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JUNE
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PRESSER'S MUSICAL MAGAZINE

The Etude

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

Edited by JAMES FRANCIS COOKE

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JUNE, 1921

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
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The World of Music

The Famous "La Scala" Theatre of Milan, Italy, closed since before the war, will reopen with a gala performance on St. Stephen's Day, December 26th. It has been redecorated and the stage rebuilt with its roof raised so as to permit the hoisting of the scenery. Toscanini is to be principal conductor.

Annie Louise Cary, one of the first American singers to gain international renown, and said to be the first American woman to sing a Wagnerian rôle, died at her home at Norwalk, Connecticut, on April 3d, at the age of eighty.

A Gervase Elwes Memorial, in honor of this eminent British musician who lost his life in a Boston accident, is planned in London, with Sir Edward Elgar as president of the committee.

The Thirty-ninth Annual Music Festival of Lindsborg, Kansas, opened on Palm Sunday, March 20th, with a performance of the *Messiah*. The same work was repeated on Good Friday, and closed the festival on the evening of Easter, making the 113th performance of the *Messiah* at these festivals.

Caruso is able to walk about his apartment. Welcome news to his many admirers. He hopes to be able to go for a vacation in Italy some time in May.

Walter Damrosch is this year completing his thirty-sixth season as conductor of the New York Symphony Society.

Gabriel Faure, long the Director of the Paris Conservatoire, and one of the foremost of French musicians, is ill at his Paris home and threatened with blindness.

Ossip Gabrilowitsch is now a full American citizen, having received his final papers on April 11.

Licenses for Musicians is proposed in Chicago as a means of relieving the depleted city treasury. At a meeting of the music teachers of the city, the question, "Do you favor a State license for music teachers?" received a vote of 67 to 1, against it. Musicians everywhere should be ready to combat such a move.

The F. W. Woolworth Co. has decided to discontinue the sale of sheet music in all its stores throughout the country.

The Order, "Les Palmes d'Académiques", has been conferred by the French Government on the individual members of the Flonzaley Quartet, Messrs. Bettl, Pochon, d'Archambeau and Ara, for services rendered the cause of French art during the seven-year years of their activities.

The Sousa Band Repertoire includes "more than forty encores" which the musicians, seventy of whom have been with him ten or more years, have memorized so as to be able to play them "without the delay of distributing parts."

Malipiero, the young Italian composer who attracted attention by winning the \$1,000 Coolidge Prize for a "String Quartet," has been appointed professor of composition at the Royal Conservatory of Parma, Italy.

Music Week in New York had its second celebration from April 17th to 23d.

A 1,500,000 Marks Endowment from Mme. I. von Bahr of the Swedish aristocracy, has been presented to the Protestant Archbishop of Sweden, for the foundation of a boy choir on the model of the Dresden Kreuzchor.

Ninety Harps in Ensemble played Handel's *Largo* at the National Association of Harpists Convention in New York, March 29th-30th.

Déodat de Séverac, pupil of d'Indy and French composer of great promise, died late in March.

In its Annual Prize Competition the Chicago Madrigal Club offers \$100 for a musical setting of Samuel Richard Gaines' poem, *Sing Again, My Heart, and Chant It*. Particulars from D. A. Clippinger, Kimball Hall, Chicago.

The Mississippi State Music Teachers' Association held its seventh annual convention at Laurel, April 8th-9th.

Walter Damrosch is to conduct American compositions at the mid-June meeting of the British Music Society, to be held in London.

A \$50,000 Bequest to the People's Symphony Concerts organization of New York, was left by the will of the late Annie Louise Cary.

Arthur Schnabel, well known in Europe as an interpreter of Beethoven and Brahms, will make a three months' tour of America next year.

Vincent d'Indy, eminent French composer and founder of the *Scala Cantorum*, has accepted the invitation of Walter Damrosch to visit America next season as guest conductor of the New York Symphony Orchestra, to interpret his own works principally.

Lucien G. Chafin's 75th birthday was celebrated by twenty of his friends, with a dinner on March 23d, at Keen's Chop House in New York, where he is widely known as organist and composer.

The \$1,000 Prize offered by Henry Harkness Flagler, president and chief guarantor of the New York Symphony Orchestra, for the best orchestral composition not to exceed twenty minutes in length of performance, has been won by Louis T. Gruenberg, while the second prize of \$500 was awarded to Karl McKinley.

The Prince of Wales has been admitted to the honorary freedom of the Musicians' Company, an English organization which received its first charter from Edward IV in 1469, to his "beloved minstrels," and which still is active in fostering scholarships, competitions and medals to advance the art.

The new Philharmonic Orchestra of New York will have a membership of one hundred and twenty men, with Josef Stransky as conductor for the first part of the season and Willem Mengelberg for the remainder, while Arthur Bodansky and Henry Hadley will be associate conductors.

Mischa Elman opened his tour of the Orient with a concert at Tokio, Japan, February 16th.

A Prize of \$100 is offered by the Swift and Company's Male Chorus for the best setting of Luder's poem, *The Four Winds*. Particulars from D. A. Clippinger, 617 Kimball Hall, Chicago.

The Bach Festival of Bethlehem, Pa., Dr. J. Fred Wille, conductor, will be held this year on May 27th and 28th.

The Virginia Music Teachers' Association convened at Richmond, Virginia, April 4th-6th.

The Conservatory of Music of the University of the Philippines supports a Symphony Orchestra and offers work entitling it to rank with the best schools of the world.

Two Paderewski Prizes—\$1,000 for a Symphony and \$500 for a Chamber Music composition, are offered to American-born composers. Those born of American parents while abroad are eligible. Particulars—Mrs. Elizabeth C. Allen, New England Conservatory, Boston, Mass.

Giovanni Tagliapietra, once well known to opera goers as leading baritone with Patti, died April 11th. The fame as Teresa Carreño was his first wife.

Selim Palmgren, distinguished Finnish composer, and his wife, Mme. Jaernefelt-Palmgren, famous concert and operatic singer, are in America for a first concert tour.

Moussorgsky's "Boris Godounoff" had its first Italian performance at the Teatro Constanzi of Rome, April 14th.

"The Bells," the immortal poem of our own Poe, with Rachmaninoff's setting for soli, chorus and orchestra, has had its first performance in England, at Liverpool, under the direction of Sir Henry Wood.

The Chicago Opera Company, in San Francisco, set a new record for America, with seven thousand seats sold and one thousand applicants turned away from the same performance.

The "Kreutzer" Stradivarius Violin, several years ago voted to be the best specimen of Italian make in the world in a contest held by *Le Monde Musical*, has been sold to an American amateur, at a price equivalent to \$14,000.

