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James Francis Cooke

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THE ETUDE

Presser's Musical Magazine

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EDITORIAL

THE GOLDEN HOUR

A possible solution of America's most serious problem

LINGERING LOVINGLY ON DETAILS

Henry T. Finck

ROADS TO VOCAL SUCCESS

Madame Julia Claussen
Metropolitan Opera Company

WHAT WAS LISZT'S TECHNIC LIKE?

Constantin von Sternberg

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE

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The World of Music

"Ermine," the "old favorite" of thirty years ago, has been revived with Francis Wilson, Jennie Weatherby and Madge Lessing in their original rôles. De Wolf Hopper, another veteran of the good old days of light opera, also adds his strength to the cast. This revival serves two generations—one with an opportunity to renew old acquaintance, the other with a chance to know the charm of real light opera.

Caruso, after a most serious relapse which held his life for days in danger, is slowly recovering, to the great relief of the musical public.

A Prize of $250 is offered for a work in the form of an Overture, Symphonic Poem, Grand March or Suite, to be played by the Goldman Concert Band at Columbia University. All submissions must be in before April 15, 1921.

Albert Coates, who recently appeared on several programs as guest conductor of the New York Symphony Orchestra, is now announced to be engaged as associate conductor of that organization, and will spend ten weeks of the next season with it.

Paul Lawrence Dunbar, colored poet and author of the words of several well-known songs, is to have a monument in Chicago, to be erected by popular subscription.

Coleridge-Taylor's genius seems to have descended to his sixteen-year-old daughter, who already is a successful concert performer and the composer of several songs of recognized merit which have been used on London programs.

Mme. Galli-Curci at last has joined the forces of the Metropolitan Opera Company of New York. This does not mean a severing of her relations with the Chicago Opera Association. For the coming season at least the famous Italian nightingale will divide her time between the Chicago and New York organizations.

Gustave Charpentier, composer of *Louise,* has been distinguished by the French Government by being elected a Chevalier of the Legion of Honor.

A Three-Year-Old Prodigy-Pianist, Uroff Corma, is "The latest attraction at aristocratic tea parties" in Spain.

Giorgio Polacco, conductor for four teen seasons in Buenos Aires, a half dozen at Covent Garden and five at the Metropolitan, has been hurried over from Europe as principal conductor of the Chicago Opera for the remainder of this season and all of next year.

Felix Weingartner, famous conductor of the Vienna Folks Opera, attempted to ingratiate himself with the Americans by sweeping criticisms of German music. As a result he has been unanimously expelled from the German Conductors' Union and at the same time forced to resign his Vienna position.

A Trinity of Triumphant Femininity. Mary Garden has become a sure enough impresario. Erika Morini shows Heifetz, Elman and Kreisler that they have no monopoly on fine fiddling. Olga Samaroff audaciously, agreeably and absolutely artistically plays in public the entire cycle of thirty-two Beethoven Sonatas.

The Highest Note Ever Sung has a new claimant, a friend of Miss Bessie Greenwood stating that she sings the G on the eighth line above the treble clef, to which Master Robert Murray blandly adds that in the bird cadenzas of his songs he carries his voice to the D five degrees above the G just mentioned.

Prof. H. Augustine Smith, of Boston University, has been appointed musical director of the Assembly at Chautauqua, N. Y., for the coming season.

Pasquale Amato, for his services in the cause of music, has received from the King of Italy his nomination as Cavalier of the Crown of Italy (Cavaliere della Corona d'Italia).

Emil F. Christinat, well-known pianist, harpist, composer and writer, of Washington, died in that city on January 31st, at the age of sixty-five. He was fatally injured when struck by the bicycle of a Western Union Telegraph messenger. Mr. Christinat was a native of Denmark and a frequent contributor to THE ETUDE and other journals.

Pennsylvania has the distinction of being the only State with its own orchestra, composed of State employees and paid from State funds. Howard W. Fry is conductor, and they recently gave a successful concert at the opening of the session of the Legislature.

The Virginia State Music Teachers' Association will have its second annual meeting at Richmond, beginning April 4, 1921.

The Waltz, the King of Dances from both a musical and terpsichorean standpoint, is reported to be returning to favor.

A National Conservatory of Music is the object of a bill introduced by Senator Duncan Fletcher, of Florida, with an appropriation for the maintenance of the institution.

Erno Dohnanyi, the eminent Hungarian pianist and composer, arrived in America February 13th for an extended tour.

Hugo Kaun, conductor and teacher in Milwaukee from 1887 to 1902, has written an opera, *The Stranger,* which is meeting with much success in Dantzig.

The American Orchestral Society, with Mrs. E. H. Harriman and prominent men and women of New York at its head, has been organized for the purpose of developing native talent as conductors and orchestral musicians, so that in the end we may have an orchestra of all-American character.

Luigi Mancinelli, from 1895 to 1903 the principal conductor at the Metropolitan Opera House and for many years at Covent Garden, London, died February 2d, at Rome.

The National Symphony Orchestra, of New York, has ceased its activities, the musicians having become absorbed by the Philharmonic or affiliated with the Metropolitan Opera Company.

A Kettle Drum, of which the changes of tuning are accomplished by means of a pedal or foot-lever, is the invention of a Chicago firm. This possibility of instantaneous changes of pitch greatly increases the resources of this valuable orchestral instrument.

Max Zach, conductor of the St. Louis Symphony Orchestra, died in that city on February 3d. He came to this country in 1886 as viola player in the Boston Symphony Orchestra and was at once naturalized.

"Lohengrin," "Parsifal" and "Tristan and Isolde" have been successfully sung in English this season by the Metropolitan Opera Company.

"Sunflower," a new opera by Siegfried Wagner, has had its first performance at Nuremberg, but with no flattering success.

Instruction in All Orchestral Instruments is now offered by the Huntington, W. Va., public schools, the idea being to develop local talent for a future municipal symphony orchestra.

Oxford University statistics show that since the introduction of music as a regular study, while but ten per cent. of the undergraduates have taken advantage of it as a regular course, yet no less than seventy-five per cent. of the entire scholarship honors of the university have been won among this ten per cent. group of music lovers.

The Original Score of Rossini's Overture to the "Barber of Seville" has been discovered among manuscripts collected by Queen Charlotte Amalia of Denmark. It is of uncommon interest since it is the one so violently hissed at the original performance in 1816, after which Rossini wrote the one now familiar to the public and left copious marginal notes on the original which give rather clearly his "opinions of musical critics."

Paderewski is once more in America and has gone to his ranch in California for a long season of rest and recuperation. Mme. Paderewski and her son are in the party.

Pietro Mascagni is at the head of a conservatory musical movement in Naples, the object of which is the restoration of that city to its former high place in the artistic world.

Miss Frances McCollin, of Philadelphia, has won the one-hundred-dollar prize offered by the Mendelssohn Club of that city for the best original work submitted by a native musician. The successful composition is an eight-part *A Capella* setting of "Then Shall the Righteous Shine."

Jean De Reszke, the great predecessor of Caruso in the Metropolitan Opera Company and now one of the leading voice teachers of Europe, celebrated his seventy-first birthday on January 14th.

Rachmaninoff has been elected to membership in the Royal Academy of St. Cecilia of Rome, one of the greatest honors that can come the way of the musician.

Mme. Schumann-Heink will make a concert tour of Japan in May.

Ivor Algernon Atkins, organist of Worcester Cathedral, has been knighted by King George of England. Sir Walter Parratt is the only other acting cathedral organist to share this honor with Sir Ivor.

A $75,000 Organ has been ordered for the motion picture theater of the Eastman School of Music of Rochester, New York.

Charles M. Courboin, eminent Belgian organist, who is well known in America where he has concertized extensively, has been decorated by King Albert as Chevalier of the Order of King Leopold II.

Wagner's Music, including *Die Walkure* at the Opéra, is returning to a prominent place on important French programs, all of which only shows the French people are sane in not allowing themselves to be blinded to the art of a nation because a group of its political leaders brought ruin to their own fair land.

The Great Organ of Albert Hall, London, is to be fitted with electro-pneumatic action and otherwise rebuilt and brought up to modern standards at an expense of more than $100,000.

The Cincinnati Musical Institute Symphony Orchestra, of Warren, Ohio, has lately celebrated its 2,000th concert with a special program.

Mlle. Chaminade, the eminent French composer, lost fifteen near relatives in the late war.

"Quo Vadis," a five-act opera by Jean Nougues, presented with all the pomp and circumstance of Nero in Rome, at the "Gran Teatro del Liceo," of Madrid, Spain, is meeting with Iberian favor.

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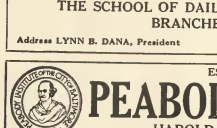

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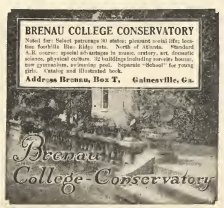

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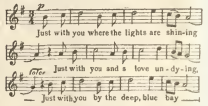

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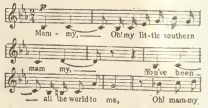

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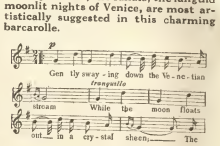

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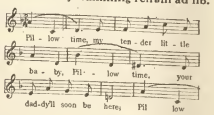

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THE ETUDE

APRIL, 1921 Single Copies 25 Cents VOL. XXXIX, No. 4

Music "Très Americaine"

V. BLASCO IBAÑEZ, the new Spanish master of the pen, who set the world reading his generous list of highly colored and forceful novels, after the success of *The Four Horsemen of the Apocalypse*, thrust his little rapier at the gorgon of American jazz which has already attacked Paris, so that most of the restaurants, cafés and cabarets have turned into dance halls, to say nothing of the theaters that have cut their stages down to the floor level to make more space for dancing. In the *New York Times* Ibañez makes some comments upon the situation which are interesting because of the fact that many Americans do not realize how wide spread the craze for jazz has become. We cannot help feeling, however, that he does the American negro an injustice by failing to praise at the same time the remarkable music which we find in the highly emotional spirituals or in the plantation songs, written by white men, which the negroes have adopted as their own music. Ibañez says:

"As everything 'American' is in the height of fashion, people have become slaves to the orchestra conductor, who, at his own sweet will, moves a baton and sets a room full of people to cavorting over a floor. And the musical instruments are no longer those which Wagner or Beethoven had in mind in their compositions. They are tom-toms from the savage tribes, automobile horns, mechanisms that imitate the crashing of a pile of dishes falling or an apartment house collapsing, moans and grunts and snores, all the noises that in former times would have been considered shocking among cultivated people.

"The music of the day, which is the rage of the entire world, it seems, and serves to satisfy the artistic craving of those who are distinctly *hoi polloi*, is purely American music. America is the piper for the rest of the planet in this matter of dancing. And when I say America I mean either North or South America; for, from whichever of the American continents the modern music comes, it is always the music of the negro. Though, for the first time, this music is being written down on paper by white men, it is still the half inspiration of negro composers, who drew these tunes from gourds and calabashes.

"The first inventors of the Argentine tango, the Brazilian maxixe, and the numberless dances of Cuba were all negroes. The African race has a great sense of cadence. The negro could never write an opera nor a symphony; but he has an unquestioned superiority in all musical emotions that can be expressed through the feet. Likewise the numberless dances that in the last twenty years have been growing popular in the United States, thence to emigrate to the rest of the world, are grandchildren, when not children, of this same negro music. In the field of music the place of the negro to-day is that of the Jews in the field of religion. The Christians took the sacred writings, the prophets and much of the ritual of the Jews and paid the latter back by persecuting them implacably for centuries. So the negro is to-day despised and ridiculed; but the moment a white man and a white woman hear a piece of incoherent, disconnected music written by some coal-colored Orpheus, they simply have to grab each other by the waist and begin to move their feet, bumping into other couples who are doing the same thing!

"The negro seems to have inherited that legendary violin the devil was said to own in the Middle Ages, and with which he could set whole cities, grandparents and grandchildren, men and women, girls and boys, to dancing, dancing, dancing till they fell dead from sheer exhaustion."

If Ibañez had ever heard the larger works of Coleridge-Taylor he would hardly have been so short-sighted as to say that a negro could never have written an opera or a symphony. In fact, he did write a symphony in A minor, an operetta and an oratorio, to say nothing of his very beautiful *Hiawatha* music.

The cheap violin industry suffered greatly in the war because it is said to be extremely difficult in the demoralized state of labor and transportation in Bohemia and Germany to get the maple trees from the forests to the factories. A sad blow to the Stradivarius trust.

The Letters in the Hat

THE late Richard Hofmann related that the Irish composer Balfe used to resort to an altogether unusual method when his wells of melodic inspiration ran dry. It was his fashion, according to Hofmann, to write the letters of the musical alphabet upon slips of paper, shuffle them up in a hat and then draw them out at random. The letters that came out were the basis of a melody. Prior to doing this Balfe determined upon the key and the time.

A great deal of the popular music of the day seems to us like the letters in the hat. It is put together apparently without rhyme or reason. Such music quite naturally "dies a bornin'." The publishers check off, let us say, $10,000.00 on their books to promote it, but this mercenary oxygen fails to keep the poor thing alive and it expires.

Again the letters are shuffled in the hat with similar results. Then some one has a great idea. This thought is so tremendous that it is sputtered out with uncontrolable excitement:

"Here is a piece by that fellow Chopin, or that fellow Tschaikowsky, or that fellow Grieg. Look you, my friends, it has lived not two weeks or two years, but twenty, thirty, forty, fifty or seventy-five years. Let us commit musical grave robbery and steal from the poor master a few measures—take them to a musical fence who will so ingeniously change them that nobody but a musical jackass could possibly be fooled. Then we will have something which the public will surely like."

You think that this is all a joke, but it is not. Many of the lesser popular publishers and the lesser popular composers are paying the greatest compliment in the world to the so-called "classics" by deliberately despoiling them in the manner we have described. The musical philosophical basis of great music synchronizes with humanity. Its appeal is anything but temporal or artificial. It is this which makes it such valuable material for the musical ghouls who have the audacity to take some of the finest themes of the great masters and set them to trite words without the common decency of printing on the cover, "I robbed Chopin's grave for this."

It is a source of gratification to many American musicians to know that Francis Hopkinson, the first American poet-composer born in this country, was also a signer of the Declaration of Independence and one of the framers of the Constitution. Despite the fact that he wrote many excellent songs, music was only his avocation. One of his sets of songs was dedicated to Washington. Hopkinson was an able jurist. He was a fine illustration of the high character of the capable men who fathered our government.

Eminent Educational Experts Endorse The Golden Hour

HON. PHILANDER P. CLAXTON

United States Commissioner of Music, Bureau of Education, Department of the Interior, Washington, D. C.

I have read The Golden Hour with a great deal of pleasure. I am thoroughly convinced of the necessity of such teaching and training as will result in higher moral ideals, stronger moral character and more consistent moral practice.

I believe fully in the power of music as a factor in such teaching. I agree with the principle of the Greek educators that music is the most important factor in education, and that everything should rise from and return to music.

Not only has music great cultural value, but it is, next to reading, writing and arithmetic, the most practical thing taught in the schools—that is, it would be if it were taught effectively.

JOHN W. BEATIE

President of the Music Supervisors' National Conference

I have spent a portion of this Sunday in reading The Golden Hour. In fact, I remained home from church in order that I might read it. Having finished it for the third time, I am prompted to say that serious consideration of the subjects discussed would do the average person considerably more good than listening to the average sermon. When will the editorial be published? I will immediately attempt to get the papers to take it up.

DR. HOLLIS DANN

Professor of Music at Cornell University, Recently Appointed Supervisor of Music for the State of Pennsylvania

This splendid editorial on The Golden Hour is exceedingly forceful and timely. It will awaken interest and center attention upon this most important subject. I thank you heartily for sending it to me at this time.

That character building is the greatest need in America to-day, that the public schools are the natural and logical agency for this great work, and that at present the public schools are failing to function properly in this most important feature of education are obvious truths.

RUSSELL CARTER

Head of the Music Department of the State Department of Education of New York State

The good purpose and optimism of your article, The Golden Hour, cannot fail to arouse interest and enthusiasm. Furthermore, it is very definite in its suggestions and is, therefore, of more value than the nebulous or merely gushing propaganda which is somewhat prevalent.

There is a paragraph upon which I wish to comment in detail. The first paragraph implies that there are only weekly assemblies now held. In many of the smaller high schools in this State a daily assembly is the rule, and many more have assemblies two or three times a week.

DR. JOHN L. HANEY

President Central High School, Philadelphia—An Educator of National Reputation

I have read The Golden Hour with much interest in the light of my own experience at this school. I am sure that teachers everywhere will welcome the admirable suggestions for making more effective the important work to which they have dedicated themselves.

There has never been a time in our history when our schools had to assume such important obligations as confront them to-day. Standards of attainment that were formerly accepted as satisfactory in the field of education will no longer suffice. In the wake of the moral cataclysm brought about by the great war have come a variety of perplexing problems that will challenge the best intelligence of the past generation. Surely no one will question the inestimable value of the sound, ethical training that is the foundation of efficient citizenship.

You have performed a notable service in directing serious attention to this issue which must be met squarely if our traditions are to be maintained.

MRS. FRANCES E. CLARKE

Former Music Supervisor of Milwaukee, Head of the Educational Department of the Victor Talking Machine Co.

"Is not the life more than meat and the body than raiment?"

The new education is of the Head, the Hand, and the Heart—but much of it pauses content with the first two. America has become a great nation, industrially, politically, commercially, and in fundamental right-mindedness the majority of our people are sound and sane. It is the unbalanced fifth that needs must be reached in more special ways.

The home, the press, the pulpit, the forum and the stage, at their tip-top best, are each and all contributing toward a clear-thinking, hard-working, self-respecting, cultured citizenry, producing some worthy commodity by dint of brain or brawn, and living happily as an integral contributing unit in the community.

Any phase of education that definitely leads directly or indirectly toward this goal is to be commended—and "its adoption tried" by grappling it to our hearts as with hoops of steel.

Music is the one medium through which this highest development of mind, body and soul may be most quickly and most surely reached. Its rhythm brings coördination of mind and muscle. Harmony with all its intricacies stirs to activity all the latent forces of the mind, while melody puts the soul in tune with the Infinite.

The Greeks were right in The Golden Hour of the Arts when they grouped all education around Music. The civilization of the future is crying out to us of to-day to give the youth a safer compass and chart of life by which to set their course, to escape the maelstroms of the present day.

Music, as education, must be *used*, not merely heard—must be lived with as a thing *real*, as air, or water, or food; must be given to the children as a language at the time of life when language is acquired through the ear first, drinking in its spirit, then the hand and the eye, body and mind,—reversing the usual process.

Rightly used, music may well become the daily manna of our babies in their journey to the Promised Land of a more perfect development of Mind, Body, and Spirit,—in their Golden Hour.

PERCIVAL CHUBB

Eminent Sociological Expert and Former President of the Drama League of America

The Golden Hour is (in my opinion) thoroughly sound, and your gospel fits the need of the hour. With all its successes, our education fails in ethical and cultural power; it does not carry over into life. Let the musicians take a hand, and make things "hum"—chant and sing. Let the other arts—drama, dance, pageantry—gather about music. Goethe insisted that the beginning of humanistic education should be in song; let musicians insist that all lyrical literature be sung and not coldly recited; and that it find its motor satisfactions in marching and movement.

Many schools which have made much of the general assembly (the Ethical Culture School for instance) will confirm what you say. May your words reach far and wide over the country, and initiate a nation-wide movement for a Golden Hour in all our schools. But you will have to start with the teachers and their lyrical and dramatic training.

ENOCH W. PEARSON

Director of Music, Board of Education, Philadelphia

The Golden Hour is a splendid thought splendidly expressed. It ought to be circulated throughout all the schools of the country. I sincerely wish that you might find it possible to give me for circulation among my own principals five hundred copies, if you make a reprint of it.

DR. ARTHUR HOBSON QUINN

Dean of the College, University of Pennsylvania

There can be no more important movement just at the present time than that which has for its object the administration of a moral and ethical tonic to the rising generation. This duty belongs primarily to the church and the home, but the home seems to be inclined to refer it, without reservations, to any agency that will relieve the parents from the responsibility either of praising God or instructing their own children. Few people do good or evil for a reason based upon intellectual processes. The doing of good and evil are largely determined by emotional reactions shot through with moral consciousness. Therefore, if instruction in moral and ethical topics with the basic idea of promoting good citizenship is to be conducted in our public schools, it should certainly be associated with music. You can persuade a man or a child to be a patriot very much more easily if he has been prepared by music of the right kind.

My experience during the war as a four-minute speaker proved this again and again. Frequently I have given the same talk at two different theaters, at one of which there was no preparation of the audience, while at the other the speech had been carefully prepared for by the management furnishing patriotic music just before the speaker appeared on the stage. The result was five hundred per cent. more effective in the latter case.

May I suggest that children are made patriots and good citizens rather by furnishing them with material to think about and to make part of their equipment than by definite admonition? Carefully selected verses and prose extracts from the best American writers, which the children should memorize, will go farther in making good citizens than much talk from less-gifted teachers, who may be, however, fully qualified to interpret the thought that has been furnished them by others.

There are fine passages in the works of Franklin, Francis Hopkinson, Thomas Paine, Irving, Bryant, Longfellow, Lincoln, to say nothing of more recent writers, which could be made the basis for such instruction. In fact, such instruction is already being given in some schools.

In this connection an incident that came to my attention during the late war will be interesting. A French Abbé was speaking to a group of college students at a meeting at which I was present and at the close made this remark:

"You, as Americans, will be interested to know that in many of our schools boys and girls are required to learn by heart certain pieces of verse and prose. Some of these are of American origin. During my three years in the trenches I have often heard French soldiers repeat four lines of verse which seemed to help them to keep up their courage under trying circumstances:

"'Life is real! life is earnest!
And the grave is not its goal;
'Dust thou art, to dust returneth'
Was not spoken of the soul.'"

It will doubtless be interesting to those who are accustomed to speaking of Longfellow as "a sweet and gentle singer" to know that his words have served as an inspiration to thousands of the soldiers of our allies at a time of stress. There can be no better way to make good Americans than through the study of American literature, and if the children of the rising generation are made good Americans they will naturally be made good citizens.

To All Etude Friends:

We are fortunate in having The Etude with its immense musical audience as a medium for the inauguration of THE GOLDEN HOUR Ideal. But we want it distinctly understood that the material and the thought may be used by anyone in any manner, with or without credit to its source in The Etude. It must not be hampered by personalities or groups. Please let us have your personal report of what you have been able to accomplish in furthering this glorious object.

EDITOR OF THE ETUDE.

America's Most Serious Problem—A Possible Solution In Which You May Have a Vital Part

EDITORIAL

In the quaint and picturesque Quaker county seat, West Chester, Pennsylvania, a bronze tablet has just been placed upon the front of the fine new Court House building. The tablet reveals the *Ten Commandments* of Moses. This is a splendid thing for the few, who stopping to read, need such a reminder in that God-fearing community. At the same time it is typical of the historic blunder of our Solons in beginning ethical training at the wrong end. Long before the time the offender reaches the Court House he has forsaken his need for the Ten Commandments. What is the result?

America is now confronting a menace which thinking men and women witness with the greatest gravity. Whether it is known as graft, profiteering, "taking a chance and getting away with it" embezzlement, homicide, or by the real names, stealing, lying, banditry, murder or treason, makes little difference. America is undergoing an era of criminal deeds altogether unparalleled. In the city of Chicago last year, for instance, there were more homicides than in all England and Wales, including London, which has three times the population of Chicago. Our cataract of crime, from petty bribing to the most horrible and brutal offenses, has astounded the country.

Fix the Blame Where it Belongs

It is very easy to attribute this to the "war," to the "times," to "prohibition," to "undesirable aliens," etc. We Americans have a very comfortable way of excusing our own shortcomings. However much other factors may have contributed, the truth remains that our menace is largely of home manufacture. *We* are responsible, and *we* must realize that responsibility if we are to provide a remedy for future generations.

A Dangerous Weakness

The public school system of America is unquestionably weakest in the most significant of all factors in education.—CHARACTER BUILDING.

While music in itself does not build character, its stimulating, ennobling influence, its power to serve as a unifying force in all assemblies, its effect in training the mind to exceedingly rapid and accurate action, make it an indispensable background for the more direct character-forming activities. Let us consider the very serious problem and perhaps suggest what part music shall play in its solution.

Honesty First and Always

No fault can be found with the thoroughness with which "Readin', 'Ritin' and 'Rithmetic" have been taught in American public schools. Yet, the great fact that truth, honor and honesty first, and truth, honor and honesty always, must rise supreme in the conscience of man with his contact with all his fellow men, is the outstanding essential in any system of human education. Unless the child is taught this fact, so that it remains as a lifetime guide, not only is all his other schooling worthless, but other knowledge may actually be dangerous to the State that educates him.

Mr. Ponzi, late of Boston, now of the State Penitentiary, was exceedingly good at figures (or shall we call it higher mathematics?). The jails are liberally supplied with some of the most expert penmen of the times. There are thousands of criminals who are able to read remarkably well, some in several languages. "Readin', 'Ritin' and 'Rithmetic" are and always will be essentials; but they will never take the place of ethical training and aesthetic, inspirational development, especially in these days when countless families have severed their relations with the church.

Obviously, ethical training is the solemn duty of all religions. But what religious, moral and ethical training does the average child receive in this day, either in the home or in the church? Multitudes are literally destitute of any character-building training.

58,000,000 Americans Outside the Church

The Methodist Protestant Church reports that there are now 58,000,000 persons in the boundaries of the United States who are not in any church, Protestant, Catholic or Jewish. The process of evangelizing such a multitude would take a lifetime. Meanwhile, what is happening in the way of building up a proper conception of wright or wrong, justice or injustice, service or injury, among the children of such a group?

With the flickering of the spiritual candles the world is but a step from moral chaos. In Russia it exists at this moment.

Yet, no matter how ugly the reports of ethical paralysis, there are in America to-day an enormous number of splendid, righteous, thinking men and women, brave, upright, square, clean-minded constructive people who will, at the right time, see to it that the high ideals which we love to call AMERICAN will reach out to those who do not at present understand or appreciate them.

What Thomas A. Edison Thinks

The following is an extract from a letter by Thomas A. Edison, which will be reproduced in full next month together with letters from many of America's greatest men who believe enthusiastically in The Golden Hour.

"The Golden Hour has struck a keynote that, if heeded, would work a revolution in morality and home life."

Thomas A. Edison

A National Obligation

To this end there are numberless church organizations, societies for Ethical culture, Americanization, promotion of business ethics and other bodies, all splendidly working for this goal, but the goal cannot be reached by a multitude of groups. It must include one great group, and that is the American child as it is found in the public schools of our country. The situation has long passed beyond the reach of any one creed, any one party, any one group or organization—it is National in every sense of the word.

The thousands of righteous thinking men and women who constantly have this problem in their minds as an inexpressible nightmare realize that, since every child must attend school, it is possible in our secular education to provide some system that will give the growing mind an opportunity to determine its responsibility to itself, to the body that houses it, the father and mother that care for it, to the State that protects it, the society and industry that supports it, the God that created it and inspires it.

The Right of Every Child

Every child born in this land should have a careful drilling in cultivating his sense of duty to his intellect, his health, his parents, his relatives, his friends and his enemies, to every person with whom he is likely to have any intercourse.

Parables and precepts from the Scriptures, the strong fortress of our splendid past, have, because of differences of opinion upon the use of the Bible in Public Schools, become the subject of abuse in many American localities. Where they have been forsaken little attempt has been made to supply the great ethical inspirational need.

Twice recently the writer has been called upon to make addresses in Public Schools. He has heard passages from the Bible read in a thoroughly perfunctory manner by well-meaning principals. The children took no interest whatever in what was being read. As far as the attention of the assembly was concerned the book might as well have been the dictionary.

Glorious Possibilities and the Real Condition

The need for strong training in ethical truths and problems, which the child must confront sooner or later, may be taught in the Home, in the Church, in the Sunday School, through the Bible, through History, through the *Lives of the Saints*, through the *Talmud*, through the best fiction, through great essays, through poetry, through biographies of great men, through good drama and moving pictures.

These are all glorious possibilities. But in a Public School System, working under conflicting religious beliefs, the result is that unnumbered thousands of children have only the mildest kind of ethical influence at *the time when they need it most.. The place to reach* all of the children is in the school every school day of the year.

The Ideal of The Golden Hour

Let All America Awaken.

Let all America work, before all other things, to give our children the training and environment which will make them prize GOOD CHARACTER above everything.

Let there be daily—not weekly—assemblies or groups of children in the auditorium of the school.

Let these assemblies begin with musical numbers, piano, organ, orchestra or music-reproducing machines, followed by singing planned to inspire all the children.

Let one or two children each day be selected and given examples in ethics as they have been given problems in arithmetic, algebra or geometry. Let these problems in right or wrong, little questions of duty or responsibility taken from the everyday life of the child, from newspapers, books, etc., be worked out orally before the whole group.

Let there be more good music, not drawly tunes, but fine, interesting, bright, wholesome music which will make the child tingle with enthusiasm.

Let there be, when possible, moving pictures, emphasizing some ethical truth.

Let selections from the best literature of the world, religious or otherwise, but always non-sectarian, readings from really inspired books reciting examples of rectitude and honor, be presented to the children or read by them.

Let prominent men and women of fine character step aside from their daily work to give a few inspiring words to the next generation.

Let the whole program be so interesting that the dullest child will enjoy every moment of it.

Let the entire assembly, from beginning to end, be filled with the spirit of optimism, strong faith, love of fellowman, tolerance, brightness and good cheer. Let it be serious and earnest but never for a moment darkened by any sense of unnecessary Puritanical sombreness.

Let there be, by means of readings, playlets and moving pictures, representations of heroic moments in American history.

Let there be terse meaningful sentences of ethical significance taken from the writings of our great Americans—Washington, Franklin, Jefferson, Lincoln, and others, presented to the group daily to be memorized as texts in Americanism and carried home.

Let this be the most important lesson hour of the entire day.

Let this take precedence over all studies every day in the year.

Let this lead first of all to making good citizens as well as competent citizens, because the making of good citizens is the main object of all school systems supported by the State.

Let the children return to their classes singing, inspired, invigorated, alert and happy, ready for the other work of the day.

Let this be known as the *Golden Hour*, the bright and shining period of the day, the richest spot in childhood's memory.

Let the spirit of the Golden Rule, the finest ethical principle of the ages, illumine every heart.

Let us supplement the work of all existing agencies for good, interfering with no creed, organization or movement.

How You Can Help With The Golden Hour

If you would stop the innumerable iniquities of tomorrow, probably an enormous arithmetical progression of those of to-day, stop them at the source before the flood of more and more Moral Courts, Reformatories, Truant Schools, Jails, Prisons, Asylums, streams down into the valley of the future.

The process of giving a child an ethical problem to weigh in his mind, that he may determine what is his duty under given circumstances, requires quick thought and instant adaptability. It requires a sense of idealism combined with practical experience. It is here that music plays such a vital part in education, because of the inimitable mental and physical drill that it invariably gives to every child who studies any instrument.

The Work of Organization

Who will do the planning? Who will do the organizing for such a daily period? Fortunately much of the work has been done already. The songs exist, the ethical material exists, the pictures and playlets exist. What is needed at the outstart is co-operation upon the part of the clergymen willing to rise above all sectarianism to achieve a common end, editors who feel their responsibility of serving the public, statesmen who will disclaim mere political aims, business men with large vision, clubs, associations of supervisors, music teachers and others to settle the details.

Benefits incalculable have been derived from teaching Hygiene in the schools. A better race, from the physiological aspect, will unquestionably result. Precisely as important to the individual and to the State is ethical and moral hygiene. That music will play a very important role in this, no one with experience can possibly doubt.

Music's Important Rôle

If music merely supplied the inspiration which made the child look toward nobler things, its place in the public school system would be justified. But the study of interpretive music does far more than this. It trains the mind to make exceedingly rapid and accurate decisions and synchronizes it with bodily motions. In no other art is the soul, from youth to old age, so refreshed and edified. It is the experience of trained observers that music has an effect almost phenomenal upon the minds and activities of children. Dr. Charles W. Elliott, President Emeritus of Harvard University, is quoted as saying "Music rightly taught is the best mind trainer on the list"—a forceful twentieth century endorsement of the wisdom of the Greeks.

The splndid opportunities to hear music in public schools through the medium of the music-reproducing machines is a cause of civic congratulation. All this contributes to the excellent work done in group singing and with school orchestras.

More than this, every child should have the opportunity of a drill in learning to play an instrument as a regular part of his education. A European writer has called attention to the fact that, of all the school studies, music is the one which the average person will meet the most in later life in the hours spent apart from business. Every day in his home, at church and at the theater, he will feel the ennobling influence of music.

These, then, are the reasons why music should be classed as important in our modern school curricula as "Readin, 'Ritin' and 'Rithmetic."

This subject is such a vital one and we are so interested in it that we shall be glad to publish the three best letters received upon

"Let The Golden Hour Be a Part of the Daily Training of Every Child"

Thousands of ETUDE readers will want to co-operate in bringing this about. Their help will be invaluable.

Take this editorial to your pastor and enlist his interest.

Ask the editor of the paper in your community to discuss it persistently.

Bring it up repeatedly in groups as a subject for serious conversation.

See your school superintendent, the public school teachers, your leading merchants and politicians.

Ask your club leaders to take it up in their club work—there is no more important subject they can have for discussion.

In all this, be careful to introduce it as an independent subject and not as the idea, policy or plan of any one person or group or any one publication.

Sacrifice your own interests for the good of a splendid cause. Just by word of mouth, in this way a country-wide realization of the great need will surely come. Most of all, work in your own community at once to endeavor to see that the schools adopt some such plan as soon as possible.

The Golden Hour Should Be the Forerunner of The Golden Era

FAMOUS AMERICANS ENDORSE THE GOLDEN HOUR

The plan of The Golden Hour has already met with the enthusiastic endorsement of many famous Americans whose letters will appear shortly. These include

ROGER W. BABSON
DAVID BISPHAM
HON. WILLIAM JENNINGS BRYAN
SEN. ARTHUR CAPPER
MRS. FRANCES E. CLARK
HON. P. P. CLAXTON
DR. RUSSELL CONWELL
PERCIVAL CHUBB
WALTER DAMROSCH
HON. HENRY C. VAN DYKE
GEORGE EASTMAN
THOMAS A. EDISON
DR. JOHN L. HANEY
RUPERT HUGHES
DR. MORRIS JASTROW, JR.
DEAN ARTHUR H. QUINN
LT. COMM. JOHN PHILIP SOUSA, U.S.N.
AND MANY OTHERS

Modern Roads to Vocal Success

An interview secured expressly for THE ETUDE with the Noted Operatic and Concert Mezzo-Soprano

MME. JULIA CLAUSSEN

of the Metropolitan Opera Company

[EDITOR'S NOTE.—*Mme. Julia Claussen was born at Stockholm, Sweden. In her childhood she studied piano, but did not undertake the serious study of voice until she was eighteen, when she became a student at the Royal Academy of Music, under Professor Lejdstrom (studying harmony and theory under the famous Swedish composer Sjogren). Her debut was made at the Royal Opera, at the age of twenty-two, in "La Favorita," singing the rôle in Swedish. Later she went to Berlin, where she was coached in German opera by Professor Friedrich at the Royal High School of Music. Her American debut was made in 1912, in Chicago, where she made an immediate success in such rôles as Ortrud, Brünnhilde and Carmen. She was then engaged at Covent Garden and sang at the Champs Elysee Theatre, under Nikisch, in Paris. For two years she has been at the Metropolitan. She has received the rare distinction of being awarded the Jenny Lind Medal from her own government and also of being admitted to the Royal Academy of Sweden, the youngest member ever elected to that august, scientific and artistic body. She has also been decorated by King Gustavus V of Sweden with Literis et Artibus. In America she has made an immense success as a concert singer.*]

Why Sweden Produces So Many Singers

"THE question, 'Why does Sweden produce so many singers?' is often asked me. First, it is a matter of climate, then a matter of physique, and lastly, because the Swedish children do far more singing than any one finds in many other countries. The air in Sweden is very rarified, clear and exhilarating. Owing to frugal living and abundant systematic exercise, the people become very robust. This is not a matter of one generation or so, but goes back for centuries. The Swedes are a strong, energetic, thorough race; and the same attributes of industry and precision which have made them famous in science are applied to the study of music.

"The Swedish child is made to understand that singing is a needful, serious part of his life. His musical training begins very early in the schools with a definite scheme. All schools have competent, experienced teachers of singing. In my childhood another factor played a very important part. There were never the endless round of attractions, toys, parties, theatres and pastimes (to say nothing of the all-consuming movies). Life was more tranquil and therefore the pursuit of good music was far more enjoyable. American life moves at aeroplane speed. The poor little children hardly have time to breathe, let alone time to study music. Ragtime is the musical symptom of this American craving for speed and incessant excitement. In a blare and confusion of noises, like bedlam broken loose, what chance has a child to develop good taste? It is admittedly fascinating at times; but is without rhyme, reason or order. I never permit my children to pollute my piano with it. They may have it on the talking machine, but they must not be accomplices in making it.

"Of course, things have changed in Sweden, too; and American ragtime, always contagious, has now infected all Europe. This makes the music teacher's task in this day far more difficult than formerly. I hear my daughters practicing, and now and then they seem to be putting a dash of ragtime into Bach. If I stop them I find that 'Bach is too slow, I don't like Bach!' This is almost like saying, 'I don't like Rubens, Van Dyke or Millet; please, teacher, give me Mutt and Jeff or the Katzenjammer Kids!' American children need to be constantly taught to reverence the great creators of the land. Why, Jenny Lind is looked upon as a great national heroine in Sweden, much as one might regard George Washington in America. Before America can go about musical educational work properly, the teachers must inculcate this spirit, a proper appreciation of what is really beautiful, instead of a kind of wild, mob-like orgy of blare, bang, smash and shriek which so many have come to know as ragtime and jazz.

