he used to say himself, "Anyone can see by the look of me that I am a good-natured fellow."

Like Bach, he was an indefatigable worker, and one of his marked characteristics was his constant aim for perfection in his art. The greatest master of orchestration of his day (with possible exception of Mozart), he nevertheless, in old age said regretfully to a friend, "I have only just learned how to use the wind instruments, and now that I do understand them, I must leave the world." His musical penmanship was extremely neat with seldom a correction, "Because," said he, "I never put anything down till I have quite made up my mind about it." This element of clear, definite thinking is evident musically in all his compositions; nothing is ever confused or superfluous

Haydn was a Free Mason, as were also Leopold Mozart, and his more famous son. In his old age, he attributed much of his success in life to the habits of untiring diligence which he had acquired in early youth through the hard discipline of Johanna Mathias Frankh, the relative who educated him. "I shall be grateful to that man as long as I live," said he, "for keeping me so hard at work, though I used to get more flogging than food."

Summed up in a few words, the maxims of Haydn's success seem to have been :

Hard work. Clear thinking

Constant striving for perfection in his art.

Frank expression of his own cheerful nature, A grateful and sincere religious faith.

#### Mendelssohn's Happy Life

In the Leipsic Conservatory (founded largely through Mendelssohn's efforts) stands the motto, RES SEVERA VERUM GAUDIUM-"A perfect (strict, or exact) thing is a true joy." This same motto is said to have stood in the Old Gewandhaus, famous for symphony concerts for many years before the new building was erected for that purpose. That Mendelssohn chose this motto, we have no direct evidence, but it seems intrinsically probable, as the phrase would be so wholly characteristic of his character. His father, for whom he had the greatest love and veneration, brought him up always to finish one thing before he began another, and he early showed such methodical habits and such efficiency in all he undertook that his parents, though they had no prejudice against a musical career, deemed him destined for a business man, A glance backward at his ancestry may be of some interest in this connection. His great-grandfather, Mendel, was a poor Jewish schoolmaster at Dessau. Mendel's son, Moses, adopting the European custom of having a surname (which was not yet universal among the Jews), called himself Moses Mendelssohn ("Mendel's son"), and this Moses Mendelssohn lived to become a great philosopher, one of whose books was translated into nearly all European languages and at least one Asiatic. His son, Abraham (father of the composer). took to a business career, and in course of time became

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IT is self-evident that one who wishes to accomplish any great undertaking must at least know what he intends to accomplish. Then, too, it must be something razor, at that,

that each one of them had some guiding principle in his work which he carried out resolutely without counting the cost or reckoning the reward; but we must not expect that in every case this principle is to be found expressed in the form of a brief, pithy saying. Few musicians have been great phrase makers or proverb quoters, but as it is a dictum both of law and of common sense that a man's intentions are to be judged by his actions, it is not difficult, supposing we are sufficiently familiar with the facts of a person's life and work, to deduce the chief underlying motives in each individual's case. A "maxim," then, is not necessarily a verbal utterance, but simply a guiding principle sanctioned by experience and relating to the practical conduct of life.

mean by "success"? If we mean the accumulation of a great fortune we shall find but an upprofitable field for discussion in the musical profession, although it is a pleasure to be able to recall some worthy exceptions, such as Verdi, who became immensely wealthy and made good use of his wealth; Paderewski; Caruso; Patti; Ole Bull; some half dozen others perhaps. Brahms, a composer, whom many critics reckon in the same class with Bach and Beethoven, by a lifetime of the most conscientious and enduring sort of work. accumulated a fortune of \$80,000. He is worthy of all respect, but no one, unless through a false and distorted sense of life's true values, would attempt to maintain that he was a greater "success" than Mozart, although the latter through a lack of worldly wisdom passed up his best opportunities for advancement (for instance a most flattering offer of a high salary from

the King of Prussia) and at last filled a pauper's grave. What then is success? To be what one is born to be-to develop one's powers to the utmost-to live life as a great adventure, taking bravely whatever hard knocks come to one, but never turning aside from one's main purpose! If one has great and peculiar talents, this is a great and peculiar problem, far other than that which comes to those whom Wagner (in one of his letters to Liszt) designated as "Dutzend-Menschen" -people who come in dozen packages ! We are now ready to consider some of the most

interesting individual cases.

#### Bach and the Ministry of Music

The young music student who knows Bach only from the Inventions, a few Gavottes, Minuets and Bourées, or even that wonderful collection of preludes and fugues known as the Well-tempered Clavichord, is in no position to form any adequate idea of the real nature of Bach's genius. His greater organ works, such as the Fantasia and Fuque in G minor, display him in a more noble aspect, but above all he was by nature a composer of sacred music. His greatest works are The Passion According to St. Matthew (a work having the dimensions of an oratorio, and suitable for performance on Good Friday, or in general on the days of Holy Week), the Christmas Oratorio, and the Mass in B Minor, but his sacred cantatas and other miscellaneous church compositions number hundreds and embrace material suitable for every possible occasion of the Church Year. Probably the finest performances in the world of these works at the present time are at the annual Bach Festival held at Bethlehem, Pa., under the direction of Dr. Wolle. To listen to these renditions of Bach's greatest music under such ideal

in accordance with his real inner character and the nature of his talents. One may, with diligence and skill, raise finer and finer roses from a rose bush, but never notatoes: the best razor in the world would make but an indifferent can opener-and it would ruin the In examining the lives of the great musicians we find

One other caution before we proceed-what do we

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an intelligent appreciation of art, literature and music. The time came when he humorously remarked that in his youth he was best known as his father's son, but in middle age as his son's father! Abraham Mendelssohn gave his son Felix the benefit of a most thorough education, both in the more solid branches and in what may be classed as "accomplishments." He made such diligent use of his opportunities that, besides developing wonderful talent in music at an early age, he made translations of poetry from several different foreign languages into German verse, and he learned to sketch and to paint in water-colors, some of his attempts in this line showing almost a professional degree of excellence. In this, by the way, he resembled our own Edward MacDowell. He was a good dancer and fond of society, making hosts of friends, and in his correspondence he showed himself a delightful letter-writer.

Abraham Mendelssohn was a Jew of such an extramely liberal type that he gradually drew away from the solution of the solution of the solution of the solution of the entered and the solution of the solution of the solution Christian observations was confirmed in the Jutheran Gurtes. This perhaps express confirmed in the Jutheran a subject for his first great oratofic.

The wealth of the Mendelssohn family, coupled with Felix's own monetary success in his professional work, placed him in a more independent position than has been the fortune of most musicians, and he was able to carry out consistently the maxim which he adopted, of writing solely to express his own individual taste in the best manner possible, without regard to the critics-for even Mendelssohn was not exempt from much hostile criticism. He wrote some little verses expressive of his views, which we quote here in Sir George Grove's translation :

> "If the artist grovely writes, To sleep it will beguile. If the artist gaily writes, It is a vulgor style.

If the artist writes at length, How sod his hearers' lot! If the ortist briefly writes, No mon will care a jot.

If the artist simply writes. fool he's said to be. If the artist deeply writes, He's mad; 'tis plain to see.

In whotsoever way he writes He con't please every man Therefore let an artist write How he likes and can.

#### Chopin's Definite Path

If Mendelssohn's character may be called rich by its inclusiveness, Chopin's may be called rich by exclusiveness; he early realized what was his chief talent, and confined his energies within one narrow but deep channel, with wonderful results

Though born in Poland (of a French father and Polish mother), he lived most of his life in Paris, where he mingled in a circle of high society more distinguished for graceful manners and witty conversation than for fastidious morality.

Unlike other great composers of his day and earlier, he did not attempt every field of composition, but confined himself almost exclusively to piano solo, developing a new and characteristic idiom for that instrumentan intrinsic piano-style, free from the influences of orchestral or choral music. He wrote several really beautiful songs, which are less known than they deserve to be, but his few excursions into the realms of orchestral music (as in the orchestral parts of his two concertos) show that he was not thoroughly at home except at the keyboard. Aside from the returns from his work as a composer, he supported himself as a piano teacher, having a fashionable clientele and charging high prices, but experiencing some difficulty in meeting the expenses involved by living among extravagant people.

The solution protochers, and mingled so little among other processional methods are applied and the solution of the simply a sort of inspired margined margine the starts, by migratury, as did Schumann, and the littler did avaits, by migratury, as did Schumann, and the littler did avaits, by migratury, and the solution of the distribution of the solution of the solution of the distribution of the solution of the

#### Schubert's Difficult Road

Schubert spent his whole life in almost squalid poverty, relieved occasionally by short periods of financial success. He had talents sufficient to have won him a com-

fortable position in the world, and he was by no means destitute of friends willing to be helpful, but he had one overwhelming purpose in life-to write down the beautiful musical thoughts which seemed to flow from his brain in an endless torrent of melody. The most incredibly prolific of composers, he appeared to write music with as little premeditation as one would write a friendly letter. To Schubert's absorbing devotion to this employment, regardless of consequences, we owe the rich treasure of music that has come from his pen. This was evidently his maxim-to produce what was in him. He could no more dare to turn aside from this than one of the old Hebrew prophets could refuse to speak "the Word of the Lord" when the spirit of prophecy came upon him. Who dares say he was not a "success?"

#### Brahm's Intense Sincerity

The keynote of Brahms' character was his intense sincerity in work and his tireless strife for perfection. One is reminded of Longfellow's verses:

#### "In the early days of art, Builders wrought with greatest care Each minute and unseen part.

For the gods see everywhere,"

We are fortunate in being able to quote authentically the maxim which he spoke to his friend, Sir George 'Henschel: "Beautiful it may not be, but Perfect it must be," As an athlete keeps himself fit by regular gymnastic exercises, so Brahms, even after he had become a mature composer, used to work exercises in counterpoint, to limber up his brain. Not all of his compositions Great Planists on Plano Playing, in which are quoted are equally happy in conception or pleasing in style, but various planists' views on the subject of important prinwe defy the most experienced musician to take any one ciples in their art.

## Negative Criticism and Why It Fails

BETWEEN "Don't do that" and "Do this" lies all the dif- Simple and homely suggestions, these, to the thoughtless destructive. It hampers, narrows and discourages. The second has in it all of the elements of progress. It opens doors, points new ways and encourages effort. If teacher, "Don't say don't,"

teacher who has had wide experience in the training of young people, particularly those of the adolescent period, can know how sensitive their mental mechanism is and how delicately it must be dealt with. Intellectual habits are formed during these years and tastes defined. A permanent leaning toward music may be achieved or a lasting distaste implanted. The future is in the hands of the teacher. The very stuff of destiny is being dealt

The young mind, as a rule, really likes information and is genuinely hospitable to new ideas; but, with the growing sense of individuality increasingly noticeable during these years, is peculiarly sensitive to unfavorable criticism. A large part of the difficult problem of guidance is solved in the very simple and practicable matter of constructive criticism-and in the avoidance of

Take note of the number of times you say "don't." If, during the course of a half hour piano lesson, you have said to your pupil, "Don't play so fast;" "Don't sit so far from the piano;" "Don't forget pedal in that measure;" "Don't stiffen your wrist;" "Don't lift the fingers so high in a rapid passage;" "Don't forget the accent there," etc., imagine the cumulative effect of so many "don'ts." The pupil will leave the lesson hour with the impression that everything has been wrong, that he has made no improvement, that his practice has been in vain, that he has no talent, and with an ardent wish that he didn't have to study piano.

your chair closer;" "Play more slowly;" "No pedal in

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of them and actually improve on it by any change in detail. Of its kind, everything is perfect, which is just as he intended.

#### Grieg's Precept

Ung a runcip in the second sec

#### Concluding Remarks

Did space permit, we might continue this interesting discussion almost indefinitely, taking up the other great musicians one by one, and commenting on what appeared to have been their leading maxims in life; but we have already gone far enough to deduce a general principle all these maxims narrow down to one-Know thyself and Be thyself!

So much for maxims which have a broad bearing on and which may easily be searched out by those who are Musicians, also many, many passages here and there in

## By Dean H. H. Bellamann, Columbia, S. C.

ference between destructive criticism and constructive teaching. The first is all that is implied in its name, it is ever permissible to say "don't," it is to say to the

Only the thoughtful and observant and sympathetic

#### New Ideas

Wouldn't it have been quite as easy to say, "Move

that measure;" "Loosen your arm;" "Fingers close to the key in rapid work;" "Remember the accents?" And this time the effect of several positive directions, instead of prohibitions, will create the impression in the pupil's mind that he has been told something new and there fore is progressing. He will altogether overlook the fact that the directions were criticisms and the psychological effect is overwhelmingly favorable and encouraging.

life as a whole; besides these, however, there are many little maxims, helpful to young musicians, which have a bearing on the technic of the piano or other instruments, interested; such as Robert Schumann's Rules for Young

teacher, but sound in philosophy and practical in their psychological working.

Cast every suggestion in the affirmative and constructive mold. Say "Remember" instead of "Don't forget." At first trial the teacher will be surprised at how many times he must catch himself. He will be dismayed at the number of "don'ts" he must have used. The reactions upon the teacher will be noticeable at once. It will beget the habit of constructive thinking for the teacher as well as the pupil. The secret of progress is there.

It is possible to go through the lesson and make a score of corrections by saying "Don't do this and don't. do that" without having given the pupil one new idea and without having told him how to do a single thing differently. But it is not possible to go through a lesson making a score of corrections by naming the correct procedure and suggesting positive directions without having given the pupil a score of ideas, some of them new. As was said, it begets the habit of constructive thinking for both teacher and pupil and that is the true educa-

#### The Fallacy of "Don't"

Aside from the purely psychological aspects of prohibitive criticism-and I might write at length on the baneful and stultifying effect of it-the unsound pedagogy of it-aside from such aspects of the question there are certain immediate, concrete consequences of a very serious nature. For example: "Don't stiffen your wrist"-what happens? An immediate wrist consciousness which is the very opposite of the result desired. If the wrist is stiff we must go around the difficulty without mentioning wrist and with nothing but positive directions. Vocal teachers know the fatal effect of saying to the singer, "Don't tighten your throat."

I would suggest to the teacher that he take note Watch the "don'ts." Analyze the character of suggestions and determine whether or not they are suggestions that are constructive. Cut out of your teaching vocabulary all of those phrases which are merely prohibitive and substitute statements of the results you are striving to attain. It sounds simple. You will be likely to find that you, like thousands of able teachers who allow themselves to be stultified in their thinking processes by routine and stereotyped repetition, have fallen into that easy habit of saying "Don't," without offering to your pupils the only thing from which progress and enthusiasm may come-constructive criticism.

THE ETUDE

# The Soul of Poland in Music

THE ROAD

### By MICHAEL J. PIDUCH

#### Why the Land of Paderewski and Chopin has Produced so Much Great Music

POLISH music in general, is like a kaleidoscope-so varied in color and tenseness that it seems almost impossible to acquire one definite, clear and comprehensive idea if it. Much less is it possible to discuss the subject per longum et latum in a few passing paragraphs. Therefore out of moral and physical necessity I shall limit myself to the sole consideration ofwhy Polish music is what it is.

Psychology teaches us that music, as such, is a finer sense of the human soul. Music belongs to the most subtle and most sensitive organs of the soul, and as such, it is necessarily controlled by the most subtle and tender activity of the human intellect. We see herein, the strong and evident possibility of certain given nations or races acquiring a certain taste in music under the influence of environment. Thus southern music (Mexican, Hawaiian or Spanish) differs essentially from the music we would expect to hear from the inhabitants of Norway, Sweden or Germany. Thus also, those of us who have a rather comprehensive knowledge of music at least in theory, can very easily distinguish between a French court ballet and a maxixe, between our own Sousa and Richard Wagner, between Drumheller's Love and Devotion and Schubert's Serenade.

#### Sweet Melancholy

Furthermore, generally speaking, music expresses, more than does literature, the soul of a nation. A typical case of this truth is the music of Poland. Polish music expresses the soul of Poland more than the deep, mystical and inspiring words of Adam Mickiewicz, the famous Polish author. In Polish music each little folksong, each musical theme from the single oldfashioned country dance to the exquisite Valse Brilliante of Chopin, seems to breathe a different spirit. They all seem to suggest a different mood for the soulful listener. In Polish music, to speak in plain terminology, when we hear one melody, we love it, when we hear another, we love that too, when we hear another, we love it also, and so on, until-until our brains seem to be awhirl with that certain, unexplainable feeling of-bleosurable bain. Pleasurable pain indeed! Whence it came we know not : we do not even dare to analyze our feeling of sweet melancholy, lest it

should leave us for a moment or so. But a realistic world of pleasure do we find in this-pleasurable pain! On hearing a typical Polish melody, I recall that I smiled even through oncoming tears. Could I say more about this unexplainable feeling? Could I say more about the effects of hearing Polish music? Oh, yes, I feel as though I could write and write,but what? There is much, very much to write, but the human intellect seems to call my thoughts back and say: so far and no farther. The task of delving deeply and successfully into the quintessence of Polish music is as hopeless as an endeavor to translate literally the Italian term "dolce far niente," the German "Gemütlichkeit," or the Polish word "zal."

The Countess d'Agoult asked Chopin, "by what substantive he called that which he enclosed in his compositions like unknown ashes in superb urns of most exquisitely chiselled alabaster?" "Conquered," writes the flowery Liszt,

"by the appealing tears which moistened the beautiful eyes with a candor rare indeed in the artist, so susceptible upon all that related to the secrets of the sacred relics buried in the gorgous shrines of his music, he replied: that her heart had not deceived her in the gloom which she felt stealing upon her, for whatever might have been the transitory pleasures he had never been free from a feeling which might also be said to form the very soil of his heart, and for which he could find no appropriate expression except in his own language, no other possessing a term equivalent to the Polish word ZAL, As if his ears thirsted for the sound of this word which expressed the whole range of emotions produced by intense regrets through all the shades of feeling from hatred to repentance, he repeated it again and

again. ZAL, then, was the principal motif of Chopin's charming music. And, it has been the principal motif of all Polish music from its very birth, especially from Nicholas Gomolka (1539) down to the last echo of Ignace Ian Paderewski.

#### Zal.

Polish music l "Strange substantive, embracing a strange diversity and a strange philosophy! Susceptible of different regimens, it includes all the tenderness, all the humility of regret borne with resignation and without a murmur, while bowing before the fiat of nece-sity and the inscrutable decrees of Providence." Strange music of Poland!

What has caused this strangeness?

What strange hands have molded this wonderful spirit of "o strange philosophy?"

History and nature have been the strange hands that molded this wonderful spirit of "a strange philosophy." History and nature have been the parents of the Slav temperament, of his deep though simple and tense soul. If we were to ask History, we would readily and undoubtedly discover that music, the finest and most exquisite of the arts, is very often the "bitter" sweetness distilled from suffering and privation. The most subtle development has always come from peoples that have suffered-from peoples that have been ruthlessly oppressed until they have lost their independence and national existence. We also know that happiness and content of life are desirable, but they seldom if ever breed artists or keen and exquisite temperaments of any kind. What Poland suffered, the world knows only too well.

"Probably no country in all history has been more torn and crushed in the political grinding together of

PADEREWSKI, WHEN PREMIERE OF POLAND, SURROUNDED BY A GROUP OF POLISH OFFICERS

powerful and warring neighbors than Poland," says Leonold Stokowski in THE FTUDE of February 1915 Poland has been for centuries the bulwark, the outer fortress of Christianity, and as a celebrated American once remarked, "The vanguard of Democracy !" For years, nay even centuries, numerous enemy hordes of Tartars, millions of wild and maddened beasts came with a great fury and fiery onslaught than would seem possible to exist in human breasts. . . . They came, they pitched their white tents before the grim walls of Kamienietz; they attacked, but the wild tide of barbarians broke in twain on the Christian breast of fair,

brave Poland, Kamienietz, Varne Zbaraz, Somo Sierra, Vienna! What brave and inspiring memories cluster around the crumbling walls of ungrateful Vienna! Henryk Sienkiewicz, the modern interpreter of the

soul of Poland, tells us that the Poles never felt safe and secure before the Tartar and the Turk. "In the spring the hordes will come," was a well-known word among them. The Tartar and the Turk did come, like a hungry and revengeful tide and overran poor Poland, but they could not hold what they gained. And Poland fought not for herself. She fought and even died to save the prospering West with its Christianity. Grunwald, Tannenberg will remain, forever in the minds of the civilized world like eternal monuments of life and effort sacrificed for Democracy. The autocratic and militaristic order of Teutonic Knights met the poorly equipped forces of Poland and Lithuania and suffered a defeat that robbed them of their powerful and usurping influence forever.

#### Time Old Enemies of Tartar and Turk

How impressionistic is the Polish soul is seen in their architecture and dress. The Tartar and Turk came, and brought with them all the mysticism and utter fatalism of the Orient. Soon the Turkish tide ebbed away, but the marks of the Orient remained seemingly forever! Even the most casual observation will note the Oriental effects on the European Poles. We see the Turkish impress on their architecture and dress. Passing through some of the down-town streets, we find many a beautiful minaret, arabesque tracery and Byzantine effect in church decoration. Moreover, very many of Poland's deepest thinkers fell victims to the mysticism and symbolism of the Orient.

Two of the greatest Polish poets, Juliusz Slowacki and Adam Mickiewicz, very often sing like mystic bards of Teheran. Thus, centuries of almost continuous fighting passed, and finally, Poland, bleeding from a fatal wound, fell. "The partition of Poland," says Alison in his History of the French Revolution, "combines at once all that we hate and despise. It had all the meanness of political swindling, the fury of national rapine and all the atrocity of military massacre." Persecution followed upon persecution until the face of downtrodden Poland was covered with blood. Twice the indomitable Poles arose in revolt, and twice their noble attempts failed1 To the readers of history Poland presents a bitter spectacle, a sorrowful and pitiable tragedy of base injustice that cried to God for vengeance. The last scenes of the history of Poland are an epic of shattered hopes, but of pure and bold ideals.

Art, and particularly music, nurtured in the breasts suffering all this, could not possibly have been different.

Nature, as it is visible in the Slavonic lands, and hence in Poland, also is generally monotonous. Rigor, gradually melting into the spirit of Oriental ease mixed

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with an air of melancholy, is the atmosphere it suggests. The vast undulating plains, like endless rocking seas of green fields, divided here and there by clumps of solitary elms, involuntarily make one sad. The eye seems to glide over the land in one second, drowning itself unexpectedly in the mists of the horizon. Very few landmarks arrest the eye. There are few, very few hills, but these are beautiful. Beauty-sleeping beauty, seems to be the indelible impression we acquire of the surroundings as they stretch out before us. Over all this resting pulchritude there seems to hover a spirit of mystery, unrest, a spirit of unexplainable sadness, loneliness and sweetest melancholy The shepherds have led their flocks to the stables.

Their flutes are silent for the night. All is silencethe deep, dreamy silence of a summer evening. Surely no music is heard; still one's soul seems to be overflowing with soft and tender barcaroles whose voices, echoing deep in its darkened chambers, seem to lift us to the heights of happiness. Alas, when we are about to dream of this new happiness, we seem to hear a mysterious whisper within us: "Thou shouldst desire more than this happiness. . . . Dost thou forget that happiness is not the sole goal of thy frail life? ... 'Van-ity of vanities; all is vanity.'" We despair I Though we are cheerful, still one thought assumes control over our thoughts. It is the longing, the fond longing for something that would be real in perpetual unchanging value.

The beauty of Poland is monotonous, but beautifully monotonous. It breathes sweetness, delight, cheer, content, all crowned with this mysterious and unintelligible spirit of melancholy, this untranslatable-ZAL1 "Beauty in its highest forms," says Edgar Allan Poe, "invariably moves the sensitive soul to tears." The indomitable and sensitive Pole responds to this framing of all his art, but particularly his music, to the heights and depths of divine despair.

#### The Baptism of Fire

Thus Poland, baptized in fire and surrounded with the sweet melancholy of Nature, gave birth to a music of "a strange philosophy." She gave birth to a music that is simple and grand. Polish music is famous for its world-wide dances like the Polonaise, Oberek, Kuiaviak, Polka,, Krakoviak, Mazurka and others. Polish music soars high when we consider its originality and exclusiveness. There were, and there are many musical geniuses of other nations that exerted their otherwise pregnant and inventive minds to compose a Polonaise, a Kuiaviak or a Polka, but their honest and goodhearted endeavors were not blessed with the real, distinctive Polka, but merely a composition which they themselves designated as Tempo di Polacca.

In the valuable ETUDE of February, 1915, we read the following in the editorial: "Those who feel and know that the tragedy of Poland is in its last scene, and that the new Poland is to spring from the ashes of what the daring author, Michael Monaghan, has called 'the last war of the kings,' must realize that Poland has gained its greatest renown during the latter part of the nineteenth century through its wonderfully capable and inventive musicians. While there have been great Poles in large numbers of the other branches of Polish accomplishments-among them the giant, Henryk Sienkiewicz-the world at large has not failed to note that music is the art in which the genius of Poland has received its greatest recognition. Who can estimate music's debt to the land of Chopin and Paderewski?" The tragedy of Poland, the Old Poland is ending. Poland, the New Poland is free and will be powerful once more. Nature will remain in its original suggestiveness and beauty and sweet melancholy, but the historical conditions will eventually be changed. What music may we then expect from resurrected

Poland?

# Is the Development of High Speed Desirable in the Study of Scales and Arpeggios ?

By Alfred Edward Freckelton, Jr.

A NUMBER of articles have come to my attention, in which the writers decry the advisability of attempting to develop a high rate of speed in the playing of scales and arpeggios, stating that the playing of modern piano music does not require such a development because there is very little passage work in the music of modern writers.

Is this contention correct?

True, we seldom if ever find any passage work in Schumann and in the works of one or two others; but a few of us still play the music of Beethoven, Liszt, Chopin and even that of Mozart.

Is not a high speed essential in order to handle properly the arpeggio and scale passages in the sonatas of Mozart and Beethoven?

Leave them and come to Liszt and Chopin, What about the innumerable and beautiful "filigree" passages that we find in the works of both of these men? At first glance they seem to be purely ornamental, but really are an essential part of the perfected whole. Is not a high degree of control and speed necessary if we are to play these with the ease, delicacy or power that they demand?