Pepito Ariola, one-time child prodigy, and a pupil of Alberto Jonas, seems to have reached artistic maturity, having recently met with great success in his Berlin appearance.

Miss Louise Homer, daughter of the famous contralto, was recently married to Ernest Van Rensselaer.

Arthur Voorhis, teacher and composer of wide reputation, died in New York April 12th.

Navasota, Texas, is the first community in that State to devote a whole week to music, which they will do May 13th-18th.

Koseak Yamada, the Japanese Composer, recently conducted in Tokio a performance of Debussy's *L'Enfant Prodigue*, with the third act of *Tannhauser* to complete the program. Excepting a few rôles in the operas, the entire forces were native musicians.

Harry Weisbach, concertmaster of the Chicago Symphony Orchestra, has resigned, "for a well-earned rest."

The Music Supervisors' Annual Conference met at St. Joseph, Mo., April 4th to 8th, with nearly eight hundred members in attendance.

Charles Marshall, tenor, has created a sensation as *Otello* with the Chicago Opera Association.

Rudolph Ganz, eminent Swiss musician, has become conductor of the St. Louis Symphony Orchestra. His reputation for energy and enthusiasm should ensure success both to the orchestra and himself.

Mr. Edward Lloyd, distinguished English tenor, and for many years the leading oratorio tenor of the world, has recently celebrated his seventy-sixth birthday, in London. Mr. Lloyd made many tours of America and was a favorite of Theodore Thomas, because of his musicianly interpretations.

Andreina and Giuseppina Paganini, lineal descendants of the "Wizard of the Violin," (pianist and violinist respectively) on a program in Milan played a manuscript concerto by Paganini himself.

The Winners in the Seventh Biennial Prize Competition for American Composers of the National Federation of Musical Clubs were: \$5,000 for an oratorio, the *Apocalypse*, by Paolo Gallico; \$100 for violin solo, *Romantic Andante*, by Irene Berge; \$100 for organ solo, *Chromatic Fantasia and Fugue in C Minor*, by William Mid-dleschulte; \$100 for cello solo, *Nocturne*, by Lloyd Loar; \$100 for song, *The Shadows*, by Bessie M. Whiteley.

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THE ETUDE

JUNE, 1921

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VOL. XXXIX, No. 6

What Do You Say?

Do you express in your personality, dress, home, friends, thoughts, the benefits your life-work in music have brought to you?

When a cat enters a room full of people, it says certain things. It may say I am a nice, clean cat with a smooth coat, bright eyes and a good disposition. Or it may say I am a mean, dirty, board-yard, sleep-dispelling bruiser, and if you come very near to me I will bite and scratch you.

When you enter a room, a car, an elevator, a church, a theatre, you say a great many things to all observers without once opening your mouth.

Sometime ago we visited the home of a renowned teacher of Latin. He was along in years and had made a fortune from his textbooks. His home was an untidy conglomeration of cheaply made, inartistic furniture, frightful pictures, landscape rugs, junk, trash, bad taste, extravagant, tawdry, cheap, horrible. Where was the classical beauty of Rome, the dignity of Marcus Aurelius, the philosophy of Cicero, the charm of Virgil? The professor himself was sour, crabbed, narrow, parsimonious, pin-saving, slovenly, irritable.

What could the average person think of the "classical learning" which could produce such a creature in such a home?

You, friend music-worker, unless you represent in your personality, in your habits of thought, in your home, in your appearance, in the books you read, the friends you make, the flowers you love, the children who smile with joy when they see you,—what your life-work has brought to you,—do not hope to convince others, with sermons and arguments, that music is a great universal human need.

The scores of musicians who do not indicate that music has brought them better judgment, broader thoughts, finer taste, kinder sentiments, greater tolerance and beautiful ideals, should remember that what they say with their personalities and surroundings, before they have a chance to open their mouths, is far more eloquent than the most persuasive phrases.

Elizabethan Accomplishments

AN editorial in the February *ETUDE*, upon "Intense Amateur Interest in Music," was copied in many papers. One writer in commenting upon it refers to a paragraph in Mr. W. J. Henderson's new book, *The Early History of Singing*, in which the writer refers to the attitude of the English public of Elizabethan days toward music. Never did the tide of art in Britain rise higher than in the time of good Queen Bess. At the same moment England was making its great strides toward world power. It was one of the busiest periods in the history of Albion. Yet it was a time when a gentleman of position and power was also expected to have certain culture and grasp of the higher things of life. Henry VIII, Edward VI, Anne Boleyn, all were enthusiastically musical. "The ladies of Elizabeth's court could read at sight and accompany themselves on lutes or other instruments. An educated gentleman of this time was expected to be able to sing at sight and even to be acquainted with the art of descant, so that he could improvise a part on a given melody. Musical instruments were at hand everywhere even for those in barber shops awaiting the welcome note of 'Next.'" Perhaps our boast about the interest of amateurs is an empty one after all. Perhaps the amateur interest in music was greater in the land of the virgin queen than it is in America now.

New York's Music Week

In April New York celebrated its second annual "Music Week," the idea of which was "to focus public attention on music through a concentration of musical activity and to spread the influence and benefits of music more widely among the people."

The organization proceeded through the following channels:

Churches	Musicians and Concert Managers
Civic Societies	Neighborhood Orchestras
Community Choruses	Philanthropists and public-spirited citizens
Hotels and Restaurants	Public Libraries
Industrial Plants and Mercantile Houses	Schools and Colleges
Moving Picture Houses	Social Settlements
Music Clubs and Societies	Theaters
Music School Settlements	Welfare Institutions, including New York Community Service, Y. M. C. A. and Y. W. C. A.
Music Teachers	Women's Clubs
Musical Instrument Manufacturers and Merchants	
Musical Organizations	

Four hundred and fifty churches held special musical services in honor of the week. The chimes rang out on Sunday afternoon at three, announcing the beginning of the week. Theatres, schools, choral societies, moving pictures, all had special music. Music posters, announcing that it was Music Week, were to be seen in windows everywhere. There is no doubt that interest in the art increased thereby and that professional musicians profited. If New York with its tremendous metropolitan population can do such a thing why should you stop until you have had a similar week in your own town? If you want to know how they did it there, write to the Executive Offices of New York's Music Week, 105 West Fortieth Street.