Self-Criticism

"If one should ask me what is the first consideration in becoming a success as a singer, I should say the ability to criticise one's self. In my own case I had a very competent musician as a teacher. He told me that my voice was naturally placed and did very little to help place it according to his own ideas. Perhaps that was well for me, because I knew myself what I was about. He used to say, 'That sounds beautiful,' but all the time I knew that it sounded terrible. It was then that I learned that my ear must be my best teacher. My teacher, for instance, told me that I would never be able to trill. This was very disheartening; but he really believed, according to his conservative knowledge, that I should never succeed in getting the necessary flexibility.

"By chance I happened to meet a celebrated Swedish singer, Mme. Östberg, of the old school. I communicated to her the discouraging news that I could not ever hope to trill. 'Nonsense, my dear,' she said, 'someone told me that too, but I determined that I was going to learn to trill. I did not know how to go about it exactly, but I knew that with the proper patience and will-power I would succeed. Therefore I worked up to three o'clock one morning, and before I went to bed I was able to trill.'

"I decided to take Mme. Östberg's advice, and I practiced for several days until I knew that I could trill, and then I went back to my teacher and showed him what I could do. He had to admit it was a good trill, and he couldn't understand how I had so successfully disproved his theories by acomplishing it. It was then that I learned that the singer can do almost anything within the limits of the voice, if one will only work hard enough. Work is the great producer, and there is no substitute for it. Do not think that I am ungrateful to my teacher. He gave me a splendid musical drilling in all the standard solfeggios, in which he was most precise; and in later years I said to him, 'I am not grateful to you for making my voice, but because you did not spoil it.'

"After having sung a great deal and thought introspectively a great deal about the voice, one naturally begins to form a kind of philosophy regarding it. Of course, breathing exercises are the basis of all good singing methods, but it seems to me that singing teachers ask many of their pupils to do much queer impractical things in breathing, things that 'don't work' when the singer is obliged to stand up before a big audience and make everyone hear without straining.

"If I were to teach a young girl right at this moment I would simply ask her to take a deep breath and note the expansion at the waist just above the diaphragm. Then I would ask her to say as many words as possible upon that breath, at the same time having the muscles adjacent to the diaphragm to support the breath; that is, to sustain it and not collapse or try to push it up. The trick is to get the most tone, not with the most breath but with the least breath, and especially the very least possible strain at the throat, which must be kept in a floating gossamer-like condition all the time. I see girls that have been to expensive teachers doing all sorts of wonderful calisthenics with the diaphragm, things that God certainly did not intend us to do in learning to speak and to sing.

MME. JULIA CLAUSSEN

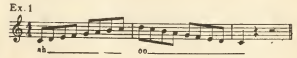
"Any attempt to draw in the front walls of the abdomen or the intercostal muscles during singing must put a kind of pneumatic pressure upon the breath stream, which is sure to constrict the throat. Therefore, in my own singing, I note the opposite effect. That is, there is rather a sensation of expansion instead of contraction during the process of expiration. This soon becomes very comfortable, relieves the throat of strain, relieves the tones of breathiness or all idea of forcing. There is none of the ugly heaving of the chest or shoulders; the body is in repose, and the singer has a firm grip upon the tone in the right way. The muscles of the front wall of the abdomen and the muscles between the lower ribs become very strong and equal to any strain, while the throat is free.

The Most Difficult Vowel

"In the emission of the actual tone itself I would advise the sensation of inhaling at first. The beginner should blow out the tone. Usually instead of having a lovely floating character, with the impression of control, the tone starts with being forced, and it always remains so. The singer oversings and has nothing in reserve. When I am singing I feel as though the farther away from the throat, the deeper down I can control the breath stream, the better and freer the tone becomes. Furthermore, I can sing the long, difficult Wagnerian rôles, with their tremendous demands upon the vocal organs, without the least sensation of fatigue. Some singers, after such performances, are 'all in.' No wonder they lose their voices when they should be in their prime.

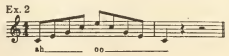
"For me the most difficult vowel is 'ah.' The throat then is most open and the breath stream most difficult to control properly. Therefore I make it a habit to begin my practice with oo, oh, ah, ay, ee in succession. I never start with sustained tones. This would give my throat time to stiffen. I employ quick, soft scales, always remembering the basic principle of breath control I have mentioned, and always as though inhaling. This is an example of what I mean. To avoid shrillness on the upper tone I take the highest note with oo and descend with oo.

Ex. 1



"The same thought applied to an arpeggio would be

Ex. 2



"These I take with the comfortable limits of my voice, always remembering that the least strain is a backward step. These exercises are taken through all possible keys. There can never be too much in the way of a scale or arpeggio exercise. Many singers, I know, who

wonder why they do not succeed, cannot do a good scale, the very first thing they should be able to do. Every one should be like perfect pearls on a thread.

America's Fatal Ambition

"One of the great troubles in America is the irrepressible ambition of both teachers and pupils. Europe is also not untinged with this. Teachers want to show results. Some teachers, I am told, start in with songs at the first or second lesson, with the sad knowledge that if they do not do this they may lose the pupil to some teacher who will peddle out songs. After four or five months I was given an operatic aria; and, of course, I sang it. A year of scales, exercises and solfeggios would have been far more time-saving. The pupils have too much to say about their education in this way. The teacher should be competent and then decide all such questions. American girls do not want this. They expect to step from vocal ignorance to a repertoire over night. When you study voice, you should study not for two years, but realize you will never stop studying, if you wish to keep your voice. Like any others, without exercise, the singing muscles grow weak and inefficient. There are so many, many things to learn.

"Of course, my whole training was that of the opera singer, and I was schooled principally in the Wagnerian rôles. With the coming of the war the prejudice against the greatest anti-imperialist (with the possible exception of Beethoven) which music ever has known—the immortal Wagner—became so strong that not until now has the demand for his operas become so great that they are being resumed with wonderful success. Therefore, with the exception of a few Italian and French rôles, my operatic repertoire went begging.

"It was necessary for me to enter the concert field, as the management of the opera company with which I had contracts secured such engagements for me. It was like starting life anew. There is very little opportunity to show one's individuality in opera. One must play the rôle. Therefore I had to learn a repertoire of songs, every one of which required different treatment and different individuality. With eighteen members on the program the singer has a musical, mental and vocal task which devolves entirely upon herself without the aid of chorus, co-singers, orchestra, costumes, scenery and the glamour of the footlights. It was with the greatest delight that I could fulfill the demands of the concert platform. American musical taste is very exacting. The audiences use their imaginations all the time, and like romantic songs with an atmospheric background, which accounts for my great success with songs of such type as Licurance's *By the Waters of Minnetonka*. One of the greatest tasks I have ever had is that of relating my rôles in many different languages. I learned some of them first in Swedish, then in Italian, then in French, then in German, then in English; as I am obliged to re-learn my Wagnerian rôles now.

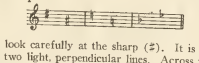
"The road to success in voice study, like the road to success in everything else, has one compass which should be a consistent guide, and that is common sense. Avoid extremes; hold fast to your ideals; have faith in your possibilities, and work! work!! work!!!"

Sharps, Flats and Naturals

By Edward Ellsworth Hipsher

The trouble of most pupils in reading accidentals arises from a lack of close observation. With not many who are young in years is this habit a natural acquisition. Rather, it is the result of training. And this training usually comes as the consequence of careful teaching and thought.

Many pupils either from lack of close attention to details or through the indifference to these things on the part of their teachers, are notoriously careless in the application of these characters. Notice carefully, on the following staff, how the chromatic signs are made.

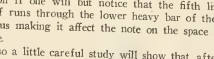


First, look carefully at the sharp (♯). It is made up, first, of two light, perpendicular lines. Across these run two heavy, slanting bars, at the distance of one space of the staff apart. If these heavy, oblique bars cross lines of the staff, then the space of the staff between those two bars is affected by the sharp. If the two heavy bars of the sharp fall in spaces of the staff, then the line of the staff between those spaces has its tone sharped. Simple enough, is it not, if only you look?

With the natural (♮), the same rules hold good. Pupils have been known to get confused as to how to distinguish between the sharp and natural. First, notice that in the natural the lower part of the first perpendicular line and the upper part of the second one are omitted. Then, in the sharp the heavy slanting bars cross the perpendicular lines, while in the natural they go only from one line to the other.

The flat is formed of a stem, with a head in the shape of half a heart, at its side. A line, to be flatted, always passes directly through the center of this head. A space, to be flatted, contains the head of the flat between its two bounding lines.

In chords like the following, the accidentals are often misplaced in their use on the keys.



To be accurate in reading these chords, it is only necessary to notice that in chord (*a*) the second line of the staff passes between the heavy slanting bars of the sharp. Thus it is the G which is sharped. Yet many pupils will repeatedly produce a "horrible discord" by placing the sharp on the neighboring F, probably because they have used F♯ so much more often than G♯.

One close look will promptly tell you that in chord (*b*) the fourth line of the staff passes through the head of the flat, while the fourth space is between the two heavy slanting bars of the natural.

In chord (*c*), on the bass, there is no real reason for confusion if one will but notice that the fifth line of the staff runs through the lower heavy bar of the natural, thus making it affect the note on the space above that line.

And so a little careful study will show that, after all, the mistakes so often made in applying the accidentals to notes are due not so much to anything so unusual in the music as to our lack of close observation.

Helpful Criticism

By Nell Vaughan Mellichamp

In our studio, particularly in preparing for contests, we have succeeded in deepening interest in the work, by having the children play for each other, and by watching and listening, point out defects in the rendering of the chosen composition. This is never taken as harsh criticism, but rather in the nature of a game to see who can remember every detail.

One child will instantly notice incorrect fingering, another will catch the omission of a rest or mark of expression, until a number of points have been stressed, which are remembered more easily than from constant reminding from the teacher.

Then we have two pupils play the number, which is often a Czerny study, on companion pianos, which will show up any tendency towards uneven playing.

This leads to much careful practicing, and when our contest finally "comes off" we feel that the young students have really accomplished something worth while.

Often, a subscription to The Etude is one of our prizes.

The New Pianistic Sensation of the Present Season

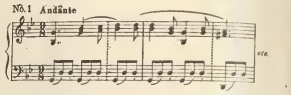
The most sensational début of the present season in New York was that of Ignaz Friedman, long known abroad as a virtuoso, teacher and editor, of whom many New York critics used the superlative "Prodigious!" In the next issue of The Etude Mr. Friedman gives his opinions on

"What is the Most Difficult Thing in Piano Study"

The Accent on the Third Beat

By Philip Gordon

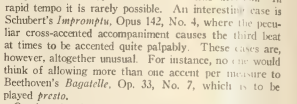
In compound measures—as for example ⁴⁄₄ time—there are two accents, an accent on the first beat and another on the third. But in ⁹⁄₄ time, which is a simple measure, we often feel the same accent on the third beat, particularly in slow tempos. The finest example of this phenomenon in our experience has been the second movement of Beethoven's *Piano Sonata*, Opus 79. The feeling is particularly strong since each beat is so weighty, being



made up of ⁶⁄₈ notes. The dotted lines are inserted to make clear the division. It is just as if Beethoven had written a ⁹⁄₈ measure followed by a ⁶⁄₈ measure. It will be noticed, too, that in the economy of accented and unaccented measures the second or ⁶⁄₈ measure is always the accented one. In this respect this example is unique, for the second accent is usually lighter than the first, as in the very last example.

The reader should not imagine that every or nearly every measure in ⁹⁄₄ time admits of this division. In rapid tempo it is rarely possible. An interesting case is Schubert's *Impromptu*, Opus 142, No. 4, where the peculiar cross-accented accompaniment causes the third beat at times to be accented quite palpably. These cases are, however, altogether unusual. For instance, no one would think of allowing more than one accent per measure to Beethoven's *Bagatelle*, Op. 33, No. 7, which is to be played *presto*.

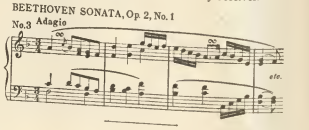
On the other hand slow movements in ⁹⁄₄ time do not have to contain more than one accent to the measure. For instance, the beautiful theme in Wagner's *Meistersinger*, generally called the *Peace of the Summer Night*, has only one accent to the measure although it is in rather slow tempo. The difference between this case



and our first example is quite apparent. In the first instance every third beat is a firm resting place, in the second every third beat is a dissonance and no rest is felt until the first beat of the next measure.

Altogether, the accent on the third beat is, as a rule, not so strong as that on the first. Our first two examples were chosen to make quite clear the difference between an unaccented and an accented third beat and are rare specimens; our last is meant to be illustrative of the general case of the accented third beat. It requires no lengthy explanation. A palpable accent on the third beat is felt to be weaker than that in our first example, but stronger than that in our second. It has the strength which a genuine subordinate accent usually receives.

BEETHOVEN SONATA, Op. 2, No. 1



Cast Iron Methods

By William H. Bush

The teacher who knows only one way of getting a result is liable to find himself in a predicament. The writer knows of the case of a boy who was given staccato exercise for two or three weeks, with very indifferent results. One week of Delibes' charming *Pizzicati* from *Sylvia*, which the boy enjoyed, produced a very crisp, clear, sharp, piquant staccato which induced the little fellow to practice twice as much and made him want to take other staccato pieces. Plantus pointed out that the sagacious mouse never trusted himself to one hole. He always depended upon two openings. Teachers should have numerous ways of producing desired results. One cast iron method is never wise.

Lingering Lovingly on Details

By HENRY T. FINCK

Why is Paderewski the greatest of living pianists?

Because, more than any other, he lingers lovingly on beautiful details in the music he is playing. There are other reasons, but that is the principal one. Lingering lovingly on ravishing details is the climax, the last word, the perfection of pianoforte playing.

Perfect technic does not make a perfect pianist. There are hundreds of piano players, male and female, professional and amateur, who can do almost as brilliant technical stunts as the player-pianos, but they are no Paderewskis.

Some pianists are as versatile as Paderewski, playing French, German, Russian and Polish music with equal facility and intelligence; they read at sight as easily as he; they have equally good if not better memories, and some of them excel him in technical stunts. His art of pedaling is, on the other hand unique, inspired, unequaled. No other pianist has—probably no one ever had—quite his gift for evoking from the piano, with the aid of the pedal, ravishing tints—tints as new as the colors with which Luther Burbank has painted his poppies and gladioli. But his most personal trait is—let me say it again—the bewitching way he lingers over beautiful details. It is with those exquisite details that he has most frequently thrilled his audiences—and will again, I hope thrill them when the Polish question is settled. As a statesman and orator, let me add, he emphasized "details" which, if the "patriots" had heeded them, would have prevented the nearly fatal overrunning of Poland by the Bolsheviki last year.

In all my life I have never heard a more eloquent speech than the one Paderewski made in Carnegie Hall (preceding one of his recitals) in behalf of Poland. It was an appeal for the starving children that went as straight to the heart as his playing of Chopin's *Funeral March* or of the thrilling *Preludes in B Minor* and *E Minor* (Op. 28, Nos. 6 and 4), which were played at Chopin's funeral in Paris.

This sublime speech would have fallen flat if it had been rattled off without pauses, in the way Chopin's music is usually played by professionals.

The Piano Not a Sewing Machine

"Make pauses for breathing," Hans von Bülow used to say to his pupils. And again: "Do not play too fast. You must bring out the harmonic and melodic beauties, and you cannot do that if you treat the piano like a sewing machine."

Nine times out of ten when I hear a pianist—famous or infamous—in Carnegie or Aeolian Hall, I feel like shouting, after a few minutes: "You should bring out the harmonic and melodic beauties and you cannot do that if you treat the piano like a sewing machine."

When you run a sewing machine there is no possibility of introducing special illuminating accents and no advantage in making pauses; but there is in playing the piano. You have read about "eloquent flashes of silence" and doubtless you have heard speeches by famous orators who, just after or before one of their most telling sentences, would stop in order to give the hearers a chance to breathe and prepare the attention for what is coming. If an actor spoke Hamlet's lines "To be or not to be," metronomically, without pause or lingering over details, would you not feel like throwing a rotten potato at him? I certainly often feel like throwing rotten potatoes at pianists who haven't enough poetry in their souls to linger lovingly over beautiful bars.

In my *Success in Music and How It Is Won* (p. 291), there is a paragraph which shows what Liszt did in regard to this matter, wherefore I beg the reader's permission to quote it: "Liszt taught his pupils the secret of musical rhetoric, the science of eloquence. Among living pianists, Paderewski is almost the only one who fully realizes the value of the rhetorical pause—a thing unknown to the foolish 'sewing-machine players.' Once Fräulein Gaul played for Liszt a piece in which there were two runs and after each run two staccato chords. She played the runs finely, but struck the chords immediately after them. 'No, no!' cried Liszt. After you make a run you must wait a minute before you strike the chords, as if in admiration of your own performance. *You must pause*, as if to say, 'How nicely I did that!' And he illustrated the point at the piano. 'That,' says Miss Fay, 'is the way he plays everything. It seems as if the piano were speaking with a human tongue."

A Hint by a Great Song Writer

Robert Franz once said to a friend that he did not believe the melody of a song should always "hover over the accompaniment like a butterfly" (what a poetic way of putting it!), but should also appear in the pianoforte part, and that only thus could a poem's possibilities of musical expression be exhausted.

His own short but big song, *The Rose Complained*, illustrates this point admirably. In this song about the rose bewailing its short life the chief melody is, as it should be, in the voice part, yet the piano not only begins it, but at the end brings, as it were, an echo of the melody without the voice. But what I wish to call attention to particularly is the fourth full measure (not counting the opening fraction of a measure). If I were a piano teacher I would devote a whole lesson to the two dissonant C's which in that measure so exquisitely voice the rose's complaint. Those plaintive C's, which most accompanists—even the good ones—are apt to glide over carelessly—must be emphasized; they are the very fragrance of this rose song. The emphasis is partly a matter of accent (very slight), partly of lingering lovingly on the two dissonant notes—not too long, but just long enough. To get it just right you may have to play the measure a hundred times—great pianists do that sort of thing; I have heard Paderewski do it with some measures while visiting him at his Swiss chateau—but when finally the accompanist gets the real poetry of those plaintive C's, Franz's little song is as sure of big applause as the most showy operatic aria. The public never fails to recognize the lovely details if the player dwells on them poetically. That's why Paderewski came, was heard and conquered.

Details like the two dissonant C's in the Franz song may *seem* trifles, but trifles make perfection and perfection is no trifle.

A good many persons think musical critics a superfluity and a nuisance. But there is an excuse for them—in fact there are three excuses for them: (1) if they slaughter mediocrities; (2) if they try to discover and encourage genius; (3) if in their comments they dwell lovingly on beautiful details in compositions or their interpretation. In this article we are concerned only with the third of these excuses.

Vague Attention

Frank M. Chapman, the editor of that delightful magazine, *Bird Lore*, in a recent number commented on "the vagueness with which most people see birds." He attributes this vagueness chiefly to "hasty, inadequate and careless observation," and to "a lack of training in the art of seeing things accurately and in detail."

The lack of training in the art of noticing things accurately and in detail is painfully prevalent. Last summer I had in front of my residence in Maine a bed thirty feet long and three feet wide filled with Opium, Darwin, Silver Lining and Burbank's Shirley poppies. Many admired them, but few, I am sure, took in all the ravishing details of the Burbank poppies in particular. Most people see flowers only in a vague way; few could sketch or paint what they have looked at, to save their lives. And so with other things visible.

An amusing parlor diversion consists in having half a dozen or a dozen persons look as long as they please at the dial of your watch and then try to draw one just like it. Some will draw Roman figures when yours are Arabic, and almost invariably the figure VI is drawn, too. But no watch ever has a figure VI. Did you know that? Look and see why!

In music there is a corresponding vagueness in hearing, and in the overlooking of details. When you travel on an express train and look out of the window you see many things, but most of them so superficially that they make no special impression. That's the experience most untrained listeners have when they go to an opera or concert. The music just races past their ears and few details are remembered. Is it a wonder, when you reflect that in an opera there may be a million notes?

Now here is where the musical critic can make himself useful. Frequent hearing having made him thoroughly familiar with most operas and concert pieces, he has the opportunity to dwell knowingly and lovingly on beautiful details. In writing of *Carmen*, for instance, he can advise the hearer to watch particularly for the glorious music of the love melody sung successively by Escamillo and Carmen, just before he enters the bull ring; or for a dozen other gems.

After a Wagner performance in which Jean de Reszke had the part of *Tristan*, the critic could dwell admiringly on many details, but particularly on the tenor's utterance of the word *Isolde* in the last bar he sings. "It was most wonderful," wrote a London critic; "not merely affecting as the despairing and adoring cry of a dying man thinking of the woman he worships, but far more than that. In it one hears not only love, but death. It is the mysterious, whispering utterance of a spirit already far away, as if the soul, having started on its dark journey, were compelled by its old and beautiful earthly passion to pause and to look back down the shadowy vista to the garden of the world that it had left, to the woman that it had left, perhaps forever, and to send down the distance one last cry of farewell, one last dim murmur of love, spectral, magical already with the wonder of another world. Such an effect as this is utterly beyond the reach of any one who is not a great artist. It is thrilling in its imaginative beauty. It opens the gates as poetry does sometimes and shows us a faint vision of a far-away eternity."

In thus dwelling lovingly on a single bar in Wagner's wonderful tragedy, what does the musical critic do? He rejoices the heart of the great singer who is glad to be so thoroughly appreciated, and is encouraged by this praise to bestow the same amount of soul-work on other pregnant measures. He rejoices the sympathetic listener who felt as moved as the critic was, but usually is unable to express his feelings as glibly in words; and, furthermore, the critic, by his enthusiastic comments, makes others eager to hear an opera, a single measure of which has such an ocean of meaning—thus helping along the survival of the fittest in the opera houses.

I have often received letters from readers of my newspaper criticisms or books thanking me for specially calling their attention to beautiful details. In my editorial notes on the songs of Schubert, Grieg and other masters I have always kept this in mind as my most important task; also in my biographies of Wagner, Grieg and Massenet. When a reader writes to me that I have opened up to her or him a new world of beauty and joy by calling attention to the things most to be looked for, I feel I have not lived or written in vain.

Count Tolstoy's Folly

The other day I read an excellent little English book by Percy A. Scholes, entitled "The Listener's Guide to Music." In it occurs this sentence: "A simple folk-song Tolstoy could understand: a sonata or symphony was beyond him. Tolstoy would abolish all complex music because the plain man cannot grasp it at a sitting. The assumption of the present book is that it is better to abolish the plain man—as a plain man. There is a world of beauty lying just beyond the plain man's reach; it is worth a little striving on his part to find the way to that world and enter in."

If Count Tolstoy could have been persuaded to let some one point out to him some of the countless beauties in Wagner's *Siegfried*, and to go and hear it five or six times, he would have become despairingly ashamed of

the incredibly silly comments he made on that sublime masterwork. The same is true of Ruskin and his equally stupid remarks on Wagner's *The Meistersingers*. Strange that minds so huge in their own sphere can be so microscopically small out of their sphere!

Experience Plus Enthusiasm

By Virginia M. Madden

EXTHUSIASM is the badge of youth. Experience is the by-product of the years. They are both of the highest import. How shall we teachers add these two factors when, in ordinary terms, they do not belong in the same column?

Josef Hofmann, in a recent article in THE ETUDE, said: "The beginning is of such tremendous importance that only the best is good enough. By this I do not mean the most expensive teacher obtainable, but some one who is thorough, conscientious, alert and experienced. One wants strength at the foundation, not gold ornaments, marble trimmings—it is often wise to employ a teacher who specializes in instructing beginners. It is not virtuosity that is needed in the make-up of the teacher of beginners, but rather sound musicianship, as well as the comprehension of the child psychology."

One of the saddest things in pedagogy is a music teacher wearily grinding away with no heartfelt interest in his pupils—just "making a living." This lack of interest—sometimes, even antipathy—is not due to lack of ability, but to absence of enthusiasm. One vacation I met a music teacher socially, and was much impressed with her evident high intelligence and original views. But once she disappointed me by remarking: "Oh, yes, I have a studio in town, but when fall comes I'd rather be killed than go back to it!" She probably did not mean it altogether, but the attitude of mind was there.

Yet how is it possible to teach notation, for instance, over and over as many times as you have beginners, without losing freshness?

One preventative is to try to remember that the facts about the signs and symbols of music, though old to you, are absolutely new to your little pupil, and it is an unexplored world of sound to which you are introducing him. If you tell him that a long time ago, before notes were thought of to picture sound, they used little crooked lines called "neumes" to help their memories—that, after awhile they drew lines through them, and so, at length, the grand staff grew into existence—you will find that learning the lines and spaces will be a much pleasanter task.

In the work of ear training the alert teacher will have the same interest as a doctor in diagnosing a case. The pupil with a naturally keen ear will be a delight, while the singer of monotones will challenge you to awaken a sense of pitch.

When the first technic is introduced show a very personal interest in the behavior of the little fingers. To regard them as the child's workmen gives them a semi-personality that appeals to the small child. Laugh with him (not *at* him) over the involuntary antics of the second finger, or lament the feebleness of the fourth (lameman)—he will soon proudly exhibit their reforms. When he plays his first slips, be just as interested to see that he lands on the right key as though you never saw anyone do it before. You never *did* see this particular hand do it, so it *is* new. Herein seems to lie the secret of imparting knowledge with freshness—the ability to imagine yourself as not knowing what you *do* know. When you can get into that state of mind all sorts of illustrations and illuminations will suggest themselves to you, and your pupil will think of his music lesson as a penance to be endured.

Of course, it is not an easy matter to be always keyed up to concert pitch of enthusiasm, the more one cultivates it, the longer the periods of its endurance become. It is one of the self-sacrifices of teaching that it does take from the nervous vitality of the teacher, but that is unavoidable, and we must be resigned to it. Do not be tempted to undertake more work than you can do well. If you teach a certain number of pupils with freshness and then attempt to crowd in a few more, the last must suffer in consequence. In these days of high cost of living this advice may sound impractical, but, from the standpoint of efficiency, we all realize its truth. In the end it doesn't even pay financially, for nervous breakdowns and similar ills attend overwork and counteract whatever material gain there may have been.

Let us, therefore, study not only to make the most of our experience, but woo and retain the bright quality enthusiasm, for with these two allies our work *must* succeed.

Practical Phases of Modern Pianoforte Technic

From an interview with the Eminent Pianoforte Virtuoso

JOSEF LHEVINNE

(The first part of this interesting and helpful article appeared in The Etude for March)

Touch, Acquired and Natural

So many people seem to think that anyone can develop any kind of a touch. That is true if you mean only that anyone can play legato, staccato, non-legato, etc., but touch is largely a matter of personality. That is what makes piano-playing so infinitely interesting. The touch of my different colleagues is in most instances as definite in character as their countenances and their characters. Just as one can improve one's character so can the touch be improved.

All that one can do, therefore, is to try innumerable experiments to improve one's own touch. Do not, however, try to destroy your personality by trying to mimic anyone slavishly. Your charm in your playing, if you have any charm at all, is in the individuality, the personality in your playing.

Why Rubinstein Played False Notes

There seemes to be an impression that a long gaunt, thin, bony hand, with very little flesh, is a good pianistic hand. Why? Goodness only knows! Of course, the hand must be large enough for the requirements of the literature, but, to my mind, the best pianistic hand is the one with good, substantial, fleshy cushions at the end of the fingers.

I shall never forget Rubinstein's hand. When I shook hands with him it seemed as though my hand was drowned in his. I have never seen another hand like it—so soft and supple and yet so strong and powerful. He was leonine right through. One of the reasons why he acquired a reputation for striking false notes must have been because of the great breadth of the cushions at the end of his fingers. His fingers were so broad that he used to long for a larger sized keyboard, so that his fingers would fit more easily between the keys. No one hated mistakes and false notes more than Rubinstein, and I am sure that his occasional lapses from accuracy, with which he has been credited, were due to this physiological handicap and not to carelessness as is often supposed. But even if he did make an occasional slip, his playing was incomparable and one never thought of the break.

A Matter of Tempo

It is a great mistake to practice a piece always at the same tempo. By practicing at different tempi, one can learn much. One of the things that the pianist, who is called upon to play in large halls, learns is that a piece played in a large hall always sounds faster to the audience than it actually is. This may be due to the acoustical fact that the sound fills a larger space or has to travel faster to the ears of the listeners. Or, it may be psychological in that the very fact of hearing it played with great clarity at a sufficient speed gives he impression of more speed and skill than when the same composition is played at a much faster speed so that the audience can hardly comprehend it. Again, when a piece is played too fast, there is always the danger that the nerve control will be unable to prevent the little slips that result in disaster. Therefore it is always a good rule never to play on the stage or at a recital at your full speed. Practice it privately if you will at a break neck speed, just to convince yourself that you can do it; but do not seek to bewilder the public with it. I refer to the very rapid running pieces like the von Weber *Perpetuo Mobile* or the so-called *Minute Valse* of Chopin. Let your hearers catch every note definitely and never blurred. Of course there are short passages in certain pieces, like the scales in Chopin's *G Minor Ballade*, which must be played at full speed. In such instances it is good to use the pedal, even when there are conflicting harmonies which cause a blur. The effect is then not that of individual notes but of a solid line of tone as it were.

Playing for Rubinstein

When I was thirteen years of age I was selected, with a group of my fellow students at Moscow including Rachmaninoff and Scriabine, to play for Rubinstein when he visited the school. The great master had the privilege of chosing works from the following program which he might ask any of the students to play.

Bach, *Fugue*.
Beethoven, *Variations Eroica*.
Chopin, *Three Etudes*.
Liszt, *Etude in F Minor*.
Liszt, *Twelfth Rhapsody*.

The conservatory authorities knew enough not to try to pander to the master by placing any of Rubinstein's compositions upon the program, as he would have been terribly incensed. He always refused to hear any of his own works. When it came my turn, he heard the first number and then insisted upon hearing the entire program. Strange to say I was not frightened, but delighted with the opportunity of playing for him. His personality was so wonderful that his very look was an inspiration. I am sure I never have played so well for anyone since then. When it came to the *C Minor Etude* of Chopin he shook himself like a mighty lion, and shouted, "Play it with all the fury you can."

It was at *such* a time that I understood the reason for the exhaustive drill of a man like Safonoff, whose discipline was unrelenting. He had a habit of insisting and insisting with his pupils, until they got it to satisfy him. He used to say, "Play that 3,000 times before you come again; not 1,000 or 2,000, but 3,000." He knew that, if the student would do it enough, the result would be forthcoming. In this is a note of encouragement to all students. The reason why many do not get results is that they have stopped short of enough. You cannot get the result at the end of the goal unless you cover the entire length of the road to reach the goal. Student expect results with far too little work. They never came to any that way. There is a great deal of slavery in every art. The student sees only the finished product, and does not realize that the artist, who does it so easily and so readily, has spent years and years of the most heart breaking kind of grueling practice in acquiring the skill.

American students are noted for their willingness to work enthusiastically, but the long patient drill, the incessant repetitions, seem to annoy many of them, who fancy that success in piano-playing must come like some sudden rise in a speculative stock market, and drop a fortune in virtuosity upon them with very little effort. Such things may happen in finance, but they never happen in art. Work, WORK and then more WORK, of the most faithful, self-sacrificing kind, is the great secret of all for the artist. More than this, he must feel joy in every moment of his work. If he has the talent, the strength and the personality, he then stands a chance of becoming successful as a virtuoso.

Taste

By Alice Graham

A RESPONSIBILITY often forgotten by the music teacher is the cultivation of taste in the student. Someone has fittingly said, "Taste is the atmosphere in which art lives." So in the mastery of the art of music good taste should prevail.

The cultivation of a distinct ideal is a most important feature of a player's education, and this should begin in the earlier stages of study. The teacher should take up early the mental side of music, the concept, which is an essential part of musical growth.

Help the student to get an idea of what is really beautiful and worth while; point out the pleasing and artistic qualities of good music; contrast them with less significant compositions. Select pieces of intrinsic beauty and merit from the first, and draw the child's attention to what is beautiful in them.

One reason why there are so many dull and uninterested pupils, and so many disappointed teachers, is that so many of the latter forget that their chief business is the encouragement and development of the pupil's artistic instinct, not the mere imparting of certain rules and methods. Not how to perform, but how to appreciate the spirit of music, is evidently the most important power for the teacher to develop in the student.

There is an age when girl students crave sentimental, dreamy, emotional compositions. This is but the awakening of an inclination which will later lead to a desire for the exquisite tenderness and subtle pathos of the works of the great musical geniuses. Sometimes it is well to humor the whim with an arrangement or variations of an old, sweet song, which may lead to a Chopin nocturne or Liszt *Love Dreams* later. In the end beauty will prevail, and faithfully but tactfully the wise teacher will direct her best efforts towards its appreciation.

Inspiration in Piano Playing

By HARRIETTE BROWER

RICHARD HOFFMAN, one of the well-known pianists of his time, has said, "When an artistic player is heard, it is the variety of tone, the infinite shading, expression and feeling which charm and impress us. These are not all the result of technical study; they go deeper than this." He realizes there is something far beyond mechanical equipment, for he adds later on, "The great pianists who can charm us by their interpretations can be quickly counted; while those who excel in digital dexterity alone are as innumerable as the stars of the firmament."

The moving power, the inspiration of music is eloquently referred to by Professor W. R. Spaulding, in his recent work, *Music, an Art and a Language*, in which he says, "The writings of all the great poets, Milton, Shakespeare, Browning and Whitman, abound in eloquent tributes to the power and influence of music; but no one attempts to define it. The mystery of music must be approached with reverence and music must be loved for itself with perfect sincerity. Music, in fact, is a presentation of emotional experiences, fashioned and controlled by an overruling intellectual power." And he continues, "Any great musical composition is an intellectual achievement of high rank. Behind the sensuous factors, sound and rhythm, lies always the personal message of the composer, and if we are to grasp this and make it our own, we must go with him hand in hand, so that the music actually lives again in our minds and imaginations."

Elusive Questions

The duty of the pianist is to fit himself to be able to transmit a great piano composition to his hearers so that it shall possess something of the conception, the imagination, the inspiration which moved the composer as he wrote. But how is this procedure to be accomplished, or even defined? How can we put into words something so elusive, so indefinable as the inspirational side of piano playing? Shall we venture on ground so far off the beaten track generally followed by those who study and play the piano? Yet it is this very elusive thing called inspiration which is longed for by many earnest souls. But much as they may wish to achieve it; much as they may labor and strive for it, inspiration seems ever to elude their comprehension.

As the most abstruse questions are cleared through discussing them, so a heart-to-heart chat with the player who is laboring to make his playing vital enough to appeal to others, who longs to reveal the divine spark within the music, may help him, and those like him, who are trying to fit themselves to be artists.

Once in a while there appears some remarkable personality who, almost from the beginning, seems naturally gifted with inspiration. Leaving such to cleave early the mental side of music, the concept, which is an essential part of musical growth.

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to feel deeply, to have temperament, poetic feeling, imagination; it is necessary also to have an absolutely dependable technic. This is indispensable to one who would become a pianist."

Now we are getting at something tangible. The aspirant must be endowed with at least latent capacities of temperament, imagination, poetry, fine feeling, spontaneity. At the bottom, however, back of all these gifts of mind and heart, must ever be a dependable technic. The spirit cannot be revealed without a body through which it can speak. The more perfect and beautiful the body, the more subtle and moving the voice of inspiration which may move it.

Technical Equipment

A pianist who longs to be an avenue for inspiration, needs the most perfect technical equipment he can acquire. He need not fear to have "too much technic." No one can have a too highly developed mechanism. For him technic should be a real art, through which the spirit within shall speak. It is passing strange—one of the unaccountable things in human consciousness—that the adequate means for the high ends they aspire to, should be so belittled by many people, even by the majority of players who hope to be artists. They seem unwilling to get right down to the foundation, and build logically from the bottom up. Their foundation is not solid; there are stones loose or lacking here and there. Perhaps it is faulty hand position, or weak knuckles, or bending finger joints. Such things can be cured with care and attention. There is no dependable technic possible when these glaring faults are unconquered. Perhaps the sense of rhythm is lacking. This loss can be made up with constant drill and effort. As one pianist remarks, "Rhythm may be described as the salt of playing, whose absence leaves everything tasteless and unsatisfying." Every embryo artist should make haste to develop this precious quality in his playing. Perhaps the player lacks power in fingers and arms. This lack also can be made up by intelligent practice, rightly directed. If memory is defective, careful training will render this faculty reliable.

In short, nearly all faults, defects, deficiencies may be made good, if the player is awake to the great truth that he must have a dependable technic before he can hope to become an avenue for musical expression and inspiration. If he be truly in earnest he ought to be willing, yes, happy and eager, to prepare himself thoroughly on the technical side. When he realizes that technic can be an art in itself, he welcomes definite study as a means of fitting himself for higher things, such things as would never be possible to him without this adequate preparation.

Temperament

What is temperament, and how can it be explained? The word is defined as "A special type of mental constitution, due to natural characteristics." Again, it is "Constitution, make-up," "The summary of intellectual and emotional tendencies." Musical performance, whether it be singing or playing, is a great self-revealer. One need give out but a few measures to disclose what sort of a person he is. If you can speak through music, we shall know it at once; if you cannot, we shall soon discover that also. You may have a very excitable, lively temperament, hence you will be more attracted by the gay and joyful in music, and express yourself best through that medium. The bright and happy side of music is always inspiring; and, if your technic is adequate and your rhythm unfailing, you can touch others through this side of music. Many of the older masters wrote most frequently in cheerful mood—Bach, Mozart, Haydn, Scarlatti, also Mendelssohn, and often Schumann. You will find plenty of material of a joyous character among these composers. Or yours may be a more reflective, introspective or even melancholy temperament. Then you may be more at home and find deeper meaning in the serious, solemn, perhaps the tender, sympathetic sides of music. You will love the slow movements from Beethoven, Brahms, Schumann, Schubert, and, above all, Chopin. Here again, if your technic be adequate, if you have variety of touch and tone color, if you have found technic "an art in itself," you will be able to find, and reveal, inspiration in this soulful music, and express it by sympathetic means.