And of Schumann? The proper playing of a selection such as the famous Whims is practically impossible without the ability to attain a reasonably high rate of speed in passage work. Why? Because the development of speed in passage work cultivates the ability to make the essential rapid changes in fingering that are found in the chords of Whims. Finger velocity is needed for

"But," said a fellow-instructor to me recently, "you speak of speeds of twelve hundred and more notes per minute. Surely you don't consider such a speed essential. for there have been only a few works written for the piano which demand such a speed."

No, not necessary, but desirable if it can be attained. Desirable, because such a speed constitutes reserve ability. Having the ability to play at a high rate of speed makes all slower passages playable with a much higher standard of accuracy and finish. Reserve power and reserve ability are the secret of success and artistic finish.

We buy a motor car and boast of its horse-power. But we seldom use all of it. A friend of mine recently purchased a car with an eighty horse-power motor in it. Asked if he had ever had occasion to call on it for its full power he replied, "No, but it is great to feel the way she purrs and how she can glide over any hill, and do you know I can make a standing start at the foot of Mine Hill and she will be giving me thirty miles per hour when I reach the top." Pride in reserve power,

One of my girl students, fourteen years of age, who has developed a scale speed in excess of twelve hundred and eighty notes per minute and a proportionate speed in arpeggios (Mason Series), recently assumed a similar attitude toward her ability. She called my attention to the fact that she was playing the Op. 27, No. 2, of Beethoven, with my O. K., after seven weeks of study, with a daily average of twenty minutes attention. And almost entirely memorized. She is entitled to feel proud, and it serves to illustrate what can be done when the

proper technical background is there. This is only one f many similar examples. Can all players attain such a high degree of speed as that mentioned? Possibly not; for such a speed depends upon a number of physical and mental qualifications. But the fact that so many students ranging from twelve to eighteen years of age have attained this speed and even slightly higher proves that it can be done by others, Such a speed demands coordination in the control and action of practically all of the muscles from the feet to the finger-tips plus mental control. The development can be brought about by the study and practice of a few mental and physical exercises.

But remember the important fact that physical piano technic cannot be developed by the practice of exercises exclusively. Pieces must be studied and played in order to develop not only the esthetic side of playing, but the ability to release and control the power which is gained through the practice of the exercises. Speed and mechanical ability must never be the "end," but only a means to the end, artistic interpretation of music for the piano.

The late Edward Morris Bowman kept a strict record of all gains in the speed of scales, arpeggios and thumb exercises that were made by his students. Keeping such records furnishes an incentive to greater effort. My own pupils, young and old, are delighted when the metronome reveals a gain over a previous record.

Personally I can still feel the hearty slap on the back when I managed to attain a speed of merely nine hundred and sixty notes per minute in a scale that was played to his satisfaction.

So students, start the metronome going and try to develop a continual but gradual increase in rhythmical speed. Every point gained will mean that much more finish and create greater confidence in your playing. You will find Dr. Mason's suggestions on scale practice of the utmost value,

And please remember that even in the music of such a modern as Debussy you will find plenty of demand for all the speed that you cultivate.

## THE ETUDE

#### "Getting Ready for a Recital" By May Hamilton Helm

MAKING due allowance for going elsewhere for two piano practice (where the teacher has not two pianos in the studio), why should there be extra preparation for a program generally made up of a string of solos, often apparently "without adequate terminal facilities"? Many teachers use practically the same "course of pieces." Knowing that the inevitable recital looms large when a pupil plays a certain composition better than the others, why not accept Fate's clear indication that her piece is settled?

Parents justly object to too much time being spent on the "show off" piece. Just as one "dresses for co one wishes to appear at one's best in a recital. The wise teacher decides upon the piece best suited to that pupil. and plans accordingly to have it on the recital program without the slightest neglect of the regular work Individuality manifests itself very early. Even years

of experience will not always enable the ten her to give just the right piece to the right pupil. The writer once assigned Godard's Chop and Raff's

A la Tyrolienne to two girls who were fronds, Gracia and Ruth, and was surprised that they d du't seem to "fit." Gracia suggested that they exchange pieces, when prestol the effect was magical. Work accore thshes wonders, but there are certain pieces that spenally appeal to different individuals; and it is time wand to try to make a pupil learn a piece, for public performance, which she finds distasteful.

Teachers often complain that their public does not "take an interest in pupils' recitals." No wooder! Just notice the length of the average program' Short recitals, oftener, might bring those interested in the performers, and who else is expected to come to pupils' recitals? For young pupils I have used gold, silver and blue stars on their reports, giving a gold star to any pupil for playing a new piece from memory at the weekly class. This accomplishes a two-fold good memorizing and becoming accustomed to playing for others. It also helps the teacher in "getting ready for a round,

#### **Unfair Competition**

By Thaleon Blake

THERE is one proper way by which larger carnings for teachers may be acquired, influence deepened, reputa tion expanded and prestige created. Advertising is that potent way,-not the gentle blowing of one's own horn for the financial echo that responds to each blast, but the expansion of one's reputation for making good. Whether from fear of implied charlatatiny or from false pride, the ultra-conscrvative teachers, like lawyers, and more especially physicians, seemingly making a fetich of non-publicity, although even in hard times they must maintain a high standard in appearance, in rentals, in wing. The higher cost of teaching is a real problem t can be solved only by more efficiently conducting the usiness side of professional work. There are two ways: to save more, to earn more.

Paring down expenses is one way. Curtailment of outgo, however, is not increase of business, but thrift Increase of business is the sound method. Systematic advertising with newspaper's ink is the safest way to create a demand for our work. To attract new pupils bring in fees, and to lift fees to meet the cost of conducting the teacher's plant, is the peculiar province of newspaper and magazine advertising. No less than advertising by public appearance, it tells only what should be told, makes no drain on time or nerves, works all the time, by day and by night.

News print travels into nearby towns and villages and reaches students in need of advanced instruction. In goes into phonograph-equipped homes to reap profit from the inspiration such homes evidently derive from machine music. It comes under the eyes of those owning instruments who as yet cannot play them. It is the modern Aladdin's lamp that will open the door to opportunity for service. In short, printer's ink kicks up no unpleasant rivalry, and what dust it raises settles in the advertiser's pockets.

Therefore, if there be any competition that is truly and wholly unfair, it is the competition of the nonadvertising teacher; and the unfairness comes in right here,-the non-advertising teacher is unfair to himself. The deduction is evident.

"Wherever there is good music there is harmony, Wherever there is harmony there are good citizens; and herefore two must provide all the good music that is possible to fill Philadelphia with the right kind of citi-zens."-MAYON J. HAMPTON MOORE.

#### THE ETUDE

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# Suggestions to Young Concert Artists

By a Pianist Who Has Given 3,300 Recitals in All Parts of America

#### SIR EDWARD BAXTER PERRY

[Editor's Note .- This article is written out of the twenty-five years' concert experience of the famous blind pianist, a pupil of Clara Schumann, Franz

In a previous article the writer indicated some of the difficulties, as well as the possibilities, in the future for the rising generation of American pianists. A few hints with regard to professional policy and management may not be amiss.

First, everywhere and always, no matter what the discouragements or adverse conditions may be, put your whole heart and soul into the work, however small or seemingly cold the audience may prove. Pour out your best and strongest emotions through the medium of the instrument, like water, boiling hot, as from a volcanic spring. Be sure that there is some one in the audience whom you can help and quicken to a deeper and fuller life, and play for that one as if he were a thousand You never can tell whom you may be reaching or who may incidentally be of use to you later. Liszt used to say. "If you would warm an audience to a pleasurable glow you must be yourself white-hot, and must radiate emotion as a white-hot steel bar radiates light and heat." Chopin said: "The public is a sea of lead, it must be melted before it can be stirred, but I have not the strength for it."

Some may not consider it decorous or modest to strip your heart bare to the gaze of the curious multitude and let them see the red blood pulsing through it, and the quiver and throb of its sensitive life; but, rightly or wrongly, that is the duty and the necessity of the true artist if he would achieve results. The chief mission of music is to express, arouse and stimulate emotion, which is the mainspring of life and action. No matter what is said or written about sentimentality, exaggerated or morbid feeling, by those incapable of feeling anything but vanity and personal pride in technical achievement. emotion is the soul of art, and is what the world wants and needs.

#### The Technic That Amazes

We all love to "emote," as the saying goes; anything to get away from the dust and the comm mlace. Let the scholastic critics sneer as they will, give the public all you have and strive to cultivate more to give: for emotional capacity, like a muscle, grows with judicious use. The accurate and brilliant performances-I use this term deliberately-upon the piano, so much in vogue of late years, unimpeachable from a mechanical standpoint, but wholly devoid of real life and warmth, have necessarily resulted in making the piano the most unpopular of all concert instruments. And the piano recital is the least attractive and the least attended of all forms of so-called musical entertainment-except in a few cases where vulgar curiosity is invoked to hear; or, rather see, some great world celebrity.

We should always remember, if possible, as a Boston critic once apply put it, that the piano was once considered a musical instrument, not a race-track or a gymnastic appliance.

We Americans as a race are greatly interested in and impressed by expert mechanical skill, the power to do; and we erroneously carry that interest over into the field of art. The highest development of technical skill on any instrument, though valuable as a means, is no more musical art than the accurate spelling of words is poetry or the faultless drawing of geometrical figures upon canvas is painting. A perfect circle is the most difficult thing a painter can produce without mechanical aid, but a canvas covered with circles is not a picture. The unfortunate mingling of the ideas of technical skill and art has led to the deification of the former and the practical ignoring of the latter in many minds.

As I have often reiterated, art is expression, not the conquering of difficulties. Yet it is the latter which most of our concert pianists, and I might add violinists and

Liszt and others, Edward Baxter Perry. We do not, however, go to the same extremes as the writer in all points. For instance, while there have been

singers, chiefly strive to exhibit. And the most common adjectives applied to such craftsmen are "wonderful" and "marvelous," neither of which has anything whatever to do with real art.

It is the warmth and intensity of Paderewski's playing that has packed his halls again and again, while other pianists with as much scholarship and as much, or even more technic, play to half-empty houses. The public will forgive missed notes, but never missed sensations. Secondly-Never play without a guarantee, however small it must be at first. You can volunteer your services to any worthy organization or cause if you wish to do some good and become more rapidly known, but never sell them without a stipulated price. It is not safe or judicious. The very town that will eventually guarantee you a hundred dollars, clear it, cover all expenses, and nay a good profit to the local management generally will not nay hall rent and your hotel bill on the percentage basis. I speak from long experience, having tried the percentage plan in early life to get started-a mistaken idea

The affair will be only half advertised, and less than half worked up, for the very simple reason that no one is responsible for the financial outcome. Your house will be small and the concert considered a failure by most people. Humans, like sheep, are gregarious, and do not care to go unless in flocks. You will be considered to be not a drawing card, will have killed that town for future appearances, and your reputation will suffer in consequence.

Thirdly-Put not your trust in bureaus nor in managers. They are often dishonest, always unsatisfactory. They begin by demanding a booking fee of several hundred dollars, which may or may not be used in your interests. They frequently demand exclusive control of some or all of your time and of certain given territory, where you might, but may not, make a number of good dates for yourself. Their object too often is to keep you out of that territory till they have placed with all the courses and colleges the artists on whom they can make the most money. Afterwards, they regretfully inform you that you are not in demand, either because you are too young and too little known or because you are a back number, have played too much. and are too well-known to be a novelty. Even when they do furnish you some dates at fairly good prices, they usually take the lion's share of the profits, letting you pay your own expenses for long jumps and unfilled dates between engagements, which takes most of what you have earned.

I have had this trick played on me twice in the past though one would naturally suppose that once would be enough for an averagely intelligent individual.

#### Never Degrade Your Art

Fourthly-Never lower and degrade yourself or your art for the sake of catering to the popular taste. It is always a financial mistake, not to mention other considerations; in fact, a bad case of "pearls before swine," and it is certain to fail. If you are really anything of an artist you cannot with all the will in the world make playing trivial enough, sensational enough, or vulgar enough to catch the masses-more correctly spelled "them asses." You will not become popular with them, but will disgust all musical people and end by pleasing neither class, Fifthly-We must not forget that, however much our

art may be loved and appreciated by the small minority for whom and by whom the artist must live, curiosity of a superficial, transient sort draws more than half of every audience. It is a factor with which we must

some notoriously dishonest concert agents, there are others whose business integrity is not to be questioned ]

reckon, however much we may dislike it. The farmer must rotate his crops to obtain best results, and we must rotate the fields of our activity. Curiosity once satisfied is satiated for the time, and will not prove a drawing force for a considerable period. Therefore it is not wise to visit the same section or town too often or too soon after your last appearance. It is better, when your name has become fairly well known, to divide the country into several sections of a few states each, work one section thoroughly this year, another next year, and so on. In the course of a few years you can return to the first section; and, if you succeed in securing and interesting a fairly good audience at your first visit, the chances are ten to one that you will have better houses, more dates, and should have more profit, on your second

However, as already said, beware of returning too soon and too often, or people will begin to say, "Oh, I've heard him I" with that tone of finality and dismissal which sounds the death-knell of artistic enthusiasm, aspiration and even interest. I know of nothing in the arduous life of the concert artist which is so discouraging, so disgusting, and so utterly fatal to his highest hopes and dreams as this one little phrase, "I have heard him." It shows that all your best work, all your nerve-racking effort and self-denial which you have put into it for ycars, and often decades, means absolutely nothing to them; that you mean nothing except one more addition to their collection of celebrities whom they have heard and can say they have heard. There are many who make such collections just as others collect strange beetles, foreign coins, or postage stamps, which, when once obtained, cease to be interesting.

Still, you may remember for your comfort that even among the swine you may sometimes awaken a latent soul, which perhaps is a higher mission than to feed souls already conscious of their æsthetic needs.

#### The Selection of Programs

A word about the selection of programs. If your work lies mainly outside the large musical centers, as is most probable at first, do not strive to present noveltics. They are not wanted, and will not be understood at a first hearing. Choose rather good old standard works which have intrinsic merit, and distinctly emotional or dramatic significance, and about which many people have at least heard. These will interest them, do you more credit, and the cause of music more good, than the startling novelties of the new school, in which the style and diction, so to speak, are still like a foreign language to most of your hearers. Some of them may be called threadbare by weary and satiated critics in New York and Boston, but they are not so in provincial towns. And there is a good and sufficient reason inherent in the works themselves why they have been so much used.

Neither is it advisable to present always and only the severest classics. There is a wide range, including a large amount of interesting and excellent music from which you can select between the really bad and the heaviest classics. But never play what does not seem to you thoroughly good in its own way.

I am offering these suggestions, the gathered fruits of more than thirty-five years in the concert field, and the experience gained in giving more than thirty-three hundred recitals in all parts of the country and in all kinds of communities, from New York, Boston and Chicago to some of the smallest towns in Louisiana and Texas. I hope they may be of some value to young aspirants for fame and success as concert artists,



#### The Orchestral Paint Box

By Hermann Becker

ALL lovers of fine music enjoy, as a whole, the performance of great orchestral music. Some a little more penetrating are able to recognize each different instrument by its quality of tone. Fewer still have the ability to tell which instruments are playing when unison passages occur, whilst one can probably count the number of listeners on the fingers of one hand, who imagine or feel the eolors or color blends of tones given forth by the different instruments in ensemble. A deleveloped intuition or imagination should be able to associate colors with their relative musical tones. Undeveloped musical faculties are very often unable to understand or appreciate the beautics in fine music; in the same way can we not imagine the color relatives of musical tones until our imaginations are developed to respond, and even to actually visualize these relative colors? Scriabine, the composer, died, leaving behind just a

glimpse of what was to him a fact-that there was a real association between musical tones and colors.

At our next visit to an orchestral symphony concert let us, for a change, call the platform a palette, the conductor an artist, his baton a brush and the musicians with their instruments the artist's colors. Let us speak of these instruments as if there were actually colors emanating from them instead of musical tones. Each, on account of its wide range of tone, will, of course, have a correspondingly wide range of the shades of its

The stringed instruments, on account of their greater vitality and greater warmth of tone, are associated with the warmer and richer colors. Shall we then associate the colors red to orange and their infinite number of shades with the violin, viola and 'cello, the higher pitched violin taking the reds, the deeper and richer orange shades falling to the deeper toned 'cello passages, whilst the viola encompasses the intermediate mixtures of these two colors,

#### Reds and Greens

Of course, the rich G string notes which the violin produces are colored with the deeper reds and redorange shades, and would he somewhat similar in color to the higher notes of the 'cello. When the violins and 'cellos play a passage in unison, the tone qualities so blend as to be undistinguishable, but the red-orange tones would be rendered more vitalized and striking as a result of this combination. Some of the Tschaikovsky symphonies give wonderful instances of the soul-stirring effects of color derived from all the string sections of

the orchestra playing in unison. The wood-wind section of an orchestra varies considerably in its qualities of tone. For instance, the high notes of a flute are very cold in quality, whilst the lower registers are always rich and warm. We might therefore associate the colors from blue to green with this instrument, the colder blue shades corresponding to the higher passages and gradually merging to the cooler and richer greens as we descend the scale.

#### Clarinets and Bassoons

The clarinet is richer and more sonorous in tone than is the flute, and its deep green shades of cool color always blend harmoniously with the orange and redorange shades of the 'cello and viola, although lacking in the greater intensity of these stringed instruments, The humorous bassoon has the various shades of brown for its share of the paint box; we associate merry, brown and twinkling eyes with this instrument-the clown of the orchestra. Gounod and Tschaikovsky, as well as the immortal Beethoven, well knew how to obtain their humorous effects from a judicious use of this instrument.

The percussion section would correspond to the heavier browns and reds. The crash of a cymbal would produce a flash of lurid and flaming red, whilst the side drum would allow us to see a succession of dull staccato browns

Lighter blues, a few of the colder greens and perhaps yellows would appear from the higher and more metallic tones of the trumpets, whilst the trombones would utter a wide range of color tones from red-browns to deep ambers.

The listener with a vivid imagination is thus able to enjoy a wealth of color emanating from the paint brush of the conductor artist. At one moment will these colors crash or move discordantly against one another, only to blend in a harmonious resolution of color harmony.

At other periods contrasts of reds and greens, oranges and blues will be revealed to the imaginative listener, whilst we have momentary glimpses of groups of color harmony battling with discords and contrasts of color tones in one huge cacophony,

The conductor-artist's deft use of his paint brush thus can produce discord, followed by beautiful resolutions of color harmony in bewildering succession, and an orchestral performance can thus be made as delightful a wealth of color to the eye as it is a wealth of beautiful tones to the car. But we require the eye of an artist as well as the ear of a musician to appreciate this color harmony.

#### Two Mothers and Two Daughters By Harold M. Smith

Two mothers were discussing the musical progress of their two daughters, each of whom had studied the piano for three years under a different teacher. "I can't understand," said Mrs. C. "why my Alice can-

not play comparatively simple songs and pieces below her grade when she does so well with her assigned pieces. She never can play new songs when her friends wish to sing, yet your daughter, Mary, is so quick to pick up new music."

"Well, well," answered the other, "Mary is always trying new pieces outside of the work assigned by her teacher, and so reads at sight more readily. "Why, I never let Alice practice anything but her reg-

ular work, for I don't want her to waste time." "But how is she going to become a reader if she doesn't read? I think it wrong to forhid a child to read new music. Of course, I see to it that Mray practices an hour a day on her lesson, but I encourage her to spend as much time as possible on reading new pieces from the collections I buy for her."

"Wouldn't her teacher disapprove of such a method if he were to hear of it?" asked Mrs. C.

"Certainly not. He strongly advises it. In fact, some weeks he tells her to omit the studies and practice only scales and pieces. Hc says that the ability to read at sight many pieces of various types is as much to be desired as to play ctudes."

At this point Mary's teacher happened in, and gave his opinion as follows:

"Suppose, Mrs. C, that your daughter continued lessons for ten years, learning new pieces at the rate of twenty a year, which is really an excessive estimate. At the end of that time she would have played only two hundred pieces. Do you think it possible to secure a broad and comprehensive knowledge of music by studying these few compositions? Few mothers realize that a teacher cannot give the pupil the number of pieces necessary to properly educate her, owing to the short lesson period. The pupil who is independent and continually reaching out for new things never fails to become a good reader and a dependable musician. Conversely, the student who ties herself down to just what she has for a lesson, and never learns anything by herself, will never arrive.

"Personally, I think that too much time is spent on studies. I would recommend a modification of their use. Why not omit all studies every third week, or even oftener, and substitute sight-reading? Give the pupil an album of melodious and well written pieces of a grade within her grasp. A splendid means of providing new music, as well as valuable reading matter on the subject, is to subscribe for a musical magazine. I find this a wonderful aid in my teaching, for the pupil always has new and interesting material from which to gain experience and broaden his musical vision. I am convinced that studies are frequently overdone, and, to borrow Goldberg's witty saying; they often 'Don't mean anything,' for, as a means to an end only are they valuable. If we can't accomplish the desired end, then t is time to investigate the means. Etudes are necessary for the acquisition of a firm technic through the discipline of mind and fingers, but, like medicine, they must be prescribed according to the needs of the particular individual. And they must not constitute the

"To sum up, then, the real goal in piano study is the ability to play not only a limited number of pieces learned after laborious effort, but any number of compositions of all styles and schools. My advice to the student, therefore is, read-read-read." Not long after this Mr. X had a new pupil, and that pupil was Mrs. C's daughter Alice.

It's always morning somewhere in the world,-Longfellow.

## THE ETUDE

## A Different Method

#### By Helen Lucille Potter

GRANTED, we all have different experience, hence we teach differently. However, our methods should not necessarily be the easiest or quickest, but the surest, most thorough and comprehensive for the pupil. In the May ETUDE there was an article entitled, "Do You Make Music a Puzzle?" I also have had that writer's experience, but I solved the problem in a different manner. Perhaps my solution may help some-

Yes, I had pupils sit with a puzzled expression seeming to understand nothing; and I, too, started by calling out the note each time they waited and waited. Quite true, that by this method, we went faster, covered more ground at the time, and the pupil eventually learned the notes

But that did not satisfy me, for I was studying child psychology and pedagogy. Here we learn that the problems we solve for ourselves live longer in the memory than those which are solved for us by a too obliging instructor. Certain it is, these things have to be erplained so fully that the child understands and what is expected of him; so simply that there is no puzzle; but that is teaching. Therefore, I let them think for themselves.

We all know how the sign at the road ide, "Stop! Look1 Listen!" affects us-no one think of asking, "Why?" Now, when pupils look to me, to ask about some puzzling group of notes, or something else that they should know, I give them-not the "Step! Look! Listen!" warning, but an admonition of one word, "Think !" instead of telling them each note Then, providing I have drilled them enough on their e g b-d-f and f-a-e-e, they know immediately, just what third space, fourth line or leger line means.

I never yet have had pupils seem bored or even restless, under this treatment, as I always try to present things in an interesting manner, and tell them why I say, "Think!" I let them understand that I am doing it to be their helper and friend. It is no puzzle to them now, for all has been explained; it is "up to them" to concentrate. I find it excellent in my scale work, or in fact, almost anything, if they are confused, to stop them at once and see that they really think every note they play

This might be called an embryo of constructive psychology, in process of making them think for themselves, of doing their own independent reasoning.

### What is the Best Method

#### By Wallace U. Burton

HERBERT SPENCER hit the nail upon the head when he reached the conclusion that, in the training of children, the right method is the one which is productive of the most interest and the most delight.

If the child is not delighted with the method you are teaching, drop it at once. Many teachers in the past have been blamed for the failure of their pupils, when these very same failures might have been turned into great successes merely by changing methods.

Who has not seen the lofty teacher who "gives nothing but scales for six months," or the supercilious Miss who gives no pieces or even tunes for a year. That is like making a child work in a garden of weeds, pulling out the weeds laboriously for a long time and never once seeing a pretty flower or a pretty fruit.

## Which Fingers Have You?

#### By Aldo Bellini

A young lady with hands in which the joints were very loosely knit gave a great deal of trouble at her lessons because the fingers would not keep that curved shape forming the arch so necessary to good execution. After repeated remonstrances till nerves were about to blow out a cylinder head, she looked up and gurgled, "But, professor, you know my fingers are collapsible Well, it took some minutes before either of us had our "risibles" sufficiently under control to renew our attack on the lesson-dragon; but when we did, at least one of us had an idea vividly planted in his "gray," and that was that fingers are of many varieties

Question: What kind of fingers have YOU? Study your hand carefully, decide if your fingers are of the close-knit, inelastic, what-not, or "collapsible" sort. Then go intelligently and earnestly at work to remedy their THE ETUDE

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# Secrets of the Success of Great Musicians By EUGENIO DI PIRANI

#### Karl Maria von Weber 1786-1826

down

THE immortal author of Freischütz, Eurvanthe, Oberon, surely deserves a place of honor among the great musicians whose secrets of success we are trying to discover in this series.

Weber himself reveals to us in a letter he wrote to the father of his favorite pupil, Julius Benedict, which way he thought the best to arrive at the highest artistic goal. "My good Julius," he writes, "gives me great pleasure and I trust that time, serious study and industry combined with his undoubted talent and his many intellectual qualities, will one day give the world an admirable artist. But carnest study of art can only proecced by slow and tedious stops; by such alone can any sure foundation be laid. It is one of the saddest signs of our times that our young men now content themselves with superficiality; they absent themselves from the classes and they afterwards lose themselves in vain and unsteady efforts at effect. It makes me smile sorrowfully to think that while many years are considered necessary to learn the humblest trade, the study of art. the deep and all absorbing study of a life, is looked upon as accomplished by a few months fluttering here and there"

Weber shows us here the only way that may lead a musician to success. The same way he himself had trodden as a pupil, first of Michael Haydn, the brother of the famous Joseph, and then of Kalcher in Munich and of the Abbé Vogler.