Enter the Indian at the Metropolitan—not our own red man from the wild and woolly west—but one Chief Canpolican, who for years has been making a smashing hit in vaudeville with his fine presence and majestic voice. Strangely enough he made his debut in the rôle of "Mathis" in the new opera, "The Polish Jew," by the Czecho-Slovak composer, Karel Weis. The plot is identical with that of "The Bells," which Sir Henry Irving played so many times in America. That Indian singers of the type of Princess Watahwasso and others will be heard in opera in the future is unquestionable.

Whitman's Choice

WHEN Walt Whitman was editor of *The Brooklyn Eagle* he sought to do music a service by writing a long editorial upon the need for music in the home. After expatiating in his rugged prose upon the advantages of music he concludes by saying that if he had his way he would want to see an accordion in every home. His odd choice showed little of the vision of the poet, for the elastic musical instrument, with its peculiar moaning bass and penetrating treble, has almost passed out of existence in any home of culture. The keyboard accordions, seen in vaudeville, sound exceptionally effective when played by a gifted performer. On the other hand, the instrument in camps and in industrial plants is often the center of a merry group, and gives great delight to large numbers of people.

Your Report on The Golden Hour

It is too early for us to present to the readers of THE ETUDE any report of the activities of ETUDE enthusiasts upon The Golden Hour. Published for the first time in April, it was our hope that this would not be regarded in any way as merely the plan or ideal of any one publication, any one group, party or organization. The material, the plan, the text, anything, may be reprinted by anyone with or without recognition to THE ETUDE.

Many of the greatest movements the world has ever known have developed without any formal organization, and it was our feeling that an attempt at the arbitrary regulation of anything which would eventually require such elastic treatment would limit the spirit of The Golden Hour rather than extend it.

Six people working in any reasonably small district, making appeals to the press, to the clergy, to the business men, to the politicians, to the school leaders, can accomplish wonders.

Determine to introduce The Golden Hour, as the ideal may be best adapted to your community. Resolve with yourself and with your friends to work unceasingly until the plan is carried through. Hold informal meetings of the active music workers in your district. Resolve to make this phase of your work representative of the force which you know you should have in your community.

Why should the musician be especially interested in The Golden Hour? Its benefits are for the community as a whole, for every child destined to grow up to become a useful citizen. However, the point is this. In many communities the citizens do not realize the importance of music in the daily life of everybody. They think of music purely as a kind of dispensable entertainment and of musicians as caterers to this.

Not until the average man can realize that music is the background of such great forces as we have suggested in The Golden Hour does he have a proper value of what the musician has to give to the community, or of what the standing of the musician should be in the community.

By working unselfishly for The Golden Hour the music teacher can prove that the work he is doing is linked with the important undertakings of the commonwealth and is not merely a superficial accomplishment.

We are especially anxious to know what you have accomplished. We wish that you would write us from time to time about your progress.

If you are forty and feel that you are getting old, we can recommend to you Dr. Robert Carroll's "Old at Forty—Young at Sixty." No one can do his best work at his prime unless the body and the mind are what they should be. Musicians and music-lovers, particularly those who are forced to travel, as well as those immured in studios, often neglect habitually those things which make success possible. Dr. Carroll's book is the advice of a specialist upon how to live right, both before forty and after forty.

The Wonder of Action

THE cure for many failures is simply action. Carlyle has said, "Doubt of whatever kind can be ended by Action alone." Do something. Sitting around and hoping and praying for success will never accomplish anything. Many piano students despair of success when they are upon the very verge of it. Action has an almost miraculous effect upon muscular tissues. What can be accomplished by the right kind of practice is almost unbelievable. This trouble is that so many students practice with their wishbones instead of their fingers. The muscles, nerves, etc., respond to action in an almost uncanny way. An English army captain recently reported in a London musical paper the case of a man who came to him, his lips paralyzed owing to a gunshot wound. It was felt that the man might never regain the use of his lips. A vocal therapist took him in hand and had him taught the cornet. Gradually, through action, the muscles of the lips were restored to power, and the man now has entirely recovered. If action will do that for a man so severely afflicted, what may it do to you who have normal hands, arms and brain hemispheres?

Your First Source of Wealth

Your first source of wealth is time. This particularly is true of the music teacher and the music student. What you do with your time is the determining factor in every success which will come to you in later years.

Time, like air, is the most evenly distributed of all our natural gifts. You have as much time as any other person. It is possible to spend it so that it will bring a very little return. You can spend it so that it will bring a great return. You have to spend it somehow; why not spend it profitably?

You do not get our meaning yet. You are doing something now which brings you an immediate return or will bring you a return in the future. You may be giving lessons at, let us say, \$1.00 an hour. Your lessons may be worth a great deal more than that, but you are not getting that for them. Why not? That is for you to find out. Some other teacher is getting more than you. If you deserve more, why not set out to-day to get it?

In New York City it is reported that at least 500,000 people a week patronize the moving picture theatres where fine small symphony orchestras are maintained. Some of these orchestras number 50 to 60 men. They are open the year round. During the concert season of about 30 to 36 weeks the large symphony orchestras of New York play to never more than 50,000 a week, or about one-tenth of the number reached through the moving picture symphony orchestras. On the whole the moving picture players are paid excellent salaries.

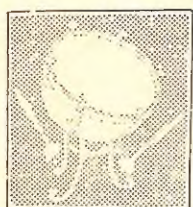
The Religion of Famous Musicians

ARE the days past when great musicians feel a gratitude to the Creator for their messages? Haydn subscribed his works with his testimony to their spiritual origin. If we have reached an age when we concede that music is a man-made thing, unrelated to the mystic sources of power, we can only hope for materialistic results. A Western physician (A. B. Williams, in the *Memphis Commercial-Appeal*) makes some very pointed remarks upon this subject, that we may all read with profit:

"Most great musicians have a religious side to their lives. Look at Haydn; when the idea ceased to flow how fervently he prayed! Read Mozart's letters and notice his devotion to religion. Handel says that when he wrote 'He was despised and rejected' he shed tears, and when he wrote the *Hallelujah Chorus* he thought he saw the heavens open and angels standing around the throne of God. Think of the good that has flowed from his oratorios. Mendelssohn's pure soul was re-who, although he did not so often speak of his religious emotions like Mozart, looked forward to death with religious emotion, wishing that he might breathe his last on Good Friday, and Saviour on the day of His resurrection! 'Nothing can be and to diffuse here on earth these godlike rays among mortals; but what is that compared to the grandest of all masters of harmony above?'"

"Mazzini, the great Italian patriot and statesman, in his advice to young musicians, says, 'The art you cultivate is holy, and you must render your lives holy, if you would be its priests. The art intrusted to your ministry is closely bound up with the history of civilization and may become the very breath, monious voice of creation, an echo of the invisible world, one note of the divine concord which the entire universe is some day to sound. May God speed the day when the nations of this world will speak this universal language, when man shall realize that in the mind of God the various kinds of beauty, intellectual, moral and spiritual, must be inseparable.'"