Imagination

Imagination has long been recognized as the highest quality in the make-up of the musician. Imagination has been called "the rarest power of man." Again, "without imagination the interpretative artist can never discern the meaning of the master's thought. Not a single musical phrase can disclose its true musical value to the mind which has no imagination." This magic word plays a large part in true temperament. With an active imagination you can picture to yourself the gay, jovial, happy, reflective, melancholy, sad, joyous—all these states of consciousness. Without imagination you get nowhere. Rubinstein must have had a wonderful imagination to write of the ocean as he did, before ever travelling on it. The same might be said of Weber, in *Oberon*, with his *Ocean, Thou Mighty Monster*. A great actor, through his imagination, creates a tense, gripping character out of his part. A great pianist makes this *Adagio* or that *Sonata Movement* inspiring or tragic, through his ability to imagine and project what it means, and how much can be put into it. Thus, with artistic touch and technic, rhythm, fine feeling, insight at command, it is, after all, imagination which welds these into an inspiring whole.

Cultivating the Imagination

There are many things which influence and spur the imagination, and they vary with one's environment. In a great metropolis everything aids, even a stroll along the thoroughfares. Life is everywhere seen in all its kaleidoscopic complexity. Then there are the art galleries, where painting and sculpture may be studied as often and as much as one may desire. And what a feast for the imagination is found in a great work of art! There is the theater, too, where much that is fine in dramatic art may be seen, often interpreted by the most famous exponents. There are even the film theaters, where, if one chooses good plays, one finds a wonderful incentive and impulse for the imagination. Many pianists and violinists confess to sincere enjoyment in the "movies." Then there are the great libraries, a complete education in themselves.

No wonder ambitious musicians seek to locate in the great centers of the world's activity. But, strange as it may seem, amid the city's teeming advantages, there are people calling themselves musicians, who are working and teaching, yet who are quite oblivious to the music and art-life about them. They seldom go to a concert, read a book on music, or visit a museum. They "never bother to read the musical journals," nor do they keep in touch with what is being done even in their chosen profession. They are the dry-as-dusts, who are buried in a rut. We cannot pull them out, nor resuscitate them unless they desire to break their bonds. We can only exclaim, "The pity of it!"

A Special Source of Inspiration

Speaking of the means by which he cultivated his imagination and inspiration, Richard Hoffman says, "I advise hearing as much good singing and as many operas as possible. The ear cannot be better trained than by this means. I know these things have influenced my own powers of interpretation, and I look back upon the seventy or more operas I have heard, with frequent repetitions, as being one of the sources from which I have drawn my musical education. I include in this advice all good orchestral concerts, where standard works are played; for in all classical compositions every note is audible and given to just the right instrument."

The music lover and student, whose lot is cast, for the time, far from these obvious attractions, need not feel he has therefore no means of cultivating his imagination. For him the birds sing, flowers bloom, the river rushes by, or the brooklet tinkles over its mossy bed. For him the sunset reveals its glories, wood and hilltop

are radiant with beauty. He has not the necessity to visit picture galleries, to study art works executed by the hand of man, when nature offers him freely and spontaneously fresh glories moment by moment. Did not Thoreau leave the dusty, crowded city to make his home in the woods? And what a world he found there for self-development!

So it is not environment only, which is the cause of our growth; but, deeper down, it is the compelling desire and impelling force within which pushes us higher in knowledge, in attainment, in experience.

If we would grow in experience, in imagination which touches inspiration," we will cultivate a dependable artistic technic, in order to express our highest thought. True inspiration cannot be voiced by the unprepared. It is the fine fruit of the sum of all the qualities we have briefly touched upon. If we will take these suggestions to heart, we can labor for their consummation, and patiently await the reward. We will find it in the ability to receive illumination ourselves, and the power to pass it on to others.

Patience in the Study of Music

By C. H. Carpenter

In no other art is constant and persistent patience so indispensable to bring about progress and accomplishment, as the art of music. The very acts, mental and physical, that are necessary to produce musical notes on any musical instrument are difficult and complicated to say the least. The mind, the eye, the ear, the muscles of the body are all intricately involved in producing even one sound on a musical instrument, whether it is a violin, piano or any other kind of instrument, and progress in the study of music is simply improvement in the synchronization of the bodily organs just mentioned, coupled with a higher cultivation of the personal musical faculty.

Perfect synchronization of the personal organs that produce music on an instrument and perfect personal musical faculty do not come, except in very rare cases, without long, continued patient practice. Even some of our greatest virtuosos who have been classed as natural geniuses of the highest order, have perfected their art by such long, patient practice that it would astound the average person to know the inmost history of the artist's climb to the heights of fame.

And not only have these same virtuosos spent endless hours in attaining perfection, but they continue to practice persistently day by day so that there will be no waning of their acquired powers. It is said that Paderewski spent twelve hours a day on piano practice prior to the time that he became connected with the State affairs of Poland. Just imagine twelve hours a day practicing on a piano! Is it not plain that it took patience without end for Paderewski to become the celebrated artist that he is?

It is not possible to learn music "in ten, easy, short lessons" or "without a master," as some of the newspaper and magazine advertisements inform us. If it were so, why would it be necessary for our great musical artists to spend so much time in practice? The musical student, no matter how much nature has fitted him for music, must never forget that only through great patience will he ever get anywhere in music. The teacher of music must also ever impress upon the minds of his students that they must be patient and painstaking in their studies if they desire to reach their highest possible attainment.

Studios, Yesterday and To-day

By William H. Bush

Whether music in America has advanced or not, the writer is certain that the appearance of American studios has done so wonderfully. Recently I had an opportunity to see a series of studio pictures, taken in the eighties. They were of representative studios in large music centres of America. Of course, styles change, and there are manifest differences in taste in each decade. However, the tendency in present-day furnishings is toward great simplicity and the avoidance of passing fads. In all art there is the element of the eternal. Pictures, statuary, furniture, everything that is not characteristic of the eternally beautiful, had a kind of transient hideous quality that made many of the studios of that day little but nightmares. Whatnots, chromos, monstrous jardiniers, furniture with designs like wall paper, brocaded upholstery, everything of that sort is happily passed. This points to a studio charm which cannot fail to have a fine effect upon the taste of students.

The Psychology of Dress in Public Appearance

By Elizabeth A. Gest

To some, no doubt, the thought that dress could influence a public performance is sheer nonsense, because they live and work firmly believing that such outside details have nothing whatever to do with art. To a certain extent that is true, particularly in the case of those who live and work for "Art for Art's Sake," but the Art's sake people are not always the most successful from the public's point of view. Success from that point means doing well whatever you do, but doing it so that the public knows about it, and incidentally obtaining a certain amount of remuneration, for such is the scale by which success is generally measured.

The musician has some disadvantages that workers in other fields of art do not have, as far as the public is concerned.

The painter may work whenever and wherever he chooses, always secluded from public view, working only when he feels like working, and then showing the results to the public, who become familiar with his name and work but not with his personality.

The same is true of the poet and writer. If they feel indisposed in the morning, they can write in the evening. If they so desire they can go about from day to day in old clothes without having to dress and face an audience—they send their work out to do that for them.

In that, of course, they are like the composer, but we are speaking of the performer, on whom the presenting of all compositions rests (and in this case particularly of women performers).

Besides keeping a certain number of programs "up," the public performer must be at all times ready to face an audience and be "keyed up" to do her best—indispositions or personal worries notwithstanding. She must be at her best, no matter how many times or how unexpectedly she is called upon and no matter how trying are the conditions under which she appears.

Granted, she knows her program perfectly. She has given the same numbers before, therefore she can do so again, and she knows it. But the acoustics are poor, the audience is cold, and she is, alas, untastefully dressed. Result, the electric current called magnetism is hard to establish. Given the same conditions and the performer coming out on the stage tastefully and becomingly dressed, and conscious of the fact, she will have a command over her audience and attract them to her even before she begins to play or sing.

This does not mean that one should be always thinking of one's appearance. Quite the opposite, but it means that feeling one's self in command of the situation, the performer can be quite oblivious to appearance and give herself entirely to her art. Appearance is a matter that one can be oblivious to *only* when conscious that it is correct.

For example, a soprano was telling her mother about a concert in which she had taken part the night before: "I got through my part of the program all right, though I have done better, but I kept wishing all the time that I had dressed differently—the others all wore evening dress."

Conscious of the fact that she was not appropriately dressed, she could not get it off her mind, and her work suffered accordingly.

A teacher said to a twelve-year-old child who was taking part in a pupils' recital, "Helen, you are going to play your best to-day, I hope." "Oh, yes," answered Helen, "I am going to do my very best because I have my new dress on, and I feel just like it." This was an unconscious admission of the fact that when she knew she was dressed up she was in the right mental state and filled with enthusiasm from the start.

One other example. A young pianist who was becoming favorably known to the public, said to me one day, "I played my very best last night. I always do, for some reason or other, when I wear that pink dress." Another illustration of the same thing. This girl had not had many occasions in her life to wear evening dress, and the mere wearing of it put her in an exhilarated mental state, ready to conquer. The dress was sleeveless, and she knew she had graceful arms and good technic, therefore knowing she looked well, she put that entirely out of her mind and concentrated on her program. Nervousness under such conditions does not exist.

The dress should not be elaborate or showy, and may be quite inexpensive, but it must be tasteful and becoming. Do not think for an instant, however, that a mere gown can take the place of talent and ability, but other things being equal, it does help the performer to turn on the electric current of magnetism.

"Alla Breve"

By E. H. Pierce

This term was originally applied to a measure (4/2) consisting of four half-notes or their equivalent value, the length of such a measure being equal to the now almost obsolete note called a "breve," amounting in value to two whole-notes. As it is not our present purpose, however, to follow up antiquarian research, we would merely state that in its present use the term is applied to a measure of just half that length (2/2), namely two beats of a half-note each.

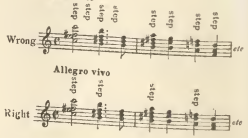
Arithmetically, this would be equal to common time (𝄴 or 4/4), but musically it is entirely different, and there are many musicians, even some professionals, who fall into serious error through not appreciating the difference. In 4/4 time there is a strong accent on the first beat and a second, but weaker accent on the third beat, while in Alla Breve (𝄵 or 2/2) there is an accent on the first of the two beats, but no other measure-accent whatever. As a result, Alla Breve has a more rapid and brilliant effect, and is usually taken at a higher speed. The present writer met with an amusing instance of ignorance in regard to this matter a few years ago. In looking over the proof-sheets of one of his compositions which was being brought out by a certain New York publishing house, he found a 𝄴 printed where the copy called for a 𝄵. Drawing his pen through it vertically, he changed it to a 𝄵, but what was his surprise when the piece was printed to find it entirely lacking a time-signature—both the printer and the publisher's proof-reader had taken his mark for a cancellation!

Wagner once overheard a performance of one of his own compositions where, despite the signature 𝄵 a second-class conductor beat four tedious quarter-notes to the measure. Speaking of it to Liszt, he remarked sarcastically that the man must be a *quadruped*.

But the most frequent errors occur in the rendering of a certain type of marches, especially wedding or ceremonial grand marches. Where both the music and the step are intended to be slow, the rhythm commonly is, and should be, 4/4, with one step to each quarter-note, as, for instance, in Chopin's *Funeral March*, but there are many cases where it is desired that the persons marching shall move with a very dignified step and yet that the music sound gay and cheerful. In such a case it is necessary to play the march in Alla Breve time, two beats to the measure, *taking a step to each half-note*. In this way the music sounds lively, yet does not hurry the step.

Some editions of Mendelssohn's *Wedding March* have the signature 𝄴; others have 𝄵. Without regard to which may be the authentic original, the writer is positive that 𝄵 is absolutely the correct one for use in the ceremony. To play the march slow enough for one step to each quarter-note (unless the marchers take a most undignified pace) makes it almost funereal.

In order to make the matter perfectly clear, we append two illustrations:—



We sincerely trust that no one will read this article so carelessly as to jump to the conclusion that *all* marches should be played two steps to the measure, for there are some, both slow marches and lively marches, which actually do have four steps and four beats. One must cultivate a feeling both for the musical content as set forth by the composer, and for the particular character of the marching which the music is to accompany.

What Was Liszt's Technic Like?

By CONSTANTIN VON STERNBERG

This question has been asked of me by students, teachers and other music lovers, with such frequency as to induce me to attempt an analytical description of Liszt's technic, although the task is one before which *not* "to falter would be sin."

We usually mean by "technic" a well trained human playing apparatus, a well developed finger mechanism, supported by wrist or arm or both, as the case chances to require. We mean the "mechanical" side of music-making; that side which has nothing to do with spirituality except to serve its purposes as an unquestioning underling. This technic can be acquired by any one that has a good drill master and the requisite persistence in practicing, because it is "mechanical."

If in the face of this definition of technic I should speak of such a thing as a "spiritual technic" I should run the risk of being laughed at, and yet—there is such a thing, as we shall presently see in a crude exemplification.

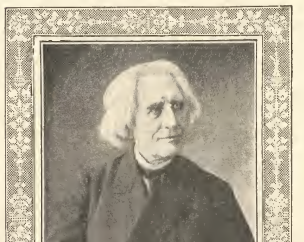
Among the people that apply to a teacher for lessons there is occasionally one who makes the teacher wonder how he can play as well as he does with entirely untrained hands. He cannot and does not play well, of course; he spoils everything that demands digital skill, but succeeds nevertheless in delivering at least the rhythm, the melodic passages, the general outline, in short, a sort of shirt-sleeve, rough and tumble sketch of the piece which can be understood, though of course not played. Every teacher has probably come across such an applicant and readily diagnosed his case as "the head too far ahead of the fingers." But by this very diagnosis he admitted that the applicant *did* possess a musical head and one that was strong enough to compel the fingers to do its bidding, somehow, in some way, be it never so queerly, but at the same time well enough to make itself, at least, understood. This is the sort of technic which I mean by a crude "spiritual technic."

Hands and Mind

Now let us assume the combination of two things; first, a musical mind that takes rank among the greatest in musical history and second, a pair of hands trained to perfection by Czerny, himself; in other words, a playing apparatus so highly developed as to enable the mind to do with it whatever it pleases; a set of fingers which are the obedient slaves of the player's every whim or caprice and serve the musical mind without its being in the least conscious of the service. If we can stretch our imagination so far as to conceive of this combination we shall have caught a glimpse of that "spiritual technic" which Liszt had at his command. "Spiritual." I must call it, because its base was not mechanism but—*personality*. (Just as it is not mechanism but personality which speaks in the playing of the aforesaid untrained applicant for lessons.) Let me call it a rudimentary mechanism transformed by personality.

Personality, then, being the base of Liszt's technic, we must regard it a little closer to discern its attributes. His education was of the broadest possible, including the *complete mastery* of five languages (he could even "converse" in Latin). His erudition might have been envied by many a professional litterateur or scholar. His social bearing, his natural *noblesse*, gentility and unvarying amiability no diplomat could excel and few could equal. (On account of its irrelevancy to the present discussion I omit, regretfully, his infinite kind-heartedness.) Were these the qualities that *produced* Liszt's great personality? Why, no! That would be putting the cart before the horse. It was his God-given *personality* which urged him to acquire his multiform knowledge, to develop his social graces. It was because of what he had to say that he reached out for a broad education as for a means to express himself clearly and adequately. And it was the musical side of his personality which—endeavoring to put into tonal reality what was in his mind—caused him to use his technic with such results as amounted to the creation of, practically, *a new technic*.

To start with, he did not regard his playing apparatus as consisting of two parts of five fingers each, but as being *one* of ten fingers. This employment of the fingers regardless of "left" or "right" can be seen in the contrapuntal works of Bach and his contemporaries; but it fell soon into disuse and was not resumed until Liszt used it in his own style. He did not see why he could not put the thumb just as well *over* the third, fourth or fifth finger as *under* it and illustrated this use in the four superswift scales in the "Rhapsodie Espagnole." Octaves of great rapidity, embodying at the same time a thematic design, were not known before Liszt; not, at least, in the manner in which he uses them in the A minor Tarantella from *La muette de Portici*, an opera known in English as *Masaniello* (the name



FRANZ LISZT

of its hero). Configurations of rapidly alternating half and full steps, as in "Feu follet," are also of his daring invention. Employment of one hand alone, where the use of both hands was easier but would fail to produce the desired tonal effect, occurs, *e. g.*, in his "Ricordanza." Dividing the melody between the two hands in such a way that the supporting broad arpeggios may keep up their steady flow (D flat Etude)—to which the nearest approach was made (a good deal later) by Rubinstein in the "Melody in F" and by Mendelssohn in his E minor Prelude—was also one of Liszt's innovations.

Liszt's Intensely Musical Nature

The novelty of these and other things, too many for enumeration, becomes quite apparent when we compare Liszt's playing apparatus (of ten fingers) with that of his three great contemporaries,—Chopin, Schumann and Mendelssohn, particularly the latter two. Moreover, these technical innovations are very distinctly the result of Liszt's *musical* concepts. In other words, the pieces in which these innovations occur are not written round the technical matter, but the technical execution had to be invented to produce the desired effect of the pieces; and the invention of the technical means came of itself to him when he tried his ideas on the piano.

Now I know perfectly well that Liszt was a mortal of flesh and blood, that he had muscles, tendons, flexors and what not, like other people; but I also know that he was so intensely musical through and through that a tonal picture conceived by his mind transmitted itself—I dare say, unconsciously—to his hands; that his musical will was so strong and so definite in its concepts as to require for its mechanical enactment nothing more than that independence of each finger which he had acquired in his childhood.

When Liszt Went Off to Practice

Ordinary "practicing" could not help such a musical individuality; yet, there is a period known in Liszt's life when he actually "practiced." It was—I think, 1836—when Thalberg's playing in Paris threatened to weaken the after-effect of the powerful impression which Liszt had left there on the public. Bent upon conquering Thalberg, not for personal gratification but for the sake of music, of Bach, Beethoven and Schubert, Liszt went to Switzerland for six months to "practice." It must not be thought, however, that he sat down to endless and slow repetitions of certain passages, like any other good boy. I was, of course, not present then, but the ordinary modes of practicing in conjunction with Liszt are unthinkable. His "practicing" consisted, I think, rather of experimenting with the piano to produce new, self-invented tonal effects such as had never been heard before, to make the piano say things of which it was hitherto regarded as incapable; in short, to bring to Paris a new musical instrument, so to speak.

Ordinary practice would have been of no avail to conquer Thalberg; because scales, arpeggios, etc., cannot be more than perfect, and to this perfection Thalberg had attained as well as Liszt. To conquer so formidable a rival (however unworthy of comparison), Liszt had to go deeper into music itself, into its action upon the soul and imagination. As for merely flattering the ear, Liszt could have done no more than had been done by Thalberg. When the latter played, the audiences were charmed; but, the concert finished, they went about their business as before. They had had a very refined "amusement" which, at best, was pleasantly remembered. Listening to Liszt, however, they went through soul stirring "experiences;" they had suffered, hoped, triumphed under the sway of the music that came from the conjurer at the piano.

It has been said that Liszt learned certain things from Thalberg. Even Duncan Hume, Thalberg's biographer in Grove's dictionary, inclines to believe it. But the admirers of Thalberg, who have set this tale afloat, overlooked two significant matters: Thalberg's mission (if it deserves to be called a mission) consisted solely and exclusively of the display and exploitation of his beautiful touch, an important but none the less auxiliary matter. Liszt used his playing in the most unselfish manner, as a propagandist for Bach, Beethoven, Schubert, and for championing (also in composition) the Neo-German movement in music, a movement of which he was the head and in which Schumann, Wagner and Peter Cornelius were congenial followers.

A man moving on so high a plane of thought does not bother about a little technical matter, such as that which Thalberg's friends (not Thalberg) have referred to. Supposing that Liszt had actually used some little detail in keyboard treatment which Thalberg had also used, it should not be overlooked that the improvements of the piano as an instrument—though they were the makers' response to the growing demands of the pianists—had a stimulating effect upon the piano-composers, and may easily have suggested the same new effects to more than one musician. The idea of Liszt learning something from Thalbert is absurd. Jupiter learning from—Tricuolo!

Liszt's Educational Concerts

Liszt's every concert had an educational purpose, not as a lesson in piano playing—indeed, not!—but as an elevation of the public's musical taste. His mind was occupied with higher, worthier interests than those which moved Messrs. Thalberg, Herz, Prudent, Döhler, Kalkbruenner & Co.

The reader will by this time have realized that an analysis of Liszt's technic must be a thankless undertaking because of its futility. The charm of his playing—even in his late sixties when I listened to it and forgot all about the world of so-called realities—lay in his spirituality. To omit this element in the analysis would be like describing a composition by its ink and paper. Admitting the spirituality, however, his playing defied analysis; the technical side eluded critical observation; it completely escaped our notice by hiding itself within the broad esthetic totality. It was "art concealing art." Anyone who has sat at Liszt's feet— and there are still some of us alive and in this country—and hear a pianist's technic spoken of with admiration, as is now so often the case, knows at once that that particular pianist is not an artist, however clever a keyboard acrobat he may be. Let people speak of the compositions played by that pianist, or his conception of them, of his temperament, if they wish; of his versatility of style, or anything and everything but his technic unless—indeed—unless his higher musical qualities were not able to divert our attention from his technic. (Does anyone ever speak of Josef Hofmann's *technic?*) To speak of technic when discussing Liszt's (or, for that matter, Rubinstein's) playing, is a profanation. They did not "play the piano"—they "made music" on the piano. They gave *themselves*, their very heart and soul to their audiences, while the technic was but the concomitant outflow of a towering and marvelously intense

PERSONALITY.

Interest Power in Music

By Joseph A. Dyer

INTEREST may be described as the driving power by which the student forges his way ahead to his ultimate goal—Success.

Volcanic Interest

It appears in various forms. For instance, there is the Volcanic variety,—the sudden desire to play the piano or any other instrument, a rush to obtain lessons, two or three weeks or months as the case may be of hard practice while the interest is red hot. In the endeavor to make rapid progress many important and essential points in the groundwork are completely missed, or at the best scampered over. Then comes the realization of things left undone and the difficulties ahead, a sudden mental check, and the interest subsides as quickly as it arose, and dies a natural death. Unfortunately there are many such cases.

Spasmodic Interest

Another form, which may be described as the Spasmodic variety, is that which now and again bursts forth and the student promises to achieve great things. Then comes an interval of dullness and mental relaxation, and so the two alternate. Needless to say, the results are far from satisfactory. The only type of interest that counts is that which is always present. It may fluctuate at times, but it is never actually non-existent. Encouragement from the teacher will always help this kind of interest to grow in intensity. The pupil's progress may be slow, but it is sure. This is where the value of skilled tuition comes in, i. e., the ability of the teacher to adapt himself to the temperament of each individual pupil, to understand and sympathize with their difficulties, and by judicious encouragement to help them to overcome these. There are many brilliant musicians who fail as teachers simply because they cannot understand why things that they themselves find so easy should give their pupils so much trouble.

The Teacher a Mind Specialist

A teacher must practically be a mind specialist, among his other qualifications. A student can materially help his master by giving his whole attention, and by so doing he will be affording encouragement to his teacher. It should not be imagined that the pupil requires all the encouragement. The student by his attention and efforts to carry out what is explained to him, gives direct encouragement to the master, who in turn is spurred on to make fresh efforts in the interests of the pupil, and so each helps the other.

Now we come to the somewhat difficult point of keeping this interest active during the daily practice when the student is alone. This may be done by observation. A few examples may serve to illustrate this method. Any piece of music may be chosen, either one which the student is at present working at, or one which he has previously learned. The modulations from one key to another may be studied, major and minor intervals may be found and played, arpeggio passages played over and then the common chords to which they belong. Various phrasings, ties, slurs, and staccato passages can be played as written and then vice versa to illustrate their effective and non-effective application.

Natural Curiosity

Playing written notes without trying to understand their composition shows a lack of real interest. Our natural curiosity prompts us to ask the why and wherefore of any object that is new to our eyes. Cannot we then apply this curiosity in the same way to music? We suddenly come across a new chord, say a dominant or diminished seventh in arpeggio form. The sound is quite original and must strike us as unusual. In most cases it does, but the effect lasts only for an instant and we don't stop to think about it. It is quite different from the common major or minor arpeggio that we know so well, and an inquiry into its construction and is bound to prove interesting. If this is done we feel that something definite has been gained. We know the reason for its presence, and it does not appear as if it had been simply stuck there as a difficulty on purpose to annoy us. By this method we are able to sustain and increase our interest. By asking questions knowledge is gained.—From *Music*, London.

A Dialogue on the Pedals

By S. M. C.

TEACHER: "Do you know anything about the use of the pedals?"

PUPIL: "Nothing in particular. I just put my foot on the loud pedal at the beginning of a piece and take it off when I have finished."

TEACHER: "I expected such an answer from you. Now let me tell you that you have a wrong idea concerning the use of the pedal. We must always release the pedal before there is a change of harmony so as not to cause conflicting harmonies to overlap. You called the pedal to the right of the piano the loud pedal, which is also wrong. Its real name is the damper pedal, so-called because it lifts the dampers from the strings thus prolonging the tones after the fingers have left the keys; also causing sympathetic vibrations of related tones which have not been struck. If you will open the lid of this upright piano and put your fingers on the strings you can feel the felt dampers leave the strings when you press the pedal."

PUPIL: "This is interesting. And what about the soft pedal?"

TEACHER: "I will again open the lid of the upright piano. Now watch what happens when I press the soft pedal."

PUPIL: "I see the hammers moving nearer to the strings."

TEACHER: "Exactly. This gives the hammers a shorter stroke, thus decreasing their force. On a grand piano the keyboard shifts toward the right when you press the soft pedal, thus causing the hammers to strike only one string instead of three; hence the terms *una corda* and *tre corde*, meaning one string and three strings, respectively."

PUPIL: "Some pianos have three pedals. Of what use is the third?"

TEACHER: "The third pedal is called the sostenuto or tone-sustaining pedal. It is designed for the purpose of permitting any tones whose keys are struck before the pedal is pressed to continue sounding after the fingers have left the keys. Many beautiful effects can be obtained by the use of this pedal. We shall now take a few practical exercises illustrating the use of the three pedals."

PUPIL: "Oh, thank you; I have learned so much today, and shall never again keep my foot on the damper pedal during a whole piece, or while I am practicing scales."

Four Daily Practice Hours

By Katharine B. Wilson, Mus. B.

LET us consider the practicing of the talented pupil who will give four hours per day to conscientious work. One hour can profitably be spent in practicing technical exercises. If you are fortunate enough to have access to a practice keyboard part of the time for the first hour, it could be used to advantage. However, some technical work should be done at the piano, in order to study the variety and volume of tone made by fingers, wrist, etc.

The first hour is devoted mostly to the physical side. You are trying to facilitate the working of the fingers, wrists and arms, and you are watching closely the muscles that control them. In a few weeks your hand has expanded a key in reach; scales can be played more smoothly and rapidly; the octave exercises do not tire the wrists as they formerly did. You are beginning to get into training, and you commence to have confidence in your own ability. Keep a note-book on your piano and record each day what you have accomplished. Check up this work at the end of each month, and it will pleasantly surprise you.

The technical hour is best begun with some simple finger exercises prescribed by the teacher. Then the playing of the scales, both in slow and in fast tempo. The wrist exercises must have their share of practice, also, but one must be careful not to tax the wrist muscles too severely. Octaves should be practiced during this hour in different keys and chromatically.

The Memory Trained in Youth

If the memory is trained in youth, it is no difficult task to memorize an endless amount of musical literature. Spend the next hour in working on one piece, if necessary. Perhaps you will memorize only the first page, but be reasonably certain that you know it thoroughly before going on to the next.

A very good idea is to learn a composition technically before attempting to memorize it. In this way you will not be apt to memorize a few wrong accidentals and you will not have to memorize several kinds of fingering for the same passage. It is confusing, as well as discouraging, to be obliged to commit to memory the same measures in several different ways.

Memorizing in the second hour, while the brain is clear, is also a help. Persevere even if you get but a few lines each day, and notice in a month's time how much more rapidly you can grasp a mental picture of the whole printed page. Do not neglect to notice and to keep in mind the interpretation of the composition as you go along. Note the pedaling, tempo, shadings, and try to get the inner meaning of the work.

In the third hour come the etudes, fugues and studies of any sort that your teacher may suggest. Subdivide the hour so as to have a certain amount of time on each study. Perhaps the fugue will take more real work. If so, spend a longer part of the hour on it. Take a few lines or measures at a time. When these are played perfectly, go on to new ones. When the first page is mastered, practice the second. Do not begin at the beginning of a composition and play to the end before practicing your mistakes. It is the pupil who pauses to weed out the small faults who makes the greatest progress.

The fourth hour can now be spent very pleasantly in playing over the pieces that have already been memorized. If you cannot make improvements in them, even after you have learned them thoroughly, you are not a progressive student. Do not try to sit at the piano for four consecutive hours. Have some form of recreation between hours or some different work. If possible, go out into the open air and take a brisk walk. Try to cultivate a liking for all parts of your practice, and remember that it is not the amount of practice that counts, but the quality.

Sharp Tools

By M. C. Gowins

HAVE you ever looked into the tool chest of a good carpenter? Have you noticed how bright and clean the steel shines, how free from rust, how sharp the edges? The carpenter with a missing tool is in an unfortunate state. Just as the workman must have a saw, a plane, a chisel, etc., so must the pianist have his scales, arpeggios, octaves, etc., in the finest condition all the time. One never knows when one will need a tool most; so the best advice to the student is to keep them sharp all the time. The grindstone is practice.

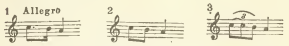
Fast Practice in Slow Tempo

A Hint Towards the Acquiring of Brilliancy in Performance

By JOHN ROSS FRAMPTON

WHY is it that so many students fail to secure the desired lilt and sparkle in certain types of music? The fault certainly does not lie in the compositions themselves. The student may have practiced most faithfully—doing slow, precise and painstaking work. Yet the performance is dull and uninteresting.

Fast practice in slow tempo is desirable whenever two notes must be played very closely together, but are themselves somewhat isolated from other notes, as in the rhythm of Fig. 1.



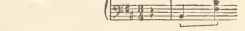
In this fragment the B should not be associated, musically, with the C, but should lead into the A. It is, moreover, a very short note, because the tempo is fast, *Allegro*. How rarely do we hear a satisfactory performance of this rhythm! It usually sounds as though written in even eighths (Fig. 2), or, at best, as triplets with the first two notes tied (Fig. 3).

Fast practice in slow tempo can *not* be applied when the time unit is divided into a definite number of small notes, as in Fig. 4. These notes must always be practiced as fourths of an unit, and if the practice tempo be slow, these notes will be slow also, although relatively faster than the unit-notes.

The Knife Thrower

What is this "fast practice in slow tempo"? It consists in always rendering the short note as an exceedingly short one, even when, or rather especially when, the practice tempo of the entire piece is slow. I have found that the idea is well explained by an illustration drawn from the circus of years ago. One of the "stunts" consisted in having a woman, clad in tight-fitting garments, stand with outstretched arms before a heavy plank background, to serve as a target towards which a man, possessed of a remarkable skill in the throwing of bowie knives (heavy hunting knives with blades some six or eight inches long), hurled many of these weapons. The knives were so adroitly thrown that the handles always slanted over the body, until finally the woman not only could not extricate herself, but could not even so much as turn her head until the attendants removed many of the knives. As you know, circus audiences do not wish to sit and watch long-drawn-out performances. There must be life in everything, even at risk to the persons of the performers. So the knife-thrower delivered most of the missiles in rapid succession, slowing down only at the really vital places, such as the neck and the temples.

What relation has such a show to any question of the fine arts? None in itself, but we can derive a valuable lesson from a study of the elementary practice of this man. Although he must surely have done slow practice when he first used the living target, yet an instant's thought will show us that no knife would stick into those planks unless thrown with considerable force, and that there would be danger to the woman if any of these heavy sharp missiles fell from their place. What he must have done was to throw one knife at a time; throw it with all his power and all his speed, then stop a while, relax the tenseness of his muscles, his nerves, study the throw as to its accuracy, then take another knife and repeat the performance. In other words he used fast



motions in slow practice: *fast practice*, as far as each individual knife is concerned, *in slow tempo*, as concerns the speed of succession of the throws. He threw each knife precisely as he expected to in public, but he threw only one knife at a time.

Let us apply this thought to music study. Fig. 5 is a good illustration. When well played, this piece is strongly rhythmic and attractive. But the little group of notes shown in the figure (and which recurs frequently in the piece) controls the success of the performance. Brilliancy combined with breadth requires four characteristics from this group of notes. The chord and the melody tone marked "3" must appear exactly on the proper beat, neither too early nor too late; these same tones must be a soft but crisp staccato; the pedal must come up just as these tones are sounded, and the preliminary sixteenth (marked "2") must be very short. In other words, these four things must all be included in one "knife!"

Fig. 5 should receive several separate steps of preliminary practice. Some of these steps may seem too simple to many students. However, many years of teaching have proven that they are all needed in most cases.

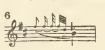
Study first the problem of striking chord 3 correctly, entirely unassociated with tone 2 or with the pedal. Place the hands over all the keys of the "knife," but do not play the sixteenth note, and do not touch the pedal. Then strike chord 3 a soft, crisp staccato, with all the tones sounding at the same instant, and speak the count, in this case, "Two." Be sure the voice does not drawl, but speaks with snap. The second step might be to add to this the sixteenth note (2), playing it very close to the chord, but not crushing it into it, and yet keeping the chord exactly on the spoken count. The third step adds the notes of both hands on count "One." Play these and move the left hand very rapidly to over the chord (3). Make a long pause, with both hands over notes 2 and 3 and then play these notes as in step two.

There are two types of error possible here, even when the sixteenth is short enough, either of which suffices to spoil the piece, yet both of which are frequently present. The students not only are unable to wait long enough on the dotted eighth, and therefore play the quarter too soon, but also they speak the count when they play the sixteenth. The latter error is the psychologic cause of the unpleasant accenting of the short note. Aside from this it is not evident to the hearer. But the former error destroys the breadth and swing of the rhythm. Many students, and some professionals, are not only unaware that they anticipate the beat, but also are even unwilling to be convinced by the metronome!

Pedal Studies

A fourth step should be the pedal. The problem is not one of pressing the pedal, but of releasing it with precision. Therefore start with the pedal down, release it just as you strike the chord and speak the count, but *without playing the sixteenth note*. The fifth step is to add the short sixteenth, as in the second step. The last step adds the two hands on count "one." Be sure that the short note is exceedingly short, without being crushed into the chord, that the chord is staccato in both hands, and soft, that the pedal comes up just as you strike the chord (not as you get ready to strike it, or start to strike it, or think of striking it!), and that it rises abruptly; that the spoken count is snappy, and on the chord, and with the metronome. If you can do all this you are master of one knife!

After all the individual "knives" of the piece have been thus mastered (and after a few have been conquered the others in the same piece will rarely require much work), it is time to practice them in connection with each other, or with the rest of the piece. This should be begun in sections of approximately a page or less. Keep the actual quarter note tempo slow, for the hands and mind need to learn where to find the keys. But, no matter how slow you keep the quarter notes, *throw every individual knife as fast as possible* without crushing the tones together! The actual practice at this stage might be shown by Fig. 6.

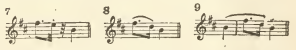


Do I hear some one gasp and say, "This man advises us to practice things in a faulty rhythm?" Yes! Or more truly, No! We do practice out of time as far as the speed and length of the individual notes is concerned, but we are insistent that the actual quarters stay precisely by the metronome! That is, the actual time-units must not only be long (slow tempo), but absolutely metronomic. And the essential element of the final performance is the snap of the sixteenth, followed by the soft, staccato chord, with its rising pedal. This element we are practicing exactly as it should finally sound. In other words, our fast practice in slow tempo secures not only the mastery of the notes of the piece as a whole, but incidentally the speed of the fast ones, and this is the point where most students fail who practice the other way! After the mind and muscles learn all the longer notes of the piece, and acquire speed enough for their proper performance, the student automatically plays the whole thing in correct rhythm, for he has merely pulled the entire tempo up to that already secured in the "knives."

Two Difficulties

There are two general difficulties which militate against a successful employment of this type of practice. One is purely mental, and when once overcome should never again bother. The other is physical, that is to say, technical, and not so easily mastered.

The Meyer-Helmund *Mazurka* illustrates both these difficulties. It will be noticed that the stems of the dotted eighth and the sixteenth are barred together in the printing (Fig. 5). This is as it should be. These two notes together fill one unit of time, that is, they amount to a quarter note. Such printing materially facilitates sight reading. But the musical content of the piece almost never associates the short note of this rhythm with the preceding note, when in fast tempo, but rather with the following note, to which it serves as a bridge or introduction, and this regardless of whether or not a measure bar-line appears between the two notes. Elementary students often read the notes of one time unit and play these, then stop and think out the next unit. In fact, they may even reason to themselves, "These two notes make a quarter; let's play 'em." This always involves faulty emotional interpretation, and often an actual break in the continuity of the tone, as though a singer ran out of breath and gasped between two notes which really should be closely related (Fig. 7). Often the engraver has augmented the difficulty by adding a falsely placed slur, as in Fig. 8. This slur should reach to include the quarter note chord, as in Fig. 9.



When this mental difficulty is vanquished there still remains the technical one. Unless the hands are fully ready to play the notes which *follow* the short note, *before this is struck*, it will not be possible to play the sixteenth fast enough. That is, we must get fully ready for the entire "knife" before we start to throw, before we play a single note! Students are often quite unwilling to expend the intensity of energy which this requires, and yet it is precisely this intensity of energy which produces the desired snap in the final performance. They want to play the sixteenth and then hunt for the chord! If only they would be willing to "see the whites of the eyes" of the chord before shooting the sixteenth! Sometimes they suddenly become sticklers for exact obedience to the printed notation. "But that dotted eighth must be held; we do not dare let go of it ahead of time to prepare for the sixteenth!" They forget that the damper pedal frees the hand from any necessity of holding the keys, that the foot sustains the tone regardless of the fact that the fingers have released the key.