In his own biographical sketches Weber writes that he owed to the clear, gradually progressive, careful instruction of Kalcher his mastery and skill in the use of art means, principally the pure four-part writing, which ought to be so natural to the tone poet if he is to make himself and his ideas intelligible to the hearer-just as orthography and rhythmical measure are necessary to the noet

Also Abhé Vogler had a far-reaching influence on Weber's artistic development. Vogler had been also the teacher of Meyerbeer and was of vast service to Weber in bringing the chaos of his previous teachings into order and light.

#### von Weber and Nature

But one may say that these channels conducive to success are too obvious. We all know in fact that talent. excellent teachers and strenuous study combined are likely to bring great results. There is, however, something quite exceptional in Weber's career, and that is his peculiar ability to translate into music everything he saw. Color, form, space, time were transformed by a mysterious process of his inner being into sounds. Out of the strangest and most inharmonious noises his ear sucked in the most original and striking effects. Strange to say, lines and forms seem to have called forth melodies within him and sounds gave rise to harmonies. His musical ideas, he was wont to say, came thickest upon him when the sight of outward objects was accompanied by the rolling of carriage wheels. Landscapes were symphonies to his ears and melodies sprang up from every rise or fall of the road, from every trembling brook, from every waving field of corn, whilst the sounds of the wheels supplied the richest harmonics. Thus certain drives and walks were involuntarily connected in his mind with such or such musical ideas. Whenever any picturesque spot recurred to his mind it was combined with the recollection of the melody it had inspired.

If there a will early in the morning in Brooklyn's Pros-per Prex. The sarry in the morning in Brooklyn's Pros-per Prex. The sarry of the probability of the pro-teed of the probability of the probability of the end probability of the modern compared is not failed of the modernizet. This indique ensemble sounds (range probability of the modern compared is not failed of the failed on the probability of the probability of the probability of the modern compared is not failed of the instruments are given. Once in the bightest most by press, base the for the long, etc. A wonderful, bewildre-ther of the probability of the press, base the for the long, etc. A wonderful, bewildre-

Other composers, although in more limited propor-Senefelder initiated the Webers, father and son, into tion, have sought inspiration from the outward world. his art, which seemed to open to the infatuated old

Mendelssohn used to hear music in everyday noises, like baron (Weber belonged to an old aristocratic family) rolling of carriages, dripping of water, etc. When comthe most brilliant prospect for both. His enthusiasm posing his songs he used to recite loudly and with great proved contagious, as also young Carl Maria, fascinated by the idea of combining in himself the position of author, printer and publisher, worked with great zeal to attain proficiency as a lithographer and actually, though scarcely fourteen years of age, introduced considerable improvements in the lithographic press. Fortunately for the world and for himself, his father and Senefelder

after some time fell out and henceforth Carl Maria devoted himself to music. Another curious episode in Weber's life was his con-

nection with the royal family of Würtemberg, where he found a dissolute, poverty-stricken court and a whimsical half-crazy king. His nominal duty was that of secretary to the king's brother, Prince Ludwig; but the king had on several occasions treated him in a rude, offensive manner. Weber, therefore, hated the king, and at last his indignation prompted him to have revenge by playing a practical joke on the king. Meeting an old woman in the palace one day near the door of the royal sanctum, she asked him where she could find the courtwasherwoman. "There," said the reckless Weber, pointing to the door of the king's cabinct. The king, who hated old women, was in a transport of rage and, on her terror-stricken explanation of the intrusion, had no difficulty in fixing the mischief in the right quarter. Weber was thrown into prison and, had it not been for Prince Ludwig's intercession, he would have remained there for several years.

In the composition of his operas Weber trod an entirely new path. In the overture his original idea was to give a complete epitome, nay, the very essence, of the opera. In his experience as a conductor he had observed that the forms of opera sanctioned for so many years did not answer to the requirements of the age. Each piece in the lyric drama belonging to the Italian repertoire, whether an aria, duet or a morceau d'ensemble. was complete in itself as a musical composition and might be performed without scenic effect. It was of a stereotyped form, without any attempt at individuality. Weber's first aim was to endow each of his operatic works with a distinct color of nationality. To understand Weber, the composer, one must think of him not only as the musician, but as the patriot and interpreter of the heart of the people.

Like all drifts increasing where had to suffer from was performed for the drift time in Dresden the bulk was entimalistic in the proce. Softer, writing to Gorthe and the soften state of the soften state of the soften and the soften state of the soften state of the soften and the soften state of the soften state of the soften state of the soften state of the soften state with and great option of Weber is a composer, I wanted the soften state of the soften state of the soften state with and great option of Weber is a composer, I wanted the soften state of the soften state of the soften state with an and the soften state of the soften state of the soften state by means soften, and I can only the paid masses. Weber results the sing of the soften state of the state efficiency is the soften state state of the soften state state of the soften state state of the soften state of the state of the soften state state state of the soften state state of the soften state state state state of the soften state state of the soften state state state state state of the state of the soften state state state state state state state of the state of the soften state sta

#### Berlioz and Weber

Only Berlioz, the great French composer, recognized the genius of Weber. "It is difficult," he wrote in one of his essays, "to find in the old or new school a score so irreproachable from every point of view as that of the Freisehütz, so uniformly interesting from one end to the other, with more freshness of melodies, more striking harmonic inventions, more striking rhythms, more energetic employment of the vocal and instrumental masses. From the beginning of the overture to the last chord of the final chorus, it seems impossible for me to find a single measure the suppression or alteration of which would be desirable. Intelligence, imagination and genius pervade the whole work with an intense brilliancy," Weber would have liked to bring a reform also in the

humiliating position of the artists at his time, 100 years ago, but it was not in his power to effect it. Benedict, in his memoirs, so describes the "Tafel Musik" (dinner music) of the Saxon court Weber had to conduct at the state banquet of the king at Pillnitz in 1820. "In the



Experience had taught him that such musical inspira-

tions strike upon the ear with brilliant and startling ef-

fects, yet fall upon the paper dead and cold. Portions of

these fleeting musical apparitions to which he assigned no

greater value and which he considered as unworthy of

being stored up, he would reproduce in his inimitable im-

provisations at the piano-being not only a great com-

poser, but also an eminent pianist-and as he played he

It is indeed one of the most precious masters of a repro-ting artist to be able to form in bis mind a virid pleture the foundation of the market of the source of the source for the source of the source of the source of the source object of the source of the source of the source of the foundation of the source of the source of the source object on commutative to the house not possible. However, and the source of the source considered the transport of the source of the sourc

In 1799 a strange incident very nearly gave an unex-

pected direction to Weber's whole career. Senefelder,

by turn actor, artist and poet, not being able to find a

publisher for his comedies, discovered a cheap and easy

means of reproducing MSS., which he himself could

carry out, and thus become the inventor of lithography.

the musical thoughts had sprung.

would unroll before his mind's eye the panorama whence

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large dinner hall sat the royal family and their retinue; everybody had assembled in a small room, bidden by the the galleries around were filled with the members of the household and visitors, while on a round platform were the principal artists of the Italian opera and the whole orchestra, with Weber conducting the performance. The poor man was ill at case in his stiff court dress, a green frock coat with an embroidered collar and large gold buttons, white breeches, buckled shoes, a three-cornered hat under his arms and a long sword at his side, at times dangling most uncomfortably between his legs. An instrumental overture was selected for soup and fish; a grand aria, Divanti palpits, sung by Mile. Tibalda, came in for the entrée; a short piano solo suited the vegetables; a quartet as pièce de risistance accompanied the roast, and a sentimental ditty for the tenor was hardly heard under the popping of champagne corks and the serving of the ices. Then his majesty would rise, followed by the whole court, while artists, ochestra and spectators stood like so many statues speechless and motionless.

Billing to Mendelsschn, von Weber's system of compos-ment of the state of a maniful piece work that it for the and it was a state of a maniful piece work that it for the and it was a state of a maniful piece work that it is a state that a state of a maniful piece work that it is a state of the state of a maniful piece work of the state of the state of a state of the state of the

1823 Weber was invited to go to Vienna to direct personally the first performance of Euryanthe. Weber tells in his biographical sketches of his meeting with Beethoven, who showed him the greatest interest, and complained to him about public, theaters, Italians, and more specially about his ungrateful nephew. Weber advised him to leave Vienna and go to England, where his works were so much appreciated. "Too late," cried Beethoven, pointing to his car and shaking his head sadly. He then invited Weber to dinner in the hotel where ne used to take his meals, and the stern, rough man paid him much attention and served him at table with the most delicate care. After a long and most interesting conversation the time came for departure. Again and again Beethoven embraced Weber, and it was long before he would release the thin delicate hands from the grasp of his mighty fists. The two great musicians never met again.

In 1824 Weber was invited to go to England to write an original work in the English language. In spite of the contrary advice of the renowned physician, Hedemus, who warned him that his shattered health would allow him only a few months of life, he accepted the offer of £1,000 for the direction of Freischiltz and Preciosa and the composition of the opera Oberon taken from Wieland's poem. The poor sufferer, struggling with death, began to study the English language just before his departure for London, and in short time became familiar with that idiom. On his way to London he stopped at Paris, and Cherubini, Rossini, Paer and Onslow gave him the heartiest welcome.

Weber was very shocked at the system then existing in fashionable circles of London toward artists. Whilst in Germany and in France princes and princesses associated in friendly terms with distinguished artists; in London, musicians were only considered as saleable merchandise. In the reunions of the aristocracy artists were not expected to mix with the company. Shut up until

WHAT music, painting and other arts owe to literature is well enough known, perhaps also what literature owes to them. But the indebtedness of music to painting, and especially of painting to music, is either not at all or imperfectly known. Music, for many centuries to a large extent architectural, has been becoming more and more pictorial, with less and less of form and more and more of color. But painters, are you aware that your art is growing more and more musical? Are you aware that the same is true of the arts you cultivate? Somebody says somewhere that what sculpture was in antiquity to the Greeks, what painting was in the age of the Renaissance to the Italians, that music is in the present day to modern peoples. There is a great deal of truth in this remark. I do not say it boastingly, for I love the other arts as much as I love my own. A beautiful building, a piece of sculpture, a picture interests me as much as a musical composition. But, a fact is a fact. Mankind is becoming more

insolent lackeys to enter the drawing room by a back staircase, even separated in some cases by a cord from the invited guests, commanded like menials to perform their numbers; the concert over, either directed to take their refreshments in a separate room or to go home supperless-it was not to be wondered that even richly remunerated artists were disgusted with the treatment they received.

Weber's ungainly figure formed also a bad contrast with the handsome Rossini's who had been fêted in London the year before. Weber was a little narrow-chested man with long arms and a thin, pale face from which the sentations of Oberon, the late hours to which he was pleased a smile played over his otherwise serious mouth.

After sixteen most laborious rehearsals his opera was given at the Covent Garden and brought him his last and one of his greatest triumphs. The reaction after such a great exertion was terrible. The nightly representations of Oberon, the late hours to which he was unaccustomed, could not fail to hasten the final catastrophe. On the morning of the 5th of June, 1826, when the servant of Sir George Smart, at whose house Weber was living, knocked at his door he received no answer, Alarmed, all rushed immediately to the room. They burst the door open and found the beloved friend lifeless in his bed. The corpse was embalmed and found a resting place in the Moorfields chapel. Seventeen years after, specially through the efforts of Richard Wagner then capellmeister in Dresden, the mortal remains of Weber were transferred to Dresden and laid in the family vault.

#### An anecdote :

On the occasion of the production in Dresden of Mchul's opera Joseph in Egypt, the tenor Genast introduced into his part a florid passage in the distorted Italian style. An angry look shot upon the stage by Weber so frightened the singer that as soon as all was over he tried to get out of the theater as fast as possible to avoid the coming storm. But Weber was too quick for him. He caught the delinquent and "What's that you were doing?" he thundered at him. "Don't you think that if Mehul had wanted any such 'crinkum-crankum' he would have put it better than you? No more such tom-foolery for the future! Go home and sleep off your fit of Italian intoxication I"

Resuming we find in Weber's career the following striking points: Prominent teachers and strenuous study combined,

fecundated his natural genius. He sought and found inspiration in the observation of

nature's wonderful forms and phenomena. Utter indifference to the applause of the crowd. Daring innovations in the overture and opera. He must be considered as

THE FATHER OF MODERN ROMANTIC

## The Relations of the Arts

and more emotional, or perhaps I should say more and more emotion-loving. Indeed, we might go so far as to say it is becoming more and more addicted to emotional drams. If you look at the present state of art, whatever art it may be, you will find that emotion takes the upper hand, that in the majority of art works the esthetical element plays a subordinate part. If we keep this fact in our minds, I think we can understand how it is that music should exercise such a great influence on the other arts at the present day. No art is better qualified to give expression to the emotions than the musical art. And as at the present day emotion is what is most wanted by the public, music naturally exercises a greater influence over the sister arts than they over her, be this as it may, I hold with Schumann, who said that a musician could learn as much from the study of a Raphael Madonna as a painter from the study of a Mozart symphony .- DR. FREDERICK NIECKS, in The Monthly Musical Record.

## THE ETUDE

## By Grace White

THE necessity for a good vocabulary is often cm. phasized in the case of the minister, the lawyer, the business man, and it is coming to be understood that the music teacher, to be successful, must have some command of language and the ability to choose the words which best convey the meaning of the music he is to teach. In every lesson he must translate the "intangible something" of the printed page to a reality that the pupil can grasp. Merely to say "loud," "soft," "slower," "faster," is not enough. Unless the student knows and understands the exact effect to be produced, how can he learn to play correctly? To be sure, he will sometimes "stumble on" to the effect, or blindly copy his teacher's playing; but such methods could hardly be classed as "scientific." The only intelligent way is by words, the fewer and more carefully chosen, the better.

For instance, the pupil is working out some soft, light phrase, and the teacher says, "softly"-still without the right result. But let the teacher say, "feathery," or "rippling" or "tenderly" or "swaying" or "vapory" or whatever expression most resembles the exact effect to be produced; and the result will be immedia

One of the best ways of reaching and developing the pupil's imagination is by using words which will suggest to the student's mind the impression he is convey in his playing. A tedious story about a pice is usually worse than wasted. If such methods must used to arouse the student's interest, the story should one from his invention, not the teacher's. If a pupil ays that a composition sounds like a brook, or the word, or the ocean; that is his impression-let him keep a. But to point out such exact imitations robs most music, save the realist's, of its greatest charm-the different appeal that it has to each person's individuality. \ famous musician once remarked, "I can tell a man mentality, when I know what he hears in a piece of a usic." But the right word here and there in the lessor will act as a stimulus to the pupil's playing,

This is especially helpful in teaching tech or, a subject sometimes referred to as "cold." The solving of the problems of technic can be made as interesting to a pupil as a voyage of exploration. The use of expression suggesting simple actions often has a remark, life freeing effect. Many planists, teaching a certain kind of stac cato, say, "Suppose the piano is a hot stove how would you touch it?" and the result is the much admired light. crisp, bounding tone. There is no "cold to nic" about thist In teaching violin, one of the little stumblingblocks is the playing of a series of notes with downbow. The pupil is apt to scratch. If he can be led to think of the action as describing a number of circles with the right hand, the effect of clear, w-ll-rounded tones is soon produced. Hundreds of examples could be cited, but all teachers will find their own explanations the most useful and will find thems does greatly repaid when they seek to express exactly the impressions they wish to convey.

## The Irresistible Personality

#### By C. Whitaker-Wilson

It should, I think, be taken as a definite principle that the personality of the master should be so powerfully fascinating (I use the word in its highest sense) as to compel the keenest attention to detail upon the part of the pupil. Teaching is all personality from A to Z. The patient who consults a specialist, and on introduc tion comes face to face with one of those delightful beings who by the grace of God (and through deep thinking) has "grown" a face which lights up with the glow of knowledge, is much more likely to benefit by a consultation with such a man than with one whose personality is meagre. Faith is a very great thing. The man who is really going to succeed as a teacher must study personality as an acquirement; he must inspire absolute trust. But apart from the personal aspect of the teacher, the art of teaching demands the keenest diagnostic perception. The man who teaches in the same manner, with the same gesture, the same form of expression, to two pupils who take their lessons concurrently on the same afternoon, is a man who is going to fail-unless the pupils happen to be twins; even then he stands a chance of psychological failure .- The Musical News.

"Popular music, after all, is only familiar music."-THEODORE THOMAS.



In the technical reproduction of music our sixth sense plays a most important part. This so-called muscular sense consists really of two separate ones-the muscular sense proper and the motor sense. Of these two, the latter is the true, technical sense, dealing with location, distance, the keyboard and fingering.

THE ETUDE

Thé muscular sense regulates tone-volume, i. e., expression, to use a most uncertain and misapplied term. Both these senses are controlled by two other senses; the motor sense is affiliated with the sense of sight and trained by seeing, while the muscular sense stands in the same relation to the sense of hearing. But this hearing sense is not alone a merc recording sense of the final result of muscle activity on the keyboard, but more a retaining or echo sense, so to speak, a part of our memory, to which it is the foremost aid.

Both of these senses play quite different parts in our life experiences. The sense of seeing is the one by which we penetrate the outside world, while the sense of hearing is the door through which the outer world enters our life. The sense of hearing leans strongly to our emotional life; it is sympathetic, while the sense of seeing is more intellectual. To see somebody suffer does not affect us as strongly as when we hear him moan. An absolutely isolated feeling or emotion does not exist. All our emotions are associated with each other and are complex emotions, with the exception of the primitive ones-fear, anger and affection. Through memory all our experiences in life are associated, either in toto or in part; subconsciously or co-consciously. This whole associated complex of feeling, of joy and sorrow, situations we have lived through, successes we have achieved, failures we have suffered, form a sensitive and constantly vibrating resonance board upon which the action of music-making, which emotions crave in the musician, is projected. It is from this sounding board that it derives its true intensity. It is this sounding hoard which sends out waves into the world to reach other soul resonances to vibrate with sympathetically, and this is the only psychology of all truc music making. There is no other. It is because our hearing sense affiliates itself so closely with our feeling that it becomes the musical sense par excellence, far beyond the mere recording of sound waves and pitch.

#### Changing States

These constantly changing states of the ebbing and flooding sea of our human emotions find their prompt and true parallel in the increase and decrease of muscular action. These, when projected upon the keyboard, become tones of different volume and character, shades, nuances and the expression of the impression made by the composer upon the player. Thus the hearing sense becomes commander of muscular energy, anticipator of tone quality and quantity by regulating the key attack, which alone is responsible for both.

This cooperation between hearing and the muscles is by no means a matter of course, except in the born musician. In others it must be brought about by conscious training under control of will power, to acquire that judgment and discrimination which must carefully weigh the too-much and the too-little muscular energy. Thus the muscles will be finally able to act subconsciously as direct reflexes of feeling states, and in this sense we can speak of the technic of expression, which, in spite of its illusionary character and purpose, is, like all skill, a matter of careful and persistent mechanical training.

While pure technical training is forever held before the mind of the plodding student, this technic of expression is quite often entirely ignored as a matter worthy of practice and training, and yet, from a musical point of view, it is as important as the other. Feeling without technic is powerless; technic with-

out feeling is-the mechanical piano. A student can learn everything connected with piano

playing by will power and persistency except one thing to feel what he plays and to make others feel it. because nobody can develop resources he does not possess. Often this faculty may lie dormant, and steady occupation with music may awaken it. But there is a camouflage of feeling, which \*might be called artistic or tasteful playing, and this can be learned, practiced and cultivated, as it is but a matter of agogic and dynamic forces, that is, of speed and quantity of tones. These are matters of mind and muscle consequently. subject to training, habits, etc., and they must be practiced just as carefully as the technical material in order to become reflex and habitual. We may call this phase of piano playing the mechanism of musical expression,

#### Cause and Effect

Some teachers who expect their pupils to become familiar with the keyboard where piano playing is realized, by dreaming about the divine power of music, or by adoring rhythmic cadences, or by raving over the crisp high lights of a staccato dancing like teasing sunbeams over the scintillating surface of a Chopin Scherzo in the expression of exuberant and unbridled joy of life's fullness, well !- those may call this psychophysiological exposé of the discipline of expression too material, but, nevertheless, the laws of cause and effect must never be lost sight of, for the activitics of the human machine (and piano playing is one) are subject to these laws and every one of them, whether they are made for practical purposes, instinctive functions or the active carrying out of most exalted ideas, are

governed by them. Ideas and actions belong together. An idea is always followed by action, whether such action is real or imaginary. To the person himself this will not make much difference, as to him, the idea has been acted out either way. The transaction is closed. It is different with the listener, who does not know what goes on within the player unless it it demonstrated by the actual efforts on the piano.

The most frequent reason for monotonous and colorless playing is that the player does not feel what he plays and, therefore, his motor centers do not respond spontaneously and instinctively. But even in that case he might acquire cooperation of mind and motor elements by sheer will power, intellect, and finally acquire artistic habits that would deceive even the elect as to his musical powers. But having neglected to form such habits through proper practicing his playing naturally cannot show any effects of it. He may see and understand the expression marks, he may acknowledge the necessity of their observation. In many cases he even imagines that he observes and reproduces them, but he deceives himself. As there is nothing in him for music to impress itself upon how can there be in turn something expressed, and, furthermore, as no connection has been established between mind and motor centers through practice how can both coöperate?

#### The Emotional Element

And how about the player of musical instinct, who feels what he plays and whose feeling guides his musical efforts? He cannot practice "feeling it," but he, too, must practice its realization on his instrument just the same. If a player really feels his music he cannot help demonstrating it in his playing, for his motor efforts are the necessary consequence, the reflex of his emotions-yes, even more-his motor acts are the emotions themselves. Huneker is quite correct when he calls "music a spe-

cies of emotional mathematics," for its record on the paper is a matter of algebraic division of space, time and counting, but its record through the body and mind is motional and emotional.

The movements of our limbs constitute the external expresssion of our emotions, according to Ribot, and James goes still further when he says: "Bodily changes follow directly the perception of the exciting faet, and our feeling of this same change is emotion." Mantegazza calls the identity of emotional feeling and expressive movements "mimic synonyms" Musical interpretation of emotion and feeling can, therefore, only be understood and appreciated as a motor act upon some instrument.

The fact that music is called "a language of our emotions" is perhaps directly due to this close connection of feeling and motor action, for language and motor acts are also one

The centers of language are located close to the centers of our arm-motion and we all know that gesture and language are affinities of expresssion, especially among the more excitable Latin and Eastern races. If, then, our motor acts are emotion, special training of our muscular sense in dynamics, that is, different quantity of tone values, is absolutely necessary and the more easily our muscle sense responds, the more beautiful will the playing be.

I recollect sitting, one afternoon, alongside a concert pianist (Slivinsky) in the Parker House in Boston, while he played a pearly cadenza continuously for at least half an hour, trying to get the shading at the end into a finer and finer pianissimo. He did not practice the notes or the keys, or the fingering, but he was training his muscular sense in the production and appreciation of values and quantities of energy which mean shades and nuances, and he consciously practiced them. He was consciously forming muscular habits which he could make use of later in his recitals absolutely unconsciously. And everybody else must do the same,

#### Nuances and Shades

All nuances and shades arc applications of dynamic power, of different states of muscular emotions. In many cases so much more or so much less will spoil the effect and therefore the proper "dosis" must become a matter of record, of consciousness first, in order to become subconscious and reflex later on. It is that part of the virtuoso's work that Huberman complains of as a curse when he says: "Is there any greater agony possible for a thinking, feeling human being than to be compelled to practice again and again certain individual passages, technical intricacies of composition, the soul of which we have long exhausted?"

An architect dreams of a lofty cathedral and makes sketch and design of it, and then the artisans will take his plan and bring it into realization. The artisans are quite as necessary as the architect, for the flight of the architect's imagination would amount to nothing without the exact working of the rule of the mason or the trowel of the bricklayer. The performing musician is in the fortunate or the unfortunate position of being the architect and mason in one person. But as long as he must be both at the one time, he must pay as much attention to the job of one as to the other. He can only dream at the piano, can only follow the rose-bordered path of his imagination into the wonderland of beautiful music, if in his mind and muscle, eyes, ears and fingers have been drilled unmercifully until they have become what they finally must be, the mechanical slaves and subjects of their majestics, his musical Instinct and Feeling. It recalls the old joke, "What is necessary to become a good piano player?-First, technic: Second, technic, and Third, technic." It is a pity that it is so, but that does not alter the fact, and if it were not so, surely the gifted virtuoso would not devote so much time to the purely technical and mechanical side of his work. But if the virtuoso, gifted with an inborn musical sense, with a highly developed physical coordination, with a hypersensitive muscular sense, finds it imperatively necessary to bractice and bractice the shades of his playing-the audible demonstration of his hidden cmotions and feelings-how much more necessary must it be to the average music student to do so, as he cannot depend upon instituct and super-sense to act for him and must depend on his body to act out what his intellect deems necessary in order to make his playing "musical"? As soon as he considers these also a part of his daily technical work and gives them individual and detailed consideration, his playing will have color of tone, light and shades, whether his be a matter of

inborn feeling or of acquired good taste.



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Beautiful music beautifully played is a wonderful to warm up old brain cells. Therefore, if you revive Mark the Counts with Roman Numerals gift, one that warrants all the labor we must devote to it in order to possess it and then to give it away. It is not sufficient to tell the pupil to play forte and piano, but most of all to tell him what muscular conditions will produce this piano and forte, and to impress it everlastingly upon him to practice that very forte and piano as much as the purely technical material. In some far-off Utopian piano land some time there will be raised a generation of piano pupils who will voluntarily and faithfully do this, and the teacher who will administer to these super-pupils will know that he has left this planet and is now residing in Heaven.

Much as this condition is desirable and alluring, I hope that it will be quite a while yet before you and I are called to teach this ideal class.

But mother says: I have done so little with my music since I was a girl, and methods change with the

Well, let us say this to mother in reply: It is a psychological law that we secure pleasure and benefit from

your music interests you will get, first of all, this experience of pleasure from wandering anew in the mystic paths of your own old garden. You will find that to take an interest, with the teacher, in your daughter's music education will prove of itself to be a finc pleasure. It is a creative, constructive activity. You will be delighted to have become a member of the music faculty of your home music school.