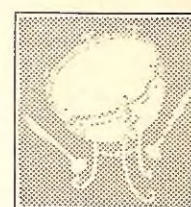
Beethoven said, "One must feel the tempo." Feeling the tempo means that one must feel oneself a physical part of the music—that every vibration should be felt, as it were, by every nerve in one's body.



New Aspects of the Art of Singing in America

An Interview Secured Expressly for THE ETUDE with the
Well-known Concert and Operatic Baritone

REINALD WERRENRATH
Of the Metropolitan Opera House



Reinald Werrenrath was born in Brooklyn, N. Y., August 7, 1883. His father, George Werrenrath, was a distinguished singer, and his mother (nee Aretta Camp) is the daughter of Henry Camp, who was for many years musical director of Plymouth Church during the ministry there of Henry Ward Beecher. George Werrenrath was a Dane, with an unusually rich tenor voice, trained by the best teachers of his time in Germany, Italy, France and England. During his engagement as leading tenor in the Royal Opera House in Wiesbaden, he left Germany by the advice of Adelina Patti, eventually going to England with Maurice Strakosch, who was then his coach. In London Werrenrath had a fine career, and there was formed a warm and intimate friendship with Charles Gounod, with whom he studied and toured

in concerts through England and Belgium. George Werrenrath came to New York in 1876, by the influence of Mme. Antoinette Sterling and of the well-known Dane, General C. T. Christensen. He immediately became well known by his appearance with the Theodore Thomas Orchestra, as well as by his engagement at Plymouth Church, where he was soloist for seven years. He was probably the first artist to give song-recitals in the United States, while his performances in opera are still cherished in the memories of those people who can look back on some of the fine representations given under the baton of Adolph Neuendorf, at the old Academy of Music, which made the way for the later work at the Metropolitan Opera House. His interpretation of Lohengrin was adjudged most wonderfully poetical.

Reinald Werrenrath studied first with his father. At the Boys' High School and at New York University he was leader of musical affairs throughout the eight years spent in those schools. He studied violin with Carl Venth for four years, and has as his vocal teachers Dr. Carl Dufft, Frank King Clark, Dr. Arthur Mees, Percy Rector Stephens and Victor Maurel, giving especial credit for his voice training to Mr. Stephens. He has appeared with immense success in concert and oratorio in all parts of the United States. His talking machine records have been in great demand for years, and his voice is known to thousands who have never seen him. His operatic debut was in "Pagliacci" as Silvio in the Metropolitan Opera House, February 19, 1919, where he later had specially fine success as Valentin in "Faust" and as the "Toreador."

Sixty-one Thousand Miles in Eight Months

"EVERY now and then someone asks me whether America is really becoming musical. All I can say is that a year ago I, with my accompanist, traveled over 61,000 miles, touching every part of this country and, during that eight months, singing almost nightly when the transit facilities would permit, found everywhere the very greatest enthusiasm for the very best music. Of course, Americans want some numbers on the program with the so-called 'human' element; but at the same time they court the best in vocal art and can never seem to get enough of it. All of my instruction has been received in America. All of my teachers, with the exception of my father and Victor Maurel, were born in America; so I may be called very much of an American product.

"Just why Americans should ever have been obsessed with the idea that it was impossible to teach voice successfully on this side of the Atlantic is hard to tell. I have a suspicion that many like the adventure of foreign travel far more than the labor of study. Probably ninety-five per cent. of the pupils who went over did so for the fascinating experience of living in a European environment rather than for the downright purpose of coming back great artists. Therefore, we should not blame the European teachers altogether for the countless failures that have floated back to us almost on every tide. I have recently heard a report that many of the highest-priced and most efficient voice teachers in Italy are Americans who have Italianized their names. Certainly the most successful voice teachers in Berlin where George Ferguson and Frank King Clark, who was at the top of the list also in Paris when he was there.

Importance of English

"The American singer should remember in these days that, first of all, he must sing in America and in the English language more than in any other. I am not one of those who decry singing in foreign languages. Certain songs, it is true, cannot be translated so that their meaning can be completely understood in English; yet, if the reader will think for a moment, how is the American auditor to understand a single thought of a poem in a language of which he knows nothing?

"The Italian is a glorious language for the singer, and with it cannot be compared the English language, with its forty-six vowel sounds and its many coughing, sputtering consonants. Training in Italian solfeggios is very fine for creating a free, flowing style. Many of the Italian teachers were obsessed with the idea of the big tone. The audiences fired back volleys of 'Bravos' and 'Da Capo's' when the tenor took off his plumed hat, stood on his toes and howled a high C. That was part of his stock in trade. Naturally, he forced his voice, and most of the men singers quit at the age of fifty. I hope to be in my prime at that time, as my voice seems to grow better each year. Battistini, who was born in 1857, is an exception. He is now sixty-three years of age, and his voice, I am told, is remarkably preserved.

"Climatic conditions in many parts of America prove a serious handicap to the singer. At the same time, according to the law of the survival of the fittest, American singers must take care of themselves much better than the Italians, for instance. The salubrious, balmy climate of most of Italy is ideal for the throat. On our Eastern seaboard I find that fifty per cent of my audiences in winter seem to have colds and bronchitis. The singer, who is obliged to tour, must, of course, take every possible precaution against catching cold; and that means becoming infected from exposure to colds when the system is run down. I attempt to avoid colds by securing plenty of outdoor exercise. I always walk to my hotel and to the station when I have time; and I walk as much as I can during the day. When I am not singing I immediately start to play—to fish, swim or hunt in the woods if I can make an opportunity.

Operatic Study

"In one respect Europe is unquestionably superior to America for the vocal student. The student who wants to sing in opera will find in Europe ten opportunities for gaining experience to one here. While we have a



REINALD WERRENRATH

few more opera companies than twenty-five years ago, it is still a great task to secure even an opening. Americans, outside of the great cities, do not seem to be especially inclined toward opera. They will accept a little of it when it is given to them by a superb company like the Metropolitan. In New York we find a public more cosmopolitan than in any other city of the world, with the possible exception of London. In immediate ancestry it is more European than American, and naturally opera becomes a great public demand. Seats sell at fabulous prices and the houses are crowded. Next comes opera at popular prices; and we have one or two very good companies giving that with success. Then there is the opera in America's other cosmopolitan center, Chicago, where many world-famed artists appear. After that, opera in America is hardly worth mentioning. What chance has the student? Only one who for years has been uniformed in a black dress suit and backed into the curve of the grand piano in a recital hall can know what it means to get out on the operatic stage, in those fantastic clothes, walk around, act, sing and at the same time watch the conductor with his ninety men. Only he can know what the difference between singing in concert and on the operatic stage really is. Yet, old opera singers who enter the recital field invariably say that it is far harder to get up alone in a large hall and become the whole performance, aided and abetted only by an able accompanist, than it is to sing in opera.