The "knife" may include more than one fast note, as in Grieg's *March of the Dwarfs*, or the use of both hands as the little notes in Meyer-Helmund's *Arabesque*, or the alternation of the hands, as in Philipp's *Elfe*. Each piece requires a different sort of preliminary practice be-

fore the "fast practice in slow tempo" can be used; and here is where the skill and experience of the teacher is most helpful in determining how the particular problem should be dissected and practiced.

Not all sixteenths permit of this practice, even when printed in this way. If the final effect does not call for short notes, this practice would be suicidal. Thus, in a funeral march, it might be more artistic to actually lengthen the sixteenth, rather than to play it in precise duration, or shorter. Here, again, the judgment of the teacher comes into play.

Although this article happens to be illustrated by piano excerpts, the principle is as applicable to orchestral instruments, and to the pipe organ, and in a limited degree to the voice. Try it!

Play With Your Head

By Laura Remick Capp

It may not seem like very practical advice to tell any one to play with his head, yet tradition has it that Mozart, in stress for the lack of an eleventh finger for a difficult note, whimsically played it with his nose, which was a long one. Leschetizky, too, taking pattern by the great master, has been heard to say, "Hit the key with anything—the nose, if necessary." If the whole is greater than any of its parts—an axiomatic methematical truth no one will dispute—why would it not be better to play with the whole head instead of with only one of its component parts?

Seriously speaking, however, playing with the head is one of the most important things to learn in music. This means using the brain to direct the fingers. Here the writer takes issue with the great psychologist, James, who classes piano playing among the things done involuntarily. Among musicians such a conception is unthinkable. They realize that one should play mentally as well as physically. The musician should know the text of what he is interpreting so well, that he conceives first in his head, or brain, what his fingers transfer later to the keyboard; the fingers and brain must cooperate to give a satisfactory and artistic performance. One who has a mental concept of the composition he is to perform will far outrank in artistry one who merely has it in his musical ear and in his fingers, and who, more or less by chance, is able to get safely through.

Artistic finish and well-rounded out phrases do not accompany desultory playing. One must be able to think each one individually must play it with his head before he can reproduce it convincingly on any instrument. Playing should be the realization of an ideal that exists in and emanates from the mind. Leschetizky, in his latter-day teaching, insisted more and more upon this kind of practice, as his idea was to have a mental image of each phrase before striking a key. Of course, a most thorough knowledge of every passage must be gained before it can be reproduced in audible tone, the mechanical side and harmonization being first analyzed, for which a certain amount of harmony, the more the better, is not only most helpful, but well-nigh indispensable. After the technical content is disposed of, the artistic side is considered from every viewpoint of color and contrast; all, in the way of adroit pedaling, dynamics, and everything that aids expression is carefully studied until one catches the spirit of the music, feels the intent of the composer, unveils the very soul of the composition and strives to interpret what he hears.

Mental Images of Phrases

By mental images many people think that a picture of the notes as they appear in printed notation is meant. Not until you can conceive of music apart from notation do you have a really musical concept. When you think of the tones of the cuckoo, or the whippoorwill, you do not see printed notes. When you hear the chimes of a cathedral you do not think of printed notes. Learn your piece so that you think of streams of sound. Practice thinking of phrases in different tone qualities—the oboe, the trumpet, the violin, the organ, etc. Forget how the passage appears in notation and think of it in the real musical sense as a river of tone with many currents.

After the preliminary study is made, listen well mentally and then try to reproduce upon the instrument with discrimination. The keener one's mental ear the better can he do this. If the result does not come up to the ideal, practice mentally and try again. Nothing is so fascinating as trying to realize an ideal, and though it be elusive and the task prove a bit wearisome, surely one gains through trying, for he will come nearer to his lofty goal by keeping it constantly and persistently before him. As applied to technical practice ten minutes' of thought-directed technic is worth a whole hour of mere muscular activity aimlessly pursued, *e. g.*, if the player knows that an arpeggio is simply the first or tonic chord of G major, or a diminished seventh chord of a definite key and *thinks* that chord before he plays it, he is much more secure in the passage, and his playing will be more virile than if he depended on a superficial knowledge and mere digital proficiency to carry him through. The latter, in a moment of self-consciousness, is apt to be blurred and become indistinct to the vanishing point and, alas! it has been known to vanish. Realizing whether a passage is chromatic, diatonic, or a combination of both forms or of some other than those mentioned, has made astonishingly clear and facile fingering for many a brilliant pianist of to-day. Technic is called jugglery, but one has to know what to juggle and how to do it, and that is the "playing" which the head should do.

The Brain Precedes the Fingers

When going through an entire composition the brain should always precede the fingers just far enough so that it can have the ability to dictate. The art of pedaling depends upon a knowledge of syncopation—the chord precedes, the pedal follows. So this art of brain dictation might be likened to pedaling and called mental syncopation; the concept precedes, the realization follows. If there be not this precedence and following the result is not artistic. There is great economy of time in practicing thus, and also conservation of energy, since going over a passage a few times with concentration is worth more than many, many times without concentration. It produces a union of brain and muscles that accomplishes much in little, both as regards time and effort.

This union is imperative, especially to meet the advanced ideas of what technic nowadays should be, for the demand is that one's rapid passages and all such shall be not only fluent, flexible, accurate and impeccable, but musical; not merely a display of supple, well-trained muscles using the old-fashioned hammer-stroke on the key producing brilliant pyrotechnics, but all that; and, in addition, manifesting a beautiful carrying quality of tone that sings and makes melody out of what used to be considered mere digital display. To be personal: I once horrified the venerable master, Leschetizky, by saying, "I cannot find any melody in this passage." He looked at me pityingly before replying, "But there is *always* melody." And so it is necessary to use the brain, too, with the fingers to find and produce the most musical results in rapid playing.

Frequent pauses are helpful in order to gain the maximum result from the least effort spent, and this is a hint not to be too lightly regarded. Don't make music "by the yard"—effortless and meaningless. Better play a few artistic lines that contain real intelligence and which are thought-directed. Study a phrase from every standpoint—notes, key, time, fingering, analyze it harmonically and rhythmically, decide on the accents, quality of tone wanted, color contrasts—in fact, everything conceivable that can be done with that particular phrase; think out, gain a mental concept of it, and, last of all, try it—not "on the dog"—but on the keyboard. Then pause and test it to see if you have made all that can be made of the phrase. If not, try again and make the test as before; if it passes your scrutiny, play it over as many times as are necessary to gain certainty and fluency, pausing *each time* to study the artistic effect.

There will be times when one's emotional mood is such that he will play as if inspired and surpass any way he may have played before. Well and good—and may such moments come to every one and often!—but, on the whole, it is better to adopt a calm, deliberate, possibly a cold-blooded, but well-conceived method of procedure, as it will make far more headway than doing a lot of mediocre, or even bad work, while waiting for one of these rare, inspirational moments to come.

Psychologists tell us there is a "curve" of learning. The interpretation of this is that up to a certain point one learns, but when the height of the "curve" is reached, fatigue sets in and retrogression instead of progression ensues. Occasional pauses to consider the musical effect are necessary from an artistic standpoint. The brain, however, is working all of the time, even if the fingers are not. It is therefore best to give the brain occasional rests, not too frequent, of course, but sufficient to follow the demand of the curve of learning. Either rests for the brain to relieve the strain of intense application or exceedingly short practice periods must be adhered to in order to obtain the best results.

Marring the Musical Text by Improvisations

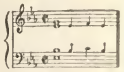
By Hazel Howes Barron

It is not of infrequent occurrence to hear one who shows not even the slightest hesitancy in changing the musical text of a composition to suit himself. Many consider that the introduction of various notes expresses some sort of superior musicianship, and the player is often lauded by his hearers for this seemingly broad education and command of musical resources.

By turning for a moment to the consideration of another art, this situation will be seen more clearly and therefore be better understood. Who would dare even to think of changing a line from Shakespeare, or even a word! Though perhaps the meter were to remain intact, yet the notion of interference would hardly find place in thought. Our great poets and writers are loved, honored, and their works shown proper respect.

Recently an organist, who had apparently had wide experience, played measures from a beautiful hymn by J. E. Gould in such a way that the musical thought was lost.

(The small notes were played by the organist, the chord being held throughout.)



This was an instance where the player thought a small chord uninteresting when held for two moderately long beats. Instead of listening for the harmony and endeavoring by bringing out each voice properly to produce a chord well worth listening to, he had seen a "hole" on the page which required "filling-in."

Use Duets to Teach

Time and Expression

By Bond Roose

The essence of music is Time and Expression. To develop these, the teacher will find that, from the beginning, nothing is more valuable than the use of duets.

With an experience of upwards of half a century, the writer is more than convinced that these are the best medium for impressing upon both children and grown-ups the necessity of keeping time. Ensemble practice, only, makes possible the performance of choral or orchestral works, practice till the performers can execute the music and still follow in every detail the wishes of the conductor.

Two excellent volumes for this purpose are those compiled by Joseph Löw, for teacher and pupil; viz., *Teacher and Pupil* and *Tone Blossoms*.

A modern volume along similar lines, but very melodious and interesting is, *Teacher and Pupil*, by C. Koelling. Another book by the same writer is, *Master and Scholar*. The *Time School*, by Czerny, consists of easy duets in progressive order, which are admirable for the purpose.

These are of the greatest value as they give every type of these essentials, in works from the masters and in a form to be studied with the greatest profit; and they are of but medium difficulty.

Much counting aloud is quite essential till playing together has become a sort of sixth sense.

Where the Blame Lies

By Alice MacDougall

Mother, do you want to hear your daughter say some day:

"Oh, if mother had only made me practice!"?

In those times when music is so much the essential in the education of cultured people, the child is apt to make that statement very vindictively some day when she realizes that her normal guardian has not done her duty. One of my teachers used to say that "Diogenes struck the father when the son swore." Until your child is a mature adult, remember that it is your duty to take the helm. Even though you have to make a fight for it, see that your child's course is steered in such a way that there will be no regrets in after years.

Secrets of Success of Great Musicians

By EUGENIO DI PIRANI

This is the Twenty-first Article in this interesting Series by Commendatore di Pirani. The former ones were devoted to Chopin (February); Verdi (April); Rubinstein (May); Gounod (June); Liszt (July); Tschaikowsky (August); Berlioz (September); Grieg (October); Rossini (December) of 1919. Wagner (January); Schumann (February); Schubert (March); Mendelssohn (April); Beethoven (May); Handel (June); Bach (July); Mozart (August); Haydn (September); Liszt to Leschetizky (November) of 1920. Debussy (February,) 1921.

Johannes Brahms

Among the artists whose merits have been passionately disputed, not only by the public at large, but also by other famous musicians, is certainly Johannes Brahms. With Brahms it is not as with Wagner a question of agreeing or disagreeing with his principles or his daring innovations, but simply a liking or disliking of his music. Someone named him "the last of the classics" or, like Bülow, made him a member of the "Three B's Trinity." Bach, Beethoven, Brahms. Others, like Tschaikowsky, find that he lacks the chief thing in music—beauty. After all it is entirely a matter of taste. There are many musicians who, even recognizing the seriousness of his aims, and the extent of his knowledge, do not like his music. Others, on the contrary, swear that every note from his pen is a gem.

I shall try to navigate impartially between these two antagonistic cliffs and to find out what in his works captivated the admiration of one part of the music world and what on the contrary aroused the opposition of the other.

In Brahms' early days all his surroundings were musical and everything tended to foster the inclination he inherited from his father who was a prominent member of the Hamburg orchestra. Also, his teacher, Marxsen, had the strongest influence on his subsequent work, fostering his comprehension and devotion to the older masters, especially Bach and Beethoven.

First Appearance as a Pianist

He made his first public appearance as a pianist when he was fourteen at a concert of which the program included his own variations upon a *Volkslied*. Brahms seems to have had a decided preference for the variation. Six of his works—his Opus 9, *Variations on a Theme by Schumann;* Op. 21, No. 1, *Variations on an Original Theme;* Op. 21, No. 2, *Variations on a Hungarian Theme;* Op. 23, *Variations on a Theme by Schumann;* Op. 24, *Variations and Fugue on a Theme* by *Handel;* Op. 35, *Variations on a Theme by Paganini*—all are moulded into this form.

At the age of twenty he went for a concert tour with the Hungarian violinist Remenyi. In his intimate connection with this artist he gained a thorough knowledge of Hungarian melodies and rhythm, and from that time we find him constantly introducing them into his compositions.

At Celle an amusing incident occurred. A poor pianoforte had been provided and another had to be secured, this being done just before the concert was timed to commence. It proved itself to be nearly a semitone below pitch, a very disconcerting thing for a violinist. Brahms, however, transposed Beethoven's *Sonata in C minor* up a semitone without rehearsal, a feat which so impressed Remenyi that he told the audience what had occurred.

The most important outcome of this tour was a meeting with the great violinist Joachim, and from that date began their lifelong friendship. Joachim was impressed with the young man and wrote to several friends prophesying a great future for him. Moreover, he gave him an introduction to Schumann, who was then at Düsseldorf. Schumann heard Brahms play his *Sonata in C Major* and many of his other pieces, and both he and his wife expressed the highest admiration for the work presented. More than this, he gave him real practical help by writing to Dr. Härtel and a little later, on October 2, 1853, appeared the new historic article in the *Neue Zeitschrift für Musik*, which landed Brahms on one of the highest pinnacles of fame. In this he wrote that a young musician hitherto unknown was destined "to suddenly appear and give utterance to the highest ideal expression of the time; who should claim the mastership by no gradual development, but burst upon us fully equipped as Minerva sprang from the head of Jupiter." This eulogium did at first more harm than good, as it tended to create scepticism, and it took some years for Brahms to prove himself worthy of the honor which had been thrust upon him.

A beginning was made by the publication of the works which had met with the sympathy of Joachim and Schumann; and an introduction to a large number of prominent musicians at Leipsic, including Berlioz, helped still more to make him known. It must not, however, be imagined that the world unhesitatingly endorsed the opinion of Schumann. There were many, as indeed there are many to-day, to whom the music of Brahms was antipathetic and even revolting. Its idiom was, to a large extent, new, its technic unfamiliar, its message too obscure.

Schumann's Death

The year 1854 brought much sadness. Schumann was overtaken by the mental malady which clouded his few remaining years. He attempted to throw himself into the Rhine, but was rescued and taken to an asylum, where he lingered on until 1856. This tragedy affected Brahms very deeply. He rushed off to Düsseldorf to offer his sympathies to the poor wife and in common with other friends set himself to do all that he could to help and comfort her. Johannes Brahms and Clara Schumann enjoyed for many years a friendship of the purest and highest artistic aims. Evidences of it were soon forthcoming in the set of pianoforte variations written by Brahms *On a Theme by Clara Wieck*, Clara Schumann's maiden name.

Meanwhile the problem of the future was before him and he realized that both composition and teaching were very uncertain means of earning an income. He therefore, in 1858, decided on becoming a concert pianist. In this capacity he played in concerts at Bremen and Hamburg with sufficient success to justify this determination, although some of the critics spoke quite unkindly of his playing, and said that his technic did not satisfy the demands of the time. Although Brahms worked hard to perfect himself, there is a consensus of opinion that he was not a pianist of the first rank. In his later years that was still more the case, and he was considered as a heavy, and not particularly brilliant player.

Johannes Brahms

The friendship with Joachim and Clara Schumann was invariably renewed during the summer vacation. Clara Schumann introduced at a concert in Düsseldorf some of his Hungarian dances, by which Brahms in many quarters is now known more than by his more serious works.

In 1859 Brahms played his new pianoforte concerto at Hanover, Joachim being the conductor, and later at the Gewandhaus in Leipzig; but he soon realized that his life-work lay more in the direction of creation than of execution. Great publishing firms accepted his works for publication. Clara Schumann continued her propaganda of Brahms' works and performed in Hamburg his *Variations on a Theme of Handel.*

The charm of Vienna attracted him at first only for a long visit, but later to permanent residence. Brahms performed there his *G Minor Quartet* and the *Händel Variations*, which were well received. Hanslick, the famous critic, wrote very favorably of his work. At Vienna Brahms met Wagner, but the two composers never became intimate. The aversion of Brahms toward other modern masters was equally accentuated. In the three years while he was conductor of the *Gesellschaft der Musikfreunde* in Vienna (1871-1873), he gave evidence of a lack of interest in modern music such as was at hand in the new and revolutionary works of such composers as Liszt and Berlioz; and, when such a one was occasionally performed under his baton, there was so little enthusiasm in his interpretation that it made no impression whatever. He entertained, however, great respect for Verdi, speaking of him in glowing terms and dwelling with pleasure on the fact that in his habits of life, such as early rising, simplicity in clothing and unostentatious demeanour, Verdi resembled himself. Upon once hearing Bülow speak in disparaging terms of Verdi's *Requiem*, Brahms went immediately to a music store, and obtaining the pianoforte score, read it through. When he had finished it, he said: "Bülow has made a fool of himself for all time; only a genius could have written that."

Great Master Works

His German *Requiem* was given in 1868 in the Cathedral at Bremen, and was attended by many representative musicians.

The event of the year 1876 was the production of his *Symphony Op. 68 in C Minor* at Carlsruhe. The critics of the day were very divergent in their views; some could make neither head nor tail of it, while others lauded it to the skies. A second symphony, Op. 73, in D, followed after a short time. Another great work, the *Violin Concerto*, was produced for the first time by his old friend, Joachim, at Leipsic, in 1879. Like many other works of Brahms, its demands upon the listeners are considerable.

The beautiful playing of the clarinettist Mühlfeld, in Meiningen, inspired him to his *Trio for Pianoforte, Clarinet and Violoncello*, the *Quintet for Clarinet and Strings* and two *Sonatas for Clarinet and Pianoforte.* Brahms humorously referred to Mühlfeld as his "Prima Donna."

In April, 1897, Brahms died, after having suffered for several years from a cancer.

In early life Brahms was slim and slight of build. As the years passed he took on weight rapidly. He was rather short, had sandy colored hair, and was clean shaven. By the time he was fifty he looked stout, shaggy and unkempt. Moreover, a thick beard hid much of his face. Though neat and tidy in his youth, he would later wear alpaca rather than broadcloth. An old shawl was the garment he preferred. His aversion to visiting England seems partly to have arisen from his dislike for conventional society.

I became personally acquainted with Brahms in Vienna. As I was leaving the "Hoftheater" with him, after the general rehearsal of *L'Amico Fritz*, by Mascagni, I

asked the master what he thought of the new opera. "I am not paid," he answered, alluding to the critics, "to have an opinion." This answer reflected Brahms' character most decidedly: contempt for criticism, disregard for everybody, Teutonic rudeness.

On another occasion at an evening gathering, where Brahms was present, a mediocre singer, out of deference for him, sang several of his songs. When she turned to Brahms, apparently expecting a compliment, he said bluntly: "Singing is difficult, yet oftentimes it is far more difficult to listen to it." I must add that the young lady was not exactly good-looking, for, notwithstanding all his extravagance, Brahms was very sensitive to the fair sex, if it was really fair. He would then have overlooked the mediocre presentation of his songs.

Rude But Amiable

In spite of his reputation as a rude fellow, I found Brahms comparatively amiable. He soon honored me with his autograph, the first measures of his famous song *Ob versenk.*

Brahms was an inveterate smoker. He loved a good weed, but did not turn up his nose at a bad one. Erich Wolff, the composer, used to tell a story about Brahms' cigarettes. He had only just emerged from the Academy of Music at Vienna when he ventured to submit one of his first compositions to the redoubtable master and played it in his house on the piano. Brahms was in a cheerful mood and showed his approbation of Wolff's composition. As the young man rose to go he asked him whether he smoked; and, on Wolff's confessing with a bow that he did, the master said: "Then you shall have something really choice." With that he took out of his cigarette case an Egyptian cigarette with a gold mouthpiece and handed it to the young musician, who received it with thanks and placed it carefully in his breast pocket. "Why do you put the cigarette away? Why not light it now?" asked Brahms.

"I cannot smoke it," replied Wolff, "I shall take great care of it. It is not every day that one gets a cigarette from Brahms."

Thereupon Brahms opened his cigarette case again and said with a smile of satisfaction: "Then give me back the good cigarette; for your purpose a common one of the Austrian Tabackregie will do just as well!"

Brahms never married. Although frequently on terms of intimacy with ladies, he does not appear to have got further than occasionally remarking to a friend: "Such a girl would make me happy." What he missed in this way, however, was atoned for by his friendships, which once formed were usually made for life.

In later years he became rude and uncivil. Always a son of the people he appears never to have put himself out to be particularly courteous. He became somewhat autocratic and on certain occasions when dining out he would not sit at his appointed place, but in a place chosen by himself, or, when the meal was arranged for the dining room, he refused to dine except in the garden.

His Sarcasm

His sarcasm was widely known. To a young composer who showed him a manuscript he said: "My dear, you will never become a Beethoven," to which, however, he received the unexpected reply: "My dear master, none of us ever will."

One day as a friend came to tell him that admirers of Raff were getting up a subscription to erect a monument to his memory, he exclaimed, "Let them make haste, don't delay a moment, or he will be forgotten before you put it up."

At the same time he was modest. On one occasion Joachim attempted to toast him as the greatest of living composers, but Brahms anticipated him by saying: "Here's to the health of Mozart."

When asked by the wife of Strauss, the Waltz King, to write something on her fan, he penned a bar or two of the *Blue Danube Waltz* and subscribed it "Not, alas, by Johannes Brahms."

He was addicted to the habit of snoring.

Georg Henschel, the singer, was much in contact with Brahms and did much in the way of introducing his works. On one occasion when he and Brahms arrived at a certain town they were given a double bedroom and Henschel anticipated the night with some alarm. As soon as the light was out Brahms was asleep and snoring loudly. Henschel, knowing that he would not sleep, went off to the porter and managed to secure another room. When the friends met in the morning Brahms said, "When I awoke and found your bed empty I thought, 'The poor fellow has gone and hanged himself.'"

He was not a good speaker. A great banquet was given at Vienna after the performance of one of his symphonies and was attended by many notabilities, including Popper, the violoncellist. Brahms was asked to make a speech and began: "Gentlemen composing is very difficult, copying far easier; but on that point my friend Popper can give you more information." Popper got up smiling and said: "My friend, Brahms, has informed you that I know all about copying. I do not know if he is right in this; I only know that if I were to copy there is only one man I would consider worth copying and that man is Beethoven; but on that matter my friend Brahms can give you more information."

Brahms built his music laboriously. It was his custom to keep his work in manuscript for some time and usually to hear one or two performances of it before allowing it to appear in print. He carried self-criticism to the extent of rewriting works which had already been published. To Georg Henschel he said once, *"One ought never to forget that by actually perfecting one piece one gains and learns more than by commencing or half finishing a dozen. Let it rest, let it rest and keep going back to it and working at it over and over again until it is completed as a finished work of art, until there is not a note too much or too little, not a bar you could improve upon. Whether it is beautiful also is an entirely different matter, but perfect it must be."*

This is surely a great point and one of the secrets of the success of Brahms. Every composer becomes a better judge, a better critic of his own works when he lets them rest for a time, thus becoming like a stranger to his own creation and being more capable to judge of it objectively.

In the beginning of my article I said that Tschaikowsky had no sympathy for the music of Brahms. In one of his letters he gives the following remarkable appreciation of the German composer: "In the music of this master there is something dry and cold which repulses me. He never speaks out his musical ideas to the end. He excites and irritates our musical senses without wishing to satisfy them and seems ashamed to speak the language which goes straight to the heart. * * * It is impossible to say that the music of Brahms is weak and insignificant. He is never trivial, but he lacks the chief thing—beauty. Brahms commands our respect. We must bow before the original purity of his aspirations; but to *love* him is impossible. I, at least, in spite of much effort, have not arrived at it."

A Sealed Book

Resuming, we may say that to the ordinary amateur Brahms is a sealed book. Not only can he not enjoy it, but it is apt to repel him. The reasons are that he is not making any concession to popularity which, indeed, he always despised; then there is a prevalent somberness, which reveals at every moment the North German; also, a lack of spontaneity. We find often the craftsman overshadowing the artist. In his works the feelings of calculation are predominant over the feelings for beauty.

I would mention as most prominent points in Brahms' career:

His devotion to Bach and Beethoven and the deep almost exclusive study of their works.

The habit of letting his works rest and rest until he could criticise them with cool objectivity.

On the other hand he fell into the other extreme where calculation suffocates spontaneity and inspiration.

A MOST ADMIRED AND MOST OPPOSED COMPOSER.

Autocratic Teaching

By C. W. Fullwood

PRIOR to my work as a music teacher, I was an assistant in a country school. One day the principal told a pupil that he must believe a thing because he, the teacher, said it, without giving the pupil a reason. The pupil had a right to know the why and wherefore of working out the problem in the principal's way. His way is autocratic teaching.

In the relation of music teacher and pupil, I am always pleased when a pupil asks questions. The inquiring mind is the best indication of a pupil's interest in his or her study, and is a promise of sure progress. Indeed, the main objective of the teacher's work should be to arouse the mind of the pupil, that he should think for himself as to the how and the why of doing a thing. The teacher should explain to the pupil, according to musical rules, the reason for doing.

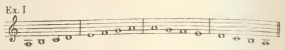
The aim of true teaching is to make the pupil self-reliant by a thorough knowledge of the principles of musical form and musicianship, plus his individuality. Sympathy, kindness, and true helpfulness are absolute essentials of a successful teacher. This is the democracy of teaching.

The Harmonic and Melodic Minor Scales

By Preston Ware Orem

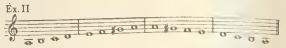
THE natural minor scale may be formed from the major scale by rearranging the tones, beginning with the sixth degree. The sixth degree of the scale of C Major is A.

Ex. I



In order to give the scale a leading note, it is necessary to raise chromatically the seventh degree, both ascending and descending.

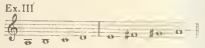
Ex. II



This is known as the Harmonic Minor Scale.

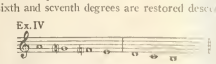
Now, since for singing, the interval between the sixth and seventh of the Harmonic Minor is an awkward interval, it is frequently smoothed over by raising chromatically the sixth degree, thus:

Ex. III



In order to preserve the minor character of the scale, the sixth and seventh degrees are restored descending:

Ex. IV



Ascending and descending in this manner, the scale is known as the Melodic Minor Scale.

Didactics *versus* Object Study

By S. M. A. T.

IF you talk at length on any point, while the eyes of your little victim are fixed on the picture above your piano, usually, your time has been wasted.

The pupil, in all probability, will be able to reproduce orally the visual impression which he received from the picture, but your explanations, doubtless most intelligible, have been lost through non-concentration.

Consciousness at first sought to form a mental picture as a result of your eloquence, but the vision rested on something more tangible. As a result, the aural sense yields to the visual and consequently when you begin to question the pupil, to discover how much of what you said has been assimilated, if you are inclined to force into American phraseology, you will probably sigh, "Can you beat it?"

Conrad M. Cook, of the Physical Society of London, says, "The eye considered as an optical instrument, is of extraordinary perfection and adaptability to the purposes for which it is employed. It combines in itself the instruments known as the telescope, microscope and camera obscura."

If music teachers would remember this and realize what a potent factor the eye is in securing concentration, it would not be so rare a thing to find in the studio illustrative aids for the imparting of necessary principles.

Make Your Own Guides

By Rose Frim

VERY few students are given an opportunity for originality. The teacher says "Do it this way," and the pupil does just as the teacher says. Possibly in many cases this is necessary; but I know of a very brilliant boy who came under the instruction of an able teacher in a Music Settlement School in a New York City. The boy was given the Bach two-voice inventions and told to study the first one with the metronome and advance the speed so many points a week until he had it as he wanted it and then bring it back. This the child did, but in doing it he practiced so hard and played so rapidly that the whole work was in a jumble of tones. It took that teacher months to straighten the little fellow out. The trouble with books and guides is that people take them too literally. Use your own judgment about the best thing to do in a given case. Remember what the great lexicographer, Dr. Johnson, said about dictionaries: "Dictionaries are like watches: the worst is better than none, and the best cannot be expected to be quite true."

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.

In Firm or Infirm?

"Please define a firm touch. Is it inborn in some people? Is it impossible to become a great player without it? I have studied two years and yet do not seem to acquire it."—B. J.

We used to propound a conundrum, "Why is a dog's tail like an old man? Because it is infirm." I am much inclined to the opinion that the right kind of a firm touch should be inborn like the dog's tail, in spite of the fact that a flaccid touch may be strengthened. I have known so many players, however, whose infirmity of touch was like that of the old man and unchangeable. In personality many of these have been vigorous, opinionated, strongly assertive, often well-informed, and emphatically able to tell their pupils the necessities of a good touch. The moment they sat down to the keyboard they gave us music that was lackadaisical in the extreme, with a touch totally lacking in vitality. The paradox has never ceased to amaze me. To secure help toward a firm touch I should recommend plenty of out-of-door exercise with everything that would build up the physical system and secure strong, vital nerve centers. The inborn firm touch seems to be a question of strong nervous vitality. Back of this, however, there should be the healthy physical body, strong and muscular. One celebrated pianist said that it needed the muscular strength of a pugilist to show the necessary endurance in modern piano playing. This is no doubt an exaggeration, but contains much truth. There is one kind of firm touch you do not want, that of the blacksmith. There are players who suggest this, but their audiences soon vanish. Without knowing you personally it is difficult to determine the exact nature of your trouble. Two years' study, however, is a short time. You may improve rapidly as time goes on. Your teacher should be able to help you as to the cause and cure of your lack of firmness. Meanwhile give it close study yourself.

A False Alarm

"Will you please tell me how one who has been playing for years, having advanced into the seventh grade, can get over becoming nervous when she sees a few accidentals coming? Are there methods for systematic learning to read them, outside a thorough course in harmony? I am studying harmony alone and trying to analyze each chord of accidentals, and yet they always alarm me."—P. G.

People with diseased nerves cannot help allowing trite matters to grow into mountainous and unconquerable obstacles. Your condition hardly seems to come under this head, and yet has similar characteristics. It is true that a page covered with accidentals is confusing to the eyesight, and sometimes disconcerting when reading at sight. I have before me a little known but rather elaborate composition of Dvorak's. It has no signature, but winds about through all sorts of complicated keys, causing the pages to look as if a pepper-pot of accidentals had been spilled on them. It starts with a melody note on G sharp, accompanied by a chord in F minor, in which, of course, the A flat is the same as the G sharp. Examining the immediate context in the next two chords, it appears that the opening chord is E sharp minor, written in F minor for convenience of notation. A knowledge of harmony is helpful here, but you will readily see that it needs to be extensive in such cases. Hence, it may be concluded that musicianship is invaluable.

Meanwhile, accidentals in the main are merely physical accidents of notation. Their elementary significance and notation is all that is ordinarily needed for their reading. A sharp substitutes a sound one-half step higher, found on the piano by playing the next key higher, reckoning by half-steps. A flat lowers in like manner. A natural cancels previous sharp or flat, and you strike the key indicated by the degree on which it is written. A constant playing familiarizes one with the accidentals, and that you have not long since conquered them seems as if you must have allowed your first doubt in deciphering them to grow and grow, until it has become an obsession of the nerves. I can understand how a piece sprinkled with accidentals might startle you if asked to read it in the presence of others. But, if you have learned it thoroughly by yourself, I cannot understand why it should trouble you farther. There are no methods of systems for practicing reading accidentals, that I am familiar with. Your best method will be to welcome all pieces you can find that have many accidentals and simply read them. The study of keyboard harmony will be useful to you, as it will help your hands in becoming automatically familiar with key positions. Make up your mind there is no cause for alarm. You are sitting at the piano to practice, and when accidentals appear in sight simply consider them as a part of "the day's work."

Mrs. Rip Van Winkle

"A mother, whose boy stumbles badly, because he is a normal boy who prefers play to practice, insists that I can do nothing with him unless I scold and scold him constantly and assume a very stern attitude. The boy says he likes music and will try to learn, but the mother will not allow me to teach him in the modern rational manner, but says I must keep him in constant fear of a dreadful scolding. Do you think it best to treat a boy as fundamentally honest or fundamentally criminal?"—A. E.

You deserve sympathy if you have to compromise with such a relic of antiquity as this mother seems to be. Boys born into such conditions would be infinitely better off if they could sleep for twenty years, and then start for themselves in their years of discretion. Nothing is more ridiculous than to expect to secure obedience or interest through such treatment. Children who are brought up with a mother constantly nagging and scolding soon come to take it as a matter of course, and it has little or no influence over them, but only makes them uncomfortable, and sometimes destroys their dispositions. It is, of course, needful that you try to have your pupils respect you, but they will never do so if you take up the scolding attitude. If they look forward to a lesson as a terrible ordeal they will take no interest, neither will they develop any sympathetic interest in music. The successful teachers of children are those who treat them as if they were rational, intelligent beings, capable of understanding, and assuming a willingness on their part to meet the teacher half-way. Of course there are incorrigible children. But scolding will only increase their stubbornness, and they would better be abandoned forthwith. Don't be a Mrs. Rip Van Winkle piano teacher. If you give way to it you will soon finish your career in chagrin. If the mother wishes you to assume barbaric methods you would better frankly tell her that you do not approve of them and prefer that she send her boy to some other teacher.

A Troublesome Wrist

"1. How shall I overcome the habit of over-relaxing after every chord I play without going to the other extreme of stiff wrists? Instead of holding a chord as I play it, I relax and drop my arms, though keeping my fingers on the keys. This makes the chords sound weak. In trying to overcome this I find my whole arm becoming tense and stiff.

"2. Will you please explain the diminished seventh chord? Is there such a thing as a diminished seventh formed on another chord?"—J. R.

1. Place the fingers on E, G and C, the first above middle C. Depress the keys and hold them quietly. Raise the wrist and forearm high, and then lower them, holding the fingers on the keys, meanwhile. Analyze the movements and the feeling of the hand and arm in motion. Next only lower the forearm to the level of the keys, holding firmly for a moment without stiffening. Next allow the finger tips to rest on the keys without depressing them. Then make the second motion to the key level, producing a firm tone, holding the wrist steadily without stiffness. Practice and analyze. This is what is called the down arm touch, and by some the down wrist touch. Repeat the chord four times; then one degree higher, and so on up the octave and back. Use moderate strength to begin with and increase as you acquire more endurance, while at the same time avoiding all stiffness. Practice each hand separately at first, and then together. It will be probably three months before you feel substantial results and confidence in yourself. Be sure you practice slowly. Later you can practice with two repetitions to each chord, and then as scale passages in chords. Faithful and attentive work will give you what you desire.

2. You can best understand the diminished seventh chord by building one. In the key of C minor strike the dominant triad, which is G, B natural and D. Add to this the seventh or F, and you have the dominant seventh. Omit G and you have the diminished triad, formed on the leading tone of the scale, or B. Now add to this A flat, and you have the diminished seventh chord. From this you will learn that the diminished seventh chord is formed on the leading tone of the minor scale. In the major key the same chord may be formed also, by chromatically lowering the seventh. In C the leading tone seventh would read B, D, F and A. Chromatically lowering A, you have A flat, making the diminished seventh, but foreign to that key. It is the most flexible of chords, and in the larger harmony books you will find it extensively treated, and you will find it of great interest. It is not formed on any other degree except by alteration. Its legitimate location is the leading tone of the minor key.

Stiff Wrists

"Kindly advise me what to do for a wrist which stiffens very quickly when practicing so that I am forced to cease playing. Would you advise me to discontinue my lessons? I should not like to do this, as I am aiming to be a teacher."—I. L.

The Bible could be parodied to read—"Woe unto you, ye stiff-wristed generation of piano players," for nothing will more rapidly cripple keyboard facility. You mention that you are taking lessons. Your teacher should be capable of taking care of this trouble, for you are living in a city where there are plenty of excellent teachers. The question of a teacher should command your serious consideration. If you are working with one of the best teachers and he is unable to help you, you should try a still better until you learn whether your trouble is a physical one that cannot be helped, which is very unlikely. Read the article in this department entitled *A Troublesome Wrist*. Strange to say, the directions given there for wrist control will equally apply to your case. A great deal of that practice ought to help you to gain supple wrists. With the wrist in this supple condition you should begin slowly on simple finger exercises and passages until you can manage them and keep the hand flexible. Frequently move the wrist up and down while practicing the finger passages to make sure there is perfect freedom. Then gradually speed up the exercises, but not beyond the point where you avoid stiffness. Any of the various manuals of technic will provide you with finger exercises and running passages. Meanwhile all this work ought to be done under the supervision of a capable teacher.

"Music teaches most exquisitely the art of development."—DISRAELI.

"I'e cannot imagine a complete education of man without music."—JEAN PAUL RICHTER.

"Sooner or later we shall not only recognize the cultural value of music, we shall also begin to understand that, after the beginnings of reading, writing, arithmetic and geometry, music has greater practical value than any other subject taught in the schools."—PHILANDER P. CLAXTON.

James Gibbons Huneker

James Gibbons Huneker

1860-1921

THE passing of James Gibbons Huneker (Feb. 7, 1921) removes one of the greatest critics of music, art, literature and drama the New World has produced.

At one time Mr. Huneker was editor of THE ETUDE and during the better part of his life held cordial relations with its publisher.

Mr. Huneker was born in Philadelphia, June 31, 1860. He was a grandson of James Gibbons, the Irish poet and John Huneker, a well known organist. He was related to Cardinal Gibbons. He graduated from Roth's Military Academy in 1873 and then studied law and conveyancing. He then decided to become a musician and devoted his attention to the piano, studying in Philadelphia with Michael Cross, and in Paris with the famous Chopin pupil, Georges Mathias. Next he became attached to the National Conservatory in New York where he was associated with Rafael Joseffy for ten years.

Little by little he devoted his attention to musical criticism; and in 1902 he became the critic for the New York *Sun*, since which time he has occupied similar positions on many leading papers. His interest in literature, the stage and in painting led his remarkable mind into these fields and his opinions were eagerly read here and abroad.

Many of his journalistic writings were later collected and published in book form. By many he has been ranked with the greatest English and continental critics. His *Chopin, The Man and His Music*, 1900, *Mezzotints in Modern Music*, 1899, *Overtones*, 1904, *Iconoclasts*, 1905, *Franz Liszt*, 1911, and *Steeplejack* in 1921, are among his best known books. *Old Fogy*, which originally appeared in THE ETUDE many years ago, was a *nom de plume* of Huneker in which he delighted. The *Old Fogy* sketches were collected and printed in book form, in 1913. They are especially brilliant and helpful criticisms of great use to piano students and piano teachers.