And then, a word or two about new methods. They do not change in many essential particulars. The fundamental fact, or, as we may say, the body of doctrine, remains true for all time. If, formerly, you had even a glimpse of it, you can revive it.

Finally, the pleasure you will have from day to day in being a fellow-student with your little girl is a joy above price. The common phases of life are numerous enough, but here is a joint interest in an excursion out into the real fairyland, not of Make-Believe, but of Reality-into the wonderful land of Beauty. Nor does it fade away when you turn to humbler tasks; rather, its the revival of early experiences. The act may be said Glory rests upon them and they are no longer humble.

## THE ETUDE

## THE ETUDE CARD IN CARD IN CAP

## By Edwin S. Thorpe

THE first thought of the reader, if a teacher, on observing the above legend will very likely be; " is all very well to mark the counts, but students get them mixed with the fingering. The writer had the same complaint to make until finally conceiving the idea of using Roman instead of Arabic numerals for marking the counts.



Also, the Roman numerals can be very neatly written with a colored pencil (blue is best), the use of which is a still further aid to the student in making a proper differentiation between the two markings. It is inadvisable to mark every count in a piece. Only those that present a new problem to the student or that are unusually complicated should be marked.

Heed the Fingering

By E. R. Kroeger

PROBLEMS of fingering are always of great interest to

the pianist. All agree that systematic the ring is a

necessity. The main object of accurate full () ing is to

secure a legato and to insure correct phratole 1f the

student be left to his own resources, he i ery apt to

break his legato and to spoil his phrasing. Hence the

advisability of studying editions carefully Ungered by

competent authorities. The student is easily impressed

at the outset by the inequality of the fingers. The thumb

follows, and the forefinger is third in strength. The fifth

finger in some positions seems strong and in others weak.

manifest from the start. It is clear that exercises espe-

cially adapted for this purpose are essential. They are

dry, musically, but are indispensable. Soon after there

is the necessity for mastering the scales. Then comes the

difficulty of "crossing." The thumb must pass under

the fingers or the fingers must pass over the thumb in

such a manuer that no break is discernible. This seems

pass before perfect equality in crossing is obtained. It

is the result of incessant practice. When this is accom-

plished the runs seem to be so smooth and so pearly

that the student is convinced that the "end is worthy of

Scales beginning on black notes, wherein the ordinary

C major fingering is used, seem to offer a most attrac-

ficult than when the regular fingering is employed. This

positions in sequences alike. The daily studies of Tausig

and Pischna are planned in this way. Some positions

seem impossible of accomplishment, but perseterance

usually brings success. The student then becomes inter-

ested in the different fingers in works of the masters.

Especially do the etudes of Chopin offer material for

study. The editions of Klindworth, Scholz, Kullak,

Mikuli, Friedheim and others reveal differences of opin-

ion on the part of these authorities which are intensely

interesting. The inventions and preludes and fugues of

Bach in the Czerny, Busoni and Mugellini editions are

worth the most minute study. Let no student, therefore,

think it unnecessary to give close attention to the finger

ing in the studies and compositions he practices. It is

of vital importance that he heed carefully the fingering

set down. Possibly some day he may be sufficiently au-

thoritative to use a system of his own. Until that time

comes, it is wise for him to follow the systems considered

leads him to the point wherein he wishes to finger all

tive field for practice. The crossings here are more dif-

never-ending source of worry. Months-yes, years-

Now the problem of equalizing the five fugers is

The ring (fourth) finger is decidedly the workest.

is so much stronger than the rest. The middle finger

## Beethoven Anecdotes

#### By Commendatore Eugenio di Pirani

BEETHOVEN was playing at the home of Count Browne did not wish to confuse him or interfere with his a duet with Ries and as a young nobleman at the other work. end of the room persisted in talking to a lady, Beethoven suddenly lifted Ries' hand from the keys and exclaimed in a loud voice : "I play no longer for such hogs!"

He once agreed to sit for an artist and maintained his pose for five minutes; then he forgot all about it and went to the piano where he began improvising. This suited the artist, who got a good position and worked along until he got the likeness, finally leaving the room without the master's knowledge. The Swedish poet Alterbohn and Dr. Teitteles, dis-

tinguished literary men, called at Beethoven's home one hot afternoon. Their knocking met with no response, although they knew the master was in, as they heard him singing and occasionally striking a chord on the piano. Finding the door unlocked they entered and went in search of him, finally discovering him in an inner room. He was in extreme dishabille, busily noting down his thoughts on the plastered wall. He had probably intended changing his clothes, and while disrobing these thoughts came crowding in on him to the exclusion of everything else. Beethoven, facing the wall with his back to his visitors, was unaware of their proximity and they left without being discovered by him, as they

Frederick Stark called on Beethoven one morning and, being a friend, was given the privilege of looking him up. He went from room to room and finally found him in his bedroom. He was just beginning to dress, his face thickly lathered with soap that had been put on the previous evening and had dried there. He had

prepared to shave but had forgotten to go on with it. During a walk with Beethoven at Carlsbad Goethe was bored by the repeated salutations of the people he met and he mentioned his annoyance to Beethoven, who said : "Do not trouble yourself-I expect they are for me !" Of Handel he used to say that he was the greatest composer that ever lived. "I would kneel at his grave with uncovered head !"

Of Mozart he said: "All my life I have been one of the greatest admirers of Mozart's genius and will remain so until my last breath, but the sacred art of Music should never have been degraded to the foolery of so scaudalous a subject as Don Giovanni. The Zauberflöte will ever remain his greatest work." Of Cherubini's Requiem he said: "My ideas are in

perfect accord with his and sometimes I mean to compose a Requier in that style,"

## "Connecting Musicians with Banks"

#### By Helena Maguire

IN one of Arnold Bennett's late books, The Lion's Share, the hero is a musician who kept a detailed and exact account of every penny received or expended.

The heroine had most implicit faith in Musa's genius, and adored him as such until she made this astonishing discovery. At once doubts assailed her. Could a man who kept a cash book on his table, and who knew just how much it cost him to live, and just how much he owed everyone-could such a man be a real genius? Was there ever a true genius who treated his agents as agents, as neither angels nor devils, but just as agents? It was contrary to all that had ever been said or read of musicians, yet here was Musa! She married him because her love for him was even stronger than her doubts, but Musa waxed prosperous; Musa made money as well as fame; Musa was a "real genius"-but he became a rich man, just the same.

Now Arnold Bennett is a realist, and writes of things and people as they are, and I don't believe there is one person who read this book who has not known Musas. Haven't you?

The other day my brother came home from selling some houses we had had for years. I glanced through his list of prospects, and was arrested by "------ Smith (Musician) offers ----

"Tell me about this 'Smith, musician,' " I said. "Well," Brother said, "he owns a whole lot of property right in that neighborhood, and he is making twenty per cent. on his money, so, naturally, he is quite ready to buy more." Then he added, "Oh, and he owns twenty thousand dollars' worth of property in Los Angeles, too."

This "Smith, musician," resides in the same suburb where we live, and the men who ride on the back platform with this little shabby musician with a violin hugged under his elbow, treat him with a careless, pitying half scorn. Their manner says, "poor devil of a musician !" and not one of them but would be surprised to know that the "poor musician" could, as the saying is, the means." After this stage is reached, he is inclined "buy and sell" almost every one of them ! Why is it so often taken for granted that musicians

must be poor? that genius cannot flourish except in a

Which reminds me of the way the mother of one of my pupils put it : She was telling me that they had built their home

through the coöperative bank. I said, "Yes, I believe in the coöperative banks. I am in the 'Volunteer.'" "You!" she exclaimed in much surprise. "Why not?" I replied.

"Oh, yes, of course," she murmured confusedly; "only one does not connect musicians with banks, somehow !" But this is what we hope that the Americanization of music may do, "connect the musicians with the banks," Not a commercializing of music, of course-praise be! -not that.

Like "Musa" it is perfectly possible for every musician to keep an exact cash account and to study it, to insist upon full value for services rendered, and to use sense in turning the pennies into pounds. There is nothing in this that is beneath the artist or teacher. It is a duty, as well as being the surest means of compelling the respect of the other members of our little world. So let us "connect the musicians with the banks" in reality, and in the minds of our neighbors, too,

The mind with which you are dealing modifies this to some extent. Some players say that they always had the faculty of remembering a piece after the first playing. But such near-genius as this probably does not often console your labors. For general purposes you should understand musical form well enough to indicate motifs, sections, phrases, and periods to your pupil. Divide your picces into the shortest and most easily noted divisions. Pupils do better to observe natural pauses if they conveniently exist. Study these portions carefully until all mistakes are eradicated, for mistakes once committed to memory are almost impossible to eliminate. Commit by sections and periods until the whole composition is learned. This fixes things better in the mind than the method usually employed hy players, viz., a sort of unconscious absorption after constantly playing through from end to end. A systematized process is always better than the haphazard method which characterizes nearly all undirected effort. The most musicianly way of memorizing, if one is sufficiently advanced and thoroughly trained, is to sit down away from the keyboard and memorize a given passage in the mind, and then go to the piano and reproduce it without the notes. This faculty can be cultivated extensively. From a short phrase one can in time learn to commit a passage of indefinite length Von Bulow once committed a new composition while riding in a railroad car to the city where he was to give a recital. He played the piece for the first time at the public recital. I knew an opera singer who learned the entire soprano rôle of La Boheme without having access to a piano, and heard the orchestral part for the first time at rehearsal. The same singer learned a new light opera role on the train from Chicago to St. Louis, in a case of emergency. While she did not boast of it as a finished performance, yet she saved the situation. From these incidents you will note that there is a musicianship that the average musician has no conception of.

1. Both down and up arm touches are much used in to explain with words. A peculiarly engaging effect is produced for example, in playing certain melodies with the down-arm touch in combination with finger pressure. The down-arm touch is used in chord work, especially when a skilful use of the pedal produces the legato. By it great variety of tone quality and power may he produced. Staccato chords are made by the up-arm touch, which is especially valuable in loud and brilliant effects. Take, for example, the loud and ringing tone produced by the upward sweep of the hands in the final cadence of a brilliant composition. The up-arm movement is also very often used after the final note of a phrase, the hand and finger descending from above on the first note of the next phrase.

with the wrist joint as a hinge. It was once the stand-by of octave and chord playing, hut has been largely superseded by modern movements. Leschetiszky directs its use in moderate staccato runs and passages, but Mason does not sanction it except when modified and combined with arm and finger touches. The study of these touches in Mason's Touch and Technic begins from the very first finger motions and is continued in the fourth book on Octaves. Mason's descriptions are very elaborate and analytical, and rather difficult to understand except under the super-

# The Teachers' Round Table

Conducted by N. J. COREY

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

#### Memorizing

"What is the best way to teach memorizing?"

#### Arm Touches

"1. I am familiar with the up and down arm touches, but am confused as to when to use them. Will you please explain? "2. What is hand touch and how is one to know when to use it?"-G. E.

combination with finger movements, which are difficult

2. In the hand touch the hand rises up and down

#### vision of a teacher. Every teacher, however, who wishes to be up with the times should make a thorough effort to do so. My observation of teachers trying to

study this out has been that they proceed far too rapidly, passing from point to point before any of them are thoroughly absorbed and digested. The fourth book should not be looked at until after the minute details of the first are absolutely comprehended and the various touches differentiated and self-applied. Mason did not reduce these things to a science in a week; neither can anyone to whom it is new understand it except after long and patient study.

#### Spring Recital

Last May we printed a request for suggestions for a "Spring" recital that could be easily arranged for pupils, and thereby afford them something new to awaken the interest. Of course May was too late for anything practical, as preparations need to be made months in advance. Now is about the time to be planning for the coming Spring, and therefore we print the following answer to the request from Miss Mary Lichthardt, of Berkeley, California, which is an account of a recital she gave

"I asked my pupils to give me the names of the children they wished to invite, as the affair was given strictly for children, and I wrote out the invitations myself, using light green paper and dark green ink. They read as follows: 'The members of the Musical Improvement Club extend you a cordial invitation to spend An Afternoon in Spring with them at the studio of Miss Mary Lichthardt, 1800 M St., on March 31st, at two o'clock. "The members of the club wore flower costumes made

of crepe paper. These were easy to make and inexpensive. When all the guests had arrived, a little girl passed around a basket of 'spring leaves' made of dark green photograph mounting. These leaves were cut in halves. On one half was written a composer's name, on the other the date of his birth. In matching the leaves the children became acquainted and found their partners for the afternoon.

"Programs were then passed out. These were also made of the green photograph mounting, the cover design being a drawing of a rabbit blowing a horn, from which hung a banner bearing the name of the club. This was done in white ink. The inside of the program was made of white paper, and here the writing was in green ink. To each of the programs was attached a white pencil. On the first page of the program was inscribed this worse :

- "In springtime the trees and the flowers Awake from their winter -----, The birds their ---- are ----And the earth in beauty dressed
- "The ----- of the flowers are bending In the playful little breeze, That sounds like a ----
- As it rustles through the trees, "Then come, let us welcome the springtime,
- For she holds the magical -----, That opens the door of summer, With its wonderful ----

"The blanks were to be filled with words pertaining to music. They were: 1, rest; 2, songs; 3, singing; 4, stems; 5, harp; 6, acolian; 7, key, and 8, harmony. "The children were then called to a corner of the

studio and were told to guess the names of the real leaves that were pinned to a large piece of white cardboard. They were allowed a certain number of minutes for this, and those who had guessed the names of all the leaves were told to arrange the first letters so as to used: Marigold, Elm, Nasturtium, Dandelion, Ever- season's study with the average student.





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# green, Lilac, Sage, Oak, Huckleberry, Nettle. The composer's name : Mendelssohn.

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"A short talk was then given on composers who had written 'Spring Music,' The pupils then played a number of selections with spring titles, such as To Spring Grieg; Rustle of Spring, Sinding; Gathering Wild Flowers, Spaulding, and a number of the pieces mentioned in the May ETUDE. The last selection was the song cycle, Springtime, by Ashford, which the children sang in unison. Light refreshmeuts were then served. The children looked so pretty in their flower costumes that I had a photograph taken of them."

#### A Case of Oblique Vision

"A pupil of mine knows the notes well, but when playing a piece she will strike the wrong key with the right hand and not correct it. She then keeps on playing wrong from that note, being one behind or ahead according to the way in which she struck the note, and unless I am there to correct her will keep on in this manner until the end."-L. I.

Your question is not clearly put, and does not state whether the pupil is a beginner or more advanced. But, meanwhile, I cannot conceive of a player making the error you describe unless a beginner still playing on five key positions. In this case if she moved her hand from off the position on to the next five keys, she might continue on the wrong keys until the end. Or in the case of each hand playing notes of the same value she might strike one ahead or behind the left hand. But if she is far enough advanced to play pieces with the hand moving about and with notes of many values, I am unable to understand how she could continue the error without observing it in one way or another. I once had a pupil when I was living in Boston who, playing in five-finger position, used to play the upper staff with the left hand and the lower with the right, and could not be made to perceive wherein she was wrong. Whether she ever learned better under another teacher I never knew, as I gave up discouraged at the end of the term. If your pupil is a beginner a fine corrective for her will be Mrs. M. B. Hudson's A. B. C. of Music, in which there are no notes, but the pupil first learns to play by letters. This may be followed by the same author's Melodies Without Notes. Your pupil should also memorize her little pieces and learn to listen intently for any and all discords she may make, which ought to improve her perception.

#### Cramer

"Please give me the order of study in which Billow's Cramer Studies should be taken. I under-stand many of them are not considered necessary and are omitted."--P. L.

The number of valuable studies is becoming so enormous that a sorting out process is more and more necessary. There is no general agreement among teachers, however, in regard to omissions among the Cramer-Bülow Studies. Furthermore, the needs of pupils vary in accordance to previous training. For example, some teachers carry their students to an advanced stage without introducing the practice of double thirds. To start directly into this practice in the Cramer studies, without preliminary training, invariably results in tension and stiffness in the hands and fingers. Hence it is sometimes necessary to omit all of these studies temporarily until the pupil is drawn into line by a diligent practice of double thirds and sixths. Assuming that you have no troubles along these or similar lines, the following order is a good one, and as you acquire more experience you can vary it to suit your needs with pupils of varying ability and special needs: 1, 2, 9, 3, 19, 6, 18, 22, 7, 10, 20, 14, 5, 4, 8, 13, 17, 15, 16, 23, 24, 21, 26, 27, 31, 32, 11, 12, 33, 34, 36, 37, 38, 40. There are thirty-four studies in this list. I am not sure but it would be better to reduce spell a composer's name. The following leaves were it to twenty-five. This latter number would fill an entire

# Are You Stagnating at Forty-Try Music

By Katharine Atherton Grimes

I AM forty-three years old. In the days of my youth I gave pino lessons as a teaching side-line, and for a little while devoted practically might be to music teaching. Then other things are days and eroded out the music; teaching for a number of an effort, and may home and the care of two children, and mays do to be years or so, the work of an editorial office. So I also to thinking of my music as something: that might be also the worth a lot to me, but that "at my age" was impossible of further devolvement.

Not quite a year ago at an adverting club meeting I met a young inno teacher who had leven inveigled into playing some accompaniments. As I wear inveigled into bright and wholescome face through the course of a rather tiresome business discussion, it is course of a upon me that I wanted music more than anything data the world, and that there was no real reason I should not have it. My children were both grown and gone and I was conscious of a growing dullness that needed some sort of tonic. A few lessons under the guidance of this young Iady struck me all at once as the very thing I wined, and needed.

I talked it over with her and asked her if she would take me for a dozen lessons or so, and then let me stop if J must. She consented and was nice about it into the bargain, though I know now that spasmodic work of that sort is the very bane of her existence.

I took my first lesson before I left her studio that day. My poor hands were stiff and my technic-never anything to brag about-was just about mil. I read slowly, but I think pretty accurately. We began bravely with one from a little group of six Loschkorne rudes, the first of the advanced Pischna studies, and Scharwenka's Polich Dance as a venture.

How my hands suffered from this unaccustomed use of them no one ever knew because I never told. I want a friad to because I feared the little teacher would advise me to go more slowly, and now that I was actually lack at musical study my old love for it arose in an overwhelming flood. So I massaged and oiled and bathed and rested my screaming muscles and held them to their job every available minute. Of course, it was exactly the wrong thing to do, and fortunately my teacher discovered the situation and called a halt before irreparable damage

I am nearing the first year's close. It has taken a bet prove withing to fit in practice hours. Sometimes 1 have the second second second second second with the second imme have had to set by one weat and a set two or three these. It was not once braken any rule of never being a considerate harrance resonant to be been in proprietion my considerate harrance resonant to be been in proprietion for considerate harrance resonant to be been in the proprietion of with the first braken at work that here an erforeshed and excomplished, even though the cutter is walken has been prevention of a variable Kometimes whe for each with the intepretation of a variable Kometimes whe for each with a that second mission along atoms to come.

I must practice mostly at night, after a long office day. Naturally this time is often unavoidably broken into. But if it is no more than half, an hour, and no matter if I am physically wearied to the limit, I keep this one little scrap of time inviolable. And it sends me to bed rested and ready to sleep.

In the last eight months I have monorized, and can easily reproduce now, ten selection someorized, and length of Chamimade's Ler Systemin Software Spring Song, Schutt A la Bind Andread Liobeling and the environment of the selection of the easier Chopin waltzes, nocturnes, etc. No associations, steady painstainking of my young teacher is conscientions, steady painstainking of my young teacher is lower to be credited as any effort of my own. My hands and the week of the selection of the selection of the selection ing flexible again, and the runs and arpegrois to some to-day with my head held high over my teacher's gentrodus y with my head held high over my teacher's gentrodus y with my head held high over my teacher's scattaff Tone-paom, "artistic and beautiful" was what she actually side, and it was my accolade.

But the product thing is that my lessons have been a real tonic. The study for the start of the start asymptotic barry office work. This is the start asymptotic barry barry barry barry barry barry with the start of the start and free to enjoy every hoar of the work. It is keeping invertible to enjoy every hoar of the work. It is keeping and the start of the and f is an reaching out to claim it with perfect start of the start of a start of the I will never do anything beyond very ordinary work, yet building has yet been as well worth while. Because I have some other woman who has reached the year of hoeldness that come whon the volces and signs of children they assoressort of her works and the second second second second research of the second second second second second research of her second second second second second fingers that have grown affer from years of dams. The first who has dwait so pathentially with any abattonings theory technical second second second second second second second pathential second second second second second second first who has dwait so pathentially with any abattonings theory technical addition. Here are second second second second between the transformer and optimized and any watty better dot it in more than a samelia way.

> Seven By Frank D. Oneto

In the study of music has it ever occurred to you how important and interesting is the number seven? One might say that everything in music is founded

upon this magic number. The musical alphabet is made up of seven letters— A, B, C, D, E, F, G—which gives us the names of seven tones in music.

There are, generally speaking, seven sharps and seven flats; each one of these tones may be the keynote for a major, as well as for a minor scale, so that gives us seven scales with sharps and seven with flats.

Remember that in all the major keys beginning with C, whether CF, CO or plain C, everything is server; that is, C sharp major is made up of seven sharps; C flat major is made up of seven flats; C natural is made up of seven naturals. These are the only scales that employ everything serve in their construction.

Practically speaking, there are seven tones in every scale, five whole cones and two haf is ones. In committing to memory the major scales, that is, learning how many sharps or flats each contains, the interesting study you have before you. For example, la butters of the alphabet to starps,  $\mathbb{H}^m$  and  $\mathbb{C}^n$ ; that leaves few leaters of the alphabet remaining; which, to make Db major, we convert into flats. Thus you see we have used the seven letters of the same letter  $\mathbb{D}_1^n$  so the same letter  $\mathbb{D}_2^n$  so the sales stand as follow:  $\mathbb{D}^n$  major, F and C sharp; D flat major,  $\mathbb{H}_2^n$ ,  $\mathbb{E}_1^n$ ,  $\mathbb{D}_1^n$  G flats.

In this manner you can figure the rest of the scales, with the choice of figuring either from a flat or natural key. If students will give this feature just a little attention and thought for a short time they will notice how interesting this numeral seven will make the study of the scales.

#### Prejudiced Pupils

#### By Mrs. S. E. Foster

Have you ever thought, before beginning a lesson, how important it is to have your pupil in the right mental attitude toward what he was about to  $do^2$ If you allow your small pupils to say *l* aris' you keep their minds in prison. Teach them to say *l* will, as that sets them free.

One the two anabitions pupil, had been berging for sometime for a piece which I thought too difficult for her, but she apiece which I thought too difficult for consented, thinking th in a sking for it. At last I consented, thinking th in a sking for it. At last I began to read the selection, which wery course plang through several measures, she said, I was just going to say this was hard, but, if one thinks a thing is hard, if it phard."

Thus I discovered that this young philosopher, in seven short years, had come to know the secret of success which many do not learn in a lifetime.

A teacher should never accept a pupil who, she knows, is taking lessons against her will, unless she is sure that during his first lessons she can successfully charge his mental attitude. If you attempt to do this, arrange his lessons in such order that each new point is developed from the last learned, so that the line of continuity may not be broken, or the child feel at sa. Use his creative instinct to arouse interest, as this is the root from which concentration must grow. Help him to create high ideals by telling him of the brave children, and play some selections from the classics to show the results of faihfulness.

Our ideals, as beckoning angels, stand at the goal of our ambitions, and if these are once vividly formed by the pupil, the teacher's grave problem of how to get the child to practice is solved.

## THE ETUDE

### Music Necessarily a Slow Growth By T. L. Rickaby

Music pupils are impatient as a general thing, al. though probably no more so than their parents, and they are not willing to wait patiently for results. They are like children, who, when they sow seed, go next morning and dig it up to see what it is doing. All that really can be done is to sow the seed and wait. If condition are right, something grows. Music teaching is a seed sowing, and, as in the natural world, if the conditions are right, something will grow, but not immediately Once in a while, as in agriculture, there is a crop failure, but as a rule there is always some harvest to gather. What are the conditions referred to? First, the pupil must have some musical talent to develop. Then, in addition, he must be willing to work regularly and hard and faithfully follow out the teacher's instructions to the best of his ability. Eventually there will be results, more or less satisfactory.

All things of real worth grow slowly. To reach maturity the oak requires a century. The much room grows poweright and decays as quickly. Music is a slow growth —a very slow growth. Do not nervously and impatiently look for sudden results. To do so would be truitless and disapoliting.

There is no apparent improvement from one lesson to another. A certain piece or study may "go" letter than it did, but the musicinaship and knowledge are not perceptibly greater. Rather compare your wirk and acquirements to-day with those of a year near. Then you will be able to make a correct estimate of y dr improvment. Study think, rend, listen and work k but. University these conditions results have a way of twy ac care of themselves.

## Little Steps in Sight-Playing

#### By Ethel V. Moyer

The value of sight-playing cannot he overestimated. It should form a part of the pupils' regular work from the start, advancing in proficiency as their other work progresses.

In the first stages, a most satisfactory plan is to play duets with the tracher or another pupil, usine such material that a change from trelle to hass may be made, thereby paining the beginner, a rapid drilline in reading single notes and beginner, a rapid drilline in reading of the keyboard is avery helpful way of gabing alertness of mind focation on the keyboard. While this is a rather disjointed way of reading, it neverthehore aid in overcoming that laborious ploding over a more which seems so hoppless at times. After the first stages of reading, the leven accom-

plished, a special duet may be set aside for two pupils to read between lessons, taking oue small fortion for each reading, and never stopping for errors. This must be strictly observed, as the cardinal principle in ensemble playing is the "getting together," and all things must work to that end. At each repetition some little place, a chord or run that was badly done, should be improved, so that after a few repetitions it should commence to sound well with the expression marks observed. From time to time the pupil may be given a separate piece to take home to read, with the admonition that it should be played only once a day and after regular practice time. Of course, these special pieces should be very much simpler than the regular practice material; but they will be an added enjoyment because they can be easily mastered. The teacher may gather together endless numbers of good sight-playing material from the musical magazines.