"The recital has the effect of preserving the fineness of many operatic voices. Modern opera has ruined dozens of fine vocal organs because of the tremendous strain made upon them and the tendency to neglect vocal art for dramatic impression.

"If there were more of the better singing in opera, such as one hears from Mr. Caruso, there would be less comment upon opera as a bastard art. Operatic work is very exhilarating. The difference between concert and opera for the singer is that between oatmeal porridge and an old vintage champagne. There is no time at the Metropolitan for raw singers. The works in the repertoire must be known so well in the singing and the acting that they may be put on perfectly with the least possible rehearsals. Therefore, the singer has no time for routine. The lack of a foreign name will keep no American singer out of the Metropolitan; but the lack of the ability to save the company hundreds of dollars through needless waits at rehearsals will.

Natural Methods of Singing

"Certainly no country in recent years has produced so many 'corking' good singers as America. Our voices are fresh, virile, pure and rich; when the teaching is right. Our singers are for the most part finely educated and know how to interpret the texts intelligently. Mr. W. J. Henderson, the eminent New York critic, in his *Art of Singing*, gave the following definition which my former teacher, the late Dr. Carl Dufft endorsed very highly: 'Singing is the expression of a text by means of tones made by the human voice.' More and more the

truth of this comes to me. Singing is not merely vocalizing but always a means of communication in which the artist must convey the message of the two great minds of the poet and the composer to his fellow man. In this the voice must be as natural as possible, as human as possible, and not merely a sugary tone. The German, the Frenchman, the Englishman and the American strive first for an intelligent interpretation of the text. The Italian thinks of tone first and the text afterward, except in the modern Italian school of realistic singing. For this one must consider the voice normally and sensibly.

"I owe my treatment of my voice largely to Mr. Stephens, with whom I have studied for the last eight years, taking a lesson every day I am in New York. This is advisable, I believe, because no matter how well one may think one sings, another trained mind with other ears may detect defects that might lead to serious difficulties later. His methods are difficult to describe; but a few main principles may be very interesting to ETUDE readers.

"My daily work in practice is commenced by stretching exercises, in which I aim to free the muscles covering the upper part of the abdomen and the intercostal muscles at the side and back—all by stretching upward and writhing around, as it were, so that there cannot possibly be any constriction. Then, with my elbows bent and my fists over my head, I stretch the muscles over my shoulders and shoulder blades. Finally, I rotate my head upward and around, so that the muscles of the neck are freed and become very easy and flexible. While I am finishing with the last exercise I begin speaking in a fairly moderate tone such vowel combinations as "OH-AH," "OH-AH," "EE-AY," "EE-AY," "EE-AY-EE-AY-EE-AY," etc. While doing this I walk about the room so that there will not be any suggestion of stiltedness or vocal or muscular interference. At first this is done without the addition of any attempted nasal resonance. Gradually nasal resonance is introduced with different spoken vowels, while at the same time every effort is made to preserve ease and flexibility of the entire body. Then, when it seems as though the right vocal quality is coming, pitch is introduced at the most convenient range and exercises with pitch are taken through the range of the voice. The whole idea is to make the tones as natural and free and pure as possible with the least effort. I am opposed to the old idea of tone placing, in which the pupil toed a mark, set the throat at some prescribed angle, adjusted the tongue in some approved design, and then, gripped like the unfortunate victim in the old-fashioned photographer's irons, attempted to sing a sustained tone or a rapid scale. What was the result—consciousness and stiltedness and, as a rule, a tired throat and a ruined singer. These ideas may seem revolutionary to many. They are only a few of Mr. Stephens' very numerous devices; but for many years they have been of more benefit than anything else in keeping me vocally fit.

We in the New World should be on the outlook for advance along all lines. Our American composers have held far too close to European ideals and done too little real thinking for themselves. Our vocal teachers and, for that matter, teachers in all branches of musical art in America have been most progressive in devising new ways and better methods. There will never be an American method of singing because we are too wise not to realize that every pupil needs different and special treatment. What is fine for one might be injurious to the next one.

Fingering of Major Scales

By Louis Dorpat

THE following rules for fingering the major scales have been used with success. As they are much simpler than any other I have seen, they are offered for the benefit of others.

Right Hand:

Scales beginning with a white key: ascending, 1, 2, 3, 1, 2, 3, 4. Exception, scale of F, 1, 2, 3, 4, 1, 2, 3.

Scales beginning with a black key: third finger on the higher key of the group of two black keys (Eb or D#); fourth finger on the highest key of the group of three black keys (Bb or A#).

Left Hand:

Scales beginning with a white key: ascending, 5, 4, 3, 2, 1, 3, 2, 1. Exception, scale of B, 4, 3, 2, 1, 4, 3, 2, 1.

Scales beginning with a black key: ascending, 3, 2, 1, 4, 3, 2, 1. Exception, scale of F# or Gb, 4, 3, 2, 1, 3, 2, 1.

That is all there is to it. Do you think it is simple?

Teaching Music Through Feeling

By the Eminent Eurythmic Specialist
E. Jaques Dalcroze

It is veritable nonsense to have the child begin the study of instrumental music before he has manifested, either naturally or by training, some knowledge of rhythm and tone.

Ah, yes, there are exceptions. Little prodigies there are, who reveal, from the first, transcending talent. But even these gifted little ones, let them strum upon the piano, search for melodies, improviso successions of chords; but study "pieces," no!

To let the child feel the *irk* of actual music study at too early an age, to engage its mind with finger technic, sight reading, and mechanical work, is often to induce nervous fatigue that may persist throughout an entire lifetime.

But what anomalies are found in the education of the pianist! Poor little girls, without the shadow of musical talent, study their instrument three or four hours a day. At twelve years of age they have acquired a certain virtuosity which, as soon as they are married, will gradually begin to disappear—so rapidly do the fingers of the pianist not in constant practice stiffen and grow "rusty."

The majority of teachers of composition will agree with me when I say that there are few pupils who, upon the day they begin their course, have had preliminary instruction in the control of feeling, the power of arousing the adequate emotion for the musical thought, or the control of emotion too flamboyant, to loosen the rein when conscience holds it too tight, or to use the curb when the musical steed breaks into a gallop.