Mr. Huneker was one of the most witty of all critics. He had the advantage over some others, owing to the fact that he actually knew music and could play. His style was always exceedingly interesting and "spicy."

AN illustrious Chinese philosopher, who rejoiced in the name of Confucius, said:

"Wouldst thou know if a people be well governed, if its laws be good or bad? Examine the music it practices!"

Sousa's Latest and Greatest March "Keeping Step With the Union"

As Mr. Sousa himself describes it: "When I first conceived this march I seemed to hear a splendid Military Band in full swing coming down the street."

The publication of this new characteristic march will arouse much enthusiasm in musical circles. The piano solo arrangement of this number will be found upon the music pages of this issue of THE ETUDE.

Just as the stirring moments of the Spanish-American War inspired his well-known march, *The Stars and Stripes Forever!* so have present-day events brought about this new typical Sousa march, *Keeping Step With the Union*. There is a patriotic message in this march as it depicts in tone the spirit of *Keeping in Step With the Union*. Lieut.-Commander John Philip Sousa, U. S. N. R. F., brings this thought strongly to the front in a strong, virile march. It is "American to the core," full of the swing, dash, pep and tunefulness of Sousa at his best.

In order to accommodate those who desire to make use of it under various conditions, the publishers, in addition to the original Piano Solo and Band arrangement, will issue it for One Piano, Four Hands; One Piano, Six Hands; Two Pianos, Eight Hands, and also for Orchestra.

Mr. Sousa has written appropriate verses which may be sung to the melodies of this march. This feature will be of value especially where it is used for patriotic gatherings or school purposes.

LIEUT.-COMMANDER JOHN PHILIP SOUSA, U. S. N. R. F.
A Familiar Pose of the World-Famous Bandmaster and "March King"

A Hero in the Cause of Music

By Roberto Benini

IN the list of those who have risked their lives in the cause of music, the name of Jacques Manduit should be written high.

When Claude le Jeune was imprisoned as a Huguenot, Manduit influenced an officer of his acquaintance to allow the musician to escape. At the same time he saved the composer's manuscripts from destruction by seizing the arm of the sergeant who was in the act of casting them into the fire. He persuaded the soldiers that the papers were perfectly harmless and "free from Calvinistic doctrine or any other kind of treason against the league."

At another time he risked his own life in order to save the manuscripts of his friend Baïf.

Every action is measured by the depth of the sentiment from which it proceeds.—Emerson.

Why Our School Systems of the Past Have Not Done More to Diminish Crime

Famous Police Detective and Crime Expert Substantiates Need for "The Golden Hour"

PRIOR to proposing the plan for The Golden Hour, in which music takes an important part as a background, THE ETUDE conferred with educational and sociological experts upon many phases of the subject in order that we might feel certain in our own minds that we were providing our readers with a thoroughly safe and sound altruistic work of almost limitless dimensions—a work that, in addition to being of immense ethical value to our country, would bring credit to the art and to the profession of music.

Just as we had completed the plans and received the enthusiastic endorsement of great Americans, the *American Magazine* published an article by Deputy Police Commissioner Joseph A. Faurot of New York, our most famous expert upon the *Bertillon* System, the *Portrait-Parle* System, etc., for keeping careful record of crime and criminals. Nothing could possibly point out the need for The Golden Hour clearer than this fact, that the kind of education the world is receiving in most public schools, while reducing illiteracy, does not curb crime as it should. After noting that there were a quarter of a million arrests in New York City last year, and telling why criminals find it so easy to take advantage of the public, Commissioner Faurot says:

"Most of our crimes, as statistics show, are committed by *young* men, between eighteen and twenty-five years old. In most cases, these boys become criminals because they have not had home training, or else have had the wrong kind of home training. If one or both of the parents are dead, or if they are both away from the home—either because they are at work or because they neglect the home—a boy drifts into bad company. Some parents think their children are 'smart' in disregarding authority. They even defend and uphold their children in acts of malicious mischief. It is almost a crime itself, against a child and against society, not to teach the child to respect authority. And authority, like charity, should *begin at home*.

"It is a common mistake to say that most criminals are ignorant or illiterate. If this were true, criminality ought to diminish as illiteracy grows less common, but it has not done this. Here in New York State, the law requires all children under sixteen, who are in proper mental and physical condition, to attend school. Yet, as I said before, most of our arrests are of young men between eighteen and twenty-five years old. They have been brought up under this law, so they must have received at least a common-school education.

"Crimes such as forgery, embezzlement, obtaining money under false pretenses are committed by men who are neither ignorant nor illerate. The recent bond thefts in the New York financial district were committed by an organized band of men directed by a master mind.

"Educated people are often charged with larceny, sex crimes, shoplifting, defrauding hotel keepers and landlords, as well as with robbery and homicide.

"The most conspicuous recent example of this type of case was that of Gordon Fawcett Hamby, recently electrocuted, who in the commission of a robbery of a Brooklyn bank shot and killed two employees and, while in hiding after this crime in Washington, killed his own confederate during an altercation. Hamby had a liberal education, and was only about twenty-three years of age. Yet he thought nothing of taking human life.

"Tarde, a French student of criminal statistics, writes that in Spain, where illiterates count for two-thirds of the total population, they represent half the total number of criminals. In France, the proportion is seventy literates as against thirty-eight illiterates.

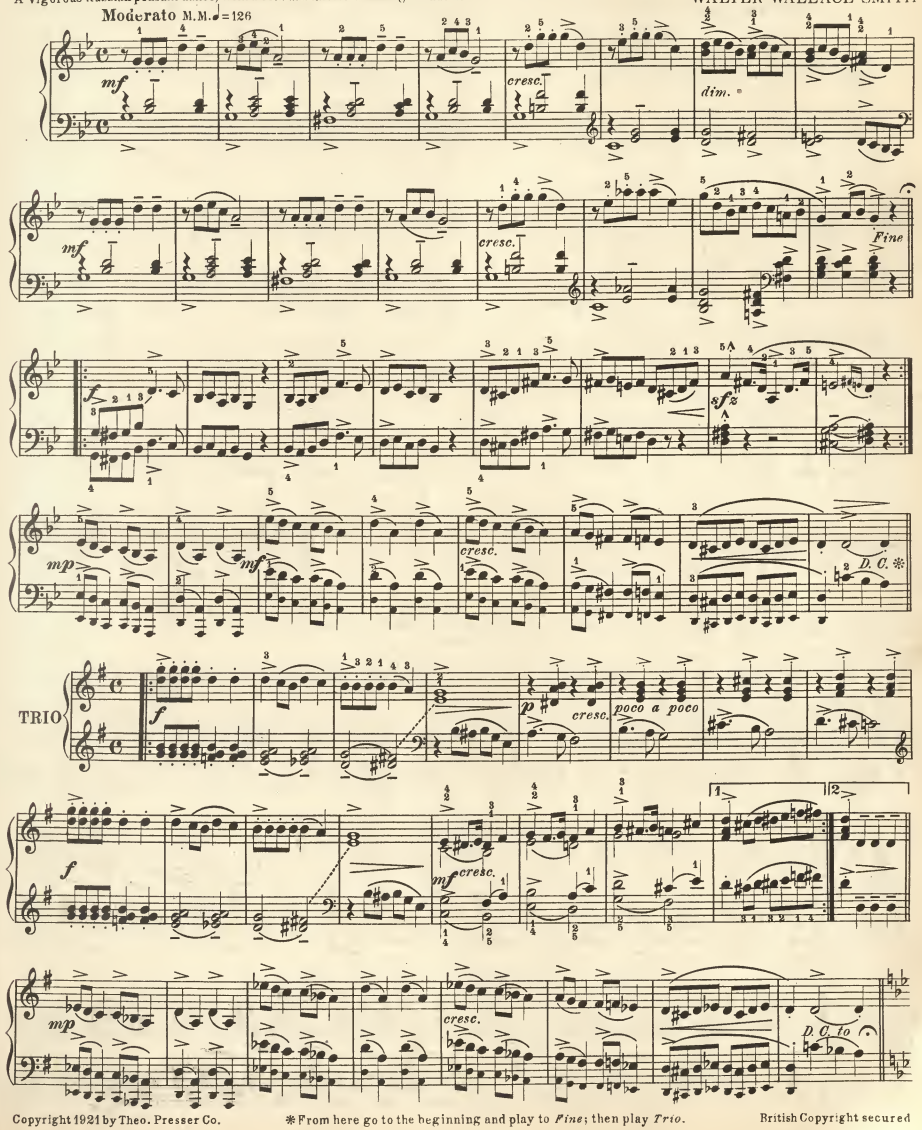
"One need not be a pessimist to recognize that the schools are without direct influence in diminishing the number of crimes committed. The saying that for every school which opened, a prison would close has never held true in fact. The only education which has an influence upon the child as to criminal tendencies, is that afforded *by examples of conduct and by environment*."

"MUSIC," says Thackeray, "is irresistible; its charities are countless; it stirs the feeling of love, peace and friendship as scarce any other mortal agent can."—THACKERAY.

MUJIKS
CHARACTERISTIC DANCE

A vigorous Russian peasant dance, with a bold and infectious swing. Grade 3.

WALTER WALLACE SMITH



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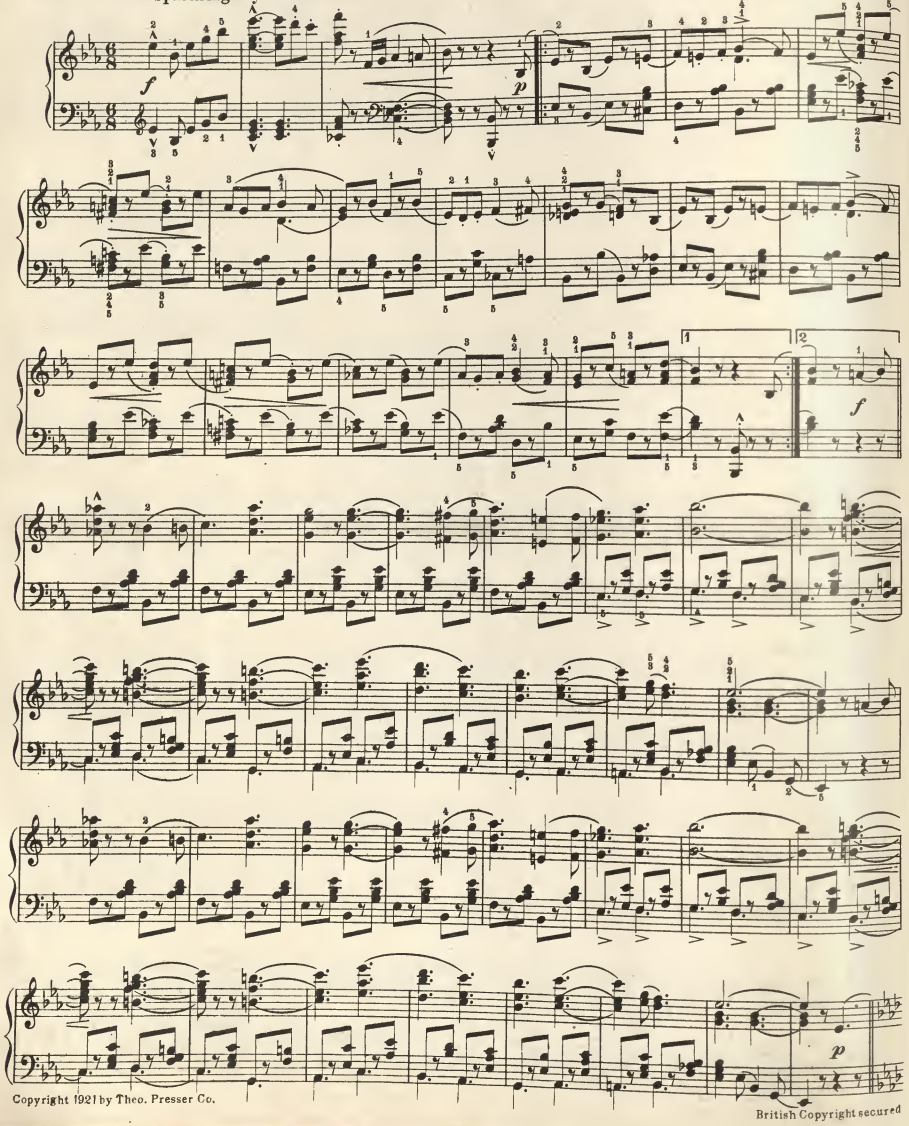
To Mrs. Warren G. Harding

KEEPING STEP WITH THE UNION

JOHN PHILIP SOUSA

With sparkling rhythm M.M. ♩.=120



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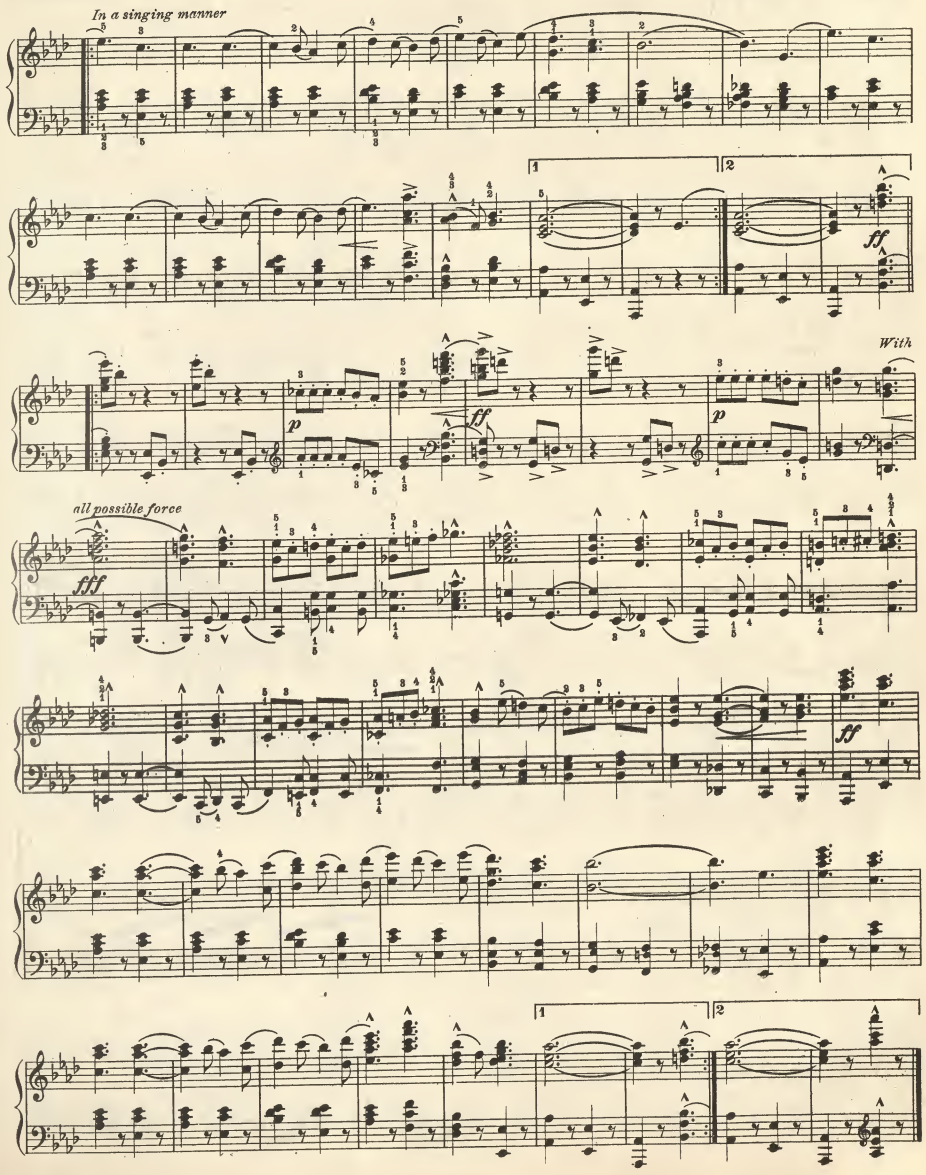


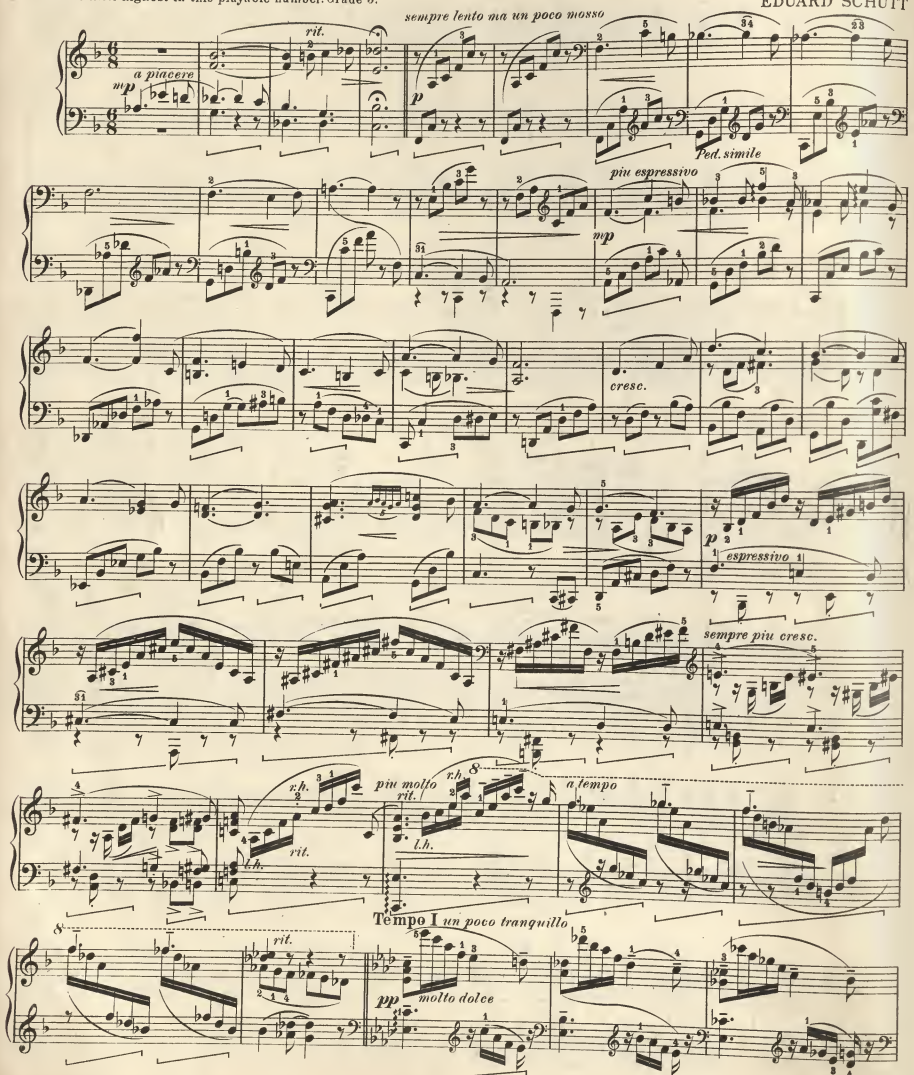
O, THOU SUBLIME SWEET EVENING STAR

From "Tannhaeuser"

R. WAGNER

A new transcription of this lovely theme. All the finish and elegance of workmanship characterizing the compositions of Eduard Schutt are to be found at their highest in this playable number. Grade 5.

EDUARD SCHUTT



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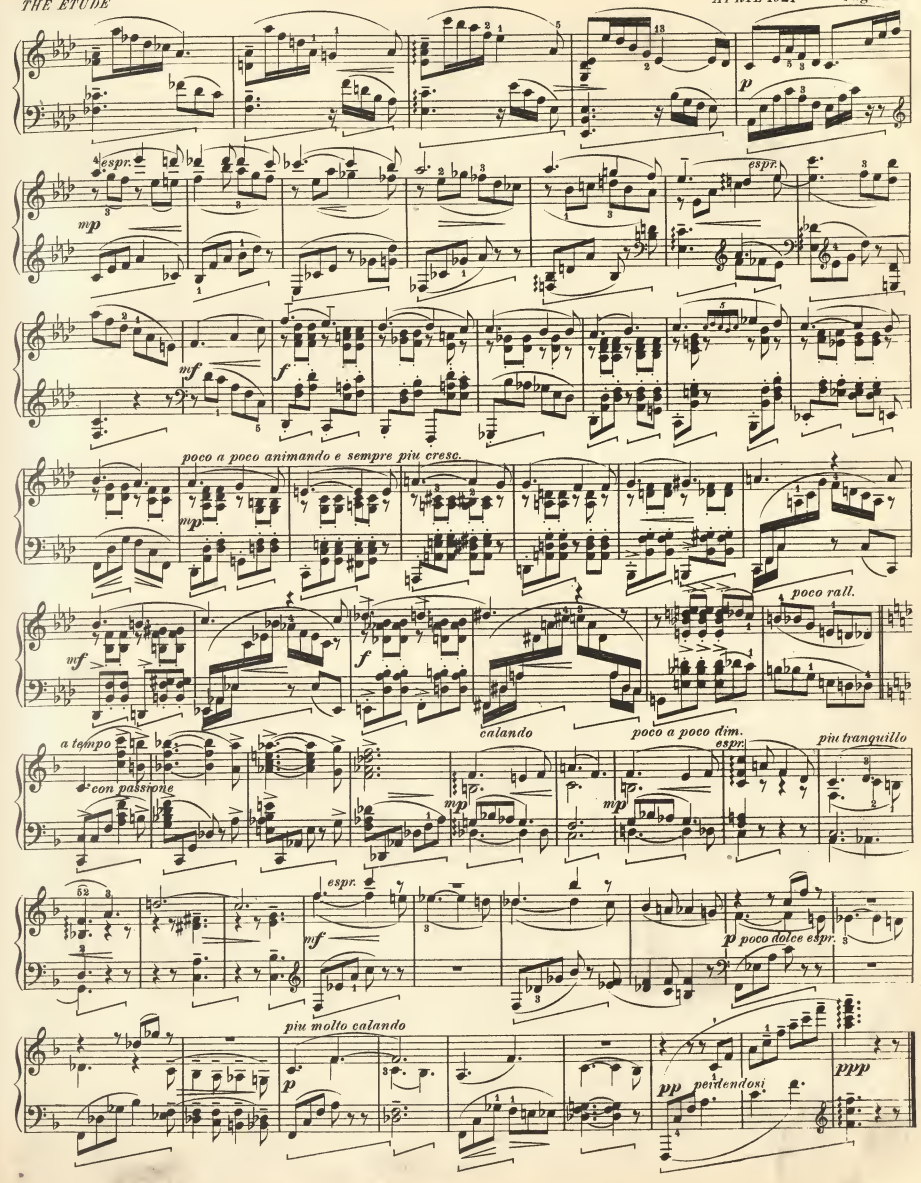


ENTICEMENT

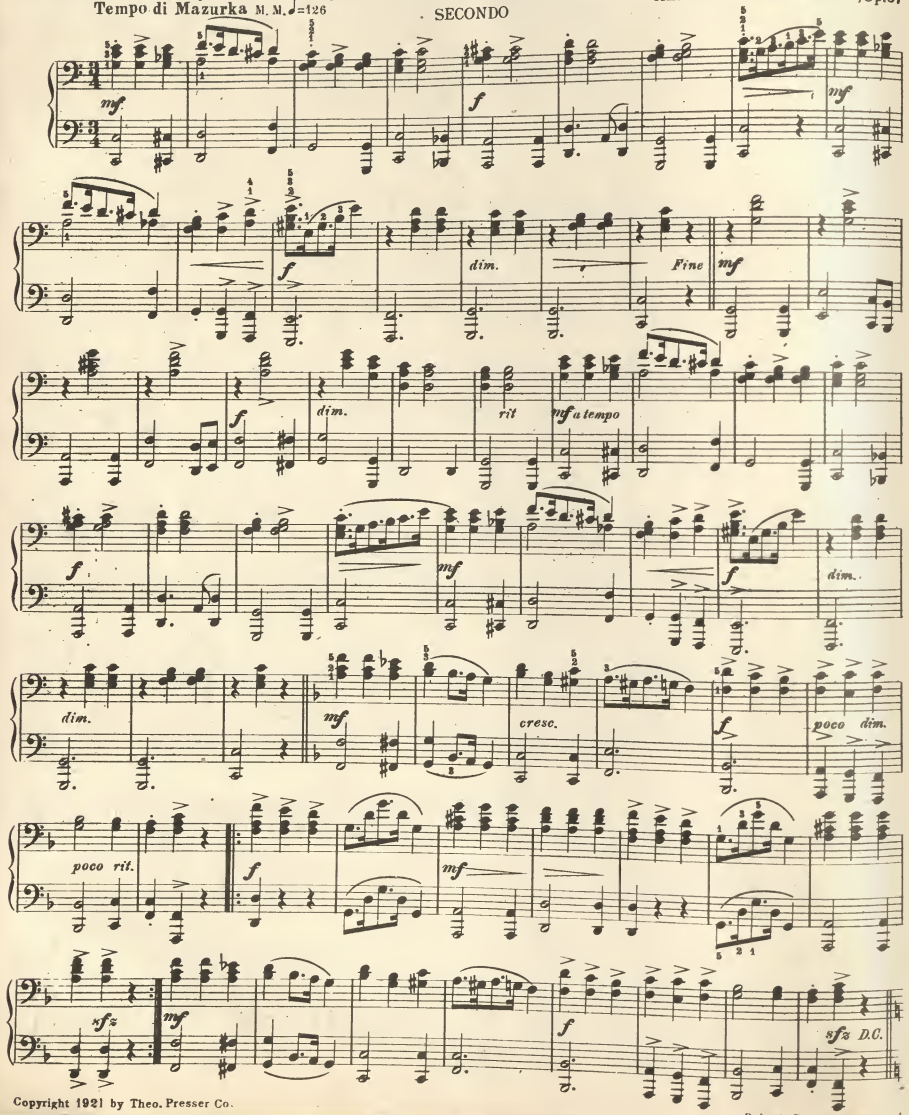
MAZURKA DE SALON

A brilliant touch and sharp accentuation are required in this showy duet number.

ALBERT LOCKE NORRIS, Op. 37

Tempo di Mazurka M. M. ♩=126

SECONDO



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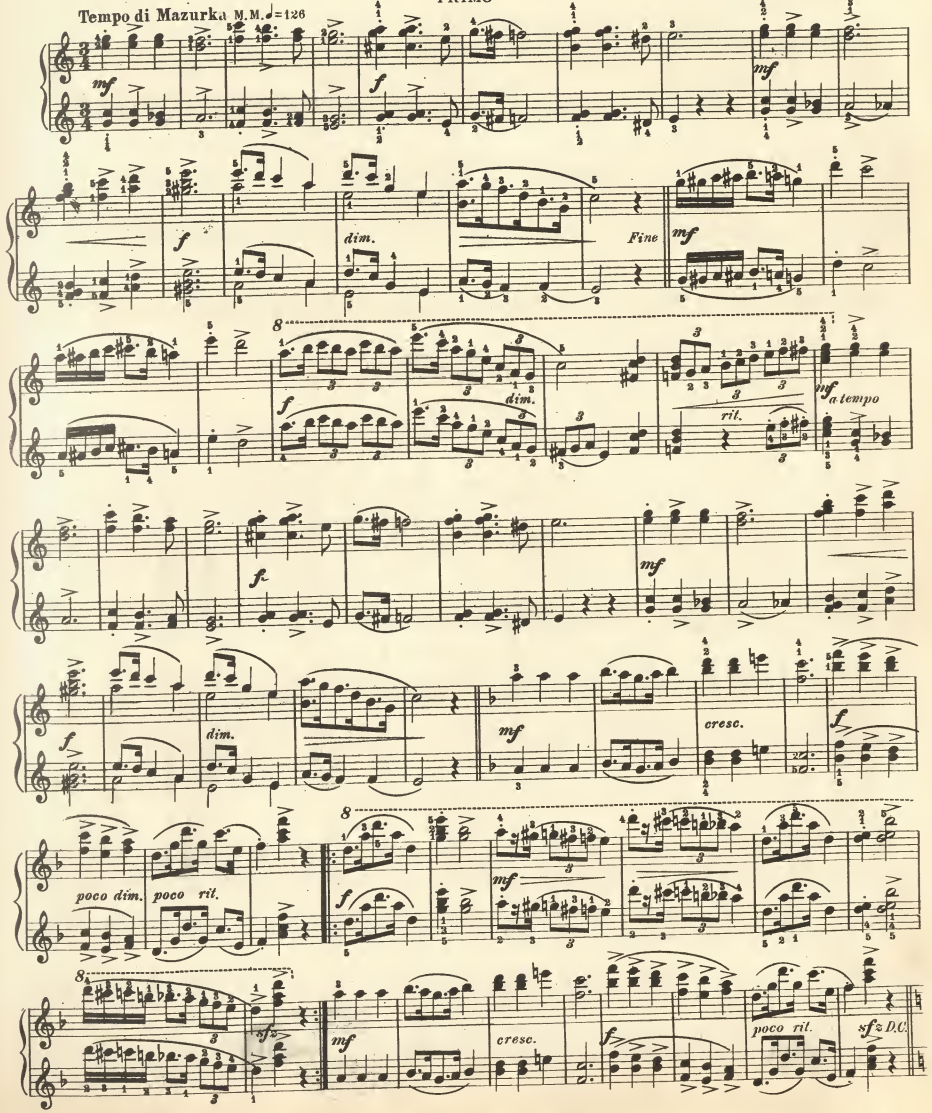
ENTICEMENT

MAZURKA DE SALON

PRIMO

ALBERT LOCKE NORRIS, Op. 37

Tempo di Mazurka M. M. ♩=126



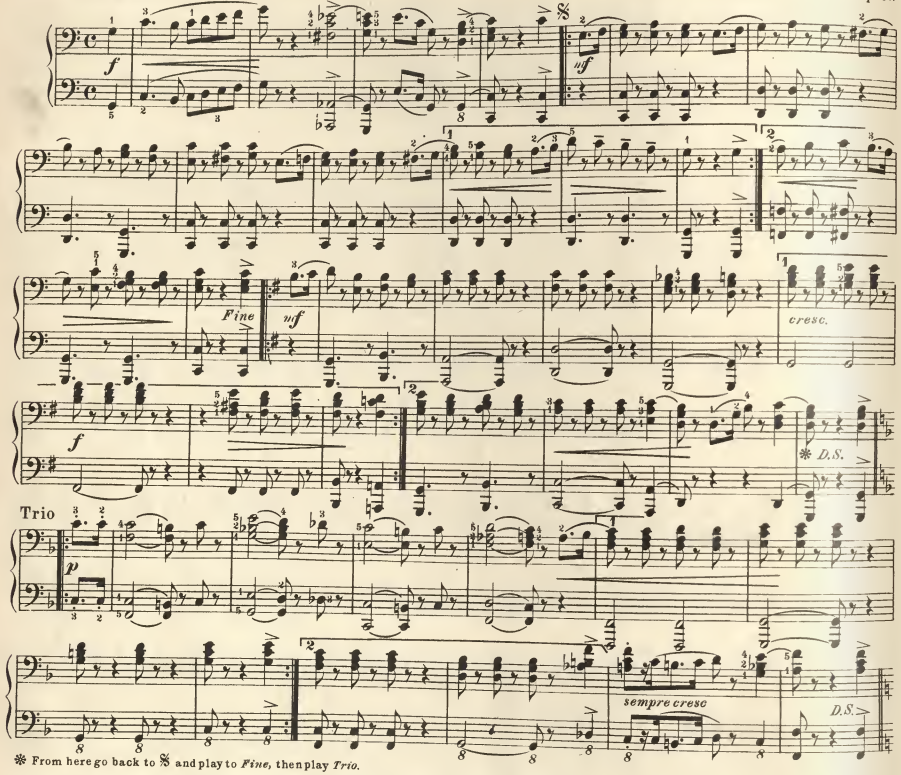
IN KNIGHTLY ARRAY

SECONDO

One of the best marches that we have seen suitable for indoor marching. Four steps to the measure. Grade 3

Alla Marcia M.M. ♩=120

O.M. SCHOEBEL Op.68



✻ From here go back to 𝄋 and play to *Fine*, then play *Trio*.

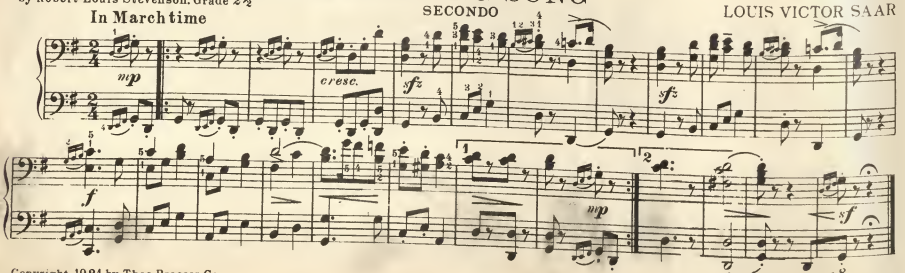
A charming illustration of some familar verses by Robert Louis Stevenson. Grade 2½

MARCHING SONG

SECONDO

LOUIS VICTOR SAAR

In March time



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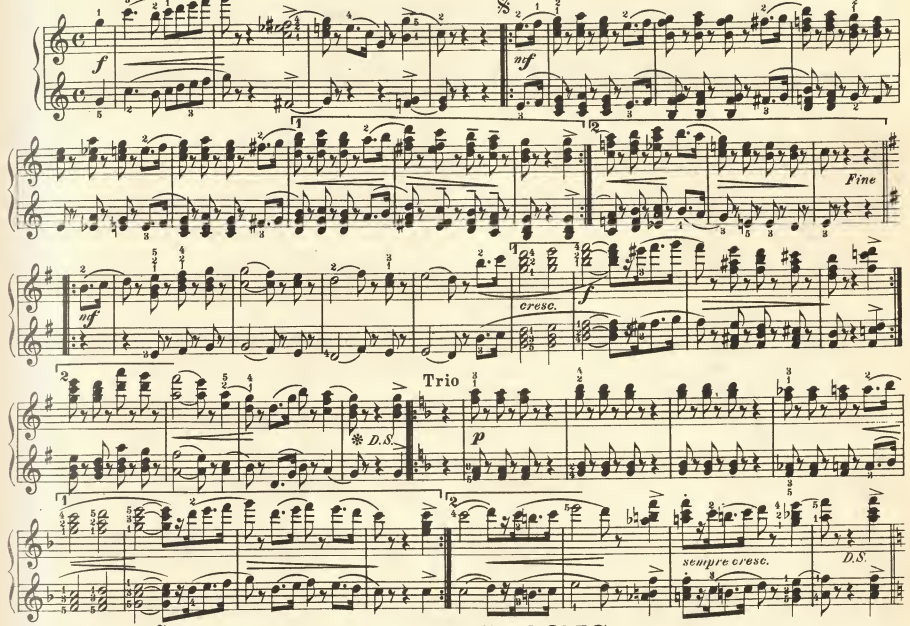
IN KNIGHTLY ARRAY

PRIMO

Alla Marcia M.M. ♩=120

O.M. SCHOEBEL Op.68



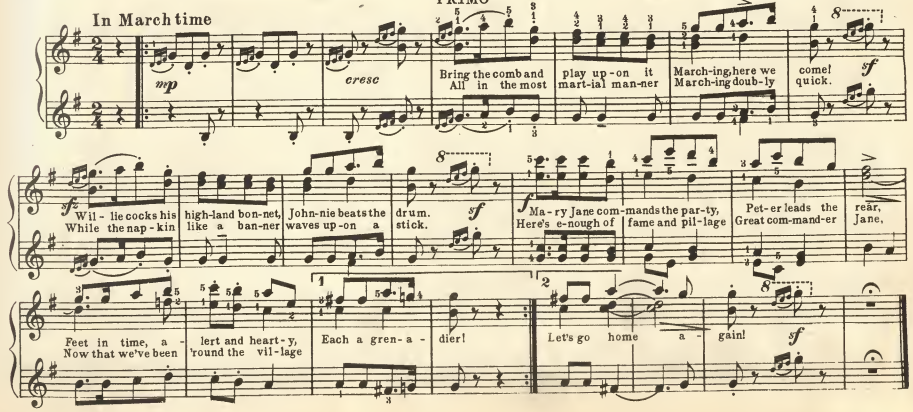
✻ From here go back to 𝄋 and play to *Fine*, then play *Trio*.