If this habit of sight-playing is encouraged we would have many more people playing after their lessons have deer people, that the happens, especially with old pieces, and an aiming developed the habit of regular consequently give up all musical indeavors.

Schumann, this easy on Music and Musicians, tells how the wonderful List, during a series of concerts in Leipsic and Dreaden, in 1400, played a Mendelssohn Concerto and the Schumann Carvirol practically at sight. List had been series and the series of the two cities, and had the Mendeling several recitals in the two cities, a few days, and had had very little time for practice between concerto most series of the series how return ing from Dresden to Leipsich the played the concerto most



A song-like melody, working up to a strong climax. Grade 31/2









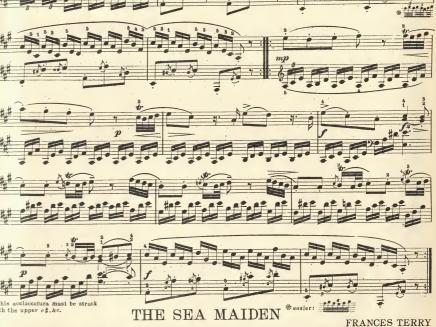
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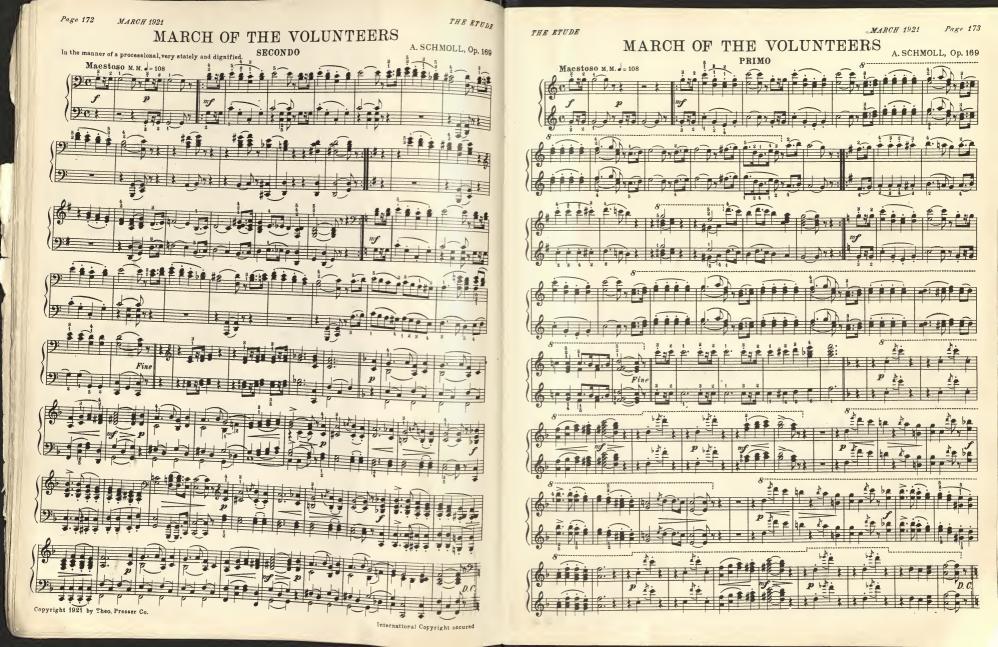


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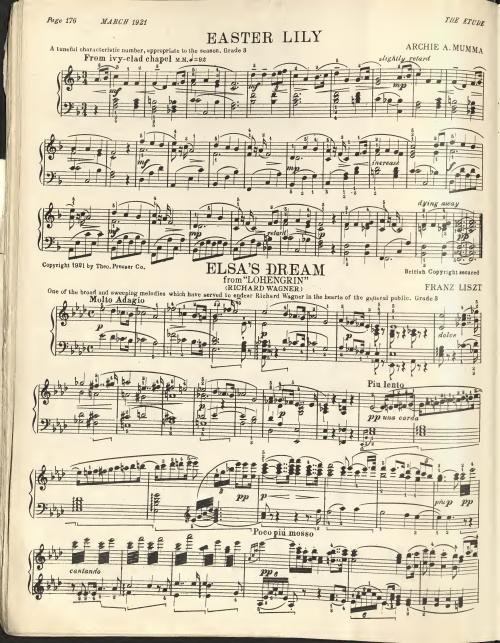
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THE ETUDE

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#### Music in the Harem

A WRITER, concealing his identity under the name "Loligo," wrote a most interesting article upon Egyptian music, in The Monthly Musical Record of London (February 20, 1920). Among other things he notes that the Egyptians are among the few people of the world who regard music as disreputable.

"It is rather remarkable, that although the Egyptians are among the most musical people of the world, they look down upon the actual cultivation of music as being an abuse of time, and leading a person into vice and bad habits. No man of any position in a town or district will give position in a town of district will give any time to the practice of an instrument or of singing. The playing is therefore left entirely in the hands of the peasants. beggars and professional entertainers. Although the higher class people will not take part in music themselves, except in religious service, yet such is their passion for it that no entertainment or festival is complete without the attendance of the professional musicians who are found in every town or city ready to be hiredand at a good price, too! From early childhood the people are brought in contact with music. The whole of the Kuránr Bible, is learnt by heart and sung to kind of chant. Also a great number of ongs are sung during various labors and omestic occupations-by the peasants in aising water, the boatmen in rowing, the capers, the servants carrying loads, and in many other occasions.

#### Low Musical Standards

"The general style of Egyptian music is not easily understood or imitated by Europeans, but when they have become some-what familiar with the national idiom, the more refined forms of vocal and instrumental works become very pleasing. The natives themselves are frequently quite vercome with joy in listening to the performances of their entertainers. They applaud noisily, and make frequent use of such expressions as 'Allah! Allah!' 'God bless thy heart l' 'God preserve thy voice !' and similar exclamations of rapture. The musicians are mostly men, and often of ery dissolute habits. They are regarded being on a level with the common public dancers, yet they are engaged for the most important feasts. During the cening they are often supplied with randy and other spirituous liquors until they become so intoxicated as to be unable to play or sing a note. There is a fixed fee of about two or three shillings a night each (3s. == 15 piasters), but as this is collected from the guesas, the players often receive a great deal more, especially at large and well-to-do gatherings.

"Of course, female musicians are also necessary, because no men but the husband or, close relations are allowed to enter the hárcem or women's apartments. The female performers are generally seated in a small room adjoining the hareem, from which they are separated by a lattice-work screen, in case the master of the house should happen to be present with his women: for a man must not see a woman's face, and the performers generally remove their veils when playing. However, many of the poorer and less scrupulous have no veils. These female musicians are often very highly paid, and it has been known for a rich merchant to pay as much as fifty guineas (in English money) for a single woman musician. The women of the harcem are sometimes so overcome by the singing of an "Al'meh' that they shower upon her gifts which they cannot really spare and of which they repent at

"And the night shall be filled with music And the cares that infest the day Shall fold their tents like the Arabs. LONGFELLOW



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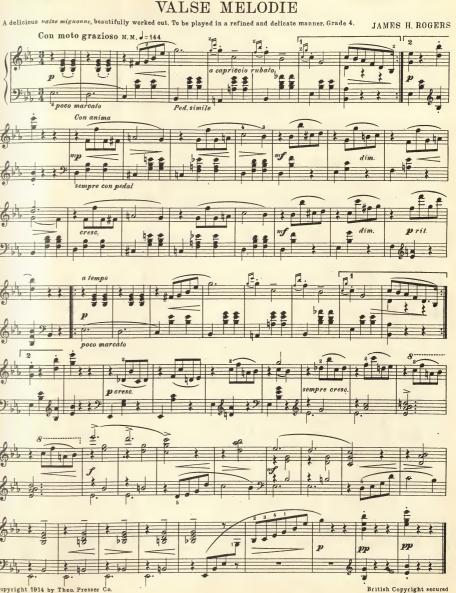




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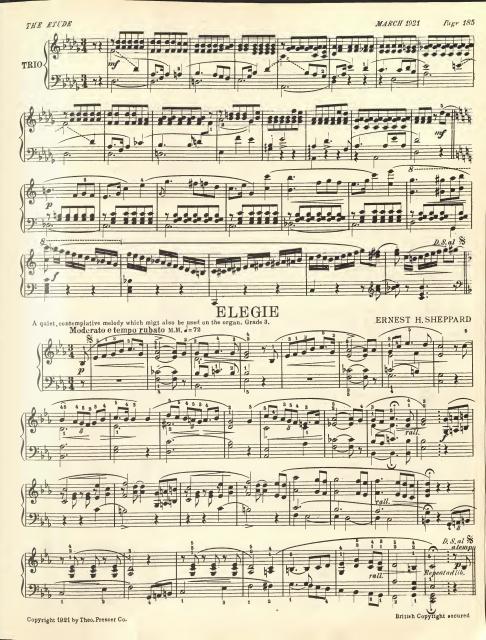
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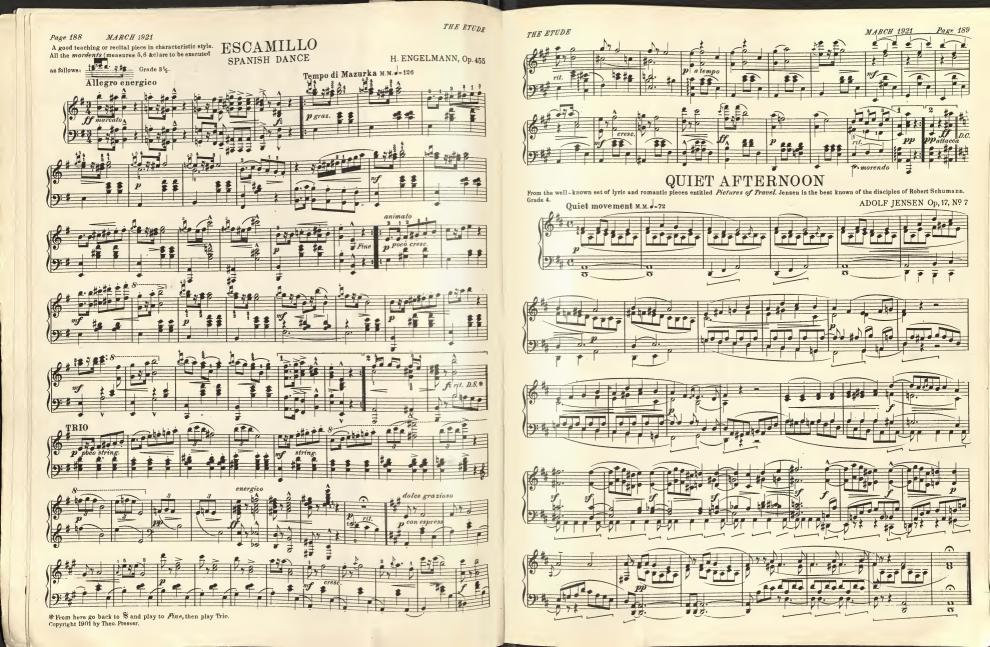
## POLONAISE PHILOMENE

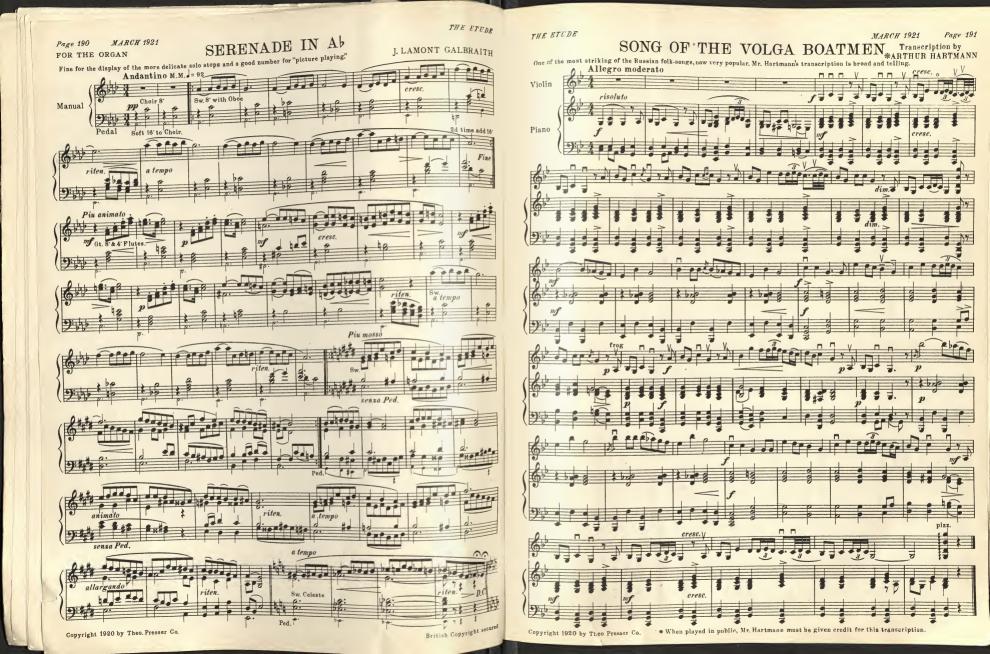
A very good example of the *polonaise* rhythm idealized for modern teaching purposes. The diagonal dotted lines in the *Trio* serve to indicate the Tempo di Polonaise M.M. = 116





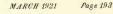






THE ETUDE

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ANNA PRISCILLA RISHER

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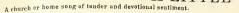
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A LITTLE WHILE





Moderately - ers, - ing, flow with dew lad - en Sweet the twi - light is fall -Come as the CHORUS 0 Greet - ing the gold-en hours. Give me a rose. call -- ing. Love's gen-tle voice is an e - ter-nal day, a temp of May fume Copyright 1921 by Theo. Presser Co.

A ROSE TO REMEMBER

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#### How to Keep From Being Discouraged By L. E. Eubanks

A SUCCESSFUL teacher of piano was ment which, considered individually, have ent, and (2) Disposition to become discouraged when advancement seemed to lag. The first of these has been discussed frequently in these pages; but a great many music workers, both pupils and teachers, do not know how properly to interpret and treat discouragement

It should be explained to every pupil that progress does not, and cannot, in the nature of things, maintain the same rate tively, much as money does at compound interest. The physical culture pupil, for but as his physique approaches perfection it becomes harder and harder to add bulk and strength to his muscles. It is the same to learn, and every week shows results: but the time comes when we seem "full," and the reservoir seems empty. Certainly, asks the ambitious pupil.

heard to say that the two greatest deter- been imperceptible to the pupil. A year's rents to the average pupil's progress were intelligent practice, even a week's, is bound (1) Unwarranted belief in potential genius to bring results, unless the pupil is in an merely because of some little natural tal- exhausted condition. I might add that maintaining.

it has a physiological phase. I read of a man who smashed a valuable violin to pieces because he could not play up to his usual standard on a certain momentous nature of things, maintain the same rate occasion. He was ill, and did not know it, at which it starts out. It is strange, but many people reason that development, mental, physical or artistic, proceeds cumula- are not quite right, or our nervous energy is below normal.

instance, makes rapid progress for a while, amount of knowledge and precaution can in the study of art; at first we have it all teacher must teach that these are a part of we realize at the time that we "don't know day" comes and vitality, hope, etc., appear it all," but our receptive power seems ex- to have fled in the night; when nothing hausted. In hand technic, perhaps we seems worth while and all past effort have seen no increase of skill for a year! seems to have been wasted; when these "Is that not cause for discouragement?" times come, drop the strenuous part of the 'The advanced student is too close to his remain cheerful. In a few days vigor and

own work to judge it. Let him play for ambition will return, and then work should some critic who has not heard him for a be resumed. Nervous energy is a variable year. This listener will see the aggregate quality; and days will come when your of the many minute gradations of improve- ability seems doubled.

Then, when the roll passes along, the air

pressure through the slits in the paper is

determines the length of the note, and this

will not strike the strings as they should,

If the piano is not level, we can see

how there is going to be unnecessary wear,

for everything is put in with the suppo-

sition that it will be level, and no allowance

is made for side friction. The chains are apt to get off the track if the difference

is very great, thereby making it impossible

for the rolls to pass over the perforations

at the proper speed. The rolls in turn are

twisted, and the wrong notes are sounded

when the air tubes operate on a roll that is

In the majority of these "balky" occur-

ences, it is the operator, not the piano that

is at fault. One can hardly expect good

enroduction if the piano is not level, and

When the player-piano balks, don't lay

look at the mechanism carefully, and if

you are unable to reason out what the

trouble is, send for a repairman who

running diagonally across them.

When the Player-Piano Balks By Smith C. McGregor

HAVE you a balky player-piano in your "mouthpiece" over which the rolls pass has home? If you haven't, you probably know a perforation for each note of the keyof someone who has, for this needless oc-

currence happens in even the best regulated families. Needless? It usually is, for the player-piano is a faithful servant when sufficient to depress the corresponding bar treated with reasonable care, and will give in the rear, just as though that note were you many hours of enjoyment that you struck by hand. The length of the slit would otherwise miss, To begin with, is your player-piano principle applied to the other perfortations level? "Why," you think, "how absurd! results in the correct piano reproduction of of course it is level." It ought to be; but that selection. But if there is dust in the not many eyes can determine whether it is tubes, then certain of the little hammers or not without making a test with a level.

You may consider this a trivial detail, but and faulty, "blurred" reproduction results. its importance will be better realized when you have become more familiar with the player mechanism." Floors sag unexpectedly, and the time

spent in leveling the piano may enable you to auticipate a heavy repair bill on the floor. Another factor worth considering is the matter of covering the piano when it is not in use. We read of dustless homes, but as a

matter of fact they are about as plentiful as leopards at the North Pole. And dust, as we shall soon learn, is one of the chief causes of player-piano indigestion and similar ailments. Let us look inside the cabinet

the tubes are clogged with dust. The loops At first glance the player mechanism in the ends of the rolls are sometimes torn seems very complicated. As a matter of fact, it is quite simple, and for that reason out, and in such cases it is not a good plan to substitute pins; for you are quite liable every bit of appliance must function propto ruin the roll through twisting, if it is erly if correct reproduction is to be obtained. The perforated rolls, too, are not not drawn over the reels evenly. as mysterious as they seem.

When you work the pedals, air is forced all the blame on the manufacturer. First through the tubes that are attached to the perforated mouthpiece over which the rolls pass. The rolls usually move in response to a chain drive connected with the bel- knows. Player-pianos are rather exlows; that is, they are controlled by the pensive to tinker with, and if your brain Working of the pedals, giving everything cannot locate the trouble, inexperienced necessary a simultaneous start. The hands are not apt to either.

when skill is such that a year's work cannot add appreciably to it, the pupil has the very best of reasons for continuing practice, for he indeed has something worth

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Dedicated to Mrand Mrs Franklin Mitchell Crispin

MARCH 17

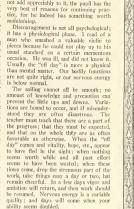
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R.G. 5.3.2"





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often asked me by students who are going

out to teach. This is a legitimate question

kind of teaching that is responsible for the

large number of ruined voices. It is mani-

properly started the subject will unfold and take care of itself. At least it will

give him a breathing spell in which to get

his bearing. To answer the question, "What shall I give him first?" by saying,

Give him what he needs most," is stating a

truth which admits of no contradiction,

but it leaves the young teacher little wiser

than before. It does imply, however, that

he must, in some way, find out what the

pupil needs. It is unwise, not to say fool-

ish, to write a prescription before a diag-

Examining the Voice

It should mean comparing it, to the small-

est detail, with artistic standards and find-

ing wherein it is wrong and wherein it is

right. But what the teacher really does

is to compare it with his own ideals. The

more perfect his ideals are the higher will

be the standard he sets for the pupil,

Merely to hear a few scales and say

"Baritone" or "Soprano," as the case may

be, is not sufficient evidence on which to

From the beginning of the examination

the teacher is called upon to exercise his

musical judgment. Suppose the pupil is a

young lady, and she is asked to sing G,

second line, treble staff. Immediately a

large number of things call for judgment. It is surprising how much may be learned

from this one tone. Is it true to the

pitch? Is it flat or sharp? If the pitch

s untrue, is the cause a defective ear or

faulty tone production? Is it steady? If

the wave up or down? That is, does it

outline a course of study.

What does it mean to examine a voice?

The young teacher feels that if he gets

festly not the way to begin.

nosis is made.

be given.

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produced until it can be done with no con- phrase? Does she sing with imagination? scious throat effort whatever. I am con-Does she create a definite mood? Has vinced that the proper use of the head she that hasic element of phrasing-legato voice is not universally understood. and sostenuto? Does she deliver the text But in the singing of these scales other with a full understanding of its meaning? things should be noticed. Is the voice Is her enunciation all that it should be? flexible? Whether or not we like the Has she the right idea of the relation of word technic, the singer must have it. It vowels and consonants? The singer must is as essential to his success as it is to the look the song as well as sing it. Do her instrumentalist. No singer may expect facial expression, tone quality, and deliva successful career unless his voice is ery of the text all contribute to the same sufficiently flexible to meet the technical Shoom ? demands of ancient and modern music. Many other things should be learned in

It will be well for the young teacher to

the examination of this voice. For ex-Messa di Voce

ample: the student's mental attitude to-To proceed: One of the fundamental ward study, her musical experience, the principles of singing is variation or conpresent condition of her musical taste, and trast. Has this pupil such control of her f possible her degree of industry and pervoice that she can produce a perfect messa everance. These should all be considered di voce? That is, can she go from pianin making up a course of study for her. issimo to full voice and return on any tone in her compass, without a break and remember that the pupil is the problem. without sacrificing the quality. The old and that if he have fifty in his class no Italians considered this a reliable test of two of them will be exactly alike. To put voice production. They insisted on their all of them through the same routine of students being able to do it. It usually studies and songs spells failure. I have required half a dozen years or so of careabundant evidence that students are often ful study to accomplish it, but the time examined hastily, and a course of pracwas well spent. The practice of the messa di voce.

tice outlined which, after a few weeks, is which is the perfect swell, will reveal found to be unsuited to their needs and must be changed. This should not be. If whatever defects there may be in breath the teacher will examine each voice as

lectricity is from steam.

taste.

musical quality.

few extraordinary.

not be forced.

Before dismissing this young lady she carefully as is outlined above, the quesshould sing a song. Here the teacher will tion, "How shall I begin?" will be anobserve many things. Does her singing swered. He will see clearly the pupil's show evidence of design in each word and need and how to supply it.

> Hints to the Vocal Student By D. A. Clippinger

discomfort. dent is how to make a good voice out of a bad one He should know that it is musical in-

right for artistic expression than a phase of nature is right for a perfect picture, a thing which Whistler says never occurs. Something must be added and something subtracted

never amounts to much but an ordinary voice with an artistic mentality to guide it will do beautiful singing. If more attention were paid to the psychology of singing and less to the mechanical, if more thought were given to developing the stumake his vocal instrument do certain things in a certain way, the number of CITY,

deavor to sing thoughts. Only as he succeeds in this does his singing escape being meaningless, We learn by doing, not by theorizing. The student who knows but one song

walk correctly, give you grace, abundant has no basis for comparison. If he knows I build you up or reduce you to normal - all in but if he knows five hundred songs, or your own home. In a few weeks you can surcountries and all times, his basis for comparison, generalization and judgment is unlimited. It is this large vision, this comprehensive grasp of the meaning of music, the meaning of life, that must form the basis of artistic success. Sound artistic

The student who has heard but one great artist cannot tell what constitutes his



Susanna Cocroft 215 N. Michigan Bird., Dept. 29, Chicago

Miss Corroft is a nationally r. women as our trainin

# By D. A. Clippinger THE question, "How do you begin?" is thick, or chest mechanism, or what is jugs were close to the surface. The con- so. Students are apt to have a wrong

and deserves as complete an answer as can soprano? It is amazing how many go The student who has devoted several wrong on this point. Sometimes a soprano years to preparation for teaching has will sing a somber tone through the middoubtless accumulated a considerable dle and lower part of her voice, and the amount of knowledge pertaining to the teacher will be fooled completely and call voice, especially his own voice. How to her an alto. Especially is this true if she apply this knowledge to the training of other voices, none of which will be quite have a chest register. If a soprano can like his own, is a problem which gives him sing below the staff with a full tone it is surprising how many would call her an a rather helpless feeling. "What shall I alto and let it go at that, because it is so give him first?" is the question that is ever much easier to let her sing low songs than presenting itself. The easiest way to begin it is to fix the upper part of her voice. would be to give the pupil a book of vocal Even the great ones are sometimes misstudies, two or three songs, and tell him taken. The writer remembers that when to go to work at them. This course is he went to Julius Hey in Berlin, at the often followed. It makes the pupil think first lesson he was given a rather low he is getting on rapidly, and for a time song, and that day he was baritone. At makes him enthusiastic over his teacher, the next lesson a higher song was given but sooner or later he discovers that he him, and that day he was heroic tenor. has been misled, and that his voice is getting worse rather than better. It is this

Tone Quality Determines the Voice

misled in this way. Soprano is a quality. Alto is a quality. The compass is secondary. The teacher should be able to tell from the fiber of the tone what its natural quality is. He should be able to tell this even though the tone is wrongly produced. It is hoped that no teacher will be so unwise as to tell the pupil that her voice is both alto and soprano and that she should sing high and low songs with equal success. Such things have been told to students, but they disclose such a glaring misunderstanding of the vocal instrument that they will in a short time alienate the most desirable class of students.

But to return : Is the tone resonant? On this point the teacher should be alert. Untrained ears often mistake a hard, metallic quality for resonance and try to cultivate cumulations of tension in the vocal chords The resonance of the pure singing tone is a certain richness and carrying quality resulting from the reinforcement of harmonic overtoncs. Helmholtz says that when these overtones are strong the tone sounds almost like a major chord.