Studies in counterpoint, long and perseveringly followed, have been experienced by every composer. They form the very foundation of the musical education. But they should not be attempted until the student is capable of assimilating them; that is, when his mind and spirit are already saturated with melody; when music has become part of his being; an urgent need of his soul; when his entire organism is sensitized to vibrate in unison with the impressions and emotions that he strives to express. Let us not forget that it is only through feeling that we can educate the inner ear. It is not possible to proceed in any sort of education without first establishing some definite means of self-control. There must be mental poise akin to the focalizing of a lens upon the vision of an object to be perceived. In the study of drawing, the pupil must certainly clearly visualize the object that he is to reproduce. And no less is this true in music.

The auditory sensation produced by the instrument indicates to the student of harmony the error he has made, and the sense of musical beauty suggests the means of rectifying the error. The teacher of harmony must be careful not to make of the less gifted pupil, from the auditory point of view, a mere mathematician, an automaton, a slave to dry form, who will not know how to renew his inspiration which depends so largely upon the nervous influxes produced by sound sensations.

The truth, we think, is this:

A musical thought is the result of a state of emotion. And the writing of it notes that emotion. But the mode of expressing emotion must, from time to time, be controlled by feeling; and it is impossible in an art as sensory as music, that the memory of harmonies can as perfectly translate these primary emotions as can the "live" experience of auditory sensation. When a painter imagines a landscape or a figure, and paints it; he runs the risk of being less realistic and vital in his conception than when he is in direct visual contact with nature or the living model.

How sad that so much musical education tends to make the virtuoso, rather than the artistic dilettante, the really fine amateur. And how quaintly useful it would be to found a conservatory devoted to the cultivation of the "mere" amateur! A conservatory that would raise the public standard and teach the people at large to love and understand music, instead of the dry-as-dust music schools which establish a frantic course to turn out the occasional pyrotechnical virtuoso!

If the child were educated musically according to the laws of common sense it would sense music so instinctively that composers would need no longer note upon their paper every nuance of interpretation. The poets—do they painstakingly indicate upon their pages how the verse should be read? And is not music a language? Have not the laws of musical expression their base in the human organism itself? Are they not born of the observation of our own human emotions? Is it not then advisable to "musicalize" the child himself before beginning the study of a special instrument? With this method

of education the little student will approach his subject with a more inclusive grasp, a broader view, and will, therefore, advance more rapidly and with a surer foundation.

Is it not sufficient that the child should begin to play the piano at seven or eight years of age, having previously been instructed in musical rhythm and appreciation from the earliest time when his baby attention began to fix itself upon the strange new world about him?

It is far from my thought to stir up strife between teacher and pupil or parent. I esteem the piano as the most complete and useful of instruments, since it gives not only the means of melody, but of harmony, of polyphony, and even of orchestration. But all piano teachers recognize the difficulty of teaching the technic of the instrument and at the same time instructing the pupil in the first principles of musical appreciation. It lies with the parent, therefore, not to confide the little learner too soon to the care of a teacher, but to see that the child has first acquired the elementary principles of music, and opened the avenues of inspiration so wide that the subsequent technical and mechanical studies cannot close it.

Art in the schools should be brought within the comprehension of the young child, so that he can readily grasp and comprehend it. How can we convince those who control the public schools—when shall the parents know how to require it of them—that music should be part of the organic life of the school? The little song sung in concert at the opening and close of the school day ought to be an emotional exaltation, even though it is, at the same time an official regulation. For, according to Guizot: "Music gives eyes to the mind, a genuine culture, and is part of the education of the people." And Martin Luther wrote: "Without doubt music contains the germ of all the virtues; and those who are not moved by music I can but compare to stones, or blocks of wood. The young should be brought up in the constant practice of this divine art."—*Le Menestrel*.

Studio Thoughts

By Louis G. Heinze

MANY good and very valuable thoughts come to the teacher during the lesson period. These often are forgotten; therefore, it is an excellent habit to put them on paper at once so that they may be used again or be worked over and improved.

A writing pad should always be at hand for this purpose, and here are a few jottings from mine:

Let the mind grasp and master the difficulties and the fingers as a rule will do the work.

Have ideals, but strive to make them realities. With every mastery the ideal will soar higher.

Plan to do; but, better still, do it now.

Do you *glance* or *look* at the music when you begin the study of a new composition? The former means *failure*; the latter, *success*.

Slow practice lays the foundation for speed.

Playing *piano* lays the foundation for a large tone.

When you think your piece finished and believe you play it well, try it without using the pedal and you will be surprised to find many defects you did not notice before.

Don't think that the *metronome* will teach you how to keep time; you must learn that before using it.

Work up a *reserve* which can only be acquired with practice that you do after you know the composition.

System in everything is of great value, be sure you have it in your practice.

Learn to listen more and more to your own playing.

Hearing orchestral music is of the utmost importance, it is a great help to the interpretation of piano compositions.

Study the masters until you learn to understand and love their works; then you will have no time for the insipid trash so many play.

Play for others as often as you possibly can; not for the purpose of "showing off," but to get accustomed to having listeners, which will gradually relieve you of any nervousness you may experience when playing in public.

When practicing a new composition, be sure to play slowly enough that your mind is always in advance of your fingers.

Don't let your technical work be your only aim, but rather the means to express what you wish to say musically.

Never forget that a good touch is one of the most, if not the most, important factor in good piano playing.

Strive for a good touch, tone and technic.

Fingering Facts for Self-help Pupils

By OSCAR BERINGER

Professor of Pianforte Playing at the Royal Academy of Music, London

This article is one of a series written exclusively for THE ETUDE by the distinguished teacher of Katherine Goodson and other Virtuosi.

SCHARWENKA, the Polish composer and pianist, calls fingering "the slave of phrasing." To a certain extent this is quite true; and, as the slave generally follows the master, I am treating of fingering after phrasing.

Before looking at fingering from a phrasing point of view, it is necessary to give some general rules.

Present-day fingering is of comparatively recent date; the invention of the pianoforte, an instrument with hammer action, and the constant increase in the compass of this instrument, made the fingering used for spinet and clavichord (instruments with very light touch) impossible. Formerly the thumb was not used at all, or very rarely. It has now become the most important member of the hand in pianoforte playing. Up to the middle of the last century, composers, culminating with Hummel and Czerny, prohibited the use of the thumb on black keys, excepting such cases as arpeggios in F sharp or E flat minor. Liszt, Thalberg and their followers knocked this prohibition on the head, as it was impossible to play their works without constant use of the thumb on black keys. Liszt's pupil went farther still. von Bülow, for instance, said one ought to be able to play Beethoven's *Sonata Opus 57* (the *Appassionata*), in F sharp minor, with identical fingering as in the original key of F. minor. Tausig, another pupil of Liszt, advocated that all scales should be practiced with C major fingering, to facilitate the use of the thumb on black keys.