MARCHING SONG

PRIMO

LOUIS VICTOR SAAR

In March time



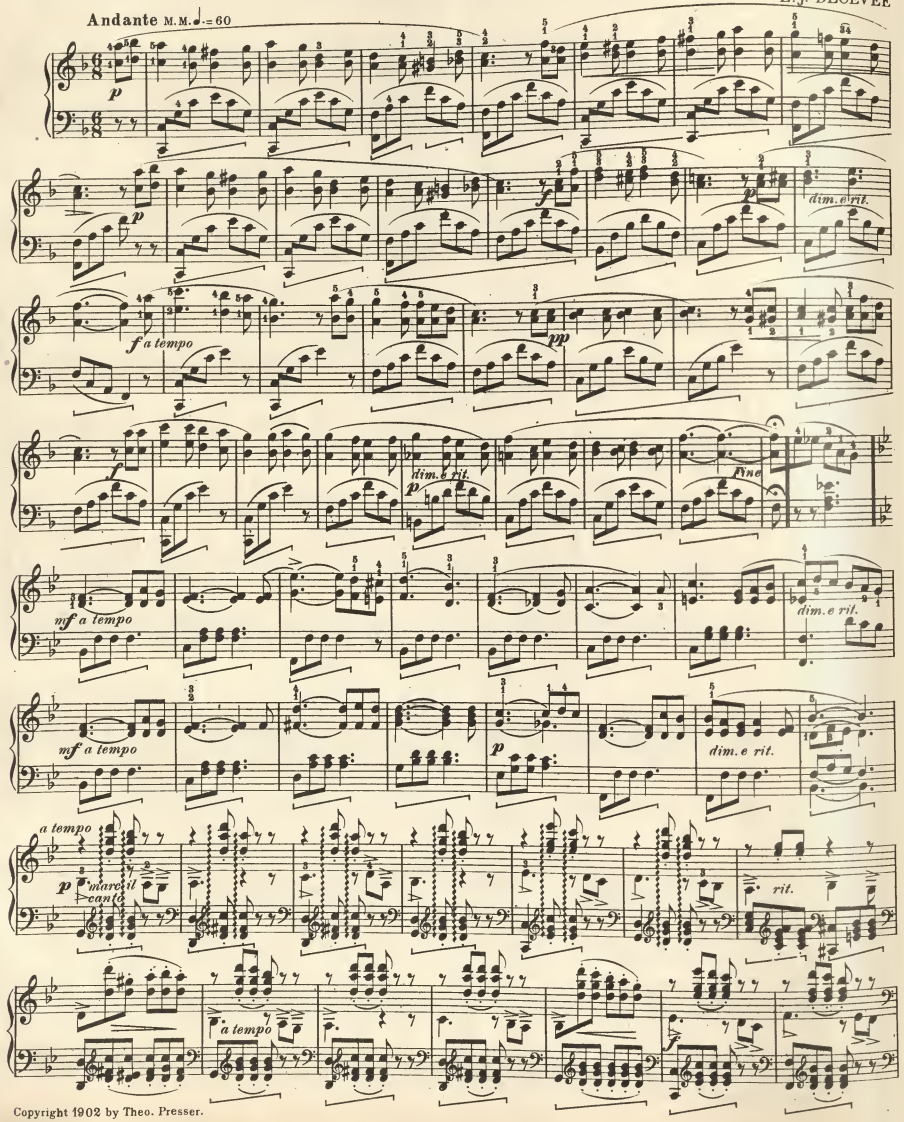
HOW SWEET THE MOONLIGHT SLEEPS

"Merchant of Venice"– Shakespeare

A melodious *Nocturne* in modern drawing-room style. Throughout there is the effect of two voices moving together. Grade 3.

E. J. DECEVEE

Andante M.M. ♩=60



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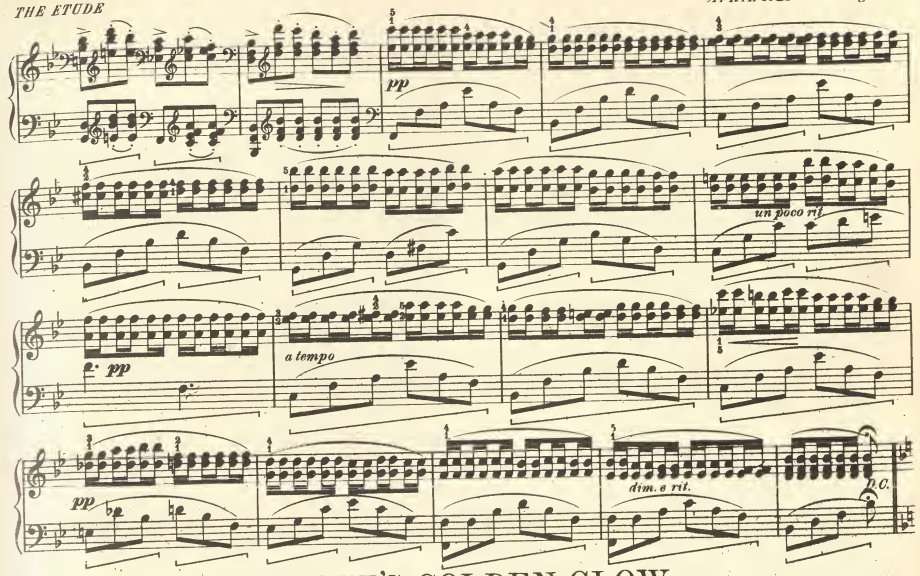
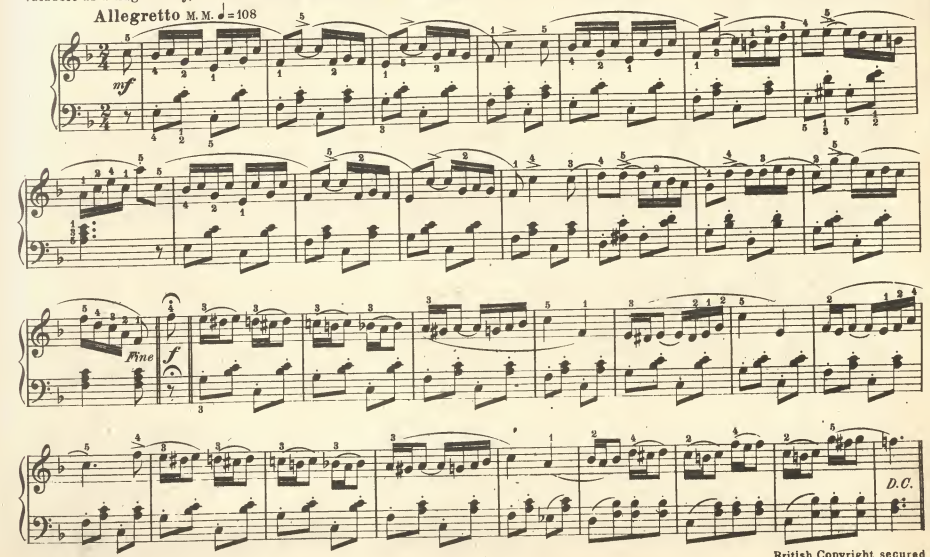


SUNSET'S GOLDEN GLOW

Valuable as a finger study, as well as charmingly melodious. Grade 2½.

PAUL LAWSON

Allegretto M. M. ♩=108



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GRAND MARCH OF THE GNOMES

To be played in jocular, characteristic style, with exaggerated emphasis. Grade 3

FLORENCE AMBER

Maestoso M.M. ♩=96
(Slow enough for short legs)

Soft and spooky

The Guards with their drums

softer

Fat Gnomes

Tired fat Gnomes

In the distance, very soft

Coming closer

Look! you may see them.

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Letters from ETUDE Readers

Luck and Music

To THE ETUDE:

EACH issue of THE ETUDE is a surprise to me as I seem to find something new and better in every number. The editorial "Luck and Music" hit my case exactly; and, like so many of your editorials, was a source of great encouragement. Luck hit me very hard at the beginning of my career. I set out to be an organist and worked as hard as any young student could. After I had been studying for two years I had a nervous affliction in the muscles of one of my limbs which made it difficult for me to do any satisfactory pedal work. It was terribly exasperating to see musicians whom I knew were far less competent than I take fine positions. However, I resolved that I could go on with the manual work and could study the pedaling mentally. This I did for five long years, when the use of my limb gradually came back to me so that now I can pedal "anything." During all this time I read your encouraging and inspiring editorials and articles in THE ETUDE which reminded me how musicians had apparently surmounted the impossible. Now the very musicians whom I used to envy are behind me,—just because they kept on playing in a humdrum way while I was working to get ahead. Thank you again for your uplifting paper. I recommend it to everybody.

M. G. ELLIS, New York.

Start with the Right Instrument

To THE ETUDE:

BE careful to give a beginner lessons on the musical instrument most suited to his tastes.

There was a child in my neighborhood who wanted to take violin lessons, but her parents insisted on piano instruction. Two years dragged by without any progress beyond the first few months. The parents tried to coax, then offered a prize, but all to no purpose. The child continued her pleadings to let her change to the violin. It was finally agreed upon and now for two years this child has practiced most enthusiastically and her teacher says she is a very gifted child.

Failure should not be attributed to the piano teacher, because it was not her fault that an uninterested child failed to progress.

The selection of the instrument should be left largely to the pupil. Every opportunity must be given a prospective pupil to see and hear all musical instruments; then they can form their own opinion about them. When they start lessons thereafter, it is a rare thing that they fail.

M. H. K., Alabama.

Another Pupil Enrolled

LENNIE, my friend with stubby, biscuit-like fingers, asked to take piano lessons, spending the period on pieces she wanted. No technic, scales or exercises for her. She hated them, she said. From a former instructor she had taken twenty-four lessons.

"No, Lennie, I couldn't do that, for the same reason Miss Beam's uncle gave her. When she thought of training for a nurse in his hospital she went with expectations of escaping the hard work required in various ways to furnish the equipment of a well-trained nurse. But her uncle said, 'No; you must know all these things if you are to be responsible for the lives of our patients.' Just so, your music would be a total loss of time, without your technic, scales and exercises. I would feel like one throwing a too-young birdie from his nest into the air to fall to the earth and rise no more."

A week later Lennie came back with her first-grade book, ready to begin work.

FAE OLENE PROUSE.

TO THE ETUDE:

I know a girl who cannot learn to read music. She can never play the same piece twice alike and has the same hesitation over every note as a beginner would have. Now the same girl can play any piece of moderate difficulty with accuracy after hearing it played a few times. The trouble with her is astigmatism. It can never be cured.

Very truly yours,

L. N. F.

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MOTHER OF PEARL — SONG — JUSTIN E. McCARTHY, GEORGE GRAFF, JR. — ERNEST R. BALL

SILVER and gray and rose and gold,
My picture, mother, of you,
Even that have dimmed as you've grown old,
Living all you've been through.
And still your face grows dearer to me
With ev'ry silv'ry curl,
For the life you have lived
You lived all for me,
Just for me, dear Mother of Pearl,
All for me, my Mother of Pearl.

Once on a time my day hand
Your strong hand would enclose,
Now I would guard your small hand in mine
As tenderly as a rose.
And I would lead you in my arms,
My little white-haired girl,
For all that I am and all I can be
Is for you, dear Mother of Pearl,
All for you, my Mother of Pearl.

Justin E. McCarthy & George Graff, Jr.

I would find you in my arms, My lit-tle white-haired girl, For all that I am And all I can be Is for you, dear Moth-er of Pearl, All for you, my Moth-er of Pearl.

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Testimonials

I am delighted with *Celebrated Recital Songs* and am studying two of them under my vocal teacher, except to use a number of others.

MRS. PERCY A. BAKER.

Finger Gymnastics, by I. Phillipp, will prove invaluable in helping to build up a good technic.

MRS. L. E. TOTTEN, Battle Creek, Mich.

A. Saratorio's *Tea Melodious Study Pieces* for left hand are splendid. David Bispham's *Celebrated Recital Songs* is the best collection of its kind I have ever seen, much better than I expected from description.

ALDA M. MCCAUGHTRY.

Am exceedingly pleased with the *Erotikon* which came recently. I consider it a valuable and pleasing addition to my collection.

V. W. THOMPSON, Dumba, Cal.

KING SOLOMON AND KING DAVID An Encore Song (for low Voice) By J. F. Cooke (Price 30 cents)

Repeatedly scores hits when introduced at leading concerts by Bispham, Scott and Werrenrath

"The King Solomon Song went over very big at the Reinald Werrenrath recital at Aeolian Hall, New York. The newspapers made special comment upon it. It was warmly applauded." *Wolfsohn Musical Bureau, N.Y.*

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Stars!

IRENE PAVLOSKA
Metro Soprano

GODOWSKY
Pianist

MAX ROSEN
Violinist

Exclusively Brunswick

PHONOGRAPHS AND RECORDS

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NOTE: "Marche Militaire" (Schubert-Tausig) is a recent Brunswick release—Record No. 30004. Your nearest Brunswick dealer will be delighted to demonstrate it on a Brunswick.

THEO. KARLE
Tenor

VIRGINIA REA
Coloratura Soprano

MARIO CHAMLEE
Tenor

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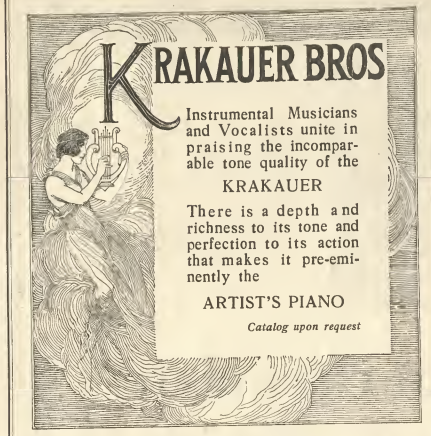

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MANUAL

PEDAL

Gt. *f* *cresc.* *mf* *rit.* *f* *a tempo* *f* *Fine* *mf* Sw. Gt. to Ped. off *rit.* D.C.

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EDWARD BAXTER PERRY

An ornate and expressive number by a much-loved American pianist and composer. Play in a song-like manner with grace and delicacy. Grade 5

Molto adagio M.M. ♩=40

p *Ped. simile* *ff* *dim* *in* *u* *cn* *do* *riten.* *p* *pp* *p* *dolce* *Ped. simile*

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cres *pp* *f* *f* *dim.* *molto ritenuto* Tempo I. *p* *cresc. e* *accel.* *strinc.* *smorz. e molto rit.* *a tempo* *poco rit.* *dim.* *ppp*

BY THE SEA

AM MEER

FRANZ SCHUERT

A splendid example of pianistic tone coloring; one of the happiest of Liszt's shorter transcriptions; of strong dramatic quality. Grade 8

Transcribed by FRANZ LIZST

Molto adagio — *pesante* — *con molto espressione* — *p* — *molto legato*

Be - fore us glanc'd the wide spread sea, With eve's last rays in vest - ed, We sat in the des - o-late fish - ing hut A - lone and si - lent-ly rest - ed.

pp — *rit.*

tremolando — *pp* — *recit.* — *cres*

The mist a - rose, con - the wa - - ters heav'd, The sea gull kept 'round us fly - ing,

molto rfz — *sf*

I gaz'd up - on thy beau - teous eyes — Sweet one I saw thee cry - ing.

a) — *dim.* — *pp il canto mf*

a) These abbreviations indicate a repetition of the preceding figure.

b) Players having small hands may omit the upper notes of the left hand part, where necessary.

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The tears fell fast on thy dar - ling hand, And low be-side thee knee - ing, From that white hand I sipp'd a-way The

sostenuto — *molto espressivo* — *cantando*

Ossia

tear drops o'er it steal - ing.

pp — *tremol* — With *recit*

fa - - tal longing con - sumed from that hour, My

cresc. — *pp*

soul and bo - dy wast - - ed, They

molto rfz — *sf* — *dim.*

had, a - last a pois'nous pow'r, Those fe - ver-ish tears I tas - - ted.

esclamato — *cresc. molto* — *rfz molto* — *riten.* — *p* — *pp*

SONG OF SPRING

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M. L. PRESTON

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sul D

VIOLIN

PIANO

poco rall.

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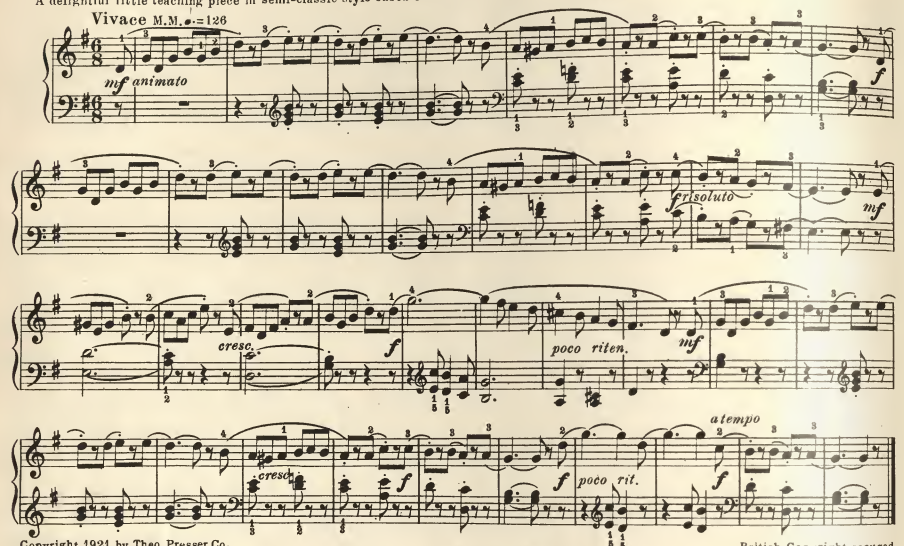

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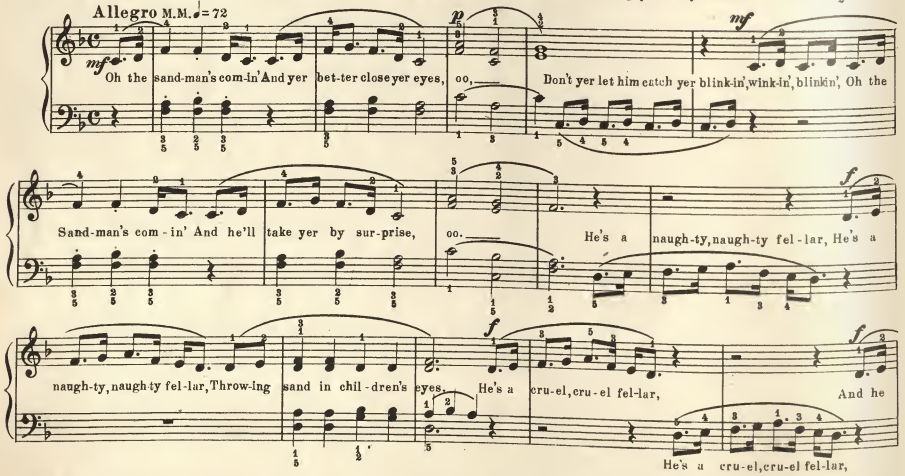

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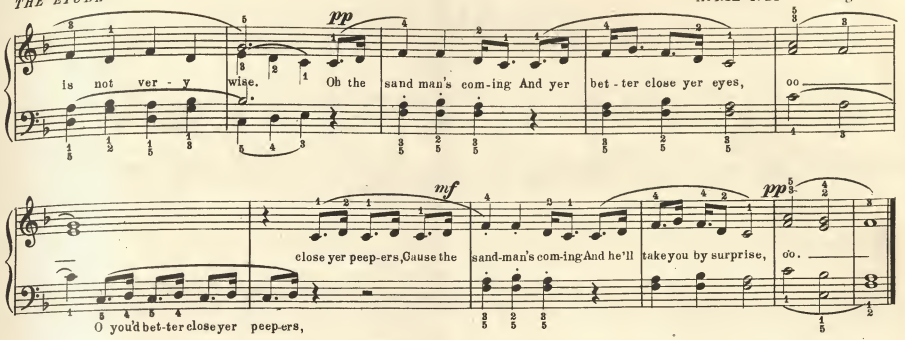

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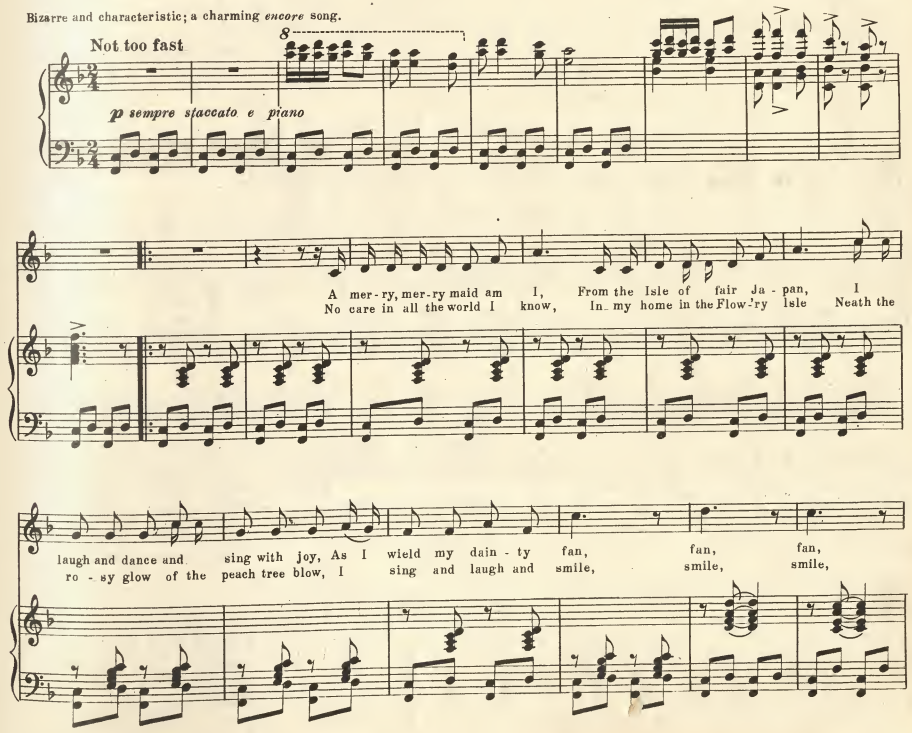

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fan, fan, Ching-a-ling-a-ling-ling te-we-ko, Sway, sway, sway, sway, Fan.
smile, smile. Ching-a-ling-a-ling-ling te-we-ko, Fan, fan, fan, fan,

Very slow

Grace-ful-ly to and fro.

colla voce

2 rit. *a tempo*

tas-ti-cal-ly to and fro.

Piu lento

In my Flow-ry home I fain would be For a-lone lit-tle maid am I: So I wave fare-well right

Piu lento

mer-ri-ly Till I come back bye and bye. Bye, bye, bye, bye, Ching-a-ling-a-ling-ling te-we-ko,

Meno mosso *quickly*

Bye, bye, bye, bye, Fare-well! Fare-well! For I must go.

calando *Meno mosso*

very quickly morendo

WILD BIRD

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Mr. Lieurance's latest song; not based on an Indian melody, but full of the spirit of the open air and of the great west.

Allegretto

Wild Bird, Wild Bird, Ah!

mf accel.

Moderato

I love! Oh wild bird mine, My song is thine, Our hearts both throb with pain. Thy pain is mine, My

pain is thine; Oh "Love," heal from a-bove. Oh wild bird mine, Oh "Love Di-vine," Heal Thou our wound-ed

agitato

hearts! Our love re-new, Our songs a-tune, Oh wild bird mine, Sing from a-bove.

agitato

Wild Bird, Wild Bird, Ah, we love.

accel.

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MY OWN ROSE

C. S. MONTANYE

A. LOUIS SCARMOLIN

A tender little floral ballad, with a clinging refrain.

Moderato

Con semplicita

1. A world at spring-time, A lark's gay song,
2. Spring-time must van - ish, Win-ter come near, But

A flush of sun-light deep in my heart
Where shad-ows throng, I'll hold you dear,
A stream that's sing - ing, Time can - not touch you,
A gar - den fair, Fair - er each hour,
A dew-kissed rose - bud Ev - er you blos - som

Refrain
Con calore, ed un poco più mosso

that's bloom-ing there, My radi - ant flow'r,
My own rose,
That you shall ev - er be,
At twi-light or dawn-ing,
Ev-'ning or morn-ing,
You bloom a-lone for me.
Day by day
New beau-ties you dis-
close
Glow-ing your pet-als part, Twin-ing A-bout my heart,
My own Rose!

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Musical Opportunities in Motion Picture Theaters

At a recent convention of Moving Picture Musicians, organized by the *Moving Picture News*, in New York, William Brandt, President of the Theater Exhibitors' Chamber of Commerce, expressed alarm over the fact that an adequate number of moving picture musicians were not to be had. Mr. Brandt represents five hundred theaters.

"There is no question at all that music is essential to the pictures. Quoting the practical exhibitor, these men rate music to a good picture as forty per cent. and music to a bad picture as ninety-five per cent. of the showing. So you see how essential music is to the program.

"Now, let me say this—that the smaller exhibitor is not unmindful that music is the essential thing and that he must progress rapidly. The motion picture is here to stay, we have arrived and we are going to stay! We are not an infant industry—we are one of the largest industries of this country! When the war arrived, the people had to find entertainment to forget their sorrows and where could they find a more pleasing form of entertainment than the motion picture theater of to-day with a nominal price of admission?

"I want to sound a note of warning—the exhibitors are progressing faster than the musicians, so that the small neighborhood theaters cannot get proper musicians. The exhibitor is perfectly willing to spend fifteen or twenty thousand dollars for a good organ, but he cannot get a good organist to play it! I am talking from actual experience—and I know for a fact that the musicians are not keeping pace with the exhibitors. Would that the world were full of Riesenfelds; then what an easy lot the exhibitor would have!

"We have formed a market for good musicians. The theaters of to-day want a good musician, and a good musician should not find any difficulty in securing a good position.

"One of the problems is to get good organists. No theater that is being built or is built is complete without an organ. Sometimes the organ unfortunately stands bare without the organists, too often so. To conclude this, I want to say that with this conference I hope that some of the wants of the exhibitors will be satisfied."

Honor and Music

By Thomas B. Empire

In the last few years business has progressed tremendously in the sense of honor. It is not now considered the sign of shrewdness for a man to cheat. Once the dubious ethics of the horse-dealer prevailed in business from the top to the bottom. Now any gentleman of honor may enter the business world without entirely divesting himself of his scruples.

But musicians have been slower in grasping the principles of live and let live. True, things seem to be moving in that direction. But there is room for improvement. This is probably because the business of music is so much more precarious—so whimsical often in its zig-zag of success and failure—that the musician feels that he must do everything to establish himself in his teaching or his other professional work. So the innuendo, the stiletto thrust in the dark, the covert sneer, the exploiting of what is to the disadvantage of the fellow musician, is too often the give-and-take between musicians.

The "Card" System for Retaining Pieces

By Wilbur Follett Unger

It was one of my own pupils who first gave me this idea, and it's so good that I am writing it, with the hope that others may derive benefit from it.

First, let me present the problem: Given a music student, a teacher, and several branches of music study to be mastered, how is the pupil to retain all the old pieces he has once learned and yet take up new pieces, at the same time keeping up his regular routine of work?

Have you not frequently been called upon to play, quite unexpectedly, and been obliged to resort to that ancient excuse of "out of practice?" Have you not often heard some artist, or some friend, even, play one of your old pieces that you remember having learned "ages ago," but that you haven't tried over for a long time? *Why haven't you tried it over?* Had you tired of it? No; confess, rather, that you had *forgotten* completely about it! Well, that is the point I'm getting at. And now for the solution:

If you are a teacher, this will surely appeal to you for the benefit of your pupils (and—just barely possible—for yourself). If you are a pupil, then this is directed to you, and you cannot fail to profit by following the suggestion.

Procure several small white cards (about 2 x 4), in fact, as many cards as you have pieces (learned or unlearned). Write upon each card the name of the piece and the composer, and—if you like—the date you started to learn the piece. You might take all of these cards with you at each lesson, explaining to your teacher the purpose of the cards, and requesting his co-operation in the upbuilding and maintenance of your "repertoire." During a part of your lesson, the teacher might take these cards, selecting one at a time, to hear the piece listed upon it, making notes upon the reverse side of the card of the date heard, and a brief criticism of your rendition of the piece. If memorized, that should be mentioned on the card. In this way, and within a definite time, all of your pieces will have been heard by your teacher and comparative criticisms noted. Otherwise, if you trust to your whim or your teacher's pleasure, there are sure to be some pieces which are overlooked and probably will not be heard in many months, if not years! The repertoire of the average student of, say, four or five years' lessons, should be about twenty-five pieces, at least. If only two pieces were heard at each lesson, you see it would be about three months before all were heard, and by that time it would be high time to hear them all over again.

Do not think, however, that the playing of your pieces before your teacher is sufficient; they should be played in the privacy of your own home, in public before strangers, for your friends, and in fact, under any and all circumstances, for this is the only way that your repertoire can be kept in a polished condition. And to further utilize your cards, here's a practical suggestion: Place them all in a box, or a hat, or what-you-will; shake them up, and when you are seated at the piano draw

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The Coup de Glotte and What It Means

Its Part in the Understanding of the Old Italian Method

By J. Mewburn Levien

THE following article from the English *Music Student* will be found helpful in the explanation of a much-discussed subject:

The voice is a musical instrument indissolubly connected with a talking machine. The larynx (Adam's apple) is the musical instrument, and the mouth (with the tongue) is the talking machine. The lungs, of course, supply the air which rushes through and tells the ear how you have adjusted your note and word-making apparatus.

The relations between the note-making and word-making apparatus are, broadly speaking, the same as the relations between the light-making part of a lamp and the globe. The latter has nothing to do with making the light: it simply modifies the light, allows it to come through, more or less brightly according to its color, on to the eye of the observer. Let us then take, as it were, a white globe; that is, let us put the mouth in the position for singing the vowel "Ah," for which the mouth can just be opened a little and the tongue widened at its root, and proceed at once to consider the note-making apparatus.

Vibration

The function of every musical instrument is to create a vibration in the air, to agitate the air. On the piano this is done by a thin wire being struck by a hammer and set wiggle-waggling so many times a second according to its tension, which is arranged to give a certain note. Now this wire is so small that it cannot agitate the air sufficiently to make an impression on the ear drum of a listener who has not got his ear close to the instrument; so the wire is attached ultimately to a thin piece of wood which the wire can easily cause to vibrate in its own way, and this board can upset sufficient air to create a strong aural impression on people some distance off.

Now in wind instruments this disturbance of the air is created by bottled-up air itself rushing out through an aperture. Of course—slightly to alter a famous cookery book—you must "first catch your air." But when caught, the same air; that is, air under the same pressure, will do for a great many different sounds.

Breathing

How to take breath is fortunately a matter that can be very clearly shown in a few moments, though to obtain perfection in the matter of breath control may mean many years of constant care and study. Stand up with one foot a little in advance of the other: lean over slightly on to that foot, letting the heel of the other rise slightly from the ground, and lift the elbows slightly up and away from the sides. The leaning over is intended to induce the stomach to recede and the raising of the elbows to take the weight of the arms off the chest. Now imagine that you are leaning over a basin with the most delicious vapor rising from it, and slowly inhale this imaginary vapor through the mouth to a point in the middle of the chest. Breathing through the nose when singing is, of course, unthinkable. Allow the ribs to expand well sideways and even at the back, and if the shoulders and chest expand a little that is all right. Do not *lift* the shoulders or chest, but *allow yourself to be expanded*, mainly at the sides. Take care as you do this to allow the stomach to come a little in and even up. In this way we have put no strain on any of the organs of digestion: we are filling the lungs proper, and expelling the air with some elastic and easily moved ribs, which are trying to get back into their resting position, and, in so doing, are exerting an automatic pressure on the wind, driving it steadily towards the larynx, which is now to be planted on this wind to form the noz zle which is to make the note.

The Coup de Glotte

This nozzle has two parts. One part, the false cords, whose function is to control the breath, to let it out in as narrow a stream as possible, unless one wishes to sing about ghosts or misty things. It is a great mistake *in the first instance* to try to control the breath from the lungs themselves, and still worse from the diaphragm or abdominal muscles. When the breath has to be held back as for *piano* singing or driven a little as for *forte*, remember the dictum of Checkley in *A Natural Method of Physical Training:* "The lungs have their own muscular power and this power should be fully exercised." The old masters who taught the "coup de glotte" as the first step in singing after they had got the pupil to take a comfortable chest full of breath, with the stomach drawn in, were quite scientific. The "coup de glotte" is the absolute closing and then opening of the false cords at the moment the note is to begin, on a sentence-commencing vowel. The breath must not be allowed to press strongly against the false cords, nor must the cords be pressed tightly against the breath, or against one another. It is in fact the mechanism of the slightest possible cough.

The contact and pressure must be as light as possible, even when a *fortissimo* note is desired. It is to be regretted that Garcia has said (it was not his *practice*) that that action should be performed with vigor, as in the case of making the letter p. It is, of course, the same sort of mechanism as that of the letter p, but while we want to hear in this case the action of the lips and breath very distinctly, we do not want actually to hear a bit of consonantal mechanism in the throat on a vowel. It is a bit of mechanism the same as wind-instrument players use, simply wanted to mould the top of the column of the breath, so that it comes out at once, giving the correct vibration at the start, a thing quite impossible if the "glide of the glottis" is used; that is, the mechanism of the letter "h," or the throwing up of the breath from the lungs so as to meet the vocal cords at the moment that they come together to meet the ascending breath. A note can be got in this latter way, but it is always wanting in sparkle, real quality and carrying power, and no really great singer has sung without using the "coup de glotte." The difference between the two starts is the difference between a tap controlling the water coming into a house, which is opened when the water is wanted to flow, and the garden syringe—a weapon whose feebleness of attack is always corrected when necessary by the gardener putting his finger over the nozzle and keeping it there till he has pressed the water tight against it, when he lets go, and a forceful stream is the result.

As to the "coup de glotte" bringing on hoarseness, as I have heard suggested, I have only got to say that John Braham, Sir Charles Santley, Sims Reeves and Patti, who all kept their voices clear to a remarkable age, all used it.

The False Vocal Cords

Care must be taken not to let these false cords go too wide apart when they part. Should they do so the tone will be breathy. This is an effect wanted sometimes, but if the singer sings in a breathy manner involuntarily, the cure is not to be found in trying to control the breath by means of the lungs, the diaphragm or abdominal muscles, but by closing up the false cords. The glide of the glottis must also be studied, as it is the mechanism of the letter "h," also of "sh" (the sentence "she shall shower," for example, has three glide attacks), of the letter "s" and even of the letter "f." This glide is done by pushing the breath very gently out of the chest into the throat, where it races through for a moment to make the rush of air necessary for the "h" or "sh," but when the false cords resume their functions of controlling the breath, and the real cords begin to make the note, there should occur a sort of soft and gentle but precise snap; a restless or pneumatic contact is established between the top of the column of the breath and the false cords, which will be found invaluable in giving certainty of grip on the note and consequently added freedom for singing words and helping to give really proper tone.

Both these attacks must be acquired, but do not let the novice, who has not got them by nature "practice" them. Let him try them gently for a few moments only. It may be quite a long time before they come quite right, but they are absolutely indispensable. Over these false cords it is possible to get conscious control; but if the singer sings all right without it, let him leave well alone and not worry.

The True Vocal Cords

Now under these false cords are the real cords which make the note. These can only be put in motion by the will. No one can acquire conscious control over them; but if the false cords be held in their proper place they (the real cords) have a proper quality of compressed air and a proper shaped chamber in which to work.

There is, however, a sort of outer casing, that is the lower part of the throat, in which these real cords are situated, and over which the singer can exercise some control. If that part is allowed to come in and up, the tone will be reedy: if it is lowered and widened the tone will be rich. Which tone or what modification of tone you will require will depend on the sentiment of what you are singing. Throatiness comes from lowering a little lid called the epiglottis down on the larynx. It falls when one swallows, to prevent the food going into the chest. You cannot raise it or lower it exactly consciously, though a keen student knows when it is open or shut down. Thus if your voice is throaty you must exercise your imagination and imagine there is a little lid right below the root of your tongue which you must keep up; that is, you must keep the throat open at the top if you wish to sing brightly. Of course, a somber effect is quite right in some cases, and control should eventually be obtained of the epiglottis, to modify the tone as you wish.

The Manipulation of the Vocal Mechanism

So you see this note-making business comes from acquiring manipulative skill with the larynx over the top of the column of the breath. To start a sentence-commencing vowel let the false cords absolutely touch: in case of an "h" or "sh," let them softly snap on the breath; then keep them as close together as you can all the time you are singing; this prevents breathiness; lower and widen the lower part of the throat for richness; keep the top of the throat open for clearness; open the false cords for mystery; let the larynx come in and up for reediness—to express idealousy and so on; lower the epiglottis for throatiness, pomposity, etc.

The vowels and consonants must be made by careful adjustments of the lips and tongue, and so as not to upset or hamper the note-making arrangements here indicated. The opening of the mouth from top to bottom makes no difference to the tone. It is better for several reasons to open it only a little. The corners of the mouth should be kept wide as far as possible, as drawing them in damps the tone.

This may be called the skeleton of the Italian method of voice production. It is the method of common sense, and has been responsible for the training of some of our greatest singers. A sketch of its salient features is therefore not out of place at a time when singers of this country are so anxious to come to an agreement as to what are the essentials of a sane and sensible method of voice training.

A Remedy for Catarrhal Troubles

Mr. Arthur de Guichard in the Question and Answer Department of THE ETUDE recently noted that he would furnish our readers upon application with a recipe for a non-proprietary treatment for Catarrhal troubles. So many inquiries were received that it became inexpedient to answer them by mail. Therefore we announce herewith that Mr. de Guichard will conduct a voice department shortly which will include this suggestion for treatment.

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How Singers May Help in Church Work

Why Is the Male Voice Silent in Our Churches?

By Geoffrey O'Hara

[Mr. Geoffrey O'Hara, one of the most gifted of the present-day writers of songs, became one of the foremost song leaders during the war. He knows from actual experience what mass singing needs.]

"Good rousing congregational singing in which everyone joins, old and young, regardless of any unusual ability to sing, is a necessary acquisition to a church. Nothing should be left undone till excellent hymn-singing is attained, not only in your parish, in my parish, but also in every parish in the country, in the highways and byways, the nooks and the corners, to the remotest parts of our land."

Never before was anything like this presented on a national scale, and now, instead of the church being confronted with a THEORY on this important subject, all she has to do is to take advantage of FACTS—take advantage of the massed-singing idea which has fairly swept the country in the past four years, and, more important than this, take advantage of the singing army created during the war, two millions of men from every part of the country, who were taught the delights of singing as a part of their daily routine. And, in this connection, it must not be forgotten that there were developed thousands of song-leaders in the army.

A Rare Jewel

These men went through a regular song-leaders' course conducted by the army in each camp in the United States. This work was under the auspices of the War Department itself; and the names and addresses of all these song leaders are obtainable. It is not too much to say, therefore, that in every parish in the land there may now be found a song leader available where none previously existed. This training of song leaders was also extensively promoted by the Y. M. C. A.; and they, too, have their list of men in every county in the United States.

These facts, then, at once suggest practical constructive action, the value of which, in the minds of a great many, is so great and priceless that the possession of the opportunity to develop wonderful congregational singing everywhere is like the possession of a rare jewel. It is within our grasp to do or not to do.