Again: Is the tone breathy? I have asked many young teachers for the cause of breathy tone. The answer more often than any other is, "Lack of breath control." There may be lack of breath control, but thickness of string. my experience is that breathing exercises The cause is a wrong action of the vocal instrument. The vocal cords must offer enough resistance to the breath to convert it into sound waves and originate vibrations strong enough to create sympathetic take voices with all manner of imperfecresonance in the vocal cavities. When the tions and make them produce an even tone is breathy the vocal cords, for some scale of pure musical tone, reason, are not doing this. Therefore the

there is a wave in the tone, is it sufficient remedy lies in securing right action of the in color? In untrained voices the scale is to produce uncertainty of pitch? If so, is vocal cords. To continue : Is the tone sympathetic? Is the upper part of its compass.

known as the middle register mechanism? Is the tone the right color or quality, or it too white or too dark? Does the tone quality indicate an alto or

about this young lady's voice before we

may know how to begin her training. Lct

The Even Scale

learn many interesting things.

us see what a scale will reveal. If we

Department for Voice and Vocal Teachers

Edited for March by D. A. CLIPPINGER

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

How To Begin

Now no one should allow himself to be

tance. The difference between two voices, of it as being perpendicular. Our staff one of which is full of imagination and notation encourages this. When they see the other entirely lacking it, is sufficient notes at the top of the staff they instincto call for different courses of study. tively reach up for them. This invariably It is remarkable how a few tones will produces throat contraction and results in reveal the individual, especially his musical a thin hard tone. The vocal scale is no experience. Those who make a study of more perpendicular than the piano scale, handwriting. With no less certainty may and it might be well if students thought chirography can read one's character in his one's character be read in his voice. But there are many things yet to learn

#### The Troublesome High Note

I am often asked why high tones are more difficult than low ones. Most people transpose this scale until it reaches the speak in the middle and lower part of the practical limits of her compass we may vocal compass and they usually do it without effort because their thought is ou

## what they say rather than on how they say it: therefore, the control is indirect and the response is automatic. This is as

It is fairly well understood among vocal teachers that the trained voice must have it should be. But when one begins to sing an even scale. Is this scale even? Are he soon goes above the compass of the the tones of equal power throughout the speaking voice into new and undeveloped compass? They are rarely ever so in the territory. He finds that the voice does untrained voice. Sometimes the lower not respond as freely there as it does in tones are weak, sometimes the middle, the lower part and he soon begins to force sometimes the upper. Which is it in this it. In a very short time he has developed voice? Are there any weak tones or dea resistance in the upper part of the voice pressions indicating that bugbear known as change of register? Now registers are that makes the tone production difficult. This soon becomes a fixed habit and rethings about which the teacher should mains until hc falls into the hands of a think much and say little. It is not well yocal teacher who knows how to get rid to have the pupil think of his voice as

having three sections more or less detached, of it, The origin of this habit is in trying for Nevertheless, every teacher, whose ear is what a voice teacher's ear should be, will a larger tone than he can produce without detect in a majority of untrained voices effort. This abnormal desire for hig tone certain readjustments; and they occur at is continually getting singers into trouble. about the same places, namely, where the They are unwilling to begin with a tone half steps are on the piano. These read- which they can produce without effort and justments may be so slight as to be wait for a normal growth. This is discarcely noticeable, or they may be abrupt rectly responsible for the small number of breaks. That they are the result of ac- beautiful voices among the many singers we hear.

there can be little doubt; but they must be Another reason why upper tones are reckoned with or there will never be an difficult is that in their eagerness for "big even scale. To say there are no such tone," students produce their upper tones things as registers, or that all tones of the with too thick a mechanism. In order to voice are produced with the same mechanism is an easy way to dispose of the produce high tones with ease singers must do that which approximates what the subject; but it does not solve the problem. It is no nearer the truth than would be the piano does, that is, use a lighter and statement that all tones of the piano scale shorter string in the upper part of the are produced with the same length and compass. The small number of altos and sopranos who make any use of the real I readily admit that in the trained voice head voice is appalling. Sopranos force

alone will not cure a case of breathy tone. there are no noticeable changes of regis- the middle register up to G and even A ter; but the trained voice is not under above the staff, resulting in a metallic, undiscussion. It is the untrained voice that steady, unsympathetic tone. The marvel furnishes the teacher with problems; and is that their ears will stand for it. Altos his success depends upon his ability to carry the middle register up to E or F and as that is as high as they usually have to sing they make no use whatever of the head voice. Further : Are the tones of this scale even

It seems difficult for young singers to most likely to become white and thin in understand that it is possible to produce a high tone with clear, ringing quality the wave up of down in the provide the there any imagination in it? The pure Are the tones produced with equal without gripping it. But it is quite postmake the tone sound and to solve it is the using the singing tone always sounds as if one's feel- freedom throughout? This is rarely ever ble. In fact the upper voice is not right

THE problem confronting the vocal stu- throat effort until it reaches the stage of He should know that the natural voice, meaning the untrained voice, is no nearer telligence that sings, and that thinking intelligently about music is as different rom scientific or mechanical thinking as He should know the meaning of musical taste, and that what he sings and what he A good voice without musical sense

ought to sing may be vastly different. It requires a long time to discover the difference between musical taste and his own He should know that voice training is largely a matter of learning what sounds well, and that it is rarely possible for a dent's musical nature and less to trying to beginner to sing a full tone with pure

He should know the importance of the good singers would be visibly increased. so-called commonplaces of music-inter-From the beginning the student should envals, time, tonality, etc. There are many people who sing, but not many musicians. This is why so many are ordinary and so

He should know about mental growth. Ideas grow like plants. They must be properly cared for, but their growth must two songs he can make one comparison, He should know the meaning of technic, the best of all of the song classics of all its importance and the time required to

master it. He should know the difference between direct control and indirect or automatic control. He should know something of the psychology of singing to keep him from becoming mechanical and save him judgment is imperative. from the mechanics.

He should know when his tone is free and when there is effort or resistance in

nplified High

greatness, but when he has heard a hunit. The average student does not detect dred great artists the principles of artistic

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patient, faithful, scientific study and research. I am glad if l can render you this aid no matter where you live-in country, town or city. My heart goes out in sympathy to every woman who has amblion to be beautiful and you over it to yourrelf to be attrac-tive, admired and courted.

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expression begin to take form in his mind and dramatic intensity is a real achieveand he becomes able to tell what consti- ment. It requires time, something of the faith that is in him.

no artist at all. The student must not allow himself to think that his musical taste or his musical word and a discriminating ear. conditions in general is ever fixed or final.

learning. The singer who can sing but one kind

of a song proves thereby that he is a perartist is one to whom all moods are familiar.

singing seems to be effortless. The singer who makes his hearers conscious of a throat, a distorted facial expression and a feeling of uncertainty, has not yet found the way. The best of you must go out with the tone. The most lovable, sympathetic part of your nature must find its way into your voice. This it can do only when there is a sense of absolute freedom.

The student should know that singing is more than merely vocalizing. Words contain definite ideas, and the aim should be to send forth the idea. If the idea is definite in the singer's mind it will do much toward forming the word and the voice. The reason diction is difficult for many students is not due to lack of interest or unwillingness to work, but to lack

of general culture. How rarely do we find a vocal student whose manner of speech indicates an intimate acquaintance of effective speech is something characintervals with a terrific bit of slang vocal instrument. When these principles

clearly defined.

ful tone into words.

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Alfred Wooler,

A simple, concis-Send for

tutes pure art, and to give a reason for which young America seems to be perpetually short and in dire need. Some-The faculty of expression, no less than thing more than a knowledge of the the voice, must be developed by use. To mechanism of speech is necessary. Said feel is not enough. A bottled up artist is the ancient sage: "The ear trieth words as the mouth tasteth meat," therefore the student must have a taste for the pure

The student should know what consti-There is no such thing as finality in art. tutes good tone. Perhaps all teachers Man is never fully developed, never com- would agree that the tone must be resopletely finished, nor will be ever be. To ' nant, sympathetic, steady and capable of think of man as having reached a condi- wide variation, but notwithstanding this, it tion where it is impossible for him to is a fact that no two would exactly agree learn anything further, or to be told a on what the tone quality of a particular thing which he does not already know, is voice should be. If a large number of incomprehensible. There is no deadlock in teachers should in turn teach the same pupil, each one would demand something slightly different from all of the others.

Each teacher has his own concept of tone son of one mood. On the contrary, the and that is what he undertakes to make the pupil produce. Now each voice has familiar. The student should know that all good and these individuality, given it by nature, The student should know that all good and these individualities compare only in

a general way. Their variation is as marked and constant as that of handwriting, consequently a voice will produce its best tone when it is expressing its own individuality, not that of its teacher. Is there, or can there be, such a thing as a standard tone? The elasticity of language makes it necessary to ask for a

definition. If one defines his standard tone as being steady, rich, resonant, sympathetic, full of the element of freedom, we are ready to admit that all voices should be so. But a tone is something to hear, and if he insist that all voices should have the same quality, that is, sound alike, then we say emphatically no. If all voices were perfectly produced they would not sound alike, nor do we wish them to do so. We want individuality not monotony, There are certain fundamental principles which should govern all tone prowith classical English. The youthful idea duction. These are the right idea of breath control and freedom from all interistic, peppery and punctuated at short trinsic and extrinsic interference in the

learned on the college campus-the shame become operative the individuality of the of it-or at the ball game. To change voice will begin to appear, and the teacher such a style of expression into good Engshould look for this rather than to try to lish with a mclodic flow and emotional make the pupil a copy of himself.

#### The Importance of the Consonant

#### By Sidney Busl ell

THAT "Vocalization is largely Vowel- face; whereas the medium of speech is the ization" is generally acknowledged, but outer mouth or the lips. Attention in consonant practice should the mission of the consonant is not so be directed to two things : The continuous, It should be remembered that the for- unhindered flow of the tone in the tone area, and the shaping of that tone into mation of words is brought about by the words by the articulator. interruptions and modifications of the When practicing a song, never sacrifice steady flow of tone or "vowel" by the context for tone. To be compelled to do so

sonants which constitute their framework. in order to get the tone betrays unfaith-The inclusion of consonants in the daily fulness to the consonant in practice; morepractice is therefore very necessary if the over, the average listener in an audience student is to escape disappointment and much prefers to hear what you are singdiscouragement when he attempts to sing a ing about than to have you demonstrate song after long and faithful practice on how beautiful a tone you can produce on vowels alone. For no matter how beautiyour pet vowel. The probability is that ful a tone he may be able to produce on he is no judge of tone anyway. all the simple vowels, if the consonants Set aside a portion of your vocalizing

have been neglected he will experience difperiod for reading or recitation each day ficulty when he has to shape his beautiand pay special attention to nice and unexaggerated pronunciation as well as tone The mechanism of speech and that of placement. A famous vocal teacher has tone are not identical. The area for tone said: "One who makes a habit of speak

(as every pupil has drilled into him) is the ing correctly is immeasurably helped "masque," or the frontal bones of the thereby in his singing."



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The youth started his career as an organist

Lescaut (1893) was an unquestioned tri-umph, and La Boheme (1896) convinced all the critics that Italy had a new and great master. This was substantiated by the production of all of his subsequent works: Madam Butterfly (1904), Girl of the Golden West (1910), La Rondine (1917), Il Tabarro, Suor Angelica, Gianni Schiechi (1918). One distinctive characteristic of Puccini

One distinctive contracter of La Bohrmer. It his very close bond to the character of La Bohrmer. The text of the work he is setting to music. the text of the work he is setting to music. Once the work is done the words and the music seen indissoluble, and many of his most superh effects clearly follow the in-spirational values in the drama.

Despite a long series of successes, there are many who regard La Bohcme as Puccini's as a most wise investment.

that Puccini has caught the fanciful grace of Murger's style and has knit the text and the music in remarkable fashion. Dramatists have criticised the work for a

Dramatists have criticised the work for a lack of continuous plot, but Puccini has suc-ceeded in giving us four scenes from the Bohemian life of Paris, all dealing with the same individuals, which perhaps make one

of the most artistic pieces of musical dramatic work of its kind. Puccini's skilled librettists, Giacosa and Illica, both expert playwrights,

have done a really remarkable piece of stam

work in putting together this work. Puccini is evidently a very rapid worker. The manuscripts of his scores look to the un-

Initiated like so many scratches and scrawls. He writes and rewrites and rewrites until his mannscript is hardly legible to any but an

expert. Few composers have the ability to write such intensely impassioned passages as Puccini—one of the finest of which is the wonderful love duct at the end of Act I of

a pension from Queen Marguerita of Italy. The enormous returns from his works, the great honor he has brought his native land

and the opportunities he has given to

#### The Story of "La Boheme"

As a menus of contributing to the development of interest in opera, for measure of the second second second second second second second graduitoring, program noises for the second second second second second performance of the performance of the second second second second second certainfold in programs and periodician set house and abroad. Believing that certainfold in programs and periodician second second. Believing that appende of the penders mean second s

Puccini's "La Boheme"

The plot of the opera is an adaptation of Murger's La Vie de la Boheme. It pictures life in the Students' Quarter, of Paris, in 1830.

one in the Students' Quarter, of Paris, in 1830. Art I opens with a lively case in the todays of the four "Bohemians'-Rudolph, a poet, Marcel, a pointer; Oodline, a philosopher, and Schwanerd, a musician-who make life Stud in spite of hunger. The other laws relation 24 this writing. A find knock amounces the entrance of Minsi, a destinate embrology girl, from a from above, who has come to Some into the exceeding. In the exchance of the studies of bohemist here symptistly to be some into these.

somn into hove. Act II is the framous scene on the terrace of the Oale Messae, with an article carnived the description of the framous scene on the terrace of the Oale Messae, with an article cannie of the observation o 'Quartet," with which the act closes.

cuarter, with which the act closes. Act IV begins with Moreal and Redolph pretending work, but really dreaming of their sweethcarts. At the entrance of Sobaraward and Colline they brighten up and Jolifly over their supper. Macricla interrupts the frestivities be election to any that Man, described Attendory, has returned to die. Placed on Rodolphi hed, Mand expires and the Outstal detected on Rodolphi despiring cry, "distil Manif"



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STURENTS of hereafty finds in the case of al history with the Back family, the Wesky family and clarest of contrast many states and all history with the Back family, the Wesky family and clarest of contrast and com-gravity and clarest of contrast and com-gravity and clarest of contrast and com-graves a clarest manke. It is non, Antonio Pu-torits, as well an elutro comparison of the set for a far-the faril if it is built, the clarest many of market is the non-interview (11747-1472, 1181), essential and com-ports, as well an elutro comparison of the set for a far-the faril if it is built, the set of a far-the interview of the set of a far-the faril if it is built, the set of a far-the interview of the set of a far-the faril if it is built of the set of a far-the faril if it is built of the page of faret interview of the set of the set of the set of a far-the faril if it is built of the set of a far-the interview of the set of the set of the set of a far-the far is it is built of the set of a far-the interview of the set of the set of the set of a far-the far is it is built is built of the set of a far-the far is it is built of the set of a far-the interview of the set of the set of a far-the interview of the set of the set of a far-the far is it is built of the set of the set of a far-the interview of the set of the set of a far-the interview of the set of the set of a far-the interview of the set of the

regents, as a toy, showed intre tuent of inclustion for music; but his mother was that be a back of humor in its lighter scenes, but the fundit radius and the was accord earned that this is not fell by those who ingly sent to the local institute, where he tube this mather the data and the order of the o hecame a pupil of Angeloni, who was a hand, Stroatfield, the English critic, insists that Puccini has caught the fanciful grace

The youth started his career as an organist in 1875. It is first a stary work, Jano, a can-tant, failed to wis a grifter in the competition performance of Adda, he was inspired to be-come a dramatic composer. He then spent three years at the Millan Conservatorio under Barstini and Ponchielli. This first opera was Le Yilli, produced in 1888 (fairs surveas), his second was Löger Lecend (1893) was an unouseflored tri-

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## The Organ Concertos of Georg Friedrich Handel

#### By Gordon Balch Nevin

a composer becoming so old that he is consideration. really new | This is explained by the circumlocutions of the public taste-which swings in circles-and by the inevitable processes of time which keep bringing to the surface that which has great worth, irrespective of its antiquity. In rare cases these recurrent periods of popularity are either brought about by, or largely aided by, some new development of the instrument or technic of that instrument for which the music in question was written; by this is indicated the well-known truth that nearly all of the great composers have written in advance of their time, i. e., have demanded a technical facility over and beyond anything known at the time of their writing. Consequently their works often go under a cloud, temporarily at least, and later are hailed as the very apotheosis of the idiom of the particular instrument.

It would be foolhardy at this late day to claim prophetic powers by hazarding the guess that the organ concertos of Handel are about to enter a renaissance; these concertos (they are really more or less formal suites, in essence) have had in other days a great popularity. There is, however, one element which would indicate that a new interest in them is about to be awakened, and that element is the fact that they can be perfectly rendered for the first time on the modern organ with its electropneumatic action; these compositions are as little suited to the ancient tracker action as are the most pianistic writings of the modern school of organ composers.

Handel (whatever may have been the emotional shortcomings of his instrumental music, whatever the lack of profundity) was emphatically a master of nuance. The secrets of manifold variety in phrasing were an open book to him; he wrote for an organ which was to be developed a full two hundred years after his period of activity in that field. We now have that instrument-the organ capable of producing those nuances and subtleties of phrasing which he indicated.

The life of Handel is of exceedingly great interest, especially to organists. His days were more or less closely associated with the organ for many years. We are told that at a very early age he was given opportunities to practice upon the organ in the chapel of the Duke of Saxe Weissenfels, and that his marvelous powers amazed all the musicians of the chapel. It is also known that it was upon the representations of this same patron of music that the father of Handel was finally induced to withdraw his objections to the lad's embarking upon a musical career. Even at this very early age (he was less than ten years old at the time) his ability in improvisation astounded all who heard him; this very faculty was later to pro- recital music; they can be, however, ef-

Parental objections being removed, Handel became a pupil of Zachu, the famous organist of the Cathedral at Halle, studying organ, harpsichord, violin, canon, counterpoint and fugue, and to round out this little list of subjects the hautboy (oboe) was included | We can hardly imagine a student of the present day encompassing such a catholic list of studies! and good cheer-these all fit eminently for But in those day thoroughness had not become a lost art. In three years the famous Zachau stated that his pupil, Handel, knew more about music than he (Zachu) did himself! His powers as an improvisateur had by this time become phenomenal.

#### New Interest in Handel

Handel's early entrance into the operatic field terminated his career as a church organist, his last position being as organist of the Schloss-und Domkirche, at Halle, in 1702; from then on he waged a series of operatic battles until in 1737 he became bankrupt, when he turned his attention to tical ceremonies for centuries does not in oratorio, producing the great works which are most closely associated with his name. It should be noted, however, that he never gave up organ playing, and that many of his organ works were the direct result of improvisation in public-between the parts of his oratorios.

#### Great Simplicity

Now what are the characteristics of these works? First and foremost stands that element which perhaps more than any other indicates the mind of the truly great composer-the element of lucid simplicity. We are beginning to appreciate this quality again; recent years have witnessed an increasing and labored striving after complexity-as instanced by the average modern "tone-poem," but there are shadows cast before which would show that the pendulum is about to swing in the opposite direction. The state of stability is maintained only by the operation of force and counter-force, and we have had about enough of the present bewildering tur-

gidity Secondly, must be noted the fact that these organ works are distinctly of concert nature and not of churchly style: Handel lived much of his life in the atmosphere of the theater, and the greatest effects which he produced are interwoven with the technic of the theater. It is because of this very fact that his effects rarely, if ever, "miss fire." He knew effects so well that he could construct them and then say confidently (in essence, if not in exact words) : "This will do so and so. I know!" The concertos therefore are primarily

EVERY once a while we note instances of duce the organ concertos which are under fectively used for festival occasions or of the two masters may be found in the postludial work, and need not be neglected different training they underwent and the hecause their greatest usefulness is in recitals. But in this latter, their principal field, the Handel Concertos are a veritable mine of excellent music; the brilliance of rhythmic and harmonic invention, the frequently unlooked-for twists in the harmonic scheme, the unexpected modulations, the general atmosphere of gaiety, happiness recital use the works of Handel. Much ink has been shed over the organ recital program; writers have endeavored to prove that the great public is uncouth when it steadfastly refuses to swallow programs which are notable chiefly for their gloomy oppressiveness and lack of contrast. These same writers will freely admit that the piano recital program must possess variety and charm, together with not a little of

the frankly salon or semi-popular style of music-if there be any hope of enticing the same audience for a return date! But they fail to see that the mere fact of an instru-

ment having been associated with ecclesias any degree whatsoever influence the character of the program to be used-when that instrument is used for recital purposes. Much of the lack of popularity of the organ as a recital vehicle is due to this misunderstanding.

quent rules for fingering, and also the A detailed analysis of these concertos cardinal points of legato. 11owever, the cannot be undertaken in the space of an first thing he discovers is that legato on article of this character; they run with few the organ is not quite the same thing that exceptions in the style of the suite: four it is on the piano. The release of the key movements are the rule, generally a slow means the discontinuance of the tone, introduction, followed by a well-conwhereas on the piano, the pedal allows the structed allegro, then a slow movement tone to sound even after the fingers have (usually of emotional content) and finally left the key. It takes the utmost care and a very brilliant finale. Very occasionally concentration to watch legato so that it is the order is inverted, but as a rule the really a legato and not a staccato. Of order just given is followed. In all of course, ere long, good legato becomes "secthem a wealth of invention awaits the stuond nature" with the competent organist. dent. The technic employed should be of It is essential to practice manual legato a rather snappy, crisp, quasi-pianistic naexercises and studies until this is thorture, with exceedingly minute attention to oughly mastered. the little details of note-grouping, crossphrasing, etc. One caution may be ad-

quirement.

There are some standard books which contain many excellent technical probvanced : do not take the frequent FF marks lems. When the student is sure that he is too literally; the modern organ is much on the right track, then polyphonic (or more powerful than was the organ of part) work must be taken up. Two parts Handel's day, and the use of full organ and sometimes three parts in one hand are should be more sparing now than then, frequently met with. Should he have pro viously practiced Bach's Two and Theee

Bach and Handel Part Inventions, and some of the preludes The fact that Bach and Handel were and fugues contained in the Well-Temcontemporaries has in a measure contrived to lessen the recognition accorded the latpered Clavichord, he will find that his orter's organ works; the mere fact that they gan studies of this nature come much more happened to be born in the same year easily to him than would be the case if he should have no weight in the appraisal of had not practiced them. It is absolutely Handel's contributions to the literature of essential to sustain notes for their proper the organ. The explanation of the dis- duration with the fingers. The problems similarities of style, thought and method in this regard are frequently quite com-

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different walks of like which they pursued

Bach's life was closely associated with the

church; Handel's with the theater. The

results were just what would be expected;

one wrote subjectively, the other ob-

jectively. The shadow of the church falls

over the most of the music of the great

John Schastian; the bright lights of the

theater illumine much of Handel's work.

But we need not neglect [Iandel's compo-

sitions for our instrument because of that

fact, in truth-it is really because of this

very thing that we should study and use

them; the organ needs gre 1, brilliant

music, and we have very little of it. In

the most eminently satisfying manner do

Handel's Organ Concertos till this re-

What Constitutes an Organist?

By E. R. Kroeger

As a rule, the organist comes to the or-

gan bench after having had a course in

piano training. He is then familiar with

the positions of the keys, and the conse-

plex, but there cannot be any relinquish- these ways he acquires facility, and is thus ment of the most minute attention to securing accuracy in duration of tone.

With the efforts to attain mastery of the feet move in a contrary direction to the left hand.

Polyphonic vs. Homophonic Practice Polyphonic practice is better than homoif the student succeeds in this, the other most minute attention. Its characteristics in the instrument. must be thoroughly dissected. When this order to ascertain fitness and applicability, Good taste in registration is certainly one of upon well-established lines, for bizarre and ual and the left hand on another. In embrace.

# By Carrie B. Adams

I have three daughters. The eldest is that must result. Both are most excellent 74 of her-preferably an organist, since I for emergencies in most cities, and salarics must naturally be high. Please advise me as to what she will need to know in with professional success.

Sincerely yours, Mrs. J. M. S.

Compositions by the principal composers for the organ must now be studied with the fingers, comes the necessity for pedal care and discrimination. A judicious practice. From the beginning the two feet combination of the different schools must should be used equally in pedal exercises. be made. His repertory must gradually The various uses of toe and heel, separ- increase until it includes the great master ately and in combination should be dili- works of Bach, which are the apex of gently studied. The position should be organ composition. He must plan reshifted so that the right foot plays in the cital programs, and see that contrasts lowest register of the pedal hoard, and the in the character of the selections ocleft foot in the highest register. The vari- cur. He must take good organ journals ous legato and staccato strokes should be and note what is being done by organists carefully practiced. When studies com- elsewhere. He must know the biographies bining the manuals with the pedals are of the principal composers and should be taken up, they should be practiced as fol- well posted in the history of music. He lows: hands separately; hands together; should study harmony, composition, canon, pedals; left hand with pedals; both hands fugue and orchestration. He should be with pedals. The student will find that at proficient in transposition, in reading varifirst it is a rather difficult matter to have ous clefs, in deciphering ancient notation.