As a matter of fact Tausig could play all the 48 *Preludes and Fugues* of Bach in any key one chose to ask of him, using the same fingering in every key. This is not a case of *Ben trovato*. I have heard him myself transpose some of the most difficult ones into the most unearthly keys.

Naturally, any such abnormal fingering must not be attempted until a sound foundation has been laid by the use and practice of the now generally recognized fingering.

The student in his first attempts uses his five fingers on five successive keys. This five-finger position is really the foundation of all fingering and must always be used except in the case of extended passages or chord work.

There are three ways in which the normal position of the hands may be changed, namely: by contraction, extension, passing of the thumb under the fingers, or the fingers over the thumb. In trying to systematize fingering it will be best to divide it into distinct classes.

A. Passages within the compass of five successive notes.

B. Scales.

C. Chords and passages founded on chords.

D. Fingering to insure correct phrasing.

A. The five-finger position of the hand must not be disturbed, but the natural position for each note retained.

Ex. 1 Correct



B. Scale passages. Every scale consists of two groups in each octave, namely: 1, 2, 3, and 1, 2, 3, 4. This order occurs in the right hand in ascending, in the left in descending, in all keys commencing on a white key, excepting in the scales of F major and F minor in the right hand, and B major and B minor in the left hand. In both these cases the order is reversed, namely 1, 2, 3, 4 and 1, 2, 3.

Scales beginning on black keys do not begin with the thumb. The thumb takes the first white key in ascending in the right hand, and in descending, in the left hand, afterwards alternately following the rule of 1, 2, 3 and 1, 2, 3, 4. If the pupil is made to con-

struct his own scales on the pianoforte, fingering them according to the above rules, a great advance will have been made in insuring correct fingering in all scale passage work. There will naturally occur exceptions where the regular fingering of scales cannot be followed, the hand, for instance, not being in a position to begin with the usual finger. A slight change must occur, but the hand must get into position as soon as possible to resume the normal fingering. In scales where a chromatic note is added the most appropriate fingering will be 1, 2, 3, 4, 1, 2, 3, 4, throughout the scale.

Ex. 2



We still have the chromatic scale to consider. Four different kinds of fingering are used, but two only of these are really important.

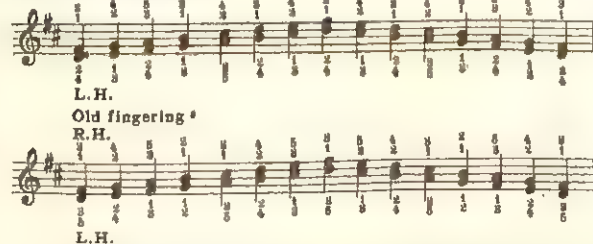
Ex. 3 R.H.



The lower fingering is more adapted to light, rapid passages, the upper to slower and heavier work.

The modern way of fingering scales in thirds requires the fifth finger once in every octave. The Czerny or Hummel fingering which some teachers still employ, Matthay among others, requires two positions in each octave.

Ex. 4 Modern fingering



I do not, however, care for this fingering, as the use of the thumb on two successive notes breaks up the legato.

How Good is Your Fingering?

If Tausig could play any one of the *Forty-eight Preludes and Fugues* of Bach, transposing it at once to any key, it meant that Tausig had what might be called a universal grasp upon fingering. This is the best test of fingering. Most writers for piano write so that their compositions "fall in pleasant places" on the piano keys and if the piece is transposed this comfortable arrangement is upset. Thus, the finest possible way to ascertain your fingering ability is to try to transpose. Practically all of the Russian books of technical exercises require transposition through all keys. Tausig in his own *Gradus ad Parnassum* (Clementi) demands it. Professor Beringer's article upon *Phrasing* appeared in the ETUDE for last November. His next article will be *How to put expression in your playing*.

C. Chords, and passages founded on chords. Common chords in full octave position contain four notes, consequently one finger has to remain idle.

Ex. 5



This is always either the third or fourth finger. In the right hand, the root position is fingered 1, 2, 3, 5; the first inversion, 1, 2, 4, 5; the second inversion has the interval of a third at the top. If this third is major it has 1, 2, 3, 5, if minor, 1, 2, 4, 5, excepting in chords containing only white keys, where it is always 1, 2, 4, 5.

This fingering applies not only to the chords, but to broken chord passages and extended arpeggios. The reverse order applies to the left hand, second inversion, uses 5, 3, 2, 1, ascending.

First inversion uses 5, 4, 2, 1. Root position, 5, 4, 2, 1, and 5, 3, 2, 1 varying as in the right hand.

Chords of the dominant seventh containing five notes in the octave position must naturally make use of all the fingers. The different way in which chords can be broken is shown in all works of technical studies. It is therefore, not necessary to give any examples here.

D. Fingering to insure correct phrasing. I have stated in the beginning of this article that phrasing and fingering are closely allied. Correct phrasing is of far greater importance than hard and fast fingering, which must always give way when it becomes a question of correct interpretation. There are, however, some rules which may act as a guidance to insure this. For instance, when a note is repeated and the second note falls on an accented beat of the measure, as in the following:

Ex. 6



the second of the repeated notes must have a change of finger or, as in the following extended passage form, the fingering must be as marked.

Ex. 7



In cases where two notes are slurred, the second one being dotted and followed by another staccato note as in the following:

Ex. 8



This compels both notes to be played staccato. When a note has to be repeated the first note occurring on the accented beat of the measure, a change of fingers is not necessary.

In the rapid repetition of repeated notes, a change of fingers is required for each repetition, the fingers being drawn inwards towards the palm of the hand. The change of fingers must always be towards the thumb, not away from it, as in the following:

Ex. 9



Staccato octaves should always be played with thumb and little finger, except, perhaps in the case of

very large hands, which could take the octave with the fourth finger without contracting the muscles. The fingering of legato octaves depends also on the size of hands. Small hands had better employ 5 for every octave; larger hands 4 on black keys, 5 on white. In some fingered editions, legato octave passages such as the following:



are marked with a change of fingers on a note. This is not advisable, as one note becomes too short and the passage would sound as in Ex. 11.