It is the purpose of this paper to present one very serious stumbling block; and that is the present high-pitched hymns which we find in our books of praise. The hymn-book of the Church of England, in England, where the average run of men's voices is higher than in this country, has served as a model for us, and, whereas in England the hymns have been pitched to suit boy choirs, in this country congregations with much lower average voices are expected to sing these hymns; and this is impossible, practically as well as scientifically.

Too High Pitch

Here follows a story that could be duplicated many times. A certain choirmaster has a very low-pitched organ, that is to say, about one whole tone below concert pitch. His organist has been in the habit of putting a great many hymns down still further by playing those that are written, for instance in A, in A flat, and those written in E, in E flat, so that no hymn would be out of reach of the congregation. This church was known to have by far the best congregational singing in the city. Now, in the Sunday School adjoining this church was a piano tuned to concert pitch and often in winter they held services in the Sunday School. With this high-pitched piano, and, therefore, high-pitched hymns, the singing was the worst in the city. Here we have a case of the same congregation, singing the same hymns, turning from the best to the worst singing congregation; and it is doubtful if any lack of wisdom, nor of logic, to attribute this to any cause other than the pitch; for this choirmaster in question disposed of all argument by playing *all* the hymns down to conform with the pitch in the church and the singing at once resumed its hearty proportions.

The writer was for three years precentor in a church where the vestry went on record, saying that he developed the best congregational singing the church had experienced since it was built. Also, it might be mentioned that in Chattanooga, Tenn., which city is adjacent to Camp Oglethorpe, where the writer was army song leader, he built up the local Community Chorus from its third successive failure (so he was told by the local Music Committee), till he turned away hundreds from the weekly sing.

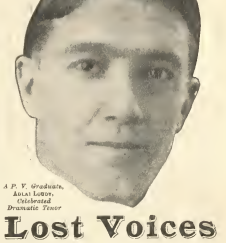
As a result of these experiences, the writer has found that, practically speaking, two simple rules are ample for the development of massed singing—first, a song, or hymn must be in a key calculated to let the male portion of the gathering sing easily the top notes; secondly, strict rhythmical, pulsating time must be observed, neither too fast nor too slow, but whatever time is set must of necessity be well defined, accurately pointed. It is a fallacy to think that a chorus must sing "brightly," or, in other words, quickly, in order not to drag; for, if the leader will only teach the art of proper accent, slovenly blurring of notes and words will not occur, and clean, crisp notes will be the result, giving the effect of brightness which some think can be gotten only by rushing the life out of a song.

The Top Limit

From opinions gathered from a multitude of sources and from the personal study of the physiology of the male voice, the writer states unreservedly that E flat is the *limit* for men singing the air or melody in unison; and therefore suggests that *all* hymns be made to abide by that rule.

Take the hymn, *Onward Christian Soldiers* for instance, which appears in a new hymnal, in the key of F. It might well be asked, "Why was not this hymn printed down a whole tone in the key of E flat?" Then there is *Holy, Holy, Holy*, in E natural. Why print it in E when so many organists find it more suitable in E flat? This art of transposing is all very well for the most skilful organists in our large cities; but what of the vast army of less-skilled toilers at the organ who are obliged to play the hymn in the key in which it is written and find that sometimes none too easy? Then we turn to *Brightest and Best of the Sons of the Morning*, and we find it in the key of A; why not A flat? Here and there all through the book are these instances of tunes printed too high for men. The writer could cite many hymns which in his judgment should be lowered at least one whole tone.

Now it is the writer's contention that in the future the singing of congregations will be good in exact proportion to the participation by the men. It is idle to say that men can't, won't or don't sing. The writer has too many times heard men sing in lodges, at club dinners, etc., to say nothing of the inspiring gatherings in the camps during the war periods. Men *can* sing,



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want to sing, will sing; and the fact that they *do* sing upon so many occasions, sing so well and with such heart and spirit, out of all proportion to the way they sing in church, and together with the fact that the writer, using the methods proposed in this paper, has developed congregational singing till it was quite satisfactory, forces but one conclusion; and that is the subject of this paper.

The men have been trained *not* to sing, their singing has been innocently discouraged. Without knowing it, we have silenced the male voices in our churches. There is a way out, and as compared to other much more arduous tasks which the church accomplishes, it is quite simple. In fact, it is just so much pleasure; it becomes instead of a task, a joy, an unending delight. What could be more so than the development of singing in a parish, one of the greatest, if not *the* greatest power we have to-day for dispelling passing troubles, for clarifying national discord, for letting individuals express themselves, for making a congregation get together and pull together. In other words, there is yet no power discovered which will make people work together as will the habit of singing together. This great power was recognized by Martin Luther; for it was he who first introduced congregational singing. In his time the people were not allowed to sing, and when he started this innovation it worked like magic. From that minute the Reformation was an assured success.

The point that must not be overlooked is that, if the music is improperly pitched so that the male voices cannot sing it except they shout and injure their vocal organs, the fact that the singing is not good cannot be charged to the text of the hymns, but, strange to say, there are those who would have us believe that it *is* so.

A Few Suggestions

Here follow a few suggestions which have helped the writer in his work:

First. Hymns must be in keys calculated to let the men sing.

Second. No hymn must go above E flat. If it does, don't sing it. This rule applies to the present, the reconstruction period for decadent mass-singing. The future will take care of itself. But *now*, no hymn above E flat; for even *one* high hymn in a service will entirely destroy singing morale.

Third. Recollect that low hymns will pick up most of the men, and most of the women (for example *Abide With Me*); whereas high hymns have the opposite effect.

Fourth. The week has been demonstrated time and time again that a loud organ or a large chorus choir does not necessarily produce good congregational singing, but often produces exactly the opposite effect. There is no infallible rule in this regard; and what may work wonders in one case may work havoc in another. Some of the best singing often may be heard where there is *no* organ and *no* choir.

Fifth. Good results often follow soft singing. This tends to give the weak voices in the congregation courage and also helps the timid ones who are afraid to sing lest their neighbor hear them. Weak voices like to hear themselves sing quite as much as the loud voices.

Sixth. Remember that, in the final analysis, congregational singing, like anything else, is good only when the very last person in the church is singing. The rule is *all* or none—and it is good to come as close to that as possible. Don't be elated over the "ninety and nine," but prove greatness by bringing in that "hundredth" person.

Seventh. Don't forget that everyone *can* sing, and wants to.

Good results follow the setting aside of one night a week for the sole purpose of teaching the congregation to sing. This has been done in many ways. The writer suggests that the Sunday School or parish house be used and the meeting be a social gathering for the express purpose of community singing.

We trust these suggestions carry an appeal that will reach the "powers that be" in every parish and that the necessary steps will be taken to correct a most unfortunate condition. We use a singing church, for has not the Psalmist said: "The song of the righteous is a prayer unto me?" If we can acknowledge this as a truth, can we not say that a singing church is a praying church? Let us encourage the voice of humanity in its great *unison* appeal, placing within reach the possibility of song in order that truth and righteousness may be more fully established through its great power, the borders of which we have just begun to dwell upon.—From the *Musical Monitor.*

The Other Caruso

The fame of Enrico Caruso, who has recently recovered from a very serious illness, is so widespread that it is difficult to realize that there was once another Caruso in the musical world who was quite distinguished in his way. This was Ludovico or Luigi Caruso. He was born in Naples in 1754, and died in 1822. He composed sixty operas, four oratorios, four cantatas and many masses. He is said to have toured Europe successfully as a conductor.

Good Study Songs

There is no better song for the acquisition of a beautiful legato than Handel's *Rendil Sereno al Ciglio* (*Cast from Thy Brow That Sadness*). It flows along smoothly in an easy range, and affords a splendid opportunity for "spinning the tone" and controlling even, equable breath emission, which, like a fair, steady wind, carries along the waves of tone. Any inclination on the part of the pupil to sing this always at full voice should be restrained by employing the simile of an athlete who would not think of starting out with heavyweight performances.

The folk song offers another valuable field for the student. In the folk song we find everything by which the human soul is moved to plastic expression; the joy in sunshine; the jubilant cry of resurrected nature in the springtime; the love of field and forest; the exhilaration of the chase; the elation and sadness of war, and, above all, the joys and sorrows of love. The genuine folk melody is free from all affectation; it is short and concise and has something robust, wholesome, audacious, often coarse; it at times is melancholy, coquettish, humorous, but naivete and naturalness are its outstanding characteristics.

—Sergei Klibansky.

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Learning to Play Sharps.

Q. I find that I am able to read much easier in flat keys than in sharps. The scale and arpeggios of D flat seem to me to be quite easy and familiar, while the key of its enharmonic C♯ is horribly difficult and almost unplayable by me. Is there any method I can adopt to overcome this difficulty?—Eva S., Philadelphia, Pa.

A. It is, probably, only certain ♯ keys that you find difficult, such as F♯ and C♯, 6 sharps and seven sharps. Most likely you find the same difficulty with the flats, when you come to G♭ and C♭, and you much prefer the key of B (five sharps) to that of C♭ (7 flats). The cause is not very far to seek. It is evident that you avoided practicing the extreme keys of 6 and 7 sharps and 6 and 7 flats, when you studied your technical work.

The most urgent thing you have to do is to practice, with the music before your eyes constantly, these extreme keys in scales, chords and arpeggios, supplementing them with finger exercises *à la Pleyel*. This must be persevered with until you have completely mastered the "look" of the music and its technical execution.

But there is another help quite as important, not only for these but for all other keys and minor reading. Learn to read your music in the light of the movable *DO*, making each key-note a *DO* with its scale sequence (*DO, re, mi, fa, sol, la, si, do*), remembering always that *the half-steps (semitones) are between mi-fa and si-do.* Instead, therefore, of playing mechanically, your mind will be helping you all the time. Work diligently along these lines for scales, chords, arpeggios and finger exercises and the pianists' *bête noire* of "sharps" will speedily abandon you.

Games Stiffen Fingers.

Q. I am much devoted to outdoor sports and to all athletic exercises, but find that my fingers get extremely stiff after my games and gymnastic exercises, so that it takes me quite a long time to get into my stride in piano playing. I am considered a fair performer on the instrument, but do not seem able to do much after a little exercise with the clubs, or a game at golf, baseball, or tennis. What do you advise?—Herbert W. W., New York City.

A. Adopt that which you care for the most; but you cannot go in for manual exercise and games of the nature you describe, and play the piano well. If it is your ambition to become a professional pianist or a good amateur, you must renounce every form of finger, hand, wrist and arm work which will stiffen or interfere with the freedom of those parts. Avoid everything which militates against their suppleness. There are plenty of fine exercises for the development of body and health, which do not entail hand cramping.

Daily Scales.

Q. I am told that I have a very good touch. That being so, do you think I need to practice scales every day?—A. M., Boston, Mass.

A. Most decidedly; not only all your scales for finger dexterity, but your slow scales for evenness of touch: quality and intensity. Practice them every day until you are eighty—or more—as the way your playing will always be young, elastic and adequate.

Trills.

Q. In playing trills I find that there seem to be two customs: (a) to begin the trill on the note over which the sign is written; (b) to begin the trill on the note immediately above the one which has the sign. Which is the correct method? If both are right, how am I to know which one to observe?—Ina S.

A. The correct way to begin a trill is by playing the diatonic note (that is, the note of the scale) immediately above the written note; a chromatic note is played for the trill only when the ♯ or ♭ is indicated. The only occasions when the trill may begin on the written note are: when that note is a very long one, therefore requiring to be made more prominent and with a very short trill—in fact, a species of mordent; and when the trill is developed out of the written note, which has been struck and is being held.

In all compositions prior to the year 1828 the trill should begin on the upper note (unless otherwise written). In that year Hummel wrote a pianoforte method, in which he endeavored to alter the accepted practice of playing the trill, by making it begin on the written note. Many composers since his time have adopted his method, whence the confusion. In any event, it will be absolutely correct for you to begin the trill with the upper note in all compositions dating before 1828.

Small Hands.

Q. I have a very small hand and play extensions with great difficulty. Would you recommend the use of any mechanical device to increase its spread?—Teacher, Plymouth, N. H.

A. Certainly not. Many a promising young player has become permanently disabled from such malpractice.

Why Study Bach?

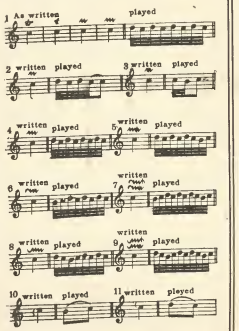
Q. Is it absolutely necessary for me to study Bach—his Inventions and Preludes and Fugues? My teacher is a great stickler for Bach, and almost worries the life out of me with these Inventions.—Celia, Boulder, Colo.

A. There is music and music. It all depends upon what you consider music. If the height of your ambition is to play "rag" and "jazz" you may omit the study of Bach, although even for them you would find his music very useful. You find Bach dry and tiresome because, most probably, you approach him the wrong way. But if you will take the trouble to analyze his melodies, or subjects, or themes, and then to memorize them, you will be astonished to learn how interesting they are and how wonderfully they are treated. No matter what your ultimate ambition may be, if you wish to become a competent pianist you must make Bach your best friend.

Bach's Musical Ornaments

Q. I would be deeply obliged to you if you would indicate how to play the ornaments which abound in the works of Johann Sebastian Bach. There are so many different interpretations of their signs that I would really like to have you supply an authoritative decision on the subject.—H. W. G., Philadelphia, Pa.

A. There can be no doubt whatever about the exactitude of the first fifteen interpretations in the following list, for the very good reason that they were supplied and signed by Bach himself in a book for the Clavier, which he prepared for his son Friedemann. It is worthy of notice that the trill in Bach's works, as well as in those by other composers, before and of his time, always begins on the note *above* the principal note—any other rendering would be erroneous. At the same time it should be observed that these ornaments were invented for the clavecin, or clavichord, an instrument that was entirely destitute of the rich, round tones of the modern pianoforte. On this instrument, therefore, they should be used sparingly, and never exaggerated. Because it must not be forgotten that these ornaments were invented in order to fill up and compensate for the otherwise thin, hard, dry tone of the clavichord.—L. M. P., California.



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First Studies in Organ Playing

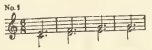
By Dr. George H. Howard

CAREFULLY defined legato touch may be illustrated by the teacher and pupil in a few elementary exercises selected from the book, to be practiced between lesson-hours, using the registers before specified, and no others. (Stainer's *Organ Method*, James Rogers' *Graded Materials for Pipe Organ*, Merkel's *Organ School*, or Rink's *Organ School*, edited by Rogers, are, as yet, unsurpassed for these beginning lessons.

This touch should be studied with double tones as well as single tones. A few necessary modifications should be observed. For example:

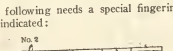
The following can be played strictly legato with the simplest fingering:

No. 1



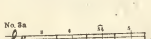
But the following needs a special fingering in organ music, as indicated:

No. 2



or thus:

No. 2a



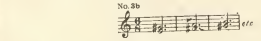
In this elementary practice an exact moment for making each exchange of fingers should be required. This change should be made first on the note E, afterward in the upper part on G. In No. 2 the second finger should be placed on E at count "two," the two fingers (3 and 2) thus resting together on the key through the count "two" until the word "three," at which moment the third finger should be released.

In like manner, on the note G, the fourth finger should be placed on the key with the fifth finger at count "four" remaining on it until count, when the fifth finger is released (comes up).

These exercises should be practiced in all keys, observing the different locations of the fingers in different keys. Some are harder than others. Some of the exchanges on the black keys will be found quite hard unless the finger tips are carefully adjusted each to its key.

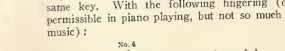
For example, No. 3, when played in the Key of E, would be as follows:

No. 3b



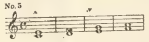
It should, however, be noticed that, in the third measure the tip of the third finger must be placed farther on its key (G♯) than usual; then the second finger, in substituting, will have no lack of room on the same key. With the following fingering (ordinarily permissible in piano playing, but not so much in organ music):

No. 4



(This fingering is, of course, suitable when needful for quick successions at a sacrifice of legato effect.) But in No. 4, as the thumb plays C, followed at once by D, there is a gap between them and thus the succession is not legato, for it unavoidably sounds thus:

No. 5



The break, shown by the rest, is more noticeable, as a rule in organ music than in piano playing; it is therefore desirable to avoid it by means of the fingering shown in No. 2 or No. 3, of which No. 2 is the better.

Exercises of the same kind for the left hand may also be given.

The seeming fussiness and particularity of thus prescribing exact moments for the exchange of the fingers, as well as exact locations for the finger-tips, forms one of the foundation-stones of an artistic organ touch.

It cannot be too early impressed on the mind of an organ student that daily practice is not his only duty. There should be daily *study* also, through months and years apart from the practice. Therefore, in the very first lesson, such study should be definitely assigned by the teacher. For this purpose a suitable text book for study of organ pipes, structure of the organ, and so on, should be used and a lesson for recitation should be clearly required. Upon this study questions and answers should occupy a portion of the time in the second lesson-hour.

A good book for this purpose is Clarke's *Outlines of the Organ*. Its explanations are clear and definite.

In this first lesson the characteristics of the Open Diapason may be given for study, and the places in the book plainly indicated (that is, in Clarke's *Outlines*).

Of course, students are so various in their capabilities that some can take a wider range of work than is here planned for a first lesson; on the other hand, some should attempt only one or two, instead of all of these topics.

Succeeding lessons, as a rule, should be occupied, for five or six weeks, with the following topics:

Manual Training (Tone-Organ School).

Fingering. Legato Touch; Simple Hymn Tunes without the pedal, studying their fingering and the artistic applications of ties in the three lower voices; (none allowed in soprano), recitations from the outlines upon (a) the structure of the pipes, (b) the four classes of tone-qualities, (c) classifications by pitch.

These recitations can rarely be dispensed with, as few students will, otherwise, be steadfast in keeping on with their needful study. The teacher needs to use no more than five minutes for this purpose, as a rule.

Further exercises in finger-substitutions will be found in the two Organ Schools before mentioned. Such practice needs to be kept well in hand by means of careful mental preparation, namely, by learning, before beginning to play (a) the exact order of finger-successions, and (b) the exact count (or half count, or quarter-count) on which the change will best be made. This "fussiness" pays well; its good influence lasts forever and saves a great deal of study time in a month or a year.

Standard hymn tunes should be learned by heart. They should be fixed in the memory, never to be forgotten. They should be stored up as treasures. Some of them are harmonically and melodically actual gems, forever beautiful, and as such should be played *"by heart"* in the best sense of the phrase. Two or three learned and unexpectedly tested by the teacher each term would suffice for good educational progress.

Two or three other selections from the *Organ School* should be memorized in this period of manual training. Such memorizing should have a two-fold aim; First, for the purpose of storing up in the mind rich harmonies and otherwise fine ideas of organ music; and, second (of vast importance), developing *conceptive ability*.

The power to *conceive* something *which is not heard* should be gained early by every instrumental student. If the piece to be memorized is played silently (without having any stop drawn), and the pupil carefully *realizes* each and every tone in his mind, such conceptive effort will result in fastening the different musical features in his mind more indelibly.

Conceptive study is a most indispensable feature of all training in pedal instruction.

A very practical direction at the beginning might be, "Shut your eyes, *keep* them shut and *explore*."

That is, the first acquaintance with the pedals may well be made with closed eyes, while *exploring* the pedal board slowly with the point of the foot, naming each key as it is touched.

(*All pedal exercises should be played for three months without looking at feet or pedals*, except as sometimes directed by the teacher.)

Next, particular keys may be called for by some such routine as the following:

Realize mentally (eyes still closed) that middle C of the pedals is between two black keys, B♭ and C♯; place the toe, right foot, in that space; then draw it back a little and toward the right so as to find C. *Realize* it fully without opening the eyes.

Repeat many times.

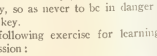
Find other keys by similar processes, *always with eyes closed*, and always gaining the conception of the location.

Such a conception of location (never depending on seeing, but always depending, instead, on exact thinking) ensures great certainty and, finally, after a few months, the greatest facility.

Exact adjustment needs prompt notice, the feet (singly) being placed on white keys, half inch from black keys, and accurately, so as never to be in danger of touching an adjoining key.

Then the following exercise for learning the legato tone in succession:

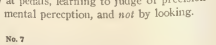
No. 6



The student should learn to listen closely to the successions of pedal tones. The first tone should accurately *meet* the second tone, but not overlap, and cease instantly as the second is heard. This produces the legato touch, for which musical sense, as well as the feet, must be carefully disciplined from the beginning.

The following exercises may also be used, *each exercise being prepared* by exact placing of the feet without *looking* at pedals, learning to judge of precision of location by mental perception, and *not* by looking.

No. 7



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America's Contribution to Art of Organ Building

By Ernest M. Skinner

From an Address Made at the Convention of American Guild of Organists, June 22, 1920

WE are living in a significant day. We are pioneers in a period of transition. The advent of electricity has completely revolutionized the organ, mechanically and tonally. It is inevitable that it will do as much for organ playing. This is obviously so, since its two elements, technic and tone color, are almost completely reorganized.

As is inevitable in any progress, we have doubters and pessimists, both as to builders and players. People are apt to forget that a tradition is nothing but a stale precedent. Gluck, in all his simplicity as we hear it, was called a revolutionist. His successors were in turn characterized in the same way, and we are still at it with Richard Strauss and Debussy. So Barker with his pneumatic lever had to go to France for recognition, England produced the swell-box. The last to take it up was Germany. Rheinberger refused to have anything to do with the swell-box.

French Church Music

France to-day cannot be interested in the electric action because first attempts were disastrous failures and the ancient tracker-pneumatic and the ventil system are still in vogue. The Gregorian music in the French church, with its sanctuary choir and its antiphonal response from the great gallery organ, as improvised by the French organist, is in my belief the most impressive church music to be heard anywhere in the world, but its character does not depend upon detailed effects or a speedy action. The dignity of the mass effects, the acoustical advantages contributed by the great buildings, would be wholly absent in an inferior edifice, which fact in no way diminishes the quality of the effect or the musical achievement.

England produced the swell-box, but the method of control was awkward and cumbersome. The chorus reed developed by Willis was a great and permanent accomplishment, and to England belongs the credit of first breaking away from the antiquated tracker action, both by the Barker pneumatic and by the tubular action. A Frenchman invented the tubular idea, but the English developed it. The English also developed a most admirable form of console, including the Wesley Willis concave and radiating pedal board.

What, then, is America's contribution to the art of organ building? Your careful attention is asked to the statements about to be made.

When a man composes a piece of music his name goes on every copy that is published, and it is his; and, good or bad, his is the credit. A contribution to the art of organ building does not bear its author's name.

The Electric Action

The electric action as made in America is wholly American. I do not mean that there are no good actions elsewhere. But I do say that America has the oldest perfected electric action and America produced the first successful and reliable electric action that was ever put together. America produced, I believe, the balanced swell. I know America produced the first and, I believe, the only successful electric swells.

America produced the individual valve wind chest, which we have come to regard as indispensable, inasmuch as the clumsy, sticking slides are eliminated and replaced by the silence and instant operation of the modern American chest, which gives every pipe an independent wind supply. America also produced the centrifugal organ blower. As far as I know, George S. Hutchings was the pioneer in this. The employment of the centrifugal blower is almost universal in America.

The type of adjustable combination action most used in America was germinated by a Frenchman, partly developed by an American, very much refined and further developed by a Canadian, and completed by an American, who gave an individual pneumatic to each combination.

The early electric actions were unsuccessful because too much dependence was placed upon electricity alone. The amount of force exerted by the electro-magnet in a well-designed organ action bears about the same proportion to the total power of its pneumatics as the lifting power of an elevator bears to the effort required to start and stop it. The successful action combines electricity and air power in a remarkable degree.

I regard an absolutely silent action as the last remaining step to be accomplished mechanically. It is no slight task to achieve absolute silence in an action operating on a high wind pressure at the speed required by the modern organist. I say "modern organist" because, however great the organist of a former generation may have been, we know that the mechanical hindrances of his day would stand in the way of his exceeding or equaling the best men of our time. If you doubt that, it is well to remember that the leaders of any day are measured by comparison with their contemporaries. Perhaps the phonograph will change this and the artists of our age may be compared with those of a future one. I think it would be interesting to hear records of the playing of Liszt or Paganini, and to compare them with the performances of Rosenthal and Heifetz.

What America Has Done

What shall I say of what America has done for organ tone? I think I may justly say that she has done about as she wanted to. America produced the first diapason that would balance the Willis reed. She has reproduced every one of the orchestral wood winds and the 32-foot reed as we know it. The foreign 32-foot reed is made of metal and its tone is thin and of small account. Practically all of the very soft stops we like so much are of American origin and practice.

I think America has imparted to the organ much of the temperamental qualities peculiar to the violin.

The scheme of using one rank of pipes in fifteen different places is imported. We once deplored this scheme in the cabinet organ which had two sets of reeds and a row of shiny knobs extending across the entire width of the instrument except for the small space reserved for the facsimile of a gold medal awarded to its builder at the centennial exposition in Philadelphia in 1876.

I no longer take issue with this expedient. Time will approve or kill it on its merits. I am an optimist. We are all optimists. It is the first qualification of a musician. I used to worry a lot about transcriptions, because so many good men

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were against them. Well, I am older now, and I see very clearly why they were disapproved. But I still believe in them. A certain man high in my regard persistently disdained the use of anything not written for the organ. He played a wretched instrument with no warmth or color. He moved to another which had everything modern. He soon saw my point of view and I could see that he was right in both instances.

What will enable builder and player to contribute to our common interest in the making of good music? Well, I hate to disqualify myself, but the soundest possible foundation I know of is a broad musicianship. All questions musical and mechanical must find their solution in what they actually contribute to the mechanical control or the musical resources of the organ, after they are stripped of all possible commercial influence or pride of invention.

A broad musicianship for the organist means exactly what the words imply. For the organ builder it means an intimate acquaintance with tone both of organ pipes and of orchestral instruments, and to have heard sufficient music of the right kind to have developed a reliable capacity for knowing which of two tones is the worse. This will enable him to select the other one. Perpetual vigilance is the price of achievement. Personally, I take refuge from seductive novelty and plausibility in the slogan: "The largest possible resource with the smallest possible means." Unless one has been a builder, one would scarcely credit the amount of schemes and innovations with which he is bombarded. Early in my career I discovered that the only escape from chaos was to crystallize a practice and stick to it. One can afford to be opinionated if backed by substantial judges. But why is it that the opinion you go after is so much sounder than that which comes after you? Again, why is a thing better or worse because some one says so? Bach had a set of chimes put on his pedal organ. A dean of the American Guild of Organists would never have dared to do it without resigning first. Yet the musical value of these chimes is not affected in the slightest degree by anything that might be said by either of these gentlemen.

Give the Composer and the Organist a Voice

As time gocs on I believe organ building will crystallize into a common form, in which all its units are as definite in identity as the symphonic instruments. The composer can then employ his color to make the picture he wants and the organist can recreate it exactly as the composer intended. The same latitude for interpretation would remain to the organist as to the orchestral conductor. No one thinks the conductor is cramped because his registration is not *ad libitum*. How he would be criticised if he ventured to give the clarinet part to the English horn and the latter to the clarinet! I believe we would gain much by giving the composer a voice in the color scheme of his own inventions, and it is in this direction that the future will carry our successors. Broadly speaking, neither composer nor organist now has a voice in the character of his medium.

Stimulating Letter to Choir Members

Mr. George Chadwick Stock, a frequent contributor to THE ETUDE, writes us that the following letter has proved very effective in his work in reorganizing his choir.

MY DEAR CHOIR MEMBER:

I look forward with very real pleasure to the coming together again of our church choir. There are several reasons for this.

First: We are all friends. That's good.

Second: We are a volunteer church choir that holds together. That's unusual, unique.

Third: We have a good time at rehearsals, accomplish things and everyone is good natured. No one loses his or her temper. We do not fire hymn-books at one another. And yet, none of us are angels. There may be one or two, but they are fast becoming human.

Fourth: We have improved greatly in our singing in the past year. I believe we will be ready this fall to work with renewed energy to make our choir a still better one.

Fifth: We have a good record for quiet behavior in the church service. Let us be careful to maintain each Sunday an attentive attitude.

Sixth: We are in accord in this, that there shall be no better choir anywhere. Not for the mere sake of excellency, but always with the object in view of doing our utmost to enhance the attractiveness of the church service through the agency of our best song, let this be.

Seventh: We are to work under one of the best all-around men in the pulpit business, Rev. So-and-So. We know his calibre. There is a lot of genuine fun and inspiration in being associated with him.

Lastly, and of greatest importance: It's a gloriously good thing to be identified with a live Christian church. There is no better way of serving God.

I deeply appreciate your interest in the choir and your faithful attention to the work.

Remember the hour of our first fall rehearsal, at the church, Tuesday, September 2d, at 7.45. If for any reason you cannot be present, please notify me. I am as anxious as you are to have our first singing this fall up to the mark.

Ever sincerely yours,
GEO. CHADWICK STOCK.

"Thick" Music

ORCHESTRAL musicians have a way of referring to certain kinds of music as "thick." That is, all the parts are keep going for a long time. One of the greatest things the composer has to learn is what to leave out, quite as much as what to put in. Sections of a symphonic composition in which all the instruments are used all the time become like an organ composition played straight through without change of stops. A great deal of the charm of modern orchestral writers—Debussy, Mousorgsky, Rimsky-Korsakoff, Elgar, Puccini, and even Strauss—is that they have mastered the art of employing different tone color and tonal masses without making their music thick. In the days of Lulli, Handel, and others, the "thick" character of their music was very evident.

Post-War Musicians

WITH the gods of the material somewhat dethroned by the spiritual upheaval of the war, perhaps we can maneuver a new tack in this art ocean, and sail a few ships somewhere besides on the mud flats. We need teachers who are artists rather than craftsmen; and students who are earnest and eager, rather than merely dexterous and fluent; we need candidates for real musicianship.

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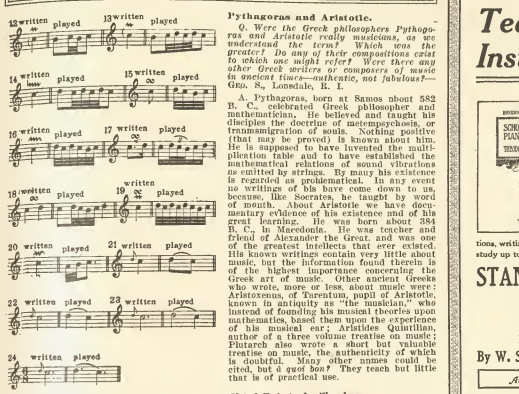
Question and Answer Department

(Continued from page 271)



Largo and Adagio.

Q. Which is the slower movement "Largo" or "Adagio?" Has the second term any diminutive form?—G. A. S., Providence, R. I.

A. *Largo*, the same as *Grave*, is the slowest movement. *Adagio* is a quicker movement, although writers of to-day interpret it in a much slower sense than the original Italian, which is about equivalent to what we understand by *Andante*. Its diminutive is *Adagietto*.

Why Not Opera in English?

Q. If I am not asking too much, could you explain to me why I think it would interest my fellow-readers also) how it is that in the two countries in which English is the language of the people, England and the United States of America, all opera of a high order is sung in a foreign language and English is ignored? Who started the custom, or fashion? Have there been no good composers of opera in English?—A. H., New York City.

A. It is impossible to give in this place an adequate reply to the question; need of space for other questions forbids. Very briefly, therefore—in a sketchy outline, as it were—a few evident reasons may be stated for the unfortunate lack of English "grand" operas—and when we say "English," we really mean national; national as regards words. In France, Italy and Germany opera is sung in the language of the people, the plebs. Opera in these countries would not flourish otherwise. The demands of the national language require the interpretative talent of a national musician. England had its national opera for a short period, during the life-time of her greatest musician, Henry Purcell, who, before his death in 1695, had contributed some thirty-nine compositions to the English stage. He was succeeded by the great composer, George Friedrich Händel, born in 1685, about four weeks before the still greater Johann Sebastian Bach. Händel re-introduced Italian grand opera into England and, both as composer and impresario, made it the chief musical function of fashionable society. Ever since his day and up to the present time opera in a foreign language has been the vogue in Great Britain—and this country has followed suit! All kinds of reasons might be advanced for this deplorable state of things, the chief one being that there are no American or English composers talented enough to write grand opera! Nevertheless, let there be a steady demand for national opera and, by degrees, national composers and national singers will arise to supply the demand. The "running after other gods" is but so much snobbery. The proof? The majority of those who rule the operatic situation in London, New York and Chicago do not understand the languages sung, but have to rely upon most inadequate translations.

Since Purcell's time there have been good composers, at intervals, chief among them being: Balfe, Wallace, Benedict and Macfarren. Arthur Sullivan, of *Pinafore* fame, contributed largely to the stage works which come under the denomination of ballad operas, very much in the style of *The Beggar's Opera* (1728), entirely English. As for native singers, England possesses many, who are quite capable to interpret roles in grand opera, and the United States has a still greater number of excellent artists, both in voice and interpretation. Let there be a real, urgent demand by *the people* for National Opera and both composers and artists will be found to fill the demand. But it must be opera for the people, not a society function.

Pythagoras and Aristotle.

Q. Were the Greek philosophers Pythagoras and Aristotle really musicians, as we understand the term? Which was the greatest? Do any of their compositions exist to which we might refer? Were there any other Greek writers or composers of music in ancient times—authentic, not fabulous?—GEO. S., Lonsdale, R. I.

A. Pythagoras, born at Samos about 582 B. C., celebrated Greek philosopher and mathematician. He believed and taught his disciples the doctrine of metempsychosis, or transmigration of souls. Nothing positive (that may be proved) is known about him. He is supposed to have invented the multiplication table and to have established the mathematical relations of sound vibrations as emitted by strings. By many his existence is regarded as problematical. In any event no writings of his have come down to us, because, like Socrates, he taught by word of mouth. About Aristotle we have documentary evidence of his existence and of his great learning. He was born about 384 B. C., in Macedonia. He was teacher and friend of Alexander the Great, and was one of the greatest intellects that ever existed. His known writings contain very little about music, but the information found therein is of the highest importance concerning the Greek art of music. Other ancient Greeks who wrote, more or less, about music were: Aristoxenus, of Tarentum, pupil of Aristotle, known in antiquity as "the musician," who instead of founding his musical theories upon mathematics, based them upon the experience of his musical ear; Aristides Quintilian, author of a three volume treatise on music; Plutarch also wrote a short but valuable treatise on music, the authenticity of which is doubtful. Many other names could be cited, but *à quoi bon?* They teach but little that is of practical use.

Chief Points in Singing.

Q. What do you consider to be the most important desiderata in the art of singing? or rather, I should say the science or TECHNIC of Singing? I wish to know what are the chief points to which I should direct my studies in order to use my voice properly, as I am told it is a good one.—GEORGE W., Columbia.

A. The three most important essentials in the technic or science of singing are: 1. Perfect breath control at and by the diaphragm. 2. Complete muscular flexibility and freedom; that is, no voluntary action or muscular effort anywhere, save at diaphragm. 3. The tongue must not be allowed to obstruct the free flow of tone; when used in articulating consonants it must immediately resume its normal position, passive, inert, on the floor of the mouth, loosely touching the lower teeth all around.

Diction in Singing.

Q. Does diction, in singing, belong to the technic or to the art of singing? Is it as important a study as tone production and placement? Which is better for a singer to possess: a perfectly even, equal voice of beautiful quality, or a voice much less beautiful, but whose diction, style and interpretation are excellent?—LUCY A., Providence, R. I.

A. Diction, in singing, has a technic all its own. It is an art in itself, indissolubly connected with interpretation and without which no singer is even adequately prepared, no matter how good the voice. Beautify your voice as much as possible, but do not forget that a singer's greatest assets are diction and interpretation.

Syllables or Letters Oldest.

Q. Which is the older method of naming the notes? Do, re, mi, fa, sol, la, si or A, B, C, D, E, F, G?—W. B., Orono, Maine.

A. The alphabetical system in its primitive form dates back to about 700 B. C., whereas the syllables *do, re*, etc., date only from the time of Guido d'Arezzo, at the beginning of the eleventh century, namely: *ut, re, mi, fa, sol, la*. The syllable *ut* is still employed by the French for the note C. The Italians, however, discontinued the *ut* for the syllable *do* about the end of the seventeenth century. The syllable *si*, for the seventh degree, was introduced about the beginning of the seventeenth century—by whom history recorderh not. It should be remarked that the A, B, C, D, E, F, G of the ancient tetrachords were the notes *la, si, do, re, mi, fa, sol*. One great point of similarity between the Greek and our modern system is well worth our notice. The Greek tetrachord begins with one-half step, ascending, followed by two whole-tones; our tetrachords begin with the two whole-tones followed by the one-half

(*do, re, mi, fa—sol, la, si, do*).
C, D, E, F, G, A, B, C

It is also worthy of notice that our system is designed chiefly for harmony, constructed upwards; the scale being tetrachordal, consisting of two whole-tones and one half-tone, then a link of one whole-tone joining the first to a similar tetrachord, all ascending. The Greek system, designed entirely for melody, constructed downwards, also tetrachordal, consisting of the same series of tones and half-tones, but all descending.

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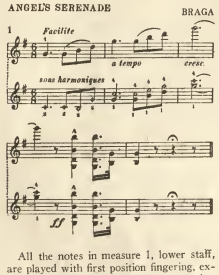
Department for Violinists

Edited by ROBERT BRAINE

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

Sons Harmoniques

An Etude reader writes to inquire how a passage in harmonics, in an arrangement for the solo violin, of Braga's *Angel's Serenade* is played. As such passages are quite common in solo violin playing, an explanation will be of general interest. Such passages are often marked as *sons harmoniques* (French), or "harmonics" in English. The upper staff of the present example gives the passage in simplified form, without the use of harmonics.