#### The Construction of the Organ

The serious organ student should know something of the construction of the organ. There are excellent books on the phonic. It is, of course, more difficult, but subject, but he should, if possible go to an not the intention here to recommend any to give information, and it is generally books of exercises or methods. There are practical and valuable. This technical several very good oncs. It is no trouble to knowledge will be found to be of much procure them. Then comes the study of assistance when occasions arise when the the stops. Each stop should be given the organist needs to rectify some disturbance

Finally the organist must be familiar is done, combinations must be made in with anthems, cantatas, oratorics, sacred solos and concerted numbers. He will doubtless have to direct his choir, and the most valued possessions of the organ- in order to do so successfully must know ist. But if he lacks acute judgment in this his ground sufficiently well to conduct and particular he must be careful to work drill in an authoritative manner. The members of the choir will look to him for incongruous combinations immediately instruction and advice. It may be seen stamp him as lacking in the finer qualities from the above that an organist needs to of the organist. Besides his purely tech- be a versatile man if he is to succeed in nical studies for the purpose of maintain- his profession. He must constantly study ing the manuals and the pedals, he must and practice in order to maintain his posineeds study hymn playing. He should tion among his colleagues. But "the game select a few standard hymns and play is worth the candle." There is a fascinathem with various registrations. He tion about organ playing hard to explain. should try them on different manuals, and The great "pope of instruments" "grips" also in using his right hand on one man- you for life. And you willingly accept the

# What an Organist Ought to Know

My Dear Mrs. Adams:

studying to become a teacher; the second reasons why she should not become an orthinks of specializing in domestic science; ganist but since the die is cast for be it but the third does not seem to have any from me to shirk the responsibility of catachoice as to her future work, and is perloguing the necessary equipment even fectly willing to abide by my decision in though it may have nothing to do with the the matter. I think I will make a musician case in hand. In the first place, an organist needs to notice that there are not enough to provide be thoroughly, intensely, temperamentally musical. There is no field in which musical

feeling is so much needed as in organ playing. A sense of tone color that is in the order to command a good salary coupled blood so to speak; an ear for tone effects; a mind quick to choose from the hundreds of beautiful combinations at hand; the

good taste and sense of proportion that It gives me genuine pleasure to answer leads to orchestral effects while keeping in the foregoing letter. To be sure there mind the fact that an organ was never are one or two points that I could wish meant to take the place of an orchestra; were different before enlarging upon the and the temperamental organist's instinct, knowledge necessary to the musical and if you will, that imparts an individuality financial success of this third daughter as and style to one's work that no mere an organist: (1) the fact that she is in- teacher can give. Many organists, howdifferent as to her future work and will- ever, who lack these requisites are teching to abide by her mother's decision and nically above reproach-but what sins of (2) that her mother thinks of making an omission they will have to answer for, organist of her because of the apparent sometime-somewhere!



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cause of the sympathetic support given In the second place: an organist needs by the organist. On the other hand, many to be thoroughly grounded in piano work. All that the average skilled pianist knows and much more, both technically and musically, should be the foundation laid by one ganist. Every study, whether in velocity, will.

phrasing, expression or endurance, that is deemed necessary for one who expects to have spiritual power. If all church orbecome an intelligent pianist, is just as necessary for one who expects to become an intelligent organist. Seldom do we find a good organist who has not given years to the study of the piano, partly because the piano is always available. While the technique differs from that required in organ playing, the fundamental principles of music are the same and the knowledge gained of the "form" side will be of inestimable value to an organist. In the third place: an organist needs to

be familiar with harmony and composition; and if he can include a knowledge of counterpoint and the psychology of music in his equipment he will never regret it. Every accompanist must be a psychologist to some extent, and an organist's duties perforce make of him an accompanist. Without a good working knowledge of harmony an organist's work is quite likely to be without form and void, when put to the test. By a knowledge of harmony I do not mean simply a scientific knowledge of chords and their resolutions with rules governing the same; but rather, an every-

day, free working acquaintance with each interval, chord, phrase, motive, and musical period or sentence that goes to make up a composition, whether of simple or elaborate form. This knowledge must be coupled with

an ear quick to recognize chord effects. Among the many organists I have known, one, of many certificates and diplomas, was quite unable to name a series of chords played by a fellow-organist, although he proudly referred to his graduating thesis on "The Value of Harmony and Composition to an Organist!"

Another-a very volatile young ladyvolunteered the unique information that she had finished the study of harmony when she was fifteen 1-just when she was ready to begin, if she only knew it. Still another gave it as her opinion that anybody could write music if he had any originality at all-and proceeded to illustrate her point by reharmonizing a standard hymn during the church service, taking to herself much glory for said exploitation. She was foud of referring to her efforts as being "out of the beaten track." So they were. What she needed was enough real knowledge to show her that she violated not only every known rule of composition but of good taste as well, by her improvisations during a part of the devotional service of the church in

which she acted as organist. An organist of real attainments and spiritual power would have saved the improvisations for some week-day practice hour.

Study Orchestral and Choral Work In the fourth place: an organist needs to hear and be familiar with the standard orchestral and choral works. The possibilities of an organ for musical expression rank next to those of an orchestra. An organist's responsibility is as great as that of the conductor of an orchestra. He must know what tone effects will support certain voices and he must get these effects without any apparent effort, and must plan for them many pages in advance, very often. Certain voices in choir work require certain tone qualities in support, and it is the organist's business to know what and where it is. He cannot give it unless he feels the singer's needs and appreciates the spirit of the compo-

by the organist. On the other hand, many a singer of fine attainments has achieved indifferent success because of the mechan ical accompaniment supplied by an organist lacking that greatest of all qualificawho expects to achieve success as an or- tions-sympathy-or temperament, if you In the fifth place: an organist must ganists could enter more fully into the

spiritual side of their work, a real uplift and musical awakening would result and more effective work would be done in both choir loft and pulpit. There is a dignity to be preserved in the choir loft just as there is in the pulpit. A frivolous, inappropriate offertory played on a dignified organ is about as appropriate as a mother-in-law joke in a sermon (or any other place). But organists and preachers sometimes give us a glimpse of their

real caliber unintentionally.

#### Choir Loft Etiquette

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If I were to add a Sixthly it would be this: an organist who doesn't know how to behave in church-who doesn't know church etiquette, i. e., everyday good manners-might better get an engagement as organist in a vaudeville house or moving picture show where he will be required to behave every day in the week, thus securing an opportunity to strengthen the weak spot in his education if he wishes to hold his position. The church organist who lacks the evidences of good breeding in his behavior is an abomination to the Lord and to his people everywhere. Current literature and writing materials have no legtimate place in the choir loft, and the church officers who employ an organist (or singer) whose mental poise is such that he habitually makes use of them, are very much at fault. After an active experience extending over thirty-five years as organist in churches of a dozen different creeds, and listening to pulpit oratory of every grade, from novitiates of painfully self-conscious manner and stumbling speech, from men of national reputation as orators and thinkers, and from men long since past their most useful years in the pulpit yet willing and anxious to keep their hand to the plow, it is my firm conviction that one is in danger of losing some valuable thought if one does not listen to the sermon in the course of the church service regardless of the scholastic attainments of the preacher. If organists would use music that is as good in its place as the sermons preached in the average pulpit are in theirs, success might be estimated on an entirely different basis. A spiritually minded, temperamentally musical organist of inuate refinement with eyes to see and ears to hear is worth a hundred organists possessed of certificates, diplomas and technique alone-although these are all much to be desired attributes. In addition to these and all other requisites, the organist who grows up with classical music so that his heart and soul are filled with it; who begins to

sing and play in his early childhood; who accompanies choirs and soloists very early in his career and who loves an organ with a never-dying love-that organist may safely count on being a success. Tem perament, talent, taste, training, technic and time will make an organist that is worth while. "I hope I make myself perfectly clear," to quote Ralph Rackstraw. and I also hope that Mrs. J. M. S. may feel that her third daughter will be justified in entering the lists; but if there is a shadow of a doubt, don't let her enter. There is already an oversupply of medisition. Many a soloist of ordinary equip- ocre organists in the field. "Many are ment has acquired a high reputation be- called but few are chosen ["





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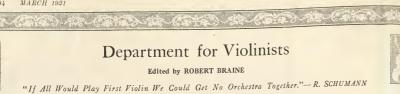
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#### Page 204 MARCH 1921



## Attack Difficulties Separately

rately.

trated in Ex.º 3.

\* \* \* \* \* \*

8-19-9-19-9

Here we have a combination of difficul-

conquered through the fact that he alis a lesson for the violin student in this policy. Where a study contains many difnotes under one slur, to play the notes result being that so little bow is left for separately at first, or with a smaller num- the last few notes that only a fraction of ber of notes under one slur, gradually the proper volume of tone can be given working up to the point where the passage can be played as written. Where there are trills, turns, grace notes, and embellishments of various kinds, the student will embellishments out until the bare notes of bowing and in correct time and tune. This and thus the work of perfecting the passage will be greatly simplified.

1 the the trong the start of th

This study has many changes of key and positions; and it is difficult enough for the average student to play the simple notes in good intonation, to say nothing of the bowing, trills and accents. The difficulties should be attacked one after the other. Let the student first play the notes slowly, without the trills, with a separate bow to each note, paying scrupulous attention to his intonation, and taking care that his semi-tones are correctly placed in the

Too many teachers of the violin make students are not fitting themselves to be- of his work for a few lessons will show the mistake of adhering to a stereotyped come professionals. curriculum year after year, thereby getting into a rut. It is just as impossible to successfully take every student through the the rut mentioned above; but the average when he first came to you and carefully. routine of Kayser, Mazas, Kreutzer, etc., teacher who is busy every day in his as it is to jump into a suit of "hand-medowns" and walk away with a feeling that not have time to write out individual exeryou are well fitted. The dealer expects to cises for his students and will do the next of all students alike.

of study that is the exact counterpart of

ways managed to attack the various armies laid, the bowing may next be taken up. If is done, care must be taken that the three used in practicing double stops, until every sent against him separately, instead of the slurs are found too long at first, four notes of the trill, on the first of each waiting until they had combined. There may be slurred instead of the entire num- group, will occupy only the time of one The double stops having Leen mastered ber. Finally, the passages may be slurred count. If the student keeps time by tapas written, care being taken that the dif- ping with the foot, each sixteenth will get as written. ferent difficulties, these should be taken up ferent groups of notes get their proper one tap. This tapping should be done very and conquered one at a time, as far as proportion of bow. A very common mis- quietly, as it is very annoying to hear a possible. For instance, it is a good plan, take is to use up the bow too fast on the music student thumping with his foot on where there are long passages of many first part of a long slurred passage, the the floor while he is playing. Studied in this way, violin studies lose half their difficulties, and many students who seem hopelessly unable to acquire a to them, the effect being like that of a study which contains many difficulties, succeed much better when they are first singer who has not sufficient breath to fintaken up, one by one, and mastered sepaish a phrase.

The notes and bowing having been masoften be greatly assisted by leaving the tered, the accents should next be taken up. These are executed by a sudden momentary the passage can be played with correct pressure on the first note of each group, making that tone stand out in relief like done, the embellishments can be added, a gilt letter on a sign-board. Accents of this kind are difficult for the beginner, as he is apt to keep up the pressure on the To illustrate this method of study, take bow too long, so that it is continued to the following passage from one of the the note or notes following the one which famous trill exercises of Kreutzer, No. 20: is alone intended to be accented. Practice

of accents of this kind is of the greatest importance, and is one of the prime elements which lead to bow mastery. When notes, bowing and accents have

een conquered, the trills can be put in. At first the passages may be practiced with a single, and after that with the double trill. The single trill passage will consist of three notes, and these three notes must occupy only the time of the one-sixteenth note, over which the trill is placed.

211 12 .... etc Many students play passages like this

scale passages. Having acquired the study very unevenly. This fault can be over- play double stops, immediately double to the them as a whole later on.

THE great Napoleon, with practically all reasonably well, with slow, separate bows, come by counting sixteen to the measure, pressure on the strings, thus producing a the countries of Europe allied against him, the tempo can be increased, using very while learning the study, thus giving one rough, harsh tone. Instead of this, an short bows. The foundation having been count to each sixteenth-note. When this elastic, not too strong, pressure should be trace of grit and scratching is eliminated. with single bows, they next may be slurred The trills are taken up last. As a pre-

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liminary, all the trills should be practiced without playing the accompanying note, care being taken that the trilling finger trills either a full tone or a half tone above the principal note, as the intonation demands, and neither too high nor too low. Playing trills atrociously out of tune is very common with violin students who do not seem to be aware of the fault They will often trill a semitone for a full Another excellent example of such a tone, or vice-versa. Some even make quarstudy is the No. 40 of Kreutzer, as illuster-tone trills. Singers also are notable of fenders in this respect.

All the separate difficulties having been mastered, as indicated above, the study may be practiced as written, and if all the preliminary work has been faithfully done the final result will be much better than if all the difficulties had been attacked at once.

ties. Some very talented students might Many other examples could be cited, attack the study as written, but the average student will do better if he divides but the above will suffice to give the stuthe difficulties. The upper notes might dent an idea of how to proceed with a study or composition where there are be first studied without the trills and then the lower ones, care being taken to observe many technical difficulties to be overall accidentals and to preserve accurate come at once. The study must first be intonation. Next, the exercise may be played in its simplest form, just as, in played in double stops, as written, but building a house, we first construct the without the trills. The quarter notes had foundation and the framework, and then best be played as whole notes, in very add the other details, one after the other. slow tempo, with long, steady bows, one This is the method which is observed by to each note. Nothing further, can be done the greatest teachers. It is almost mi until these double stops have been mastered. raculous what results can be achieved by The intonation must be perfect, and both slow practice, patiently taking up diffinotes must sound simultaneously at all times. culties, one by one, and mastering them. Many violin students, when they try to thus winning the power of overcoming

#### Supplemental Studies for the Violin Student

#### By J. W. Hulff

The teacher who writes special evercises for his students manages to keep out of ually wean him from the book he had patiently and constantly "prescribe" for studio, probably at half-hour shifts, does him as methodically as a physician would prescribe for his patient after a diagnosis

make alterations to suit the individual. So best thing-order a book which probably should the teacher supplement, omit and contains over ninety per cent of exercises revise the studies of his students. There other than those he wants for his particular has never been and there never will be a purpose. This adds to the burden of the method of instruction placed upon the student and only serves to awe, antagonize the student is the study of double-stopping market that will meet all the requirements and perplex him in the thought that he and the playing of harmonics. The purmust wade through another book of exer-

As a rule the teacher maps out a course cises very similar to those already done. No matter what method the student or study that is the control of the forgetting in so doing that "the world do you, give him his first instruction from we will make a study of natural harmonics move" and also that a vast majority of his that particular book. Careful observation on the violin.

The string length is thirteen inches from you what he lacks in technic. Then, if the bridge to the saddle. Taking the E you have something better for him, gradstring, half-way up the finger board, or six-and-a-half inches from the nut, we find

the octave - . If this note is six-and-ahalf inches from the nut, and the string length is thirteen inches, then the distance had been made. No stereotyped course of from the bridge down the finger board to instruction in these days is a success any the note must also be six-and-a-half inches. more than is a box of medicated pellets If the tone is produced with the bow in its guaranteed to cure every ill under the sun. usual position near the bridge, it follows The hardest and most tedious work for that the same tone, without moving the finger, should be heard just as clearly the bow is used near the saddle. This pose of this article being to bring home to statement should be followed by a demonthe teacher the fact that he must give supstration to prove its correctness. Forever plemental studies not clearly or logically

after, in has a definite, a visible location on the finger board, and the bugbear of studying natural harmonics loses its power right at the beginning.

#### THE ETUDE

The next step is to locate the fifth above.

finger from away from the bridge, or in the opposite direction from that first used, -, and then the double-octave, . Now, making it possible to produce the same tones on two widely different positions of having established the three natural har- the finger board on the same string. In attempting this the fifth above is now monic tones, - , on the E string, played - and the double-octave - . Of

course, what is done on the E string can beginning at a point six and a half inches be done on all the others. The student's

from either the nut or the bridge and pro-surprise and pleasure in being able to ducing them by moving the finger towards ascend in tone while descending the fingerthe bridge, the pupil is next shown some board, producing tones just like the first the bridge, the page of the him with astonishment and delight, something not yet ing impression upon him, that he soon found clearly elucidated in any book of in- learns to bring out these tones in all their struction for the violin; namely, that the flute like beauty. Do not forget to tell the same three tones can be produced, also as student that these tones are best produced harmonics on the E string, by moving the with a flat bow near the bridge.

(2) -----

(4) ~

The first three of these should be studied

later with one only. Number four, with its

further modifications, must be taken in one

These last two exercises, stress group-

ings in threes, will prove somewhat more

Passages in triple groupings, six, nine

or twelve notes to the measure, may be

treated according to the same general plan,

shifting the stress successively to the

second and the third notes of each group.

and eventually also the stress will be re-

duced until it finally disappears.

Gradually the tempo may be increased,

This method of overcoming or reducing

difficulties is not of course a panacea for

the string player. It certainly will not

supply the deficiencies of an entirely in-

adequate technical foundation. It will,

however, show up the weak places (diffi-

culties) more conspicuously, and thus the

student will be enabled to analyze his

problem more clearly and intelligently;

and this result will be accomplished in

far less time than by the too prevalent

practice of repeatedly "running it over" in

the hope that chance will take care of re-

sults. And, what is of even greater im-

portance, the critical attention as well as

the constructive energy of the student will

be concentrated, by means of the shifted

stresses, upon those points where it is

The process is not a difficult one to put

into execution. It does not require a very

great proportion of one's practice time.

The student who gives the idea a fair trial

will be surprised at the rapid and certain

ordinary methods of practice.

#### The Study of Difficult Passages for String Players By G. F. Schwartz

bow only

and so on

THE usual musical composition of more than "elementary" or "easy" grade is very (1) likely to be made up of two elements: themes or subjects, and "working out" or (3) development material. The latter frequently consists of scale fragments, ar- and so on, peggios and broken chords combined and embellished according to the recognized first with two bows to each measure, and practice of harmony, counterpoint and instrumentation. Sometimes a composer will see fit not to

sacrifice his musical idea even though the technical demands are almost, if not quite, out of proportion to the musical value of the composition. Or it may be that, for good and sufficient reasons, the composer, having a thorough knowledge of the limitations as well as the possibilities of the instrument for which he is writing, will difficult to work out and keep going, but occasionally find it impossible to express they are of especial value in the attainment himself without having to bring into use of mental control over the fingers. unusual keys, difficult fingerings, and trying shifts or positions of the hand.

Having first decided that the musical end is worth the technical means, the student may set about his task with the following plan of attack. Persist until the best possible fingering of the passage has been discovered, keeping in mind the fact that the mechanical employment of the fingers to the best advantage and the production of the best possible effects of tone and phrasing are each equally necessary considerations. It is well not to be in too great a hurry to decide upon the fingering; but after the decision is finally n.ade, do not change it unless thoroughly convinced that it is faulty.

Now play over the passage very slowly. Notice particularly the most troublesome places-note groups, or parts thereofand give these some special attention, until it i possible to get through the entire passage, still very slowly, without having to stop or to hesitate badly. Third, the student will now work out

the passage with the stress (both of accent and duration or time value) shifted from its normal place in the measure to most needed. one or another of the rhythmically weak tones within the group. To illustrate : let points represent notes, and the dash represent the special shifted stress. We will assume that the passage consists of eight notes to the measure. Thus we may have control which he will acquire in the playthe following arrangements, based upon ing of passages which seem to resist the several possible stress shiftings:

#### The Age Limit

A GENTLEMAN writes to THE ETUDE quired a foundation in his early years. It whether it would be of much use for him is the people who take up violin study for to resume the study of the violin at the the first time, comparatively late in life, age of twenty-six, after having dropped who do not seem to be able to get anyall practice since his boyhood, when he where in their studies. A technical founmade a serious study of the violin for dation acquired in early life, can be added some years. There is little doubt that he to and developed at almost any age, if it could resume his practice and add greatly has been a good and thorough one in the to his technic, for the reason that he ac- first place.

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Violin Questions Answered

34. Lo-Without hearing you play it would be poposible to tell just what is "or tops with your possible to tell just what is "or tops with your platform in the plan with the plan with performance of the plan with the plan with play fare pushes with this stroke. You play fare pushes with this stroke. You would be approximately and the plan with play fare pushes with this stroke. You would be approximately and the plan with the play fare pushes with this stroke. You would be approximately and the plan with the play fare pushes with this stroke. You would be approximately and the plan with play fare pushes with the stroke of which the play and the plan with the work of the plays of the plan with the work of the plays of the plan with the play for the play and play and play the play the play and play and play and play and the play the play and play and play with the the play and play and play the most certain come would be to play to be needed to be play and play and play the play the play and play and play the play the track in possibly a single lease.

C. S. R.-In the passage you send, all four notes-the quarter, eighth and two grace notes are played in the down bow, in one slur.

E. H .--- You will find an interesting and E. H.—You will find an interesting and charactive series on Skrabivers and the troopy of Meels and Intercompared States (1998) and the series of the series of the following of the series of the series of the following control of the series of the following control of the series of the following control of the series of the penalty of the series of

The barries of the second sec

S. M. P.—It is a fundamental rule of violin playing that after a finger bas heen used, it should remain on the string until it is neces-sary to remove it. You can secure editions of most of the standard studies with dashee following the finger marks, indicating how the finger is to be beld on the string.

F. E. T.--Your only course is to study under some good violin teacher, or in some first rate school of music which has a good violin department.

violin department.
A. C.-Your question is more suitable for how the first is a subscription of the subscription of the next result of the time is provided by work exclude, especially if it is bot water. However, if an include to this that the works exclude, especially if it is bot water. However, is an include to this that the works work of the subscription of the subscription of the subscription of the subscription of the sub-scription of the subscription of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscription of the vector of the subscription of the subscription of the subscri

there in this manner. W. C. N.-The number of positions on the W. C. N.-The number of positions on the similar position are used, there is no reason why these passages should not be the seventh position are used, there is no reason, why these passages should not be the seventh. Coccisionally passages are need with in which the Courth finger produces the string. In the first position. This would really be in the thirteenth position. This would really be in the thirteenth position.

positions are used in the silds transhos. A. P.—The viola can be learned, in its bighest perfection, only by a long period of sites with a teally good viola teacher. A or through lessons by mail, but not a greet del. 2. Straitvirus is considered to have trendy high period, but there are millions and made violais at Cremona, Itajy. B Josten your there sites and thesed on and radio the scratches on your violan your exciptions.

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#### Characteristics of Famous **Operatic Composers**

PERHAPS one of the gratifying reflec-tions of the non-professional music lover, often forced to listen to the irritating raptures of hero worshippers, is to realize that the great opera composers were first of all men, often more daubed with human clay than many of their biographers liked to admit. Some of them were woefully mercenary and "practical" enough when it came to the exploitation of their own works. However lofty they may have been at the moment of divine inspiration, in the serious matter of promoting their

material interests they were not very distant from the very aggressive merchants of their day. In the case of Meyerbeer, for instance,

we find a man who, according to Mme. Viardot, would sit next to the chief of the Claque at a performance of so beautiful a work as La Prophéte, and actually alter the score so that applause might come in at the right time under the marshalship of the professional applauder and his gang of hand-clapping hirelings.

Rossini, like Mozart, was clearly inspired in his best works, for they were written "like lightning." One of the best mots attributed to Donizetti was that uttered when he heard that The Barber of Seville was written by Rossini in forty-eight hours. Donizetti's reply was, "It is not surprising, as Rossini is so lazy."

Sir Charles Villiers Stanford draws attention to the "Dr. Jekyll and Mr. Hyde" character of Richard Wagner. Here was a man with a mind and soul hobnobbing with the gods and a body often rolling "in the kennel." Indeed, his physical condition was often so exhausted by bodily weaknesses that in his letters he repeatedly tells in his own words of the terrifically severe routine and privations he underwent in order to get himself ready for one

sublime hour of composition. One of the most interesting instances was that of Hector Berlioz. Possibly fearing that some unkind writer might deal with him harshly, Berlioz took the precaution of writing his own biography. This is done in a grandiloquent and immensely readable style, which leaves one with the impression of heroic dimensions of Berlioz's own effigy of himself. Unfortu-

nately, the composer very humanly tells only those things which look well in print.

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"Borrowed" Melodies CASES of deliberate plagiarism in music are comparatively rare. One of the most conspicuous was that of Handel who

thought nothing of stealing from his former works or those of a predecessor. As a rule, a master is so fecund that he does not have to descend to rascality to get his melodies. One of the large American publishers tells the tale of a popular composer who sent a set of the same pieces to

six different publishers. The set was accepted by all and the composer pocketed the fees from all and skipped. One popular publisher admitted to the writer that his most successful members of his staff deliberately purloined themes from the

masters when they wanted new ideas. Perhaps one of the worst cases of plagiarism known was that of Buononcini, the well-known rival of Handel. This composer was very fertile with his melodies and had no reason to steal. He was, how-

ever, commissioned to write an anthem for the funeral of the Duke of Marlborough and deliberately stole an anthem by Lotti, writing his own name at the top of the

copied manuscript. When this was discovered the excitement was so great that it led to Buononcini's downfall. He left for the continent and all track of him was lost. It was believed that he died in Venice **The Latest Music Publications** 

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Ensemble The approach of Spring brings nearer

the time for preparing students' concerts and recitals to close the season in a com-The special introductory price in ad-vance of publication is 40 cents, postpaid. make excellent features. See page 182.

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aside from this, the Russian composers

with gems, many of them only of moder-

ate difficulty and length. In our new

desirable of these have been incorporated

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Little need be added to what has already been said in these pages with re-gard to this standard work of Schumann, This new edition is equal to any published, carefully revised -- mechanically well made. The advantages of the best European editions have been included.

## MARCH 1921 Page 209

#### New Pipe Organ Collection

It is some time since we have announced new Pipe Organ Collection, but we feel that the many who have used our two former collections, The Organ Player and Organ Repertoire, will not wish to be without this book. It is planned along lines similar to the two works just mentioned, but it consists of absolutely new material, either in the form of original works or of transcriptions of other works which have been made especially for this volume. The pieces are all of intermediate grade, melodious, playable and well contrasted in character. This book will contain material suitable alike for church work, the recital, or moving picture playing. It is most desirable in all respects. The special introductory price in advance of publication is 75 cents, postpaid.

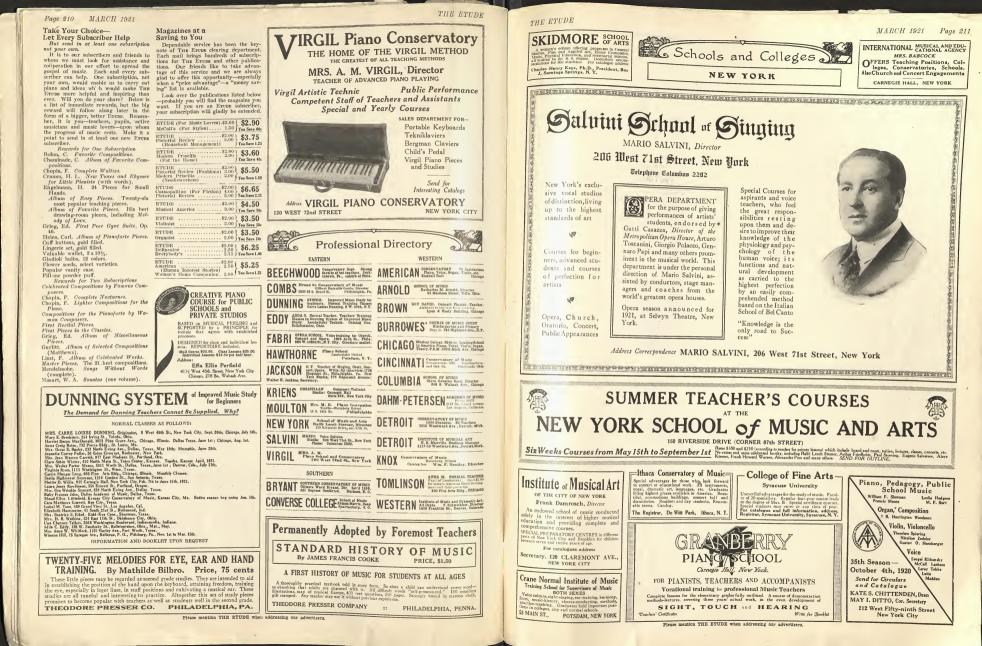
**Composition for Beginners** 

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young teacher), removed from contact with a master teacher, will find in it both The special introductory price in adhelp and inspiration. Special advance of publication price, 60 cents, postpaid.

The works of the Russian composers have served to add zest and originality to





Page 212 MARCH 1921 Schools and Colleges

SOUTHERN \_\_

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RENAU COLLEGE CONSERVATORY

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and a state of the

T. 14 . 65

Don't Grumble

By Nelson J. Newhard

SIR FREDERICK BRIDGE, of London, ad vises musicians not to to grumble. "Musicians," he claims, "are naturally nervous and sensitive and prone to grumble." He tells an interesting story of a young man. a friend and former pupil of his who became a chronic grumbler. "The young man," says Sir Frederick,

"had received a very fine organ appointment in the country; I went to see him one day and asked him very naturally how he was getting on. 'Oh, pretty well,' he hesitatingly replied, but at once, in his usual fashion, began to grumble. 'The place,' he said, 'is so inartistic.' I saw at

once that I was in for a long recount, in his innocent grumbling fashion, of the various things in his new environment which were not exactly in harmony with his desires, so, interrupting his semi-crit ical comment, I rudely broke in upon his

have on your walls! They are beautiful

all the good out of it that you possibly

of good, I am sure. The Scripture sub

jects on your walls are excellent, I admit

He promptly assented. 'Very well,' said I

goes deeper when not a word is uttered.

rectly before my face, as I entered his

room, in a conspicuous place, beautifully

son, but you did !""

"Some months later, I went down again

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Two Complete Pupils' Sprabogy Orchestras, Repiprocal relations with University of Pennsylvania, (Dormitories for Women) A School of Inspiration, Enthusiasm, Loyalty and Success GILBERT RAYNOLDS COMBS, Director Offices, Studios end Dormitories TEMPLE UNIVERSITY SCHOOL of MUSIC Pittsburgh Musical Institute, Inc 221 S. 17th Street, Philadelphin, Pa. half-finished remark, exclaiming, 'But Over 1400 atudents last year. Affiliated with University of Pittsburgh - degrees for Music Students. COURSE IN what a nice lot of illuminated texts you Harmony by Correspondence WITH CERTIFICATE 'Yes,' said he, his tone and manner under-Piano Voice Violin Organ Theory 1259 Fifth Avenue - Pittaburgh, Pa. Under PHILIP H. GOEPP, Mus. Doc. going a wonderful change-there was no cular Value to Teachers of Music In show of grumbling-'and these were drawn by a young woman friend of mine. I broke in again, 'So you are going to be THE ALLENTOWN Zeckwer Philadelphia married ?' 'I hope so,' he smiling replied. CONSERVATORY OF MUSIC 'Good for you: I am glad to hear it,' I re-Musical Academy marked; 'but look here, my dear boy, now 210 N. 7th Street, Allentown, Pa. if I give you a text of my own make, will Slatzenson begao Sept. 5. A KW visionios of seven vanced pupils under eminent urtlat-teachers. Theory, instrumental and vocal. Students' Symphony Orchestros and rectails. Branches in West Phila. and Tloga. For prospectus a ddress CHARLTON LEWIS MURPHY, Manache Director, 1637 Sprace 8t. Strong Faculty, Thorough Instruction you get the same young lady to draw it? And will you place it among these other For catalogue, address the Director texts, and will you read it often and get CINCINNATI CONSERVATORY of MUSIC. ESTABLISHED, 1867. can? It will do you and her, too, a world CLARA BAUR, Foundres 52ND YEAR Conducted seconding to methods of most progressive European conservatories but they do not reach the case in hand Elocution-MUSIC-Languages 'my text is this-get out your pencil.' He did so. '"Don't Grumble." Now write it down.' He did as directed. Not a word Feculty of International Reputation eceptional advantages for post-gr aduate and repertol rk. Department of Opera, Ideal location and residen partment with superior equipment. was uttered by either of us, but we Master cless for virtuoso violinists under EUGENE YSAYE Season 1919-20 thought, and we thought straight into For estalogue and information, address each others thoughts. Thinking often Mus BERTHA BATE Directrees Cincinnati, Ohio. DANA'S MUSICAL INSTITUTE to see him. He had kept his promise. Di-WARREN, OHIO drawn, and in the same artistic style as the THE SCHOOL OF DAILY INSTRUCTION IN ALL other texts which adorned his walls-the BRANCHES OF MUSIC work evidently of the same hand-I read the two simple words, 'Don't Grumble.' Address LYNN B. DANA, President Deak E. WARREN, OHIO He, at once, as I entered the room, grasped my hand, and with his left hand pointed to His Last Appearance The Courtright System of Musical Kindergarten the text. I looked as he directed, but IN a certain Italian city, the tenor, who Oldsst and most practical system. Write for particulars of correspondence course, also of Spring Class to be held in North Carolina spoke not a word, nor did he 'speak. I had in his younger days been a great pubthought and he thought, I thought my own Sec. 14 lic favorite, essayed a part for which his thoughts and he thought his thoughts, but vocal resources no longer sufficed. He they were one and the same thought. After The Fletcher Music was duly fischiato (whistled at), and his a moment's silence he said : 'I can assure efforts drowned by cries of basta, basta you my dear teacher that text has done Method me a world of good already. I did not (enough), và via (go home). He bore know,' he added, 'that I needed that les-In Public Schools these indignities patiently for a time, un-Introduced into this country in 1897 and later sught in England, Canada, France, Australis, Japan, China and Germany, this Method bar most intelligent and successful parents as well as reachers. This has been changed through the generosity of an Akron citizen who is at present innancing its introduction into the Public Schools til, at length, he became exasperated, and Many music pupils, are grumblers; approaching the front with a gesture of neglectors, but they seem not to know it; his hands to obtain momentary quiet, he they fail to become players, but they do not know why they fail. Now, if the two addressed the roaring audience in these words: "My friends [laughter], I know words, "Don't Grumble," can cure, in an that I have been unfortunate enough to financing in introduction into the Public Shooks. So important is this top for the musical future of America that Mars. Fatther-Copp. closed her musicant, in hereast nuerinscaling the work, in three of the Atron schools. It is proving an entire extent, A normal class will be held possing Jay musicant, in hereast nuerinscaling departing Jay teachers and classators cannog afford to lose the school and the modus operand of this work-mar Plenter media. honest heart, the grumhling hahit, ought displease you tonight [si, si, certo, altro]. not the four words, Do Right and Go but unless you discontinue making such a Straight, to cure in the honest heart of a noise I shall feel bound to repeat the music pupil the habit of carelessness and whole of my scena." This witty appeal neglect, of Doing Wrong and Going so tickled his hearers that it was received with rounds and rounds of applause, in bowing to acknowledge which he was seen to reel and then fall heavily to the floor For full particulars apply to The audience, believing this to be a bit of

#### Mrs. Fletcher-Copp 890 Elmore Avenue AKRON, OHIO

noisily, but the unhappy man did not rise. He had to be carried to his dressing-room, where, before the uproar had subsided, he he his swan song .- FRANCESCO BERGER, in

extempore acting, applauded still more

expired. His aria had indeed proved to The Monthly Musical Record.



THE ETUDE

Why Ireland's Flag is the Only One with a Musical Instrument

#### By Semus McKeon

ONE of the foremost European com- the gentry, for whom he immediately composers, in a statement made some years posed words and music for pieces extolling posers, in a drawing sine music for pieces extolling ago, said that Ireland was the richest treasago, said that it while he became ure house of folk melodies of all the nations of the world. This reference is not play or sing until he had had strong liquor merely a numerical one. It referred to the from his hosts. One of his best-known the sheer beauty of so many, many Irish tunes is known as "The Receipt for Drinktunes. Although a very great number of ing Whisky." When in his cups he was lovely tunes and sprightly jigs and reels supposed to have prophetic gifts, and, inhave been catalogued, there are doubtless deed, many of his prophesics came thousands that have never been put into strangely true. When hc died his wake notation, tunes that have faded into obliv- lasted four days and was attended by ion because of the fact that for centuries great numbers. "The harp was never these melodies were transmitted from gen-silent." His funeral was attended by eration to generation by ear.

A Haven for Classical Learning

Germany.

other nation."

sixty clergymen of many denominations, the nobility and gentry and vast crowds of the "humbler" classes. At one time in Europe it was the custom

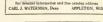
#### Modern Composers

to look upon the Irish as a race recently sprung from the type of primitive life There 'is small wonder that such beautiful tunes as "The Last Rose of Sumwhich characterized most of northern Europe six or seven centuries ago. It is now mer," "The Minstrel Boy" and others seemed to have grown in Ireland as luxknown by most intelligent people that Ireland was the custodian of classic learning, uriantly as the shamrock itself. Modern acquired by the wise men, poets, bards and composers the world over have been inspired by Irish themes, and now that Irepriests when most of continental Europe land has many modern masters of music, was torn by the bloody wars culminating in the middle ages. It was, indeed, a re- Hamilton Harty, Victor Herbert and such as Sir Charles Villiers Stanford, markable seat of Christianized learning others, the wonderful music of Ireland is and art effort of a highly civilized charac- gaining the respect among the musical nater. It even sent missionaries to the con- tions that it has always deserved. There is tinent, such as the able St. Kilian, whose good reason why Irelaud is the one nation works may be traced in various parts of with a musical instrument on its flag.

Irish music of an academic character dates back almost to the time of St. Cel-"Music, that gentler on the spirit lies lach, who founded a monastery in Switzer-Than tired eyclids upon tired eyes," land. In the Crusades the Irish harp made -TENNYSON music for the religious zealots. Even Dante alludes to the heauty of Irish harp playing, and John of Salisbury said in the NOW is the twelfth century: "Their musical skill is beyond comparison superior to that of any Opportune Time A harp, with thirty strings, attributed to Brian Boru, is still kept in Trinity College, Dublin, and one of Robin Adair is

Advertise Your kept at Holybrook in Wicklow. In all these years the Irish musician and poet Summer School was held in high honor in Ireland, and there can be no doubt that the great number of folk tunes was due to this attention

paid to music. In the 16th, 17th and 18th LAWRENCE CONSERVATORY centuries Ireland was war swept and mus-A DEPARTMENT OF LAWRENCE COLLEGE ical interest was insignificant at that time. The Irish harp had a range from "C" in For detailed information and free catalog addres the bass clcf to the "D" four octaves



ment with their long finger nails rather than with the fleshy parts of their fingers. One of the last of these Irish bards was Turlough O'Carolan. who died in 1738. He was blind and was known as "The Irish Handel." He lost his sight from smallpox when he was twenty-two and used to say, "My eyes have been transplanted into my ears." His father had him taught the Irish language and music, and provided him with a horse and an attendant, and thus in highly picturesque and poetic manner the blind Irish minstrel started out to sing the songs of his land to the people who loved them. He was welcomed everywhere by the nobility and

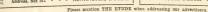
The Irish Harp

above. The old harpers played the instru-

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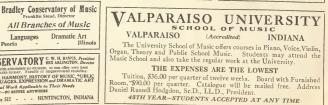


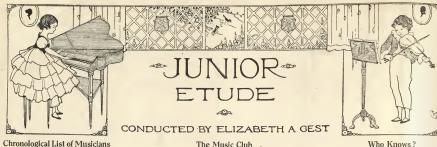


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Michigan State Normal College Conservatory of Music Minneapolis School of Music, VPSILANTI, MICHIGAN Conress in singing, risano, organ, viella and kenyr, Conress don koch to a fille ortifation of the singing of the singing of the Constant of the single ortifation with the follow per weak to the single Total living exposes mean character diff. Schelars per weak to With for Cashade CONSERVATORY OF MUSIC, BOX 9, YPSILANTI, MICHIGAN ORATORY AND DRAMATIC ART WILLIAM R. PONTUS Director, Dept. of Masle 60-62 Eleventh St., So. MINNEAPOLIS, MINN. LARGEST SCHOOL OF ITS KIND IN THE WEST ALL BRANCHES OF MUSIC AND DRAMATIC ANT Artist Teachers Yaar Book Free on Reque-





tion?

me an eighth rest.

one else here?

teach pupils which is which?

self.

Fellow-workers, we are now organ-

Whole Rest, because you hang down from

the fourth line like a monkey from a tree

whereas Mr. Half Rest sits up on the third

\$ I would like to ask if I look like any

X Everyone here has had something to

say, but I have kept quict because that is

my business; but how many players keep

# Mr. Quarter Rest, you always remind

Well, I think our meeting to-day

 Miss Treble Clef, I hope at some future meeting some way may be found to

distinguish me from the phrase sign or the

slur. If players would only look carefully

to see if the curved line connects the same

The meeting is adjourned.

notes there would be no trouble.

- I move we adjourn.

9: I second the motion.

shows us how much work there is

quiet when they see me?

for us to do.

#### By Julia L. Williams

IN last month's JUNIOR ETUDE you read a list of ten musicians who lived before the beginning of the fifteenth century. This month we will start at the beginning of the fifteenth century, and you will notice that each date is later than the one before it. Do not forget to copy this list in your note-book with the other list.

1400-1453. John Dunstable, English. A very famous writer of counterpoint. 1420-1497. Henry Abyngdon, English. A great organist and teacher of the chil-

dren of the royal family. 1483-1546. Martin Luther, German. Composer of hymns.

1515-1595. Fillipo Neri, Italian. A priest who gave "oratory lectures," which were the foundation of the form of composition called "oratorio."

One of the most famous writers of church music

1543-1623. William Byrd, English. Composer of motets and music for the rhythm.) "virginal" (a forerunner of the piano).

ian. Composer who developed harmony and wrote operas. 1571-1631. Michael Praetorius, Ger-

man. A great organist and writer on club, musical science. 1580-1652. Gregorio Allegri, Italian. for president? Composer of church music.

1583-1628. Orlando Gibbons, English. Organist and composer of hymns.

#### A Queen of Fairies Ten

#### By Rebecca Helman

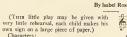
I am a Queen of Faries---A Queen of Fairies ten; They are my nimble fingers Who do the best they can.

They dance upon the keyboard : The black keys and the white Are pressed by dancing Fairies At work to learn notes right.

Sometimes, I find, they're naughty, They hate to practice scales, The Queen of Fairies drives them Up black hills, down the vales.

A good Oueen keeps them nimble. And scales are easy then: Oh! hear the dancing Fairies. The dancing Fairies ten.

How are your Fairies working? Don't ever let them shirk, Nor ever let them idle When they should be at work,



#### 9: 0 . - -\*\*# > # ~

Miss Natural, chairman of the meeting, is seated at a table

\$ The purpose of calling this meeting is to form a club, that we may plan ways of becoming better known. To-day I heard line like a parrot on a perch, someone practicing; and, if you had heard the way your rests were ignored and the complete lack of rhythm, you would realize the necessity of forming this club,

5 Rhythm! How many students can tell what that means? It might be described as the swing of the piece. 1525-1594. Giovanni Palestrina, Italian. Why will some people insist on playing in poor rhythm? (Plays a familiar melody in poor rhythm.) It is just as easy to play it in perfect rhythm. (Plays same in correct

# If pupils would sing the tunes of their 1567-1643. Claudio Monteverde, Ital- pieces it would improve their ear. It is a

splendid training to play a piece with the eyes closed. b I thought we came here to form a

\$ So we did. Whom will you nominate

9: Miss Chairman, I nominate Miss Treble Clef. \$ Any other nominations? All in favor

of Miss Treble Clef please say ayc. (All me of a Z walking backward, ... elected president. I will resign the chair

#### to you. I deeply appreciate the honor and I shall do all in my power to make the club a success. Nominations are now in order for vice-president. \* I nominate Mr. Bass Clef for vicepresident.

Whom will you nominate for secreb We need a keen person for that. I nominate Miss Sharp. (Miss Sharp is clected )

## The Game of Notes

后

## By Rebecca Helman

Detect remains the set of the other set

## When was Handel born?

THE ETUDE

2. What other famous composer was born in the same year? 3. In what country did he spend most of his life?

ized. What needs our first atten-4. What is his most famous ora-- I speak for twin Half Rest and my- torio?

5. How many operas did he write? We are constantly being mistaken for each other. What can be done to 6. Are they given at the present time?

7. Who wrote "The Messiah" and The trouble is that people do not use what is it? their eyes. I always remember you, Mr.

8. What affliction did Handel suffer during the last years of his life? 9. When did he die?

## 10. Where is he buried?

9 Speaking of rests, pupils seldom call Answers to Last Month's Questions me by my right name. Some say that I John Sebastian Bach was one of the greatest composers of all time.
 He excelled particularly in fugue writlook like a seven, and they should remember that seven and one are eight, and call

g. 3. He played the violin and organ, as well the clavichord (a forcrunner of the piano). 4. A fugue is a certain form of composition which the first subject or theme is fre-ently repeated on different intervals of the

 You remind me of Miss Sharp.
 Miss Sharp, will you please stand her we do her have can show that we do hot look alike.
 I do not look like Half Note either, yet we are sometimes taken for each other.
 And I know I do not look like Half Note either, played for a quarter note.
 We verson here has had something to the look alike. 7 You remind me of Miss Sharp.

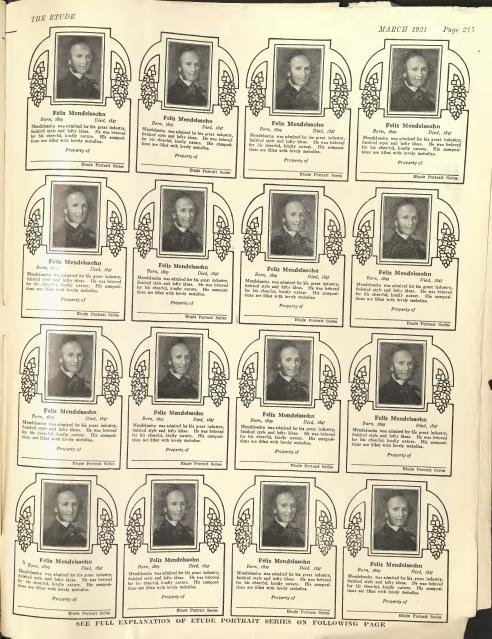
#### Stools and Chairs

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Letter Box

DEAR JUNIOR ETUDE:

I have not seen any letters from any boys in the Letter Box of THE JUNIOR ETUDE. I am sure boys love music, they certainly do, for most of the great composers were men. I live on a farm, and enjoy my music very much. I would be very glad to hear from any of my JUNIOR ETUDE friends. I would like to read some letters and stories written by boys. Wishing THE ETUDE every success. From your friend, FERRIS K. LEHMAN (Age 14), Kahoka, Mo.



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#### **Junior** Etude Competition

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

Subject for story or essay this month, "The Piano." It must contain not over one hun-dred and fifty words. Any boy or girl under fteen years of age may compete. All contributions must bear name, age and

address of sender (not written on a separate piece of paper) and be sent to the JINIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of March.

arch. The names of the prize winners and their contributions will be published in the May sue. Piease comply with all of these conditions

and do not use typewriters.

#### Honorable Mention for Compositions

Compositions Marhele Aber, Kvöyn M. Baird, Helen Towner, Catherlue Meyer, Fibble Milleren, Mar-per Glover, Europen Cherof, Mae Bearis-Part, Borner, Martha Milleren, Mar-Part, Borner, Martha Smith, Aares Nehon, Inoc Mae Reese, Refahal Ananus C. Galtyan, Arline Dressler, Glovy F. Evans, Francis Poleye, Elizabeth Openheim, Thelma Lindey, Laura Thomson, Marjorte Williams Marian Drey, Authort C. Strocker.

A MUSICAL FABLE

A MUSICAL FABLE (Prize Winney) ONCE there lived a great king, Melbo, who was very unhappy. People from all over the land came to bis court to try to make him pagnor fullion. M. Engle Hene Zeuch. Jene

land came to us seen of this, and glad. Delas, a young shepherd, heard of this, and determined to make the great king happy. One morning he started off to the court with One morning he started off to the court with his flute strung over his shoulder and with his heart brimming over with joy because of the beautiful world he was in. He seated himself outside the walls of the court and began to play strains of beautiful music, throbbing rapturously.

throbbing rapturously. The king, who was in the garden grew entranced and commanded the lad to be brought to him. "My hoy," he said, "You have made me wondrously huppy, and you shall be as my son all the days of your life." This proves that music will make one happy when everything clee fulls.

KATHLEEN FRANTZ (Age 12), New York,

A MUSICAL FABLE (Prize Winner)

ONE day as John and Francis were play-ing football, John accidentally kicked Franing football, John accidentally these Fran-eis, who, not knowing the game, cut any constraints and the second second second second bard some beautiful muscle and, peeping heard some beautiful muscle and, preprint plano and went in and apologized to him. John played for a long time and Franche questions about his music and trials some of his certeines. And the way next week and trying to tic for first honors, and through muscle tory heard week and trying to tic for first honors, and through muscle they became fart Headon.

WALTER CARBOLL (Age 11), Pennsylvania.

# You Must Help Us Decide

AFTER food and play children probably multitude of ways in clubs, classes and love pictures better than anything else. schools as well as in the home,

Thousands of children all over the country 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 composition on the composer. III. Cut out and mount on an ap-

propriate card the size of a postal card as a pleasant souvenir of a lesson. IV. Cut out the pictures and mount them in a little note book so that you can have a collection.

In fact, these pictures can be used in a postal.

(Prize Winner) (Prize Winner) OxcE I was playing the plano when there suddenly appeared a little fairy. "Who are you?" I asked. "I," said the fairy, "am Fairy Careful, and I am very necessary in good practice," and I am very necessary in good practice," and instantly she disappeared. "Then appoared another fairy. "Who are you?" I asked. "1," said the fairy, "am Fairy Goodiouch, and I am very necessary in good practice," and instantly she disappeared. "Then there appeared a small eff. "Who are you?" I asked. "1," said the cff, "and text for Expres-"1," said the cff, "and text in good prac-

A MUSICAL FABLE

"A," said the eff, "am the bit of Expres-sion, and I am very necessary in good prac-tice. Sometimes I and my sisters, Goodbuch and Careful are called Technic." So, remem-bering my three friends, I am improving by good practice every day. LOBRAINE YOST (Age 12),

## Honorable Mention for

Compositions (This was omitted last month.) Marjorie Young, Rachel L. Maurice, Marjorie Williams, Lorene Gertrude Meyer, Marguerite E. Spath.

#### Puzzle Corner Prize Winners

Virginia P. Miller (Age 13), New York: Arthur Fetzner (Age 14), Missouri; Helen Rebekah Newell (Age 12), North Carolina.

Helen Weber, F. Cecella Gruskin, Frieda Palsner, Lillian M. Engle, Helen Zeuch, Jen-nie Van Dongen, Auastasia van Barkalow, Waiter Carroli, Arthur Abramson, Thelma Norris, Helen van de Poiseeie, Gertrude Greenburg, Anna Kapelowitz, Rita M. Laugh-lin, Charlotte Regarden, Stanley Homer Greenburg, Anna Kapelowita, Rita M. Laugh-lin, Ch.; iotte Regarden, Stauky Homer, Sieher, Mary Labin, Silva Marie Marougo, been Brevnek, Anna Peter, Mary Chang, P. Morin, Lena Bonner, Mary Mellarg, Lewis M. Sitzi, Carolyn Teiste, Margarett Eilth Maximur, 'Virginia Orr Anderson, Jean Me-Vogler, Jather Kahn, Ore Quidd Watta, Meta Mar, Ann, Heien Stockard, Philip Haloon, Louise Rodgres, Ruth Yarney.

#### Answers to Hidden Musicians Puzzle

MacDowell. 2. Godard. 3. Caive. 4.
 Weber. 5. Massenet. 6. Thomas. 7. Glück.
 8. Bach. 9. Verdi. 10. Beethoven. 11. Wagner. 12. Chopin. 13. Abt. 14. Flotow. 15.
 Gounod. 16. Nevin. 17. Grainger.

How nice 'twould be if JUST ONE DAY Were quite enough to learn to play, But music is not learned that way, And so my teacher I'll obey And practice hard, and hope I may Perform so well that folks will say They do not mind how much they pay Or even go a long, long way, Just so that they can hear me play

A New ETUDE Picture Idea for Little Folks

#### (See Preceding Page)

#### IMPORTANT

If you wish this series continued write us at once the following on a post card: "Please continue The Etude Junior Picture Series," giving your full name and address. Address your postal to The Junior Etude, 1712 Chestnut St. If we hear from enough juniors and enough teachers we may continue this with a different composer each month. But everything will depend upon you. If you want it in enough numbers you can have it, although it is a very expensive addition to The Junior Etude. Don't forget the



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Page 216 Junior

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