All the notes in measure 1, lower staff, are played with first position fingering, except that they are played as harmonics, with the fingers pressing the strings lightly, instead of firmly, down to the fingerboard. The first note in the second measure is produced by pressing the first finger firmly on the fingerboard at its usual place in third position fingering, at the same time placing the fourth finger lightly on the string at the interval of a fourth above, in the usual manner of playing harmonics. The second note in the measure is the same. The third note is produced by placing the first finger firmly on the A-string (first position fingering), with the fourth finger lightly touching the string. To produce the fourth note place the first finger on the A-string, at D (third position fingering), with the fourth finger touching lightly above. In the third measure the first finger is pressed firmly on the E-string at G (second position fingering), with the fourth finger touching the string lightly a fourth above. It will be noted that in all the notes in the second and third measures, two notes are indicated and two fingers are involved, but only single tones are produced. The first finger is pressed lightly to the fingerboard, while the fourth finger is touched very lightly on the string, thus producing harmonic sounds. The clearness and intonation of the harmonic sounds depend on getting both fingers at exactly the right place on the string, otherwise the harmonic tone will either not appear at all, or it will be out of tune. Students beginning to learn harmonics, often despair of being able to produce the tones, the cause of the failure resulting from not having the fingers at exactly the correct position on the strings. The slightest deviation from the true position will result in failure.

The notes produced in harmonics in the first three measures of the lower staff are the same as those in the staff above, only they are one octave higher in pitch.

In bowing harmonics, violin students often bow too lightly, thus producing sounds which are too weak to be of much practical benefit. The bowing must be elastic, and sufficient pressure must be used to overcome the resistance of the string.

As a preliminary to playing artificial harmonics, as harmonics are styled where two fingers are involved in their production, a daily study of the scale in artificial harmonics should be made. These scales are found in every edvanced violin method or instruction book. Tables of single and double harmonics, with their fingering, can be found in Sevcik's *School of Violin Technics, Book IV.*

In Paganini's concertos and miscellaneous compositions, long strings of natural and artificial harmonics, both single and double, are met with, some of them of great difficulty. Indeed, it is not uncommon to hear some of these double harmonics miss fire, even when attempted by world-famous violinists. Guhr, in his work about Paganini's playing, gives an interesting account of the wizard's feats in playing double harmonics.

The Ubiquitous Strad

The king of fiddle makers, the illustrious Antonious Stradivarius, would no doubt be rather surprised if he could come to life and find that 10,000,000 or so people in our day and age are confident that they each have one of the best specimens of his handicraft. One would think that people of even ordinary intelligence would hardly suppose that the industrious Strad. could have made all these fiddles, even by working nights and Sundays, and yet they seem to do so; for fully three-fourths of the mail addressed to the Violin Department of The Etude comes from people who see the familiar Strad. label in their violins, and jump to the conclusion that they have a real one.

People do not often take jewelry of the grade bought in a 5-and-10-cent store to a jewelry expert to see if the cheap glass settings are real diamonds, pearls and rubies; but they continually pester violin makers, music dealers, and musical magazines, to see if some old battered $5 fiddle, crudely made, badly finished and sounding like a dyspeptic screech owl, is worth $20,000 or only $10,000. It is certainly "to laugh," in the slang of the day.

The Beginning of Modern Sheet Music

Practically all modern sheet music is engraved and not made from printed types. No one has yet invented a process of printing music from type, that will compare with the clean, clear, sharp effect produced by printing from engraved plates and the processes following the methods of engraving and lithography. The first record of music printed from engraved plates is that of a Purcell work, *Sonatas in III Parts.* This was made by Thomas Cross, a London engraver, in 1683. Cross also kept a music shop in London. As near as we can tell he invented the process by which millions of copies of sheet music are now sent forth every year.

Amateur Ensemble Playing from the Violoncellist's Standpoint

By G. F. Schwartz

The amateur 'cellist, in addition to mastering the technic of his instrument, is almost certain to encounter two difficulties: On the one hand there is the rather limited repertoire of really good 'cello music; and on the other little or no possibility of access to a good orchestra.

It seems strange, under these conditions, that the rich and extensive field of ensemble music is not more extensively investigated. The 'cellist who is willing to make the effort is not unlikely to find several other string players who will be glad to make the venture with him. Too often, perhaps, the 'cellist waits for the violinist —whose main interest is likely to be centered in solo and duet (violin and piano) playing—to take the lead. If, however, he has a reasonable amount of technic and musicianship, and is not too lacking in personal initiative, there is no reason why the 'cellist himself should not organize and successfully direct an ensemble group. Teachers of stringed instruments, especially, who are willing and able to acquire sufficient technic to take the 'cello part with their pupils, will find that they have instituted an invaluable means of stimulating the enthusiasm and intelligent musicianship of those of the pupils who are sufficiently advanced to participate.

The promoter of an amateur ensemble group will perhaps experience some difficulty in finding someone to handle the "tenor" or violin part. Assuming that an instrument is available, the prospective viola player will, if he already has a fair knowledge of the violin, have little trouble beyond the necessity of having to learn a new clef. Even this task can be accomplished in a week or so.

String Trios

It might be well, in order to avoid certain complications at the outset, to commence with a few trio movements. Beethoven's String Trios furnish admirable material for this purpose. The following are selected with special reference to their practicability for an amateur group in general and for the moderately advanced 'cellist in particular: *Second Menuetto* from Op. 3, *First Menuetto* from the same, *Menuetto* from Op. 9, No. 2, *Scherzo* from Op. 9, No. 1, *Andante* from Op. 9, No. 2, *Andante* from Op. 3, *Allegro con Brio* from the same.

Having gained some experience in ensemble playing from the above selections, the trio may now take unto itself another violinist, thus attaining the ideal combination, the String Quartet. Unless the group feels competent to undertake something more pretentious, it might be best to commence with something quite easy. Perhaps the Suite *L'Ancien Regime*, by St. George, might do well at the outset. Slightly more difficult is the attractive *Quartet in D*, by Dittersdorf. Of the more pretentious quartets, such as those of Haydn, Mozart and their successors, it often happens that the "middle movements" are not likely to be quite so difficult as the first and last movements.

In referring to these works the numbers of the Payne "Pocket Scores" will be used. These inexpensive little books are really indispensable to those interested in Ensemble Music. Good ensemble playing depends largely upon the mutual knowledge of what each member of the group is doing, or at least the leader's possession of such knowledge, which can best be gained by a study of these scores. Whoever assumes the leadership of an ensemble group will find it almost impossible to get along without a score, both for study and reference at rehearsals. The abbreviation (P) for Payne's Pocket Score will be used throughout the text.

Of the Haydn Quartets the following are suggested: (P) 170 in B♭, sometimes known as Op. 1 No. 1, is perhaps the easiest of all. The frequent combination of viola and cello parts at the octave makes this little work an especially useful one to commence with. (P) 150, especially the *Andante Cantabile* movement, may follow. (P) 108 in C, is more difficult and will require careful study. It is however very attractive, particularly the closing movement in the form of a fugue on four subjects. (P) 3, containing the popular *Theme with Variations* on the Austrian National Hymn, is almost a *sine qua non* of the string quartet repertoire; and, although rather difficult, is too good to be overlooked.

Mozart Quartets

The Mozart Quartets are for the most part more advanced and require very finished execution. There is, however, no good reason why amateur players should not attempt to study them. The middle movements of (P) 32 are perhaps the least difficult of Mozart's contributions to String Quartet literature. The middle movements of (P) 33 are also possible. The whole of (P) 1 may also be attempted if the tempo is not too rapid. The whole of the *"Hunting" Quartet*, (P) 34, may serve to complete the introduction to Mozart.

Two very popular movements may be obtained separately. These are the *Andante Cantabile* from Tschaikowsky's Quartet Op. 11, and the so-called *Music of the Spheres* from Rubinstein's Quartet Op. 17 No. 2. Neither of these is much more than moderately difficult.

If by some happy chance a good clarinet player is available, the Mozart *Clarinet Quintet* (P) will prove very interesting. If an additional viola player can be found or trained, several works for string quintet will be found very interesting and attractive and not too difficult. Among these are the Mozart *Quintet in C*, (P) 38, and the Beethoven *Quintet in C minor* Op. 29. (P) 31.

The piano, in an ensemble group (like charity in ethics) covers a multitude of (musical) sins; for which reason it is both advisable and otherwise for the string players to co-operate with the pianist. If the members of the group are sufficiently competent and conscientious and the pianist careful to remember that his instrument is sometimes expected merely to *accompany* the strings, that principle themes should always have precedence, ensemble music may be played by amateurs with good results to all concerned,

Although the combination is less perfect for acoustical reasons than those already referred to, the literature is very extensive and of such an excellent character that it would be a misfortune not to investigate it. The Trios by Pache, Op. 116, will do nicely to commence with. The middle movements from Beethoven Op. 1 Nos. 1 and 2 may follow, as well as all of Op. 1 No. 3. Of Quartets for piano and strings, which are not too difficult, Op. 16 by Beethoven will perhaps be best to begin with. The splendid Quartet by Foote, Op. 23, and also Op. 38 by Rheinberger, will well repay study though they are not very easy. Compositions for string quartet with piano which are not too difficult for amateur purposes are rare. The Schumann Quintet Op. 44 is the standard work for this group. The Quintet Op. 76 by Jadassohn is perhaps slightly less difficult; and it contains at least one beautiful movement which is not too severe a task for amateur players—the third, *Sostenuto.*

The expense of the music which may be required, though in the aggregate considerable, may be adjusted by each member of the group making his contribution. It is just possible also that, if the ensemble group succeeds in making itself something of a community asset, the Public Library may be induced to come to the rescue with a small appropriation at the outset for the purchase of Pocket Scores, and later perhaps Piano Scores, and possibly still later for the "parts" of some standard works. Several publishers are now offering at a moderate price, convenient little albums of string-quartet and of piano-trio movements. This is a hopeful sign, but it is unfortunate that the contents of the books consist so largely of "arrangements" instead of pieces originally composed for the combination at hand. "Arrangements" are seldom in true quartet style.

With a reasonable expenditure of time and energy the amateur string player is quite certain to find an opportunity for practicable and increasingly enjoyable exercise of his talent and training.

Cushions and Pads

The average violin player usually finds it necessary to employ some kind of a cushion or pad, in addition to the chin rest, to enable him to hold the violin in the proper position. Whether a pad is necessary at all, and the kind and size of the pad, depends upon the age and build of the player. In the case of small children with short necks, and the chest well developed, it is often found better to use neither chin rest nor pad, as the violin is thick enough to fill the space from the jaw bone to the shoulder, without the increase in thickness which would be caused by the chin rest and pad. If these were used, in such a case the tendency would be to make it necessary to hold the violin too far too the left.

I have known concert violinists who used neither chin rest nor shoulder pad; but the great majority use both. It is a matter of individual build, chest development and length of neck. We find that practically every adult violin player is helped by a chin rest, which makes the holding of the violin more secure and assists in maintaining a correct position in playing.

There are three general types of cushions or pads. The first is a pad attached to the end of a steel spring which is attached to the chin rest. This has come into wide general use, and many players prefer it to all others. The second is a pad, unconnected with the violin, which is slipped in the hollow of the shoulder under the coat, in the case of a male player. In the case of a female player a pair of ribbons can be sewed to the upper corners of the pad, and the ends of the ribbons tied under the chin rest. Pads of this nature are in very wide use. The third is a pad, one end of which is attached to the button at the bottom of the violin, and the other end to the corners of the violin in the middle by a rubber band.

Different players require pads of different thickness, and they would do well to try the various forms of pads and cushions, until they find one which exactly suits. The teacher ought to pay particular attention to this matter of pads, as on it depends, to a great extent, the correct holding of the violin. If the pad is too thin, the tendency is to hold the violin to far to the left. The only way of correcting this tendency is by keeping the shoulder raised to an uncomfortable degree. Again, if the pad is too thick, the player is obliged to stretch his neck to an uncomfortable degree, to accommodate the thickness of pad and chin rest.

A pad or cushion should be made of velvet or some similar material, as stuffs of this material are rough, and will cause the pad to adhere firmly to the coat or dress, thus avoiding the slipping which would result if the pad were of silk or some material of very smooth texture. Many violin students make their own. All that is required is to make a small bag of velvet and stuff it with cotton. Cotton can be put in or taken out, until the pad is of just the right thickness, and the open end of the pad should not be finally sewed shut until this has been determined. For those who have not time to make their own, pads and cushions can be found in endless variety at the music stores.

School Orchestras

It is remarkable what an impetus the organizing of orchestras in the public schools is giving to violin playing all over the United States. At Springfield, Ohio, a flourishing city of 60,000 of the middle West, those of the public school pupils, in all grades, who were able to play orchestral instruments were invited to report on a certain day at the High School Auditorium for the purpose of forming a pupils' orchestra. On the day set for the rehearsal the streets in the vicinity of the school were black with youngsters' fiddle cases. Over 200 budding Paganinis showed up. There were so many that they could not all be seated on the large stage of the auditorium.

Cities all over the country report a similar state of enthusiasm.

These school orchestras have long been a valued feature of musical life and progress in England, but it is only of late years that the movement has gotten under way on an extensive scale in the United States. These school orchestras will certainly figure largely in the musical destiny of the United States.

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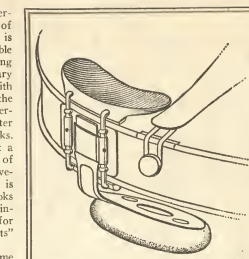

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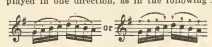

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As a means of contributing to the development of interest in opera, for many orders Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company of New York. These have been reprinted extensively in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand operas, these historical and interpretative notes on several of them will be reproduced in "The Etude." The opera stories have been written by Edward Ellsworth Hipsher, assistant editor.

Boito's Masterpiece, "Mefistofele"

WHEN Arrigo Boito died in 1918 the *Musico* of Rome began its review of his life with the following significant words:

"Arrigo Boito è morto nel momento più tragico del gigantesco conflitto di razze e di civiltà e alla sua entrata sublimemente italiana non è stata concessa la gioia attesissima della vittoria."

Indeed, at his funeral, among the throngs there were the greatest men of Italy who could be spared from the actual war service. Here was a master who was first of all a poet, and a very great poet. In the case of Wagner one wonders how so fine a musician could also have written such wonderful texts for his works. In the case of Boito one is surprised that so great a poet could also write such extraordinary music.

Boito was born in Padua, February 24, 1842. His father was an Italian and his mother a Pole. From 1853 to 1862 he was a pupil at the Milan Conservatorio. His success with two cantatas inspired the Italian Government to provide him with the means for two years' travel in France and Germany. He was quick to discover that Italy, accustomed with operas of the old Italian and the older French style, had not kept step with the tremendous musical development in France and Germany. Keen for new effects and new conceptions of things, he set to work to produce *Mefistofele*, and was rewarded, upon its production in 1868, with the failure that usually awaits men who are ahead of their times. After two performances the opera was withdrawn.

His pro-Wagnerian tendencies made him a subject for ridicule, and he set about in a very practical way to revise the work in such manner that it might retain the originality he sought and at the same time come nearer to the conventional taste of the Italian public. Accordingly the work was changed and produced seven years later when the Italian musical taste had advanced sufficiently for them to realize that in Boito they had a real master. Instead of the whistles, howls and screams which drove it from the stage at the first performance, the composer and poet was now received with acclaim. Boito's changes make interesting musical history, and were in some ways quite radical. Faust, in the original version, for instance, was a baritone instead of a tenor.

His posthumous operas, *Nerone* and *Orestiade*, are said to be works of large musical caliber; but the public of the world at large has had no sufficient opportunity to become acquainted with them. His opera libretti for other composers have been very remarkable, indeed. They include the books of Verdi's *Otello* and *Falstaff*, Ponchielli's *La Gioconda* and others. He has written novels, books of verse. He took an active interest in Italian politics. His translations from the German, of *Triston and Isolde* and *Rienzi*, are exceptionally fine. In the war of 1866 he served in the army of Garibaldi.

Boito was also a journalist and started two publications for the elevation of Italian musical taste. Among his many distinctions were those of Commendatore of the Crown of Italy, Chevalier of the Legion of Honor, Inspector General of the Musical Conservatories of Italy, Doctor of Music of Cambridge University. While his work was said to have proven lucrative, it is hardly likely that he earned any such royalties as Verdi, who during his life is said to have received $800,000 from *Aida* alone.

It is not improbable that Boito's *Mefistofele* (produced 1868) may have been one of the great factors in leading Verdi to reform his former style and produce such a work as *Aida* in 1871. Verdi and Boito were fast friends, and there is little doubt that the message that the younger man brought back from France and Germany may have affected the older master.

The Faust Legend has appeared upon the stage in almost as many forms as that of Harlequin and Columbine. Indeed, a musical piece known as Harlequin's *Faustus* was given in London as early as 1715. Spohr, Gounod, Berlioz, Donizetti and even the English composer, Sir Henry Bishop, all have made versions. By reason of its extreme tunefulness, its popular dramatic situations and its colorful appeal, Gounod's work has been the most successful.

Boito knew this and realized that the French work, written almost twenty years before *Mefistofele*, would always be considered a serious rival to his own composition in the scope of its appeal. He was a great admirer of the poem of Goethe and endeavored to adapt his book from both parts of the great German epic. The reader who is familiar with the second part of *Faust* will be surprised to learn of this adunacity since the heavy philosophical character of Goethe's wonderful masterpiece is almost alien to the demands of the stage. Boito, however, does not wholly reject Goethe's original idea, as was done in much of the Gounod work, but shows us *Faust* returned to old manhood at the end. *Mefistofele* surrounds him with sirens to tempt him, but *Faust* resists, and at his death defeats *Mefistofele*, who is repulsed by a shower of roses dropped by angels.

The work was first given in London in 1880, with Nilsson, Trebelli and Campanini in the cast. It was given in New York in the same year, with Anna Louise Carey and Signor Campanini in the cast. Its lofty character, despite its more or less episodic symphonic development, mark it as the historical genesis of modern Italian opera, the forerunner of *Aida* and *La Gioconda*. One of the greatest *Mefistofeles* is the great Russian Chaliapine.

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Act I. A Square in Frankfort. *Faust* and his pupil, *Wagner*, are alarmed by a *gray Friar*. *Faust*, in his study, the *Friar* slyly following. Throwing off his disguise, the *Friar* reveals himself as the devil and bargains for the service of *Faust*.

Act II. The Garden of Margaret. *Faust* gives *Wagner* a mother, *Martha*, a sleeping potion, that they may meet secretly. The scene suddenly changes to the Brocken Mountain. *Mefistofele* leads *Faust* to the summit, where he beholds the orgies of the infernal host, followed by a vision of *Margaret* led to prison.

Act III. The Prison of Margaret. *Margaret*, demented by the accusation of murdering her mother and child, raves on a straw cot. *Faust* enters with *Mefistofele*, whom he begs to save *Margaret*. In a frenzy, she falls dying in *Faust's* arms.

Act IV. Transported to Greece, *Mefistofele* reintroduces the beautiful *Helen of Troy* to tempt *Faust*. *Mefistofele*, out of his atmosphere, leaves *Faust* in *Helen's* arms.

Epilogue. *Faust*, again an old man in his study, quotes Scripture and prays for forgiveness as *Mefistofele* sinks into the ground and a shower of roses indicates his own salvation.

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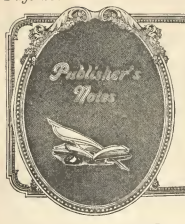

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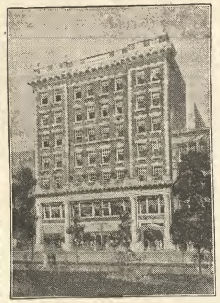
Summer Schools

PAGES 282—283—284 AND 285

SUMMER MASTER SCHOOL



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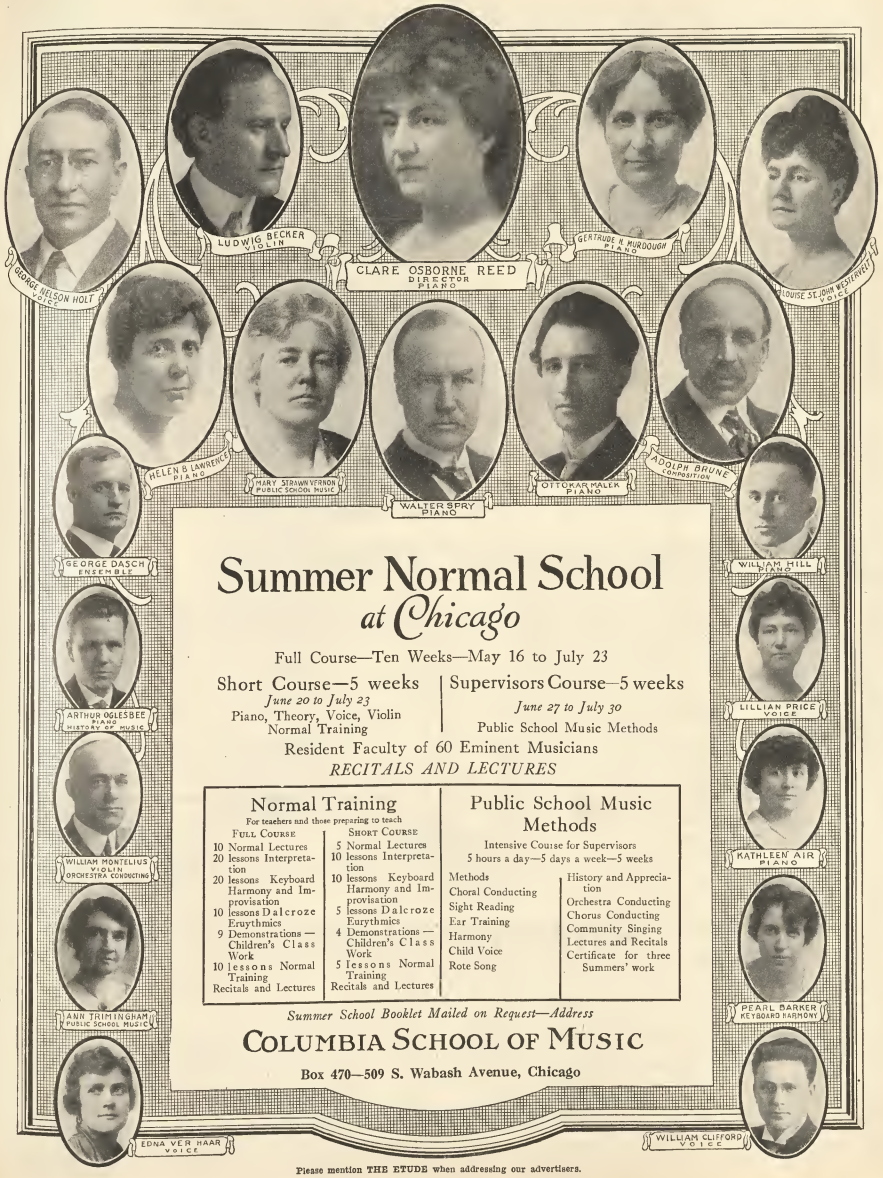

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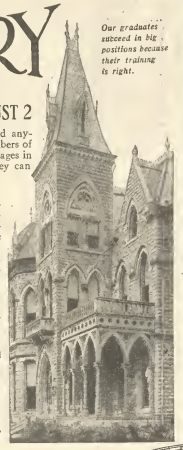

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Summer School Announcements Should Not Be Left Until Too Late! *If you contemplate using the May issue send copy IMMEDIATELY*

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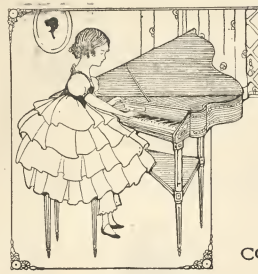


JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Chronological List of Musicians

By Julia E. Williams

LAST month we learned about ten musicians who lived in the fifteenth and sixteenth centuries. This time we will study about some who lived in the seventeenth century. Three of these, you will notice, were famous makers of violins. Do not forget to copy this list in your note-book with the others.

1596–1684. Nicolo Amati. Italian. Famous violin maker.

1613–1661. Christoph Bach. German. Grandfather of the great Johann Sebastian Bach. He was well known as a court musician.

1633–1687. Jean Baptiste de Lulli. French. Composer of the first French opera.

1637–1707. Dietrich Buxtehude. Danish. A fine organist and composer. So famous that the great Bach journeyed fifty miles to hear him play.

1649–1737. Antonio Stradivarius. Italian. Famous violin maker.

1683–1764. Jean Philippe Rameau. French. Did much to develop the present system of harmony. Composer of operas.

1638–1745. Guarneri Guarnerius. Italian. Famous violin maker.

1685–1759. George Frederick Handel. Born in Germany, but lived in England. Composed the famous oratorio, *The Messiah* and about forty operas and was a harpsichord and organ soloist.

1685–1750. Johann Sebastian Bach. German. Organist and composer of oratorios, wonderful organ works and fugues, including *The Well-tempered Clavichord*.

1692–1770. Guiseppe Tartini. Italian. Great violinist and composer of about two hundred concertos for the violin.

Even goats can make some music
Though it does not sound like much
But they were not provided with
Good vocal chords, and such!

Who Knows?

1. When was Haydn born?
2. For what is he particularly well known?
3. Which are his most famous oratorios?
4. In what other forms did he write?
5. Are many of his works given at the present time?
6. What is the difference between a sonata and a symphony?
7. Who wrote the "Creation"?
8. Is it an opera or an oratorio?
9. How many symphonies did Haydn write?
10. When did he die?

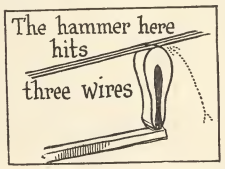
About the Pedals

SUPPOSE you had to write an essay this very minute about the pedals of a piano, what would you say? Would you say that there are three pedals on a great many pianos, and two on all the rest, and they are made of bright shiny metal and placed in a convenient place to get in the way of one's shoes, so the best thing to do is to step on them; and if you step on the left-foot one it makes it sound soft (makes *what* sound soft?), and if you step on the right-foot one it makes it sound loud; and the middle one—well, it just seems to be there for an ornament; because there is no foot to step on it with, and it does not "work" anyway.

No; of course *you* have better sense than to write an essay like that. But there are lots of people—well, who might not have even *that* much sense!

How would *you* write about them, or tell about them?

For instance, what would you say about the "soft" pedal? You would begin first by telling how it works on a grand piano, wouldn't you? And you would have to explain that a piano key makes a hammer strike a wire, which is really three wires, like this:

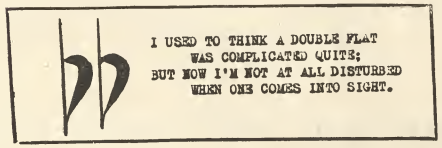


And then you would show how the "soft" pedal moves those hammers just a wee bit to the side, so that the hammer only strikes two of those wires, like this:

Then you would say that in an upright piano the soft pedal moves the hammer a little closer to the wires, so that they do not hit the wires quite so hard. That is what you would say, isn't it? Then you would go on telling how the "loud" pedal, or the "damper" pedal, is more complicated; and you would show that without this pedal a wire stops vibrating as soon as the key is released, but by pressing the damper pedal the wire is made to vibrate after the key has been released. This is because the little dampers or stoppers that ordinarily fall back on the wires when the keys are released are held up by pressing this damper pedal, and will not drop back to stop the sound until the pedal is released.

Then, that middle pedal, you would say, is only on grand pianos as a rule, and it is a highly specialized damper pedal, called the "sustaining" pedal, and holds up the dampers too, but it only holds up a few at a time and they must be below middle C, and it will not hold even these unless the keys are depressed before pressing the pedal.

So you see, you would really write quite a long story about the pedals, would you not? And you would prove that they are more than mere things to step on.



Lost and Found

Where are the tunes I used to play
That were so hard to learn?
They've gone completely from my mind
But I'll make them return.

I really think it is a shame
To let my pieces go,
And when I bring them back again
How many I will know!

Brains and Fingers

WHEN you play the piano what do you play with? "Why fingers, of course," you will say. But are you quite sure that is true? Your fingers do go up and down and make the keys work the hammers, and that makes the hammers strike the strings, and that is what gives the sound—but what makes your fingers go up and down? Why, your brain, of course.

So you must have a definite idea in your mind of just what your brain is to make your fingers do, and then train the fingers to do it. You do not play something and then let your brain find out what you did. That would be exactly backwards, and if we move backwards we could not move forwards, and unless we move forwards we will not learn to play, so remember—*Brain to Fingers.*

A New ETUDE Picture Idea for Little Folks

(See Opposite Page)

AFTER food and play children probably love pictures better than anything else. Thousands of children all over the 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 appropriate card the size of a postal card as a pleasant souvenir of a lesson.

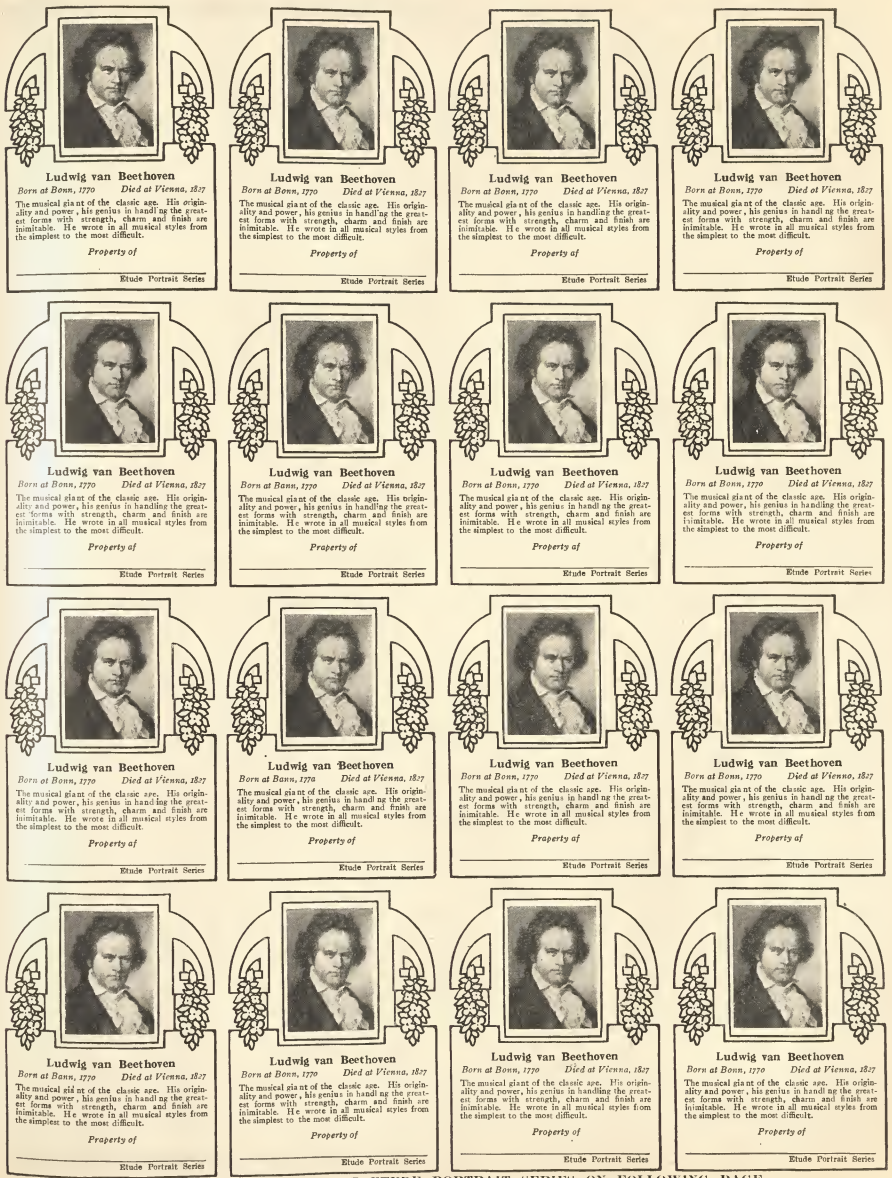
IV. Cut out the pictures and mount them in a little note book so that you can have a collection.

In fact, these pictures can be used in a multitude of ways in clubs, classes and schools as well as in the home.

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 postal.

(*Junior Etude continued on page 288.*)



SEE FULL EXPLANATION OF ETUDE PORTRAIT SERIES ON FOLLOWING PAGE

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 puzzles.

Subject for story or essay this month, "The Violin." It must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete.

All contributions must bear name, age and address of sender (not written on a separate piece of paper) and be sent to the JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of April.

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

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

A MUSICAL VALENTINE
(Prize Winner)

The Browns were giving a valentine party for their daughter, and every one present had been promised a great surprise. The house was decorated as it should be for St. Valentine, and soon after the arrival of the guests they began to dance to the music of a very fine orchestra. At the middle of the dance, when every one was wondering what the surprise was to be, a large valentine was brought in. As the valentine opened a young boy stepped out, and on a violin played the sweetest music the people had ever heard. He played classical music, and he played the songs which the old people liked to hear. Then the valentine closed up and was carried out of the room. The guests all went home remembering the beautiful, simple music played by the boy, and they thought the surprise was a lovely musical valentine.

PRISCILLA MORRIS (Age 13).
New Hampshire.

A MUSICAL VALENTINE
(Prize Winner)

On St. Valentine's Day we send valentines, expressing sincere regards which issue from the heart.

But had you ever thought that there is a musical valentine that every one possesses? It is the human heart, from which come regards through music. It is truly a wonderful valentine.

The next time you perform for others imagine that you are presenting a musical valentine, and that its acceptance depends entirely on the manner in which it is presented. If you present the musical valentine in a hasty, nervous and careless way it will likely be received in the same way. But if you present the same musical valentine in the same audience, but in the opposite way, it will be gracionsly and gladly accepted. Then you will realize the true value of the musical valentine.

PAUL SULLINS (Age 14),
Illinois.

A MUSICAL VALENTINE
(Prize Winner)

February 14th, birthday of the great saint, dawned crisp and bright. In a humble room at the top of a city tenement house a young man paced up and down, despair gleaming in his eyes. The room was bereft of any furniture save a battered piano and a few boxes. Suddenly he thrust on his ragged hat and coat and was soon on the street. As he passed the window of a stationer's shop the bright array of valentines caught his eye and his thoughts went back to happier days of other years. Almost magically a haunting melody came into his head at that moment, and, rushing back to his room, he seated himself at the piano and poured out his soul in a flood of beautiful harmonies.

The inspiration was the turning point in his life, and in later years when his name was known throughout all the musical world he would secretly bless his musical valentine.

IRENE SMITH (Age 14),
Canada.

Honorable Mention for Compositions

Helen Peterson, Leona Gates, Marjorie Elliot, Mildred Boneter, Oulda Hastings, Dorothy Bryder, Io Waltz, Gertrude Britt, Louise Unthank, Marian Comigs, Frances Hugel, Alice Elliot, Elizabeth Adams, Nellie Rigg, Marian Bywater, Louella Winters, Marie Santee, Charles F. Holbrook, Charles Alvah Dickenson, Aileen Ingram, Pauline Peters, Georgia Fields, Charlotte E. Dickenson, Mabel Ware, Amelia Novatney, Marian Gaudy, Emily Wood, Gladys Francis, Ruth L. Dykeman, Mabel Louise Cohoon, Katherine Smoth, Evelyn Hatchett, Ryland Fisher, Eunice Pingree, Marian N. Eshing, Nancy Warner, Elizabeth Dunklee, Anna Frankel, Gladys Schnay, Mary Lucy McClance, Louise Wilson, Mercedes Schnay, Mary E. Murphy, Josephine Murdock, Gertrude Malloy, Burdine Casey, Ruth Osborne, Evelyn Owings, Cornelia Buckingham, Jessie Wiler, Henry J. Wolf, Jr.

DEAR JUNIOR ETUDE:

I have been taking lessons on a violin for one year. We have taken THE ETUDE for a year and a half, and I am always greatly interested in the Department for Violinists. There is always something to learn. I am also interested in the JUNIOR ETUDE, its stories, questions and puzzles.

With best wishes from your friend,

ROY WEGNER (Age 14).
Wisconsin.

Puzzle Corner
Prize Winners

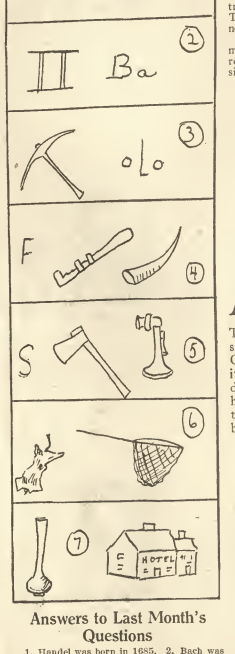
Arthur Fetzner (Age 14), Missouri. Marjorie E. Smith (Age 13), New York. Edna Melchrim (Age 14), Georgia.

Honorable Mention for Puzzles

Phyllis Phyller, Helen Jones, Robert E. Smith, Violet Fleishman, Mary Lucy McClane, Sylvia Marie Manouge, Anna Marie Crenshaw, Evelyn Fisher, Jeanne Morvan, Stanley Homer Sicher, Grace Jones, Gertrude Greenberg, Mary Kaufman, Katherine Best, Anna E. Baker, Charlotte G. Wood, Marie Snyder, Rosemonde Jenkins, Norman Gifford, Walter Carroll, Betty Davis, Marie Joanne Bauleanere, Marian Eller, Aileen Ingram, Milford R. Snell, Lillian May Daw, Goldie Schimmel, Anna Blum, Emile Charlotte, E. Biron, Edward Juenemann, Zanite Cassis, Olivia Simkins, Ruth Friedman, Edith Mae Bishop, Antoinette Gagnon, Frances Holden, Marie Ann Hemmeter, Esther L. Lewis, Lillian Albert, Anna Hargott, Blanch Thrush, Margaret Metz, Lois Sumner, Gladys Gross, Edward Gottsman, Eugene Franklin.

Puzzle
Althea Phillips

(Each of the following represents an instrument.)



Answers to Last Month's Questions

1. Handel was born in 1685. 2. Bach was born the same year. 3. He spent most of his life in England. 4. His most famous oratorio is *The Messiah*. 5. He wrote about thirty operas. 6. They are not given at the present time. 7. Handel wrote *The Messiah*. It is an oratorio. 8. He was blind during the last six years of his life. 9. He died in 1759. 10. He is buried in Westminster Abbey in London.

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