Before concluding these remarks on fingering I must call attention to a most lamentable habit of many pupils. In a bass of the following description:



they will insist on taking the fifth finger on the lowest note of the chords instead on the fingers as marked above. This is a frequent and most objectionable habit and should never be allowed.

Saving Energy in Practice

By Sara Arnette Cooper

MUCH time and energy is wasted by the student who does not have the correct idea of how and when to practice. We cannot hope to become musicians without working and training our brains and muscles slowly, and without practicing with great regularity. Success results only from perseverance. Practicing properly and regularly is the great essential of advancement.

First of all is the question, "When should the student practice?" The only answer is, when the mind and body are rested. It is an impossibility to obtain good results by practicing with a fatigued mind and body. If the mind is not at ease, the power of concentration will be lacking, that power which is so necessary. If the body is fatigued, we cannot bring our muscles into operation properly.

The student should practice in the morning before his mind has become overtaken with thoughts and ideas other than those pertaining to music. If he defers his practice period until the afternoon or late in the evening, his concentrating power will be less. To practice in short periods is wholly desirable, especially as is the case with younger students. A short nap between the periods of practice is advisable and will keep the student's mind and body in a rested condition.

In practicing, the student must work to strengthen his muscles; and by working systematically he can make them obedient to his will. But he should bear in mind the important factor of relaxation of the muscles in the hand, arm, and body, if he does not want to receive more harm than good from the exercises which are given him.

The following rules will be helpful to the music student, and will summarize the above.

1. Practice with great regularity.
2. Do not attempt to practice with a tired mind and body.
3. Devote part of your time to gymnastics and bodily exercises.
4. Work to strengthen your muscles.
5. Remember to relax.
6. Do not practice if you feel that you cannot concentrate.

Von Bülow's Concert Hat

By Robert Tempest

THAT von Bülow had a temper seasoned with wit many learned.

At one of his early concerts in this country, he appeared on the stage wearing a hat and kid gloves, as it was then customary in Europe for artists to do.

A reporter commented at some length in one of the local papers, as to the ludicrous appearance of the hat. The incident passed from his mind till a few days later he received from the Hotel Normandie, of New York, a package; and, on opening it, lo! there was the hat of the concert incident, with a note conveying, in polite sarcasm, the respects of the great pianist.

Success Steps in Piano Teaching

By Ambrose Coviello
Professor of the Royal Academy of Music, London

If we inquire wherein teaching has fallen short in the past we find that, in varying degrees, failure occurred both in the *matter* taught and in the *manner* in which it was presented. In both respects methods were purely experimental, and it is unfortunately no exaggeration to say that in the great majority of cases, learners only succeeded in spite of the "teaching" they received. Regarding the *matter*, in technic actual misdirection has been only too common, and in interpretation, however sound advice may have been, it was heavily discounted by inability to show how, technically, it was to be put into effect. As to the *manner* in which this matter was imparted, it was, perhaps happily, even less based on any scientific method, and varied from a meek persuasiveness to harsh bullying, according to the mood and temperament of the teacher. I say "perhaps happily," for, as a result, pupils in the main had to work out their own salvation, and those best fitted by natural aptitude survived to modify tradition and carry it a step further in the right direction.

Our procedure will be governed throughout by the principles we are seeking to establish, principles which every successful teacher employs, consciously or subconsciously. Two may be stated now. They are (1) Proceed from the simple to the complex; (2) When difficulties occur, analyze them, isolate the trouble, and concentrate on its cure.

Stated in the broadest possible outline our problem is: "What are we to teach, and how are we to teach it?" An equally brief answer is: "We have to teach our pupils the interpretation of music and the technical means of carrying out this interpretation, and we do so by seeing that the pupils' attention is properly directed."

Interpretation Defined

What is interpretation? For a working definition perhaps it will serve to say that it is a perception of the emotional import of music. Reducing this to concrete facts we find that this perception can be expressed only by means of *inflection*, (varying the *tone* in amount and quality) and *duration* of notes. These are the simple elements by means of which we convert the cold "notes" of a piece into a warm pulsing expression of emotion. Let us clearly understand that the proper use of these tone and time inflections are ultimately matters of intuition. Degrees of talent are shown by the appropriate employment of *coloring* and *bending* of the raw note-material. It will be our task to analyze these inflections and discover the laws governing their use.

In technic we are on rather firmer ground. Let us remember that technic is nothing but *doing*, the physical action that translates our thought or feeling into sound. The facts of the subject may be considered under two headings, as follows:

1. OBJECTIVE: (a) Facts connected with sounds. (b) Facts connected with the instrument.
2. SUBJECTIVE: The facts, muscular and psychological, connected with the performer.

Musical Sound

Concerning sound, for musical purposes, we must narrow the meaning of the word sound. We are only concerned with the *musical* sound, and we shall have to examine the differences in the string's behavior in the production of varying qualities and quantities of tone. On a knowledge and understanding of these differences,

and the manner in which the *instrument* produces them, will depend our understanding of the muscular states, actions, and inactions (technic) demanded from us.

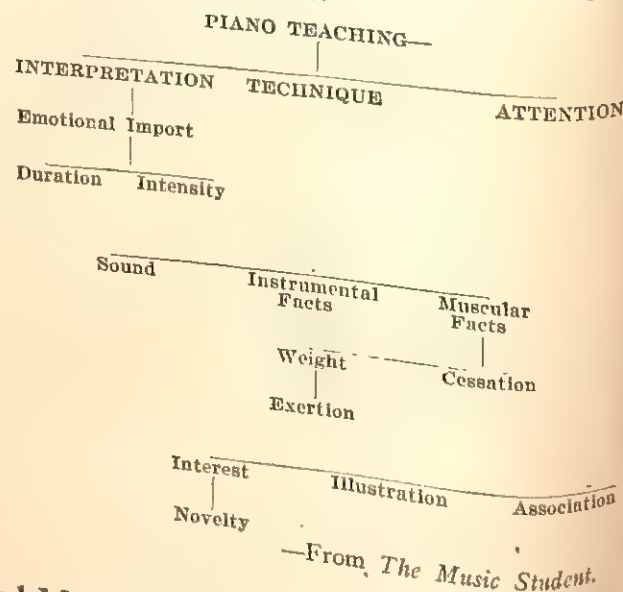
Concerning the instrument, the salient features are that the instrument consists of: (a) The *sounding* part, the strings and sound-board; and (b) The *mechanism* (action) which conveys our efforts to the strings and sets them in vibration.

Facts Concerning the Performer

Of these, the muscular facts may be summarized in two broad generalizations. (1) There are two elements in technic—*weight* and *exertion*. (2) The basis of ease and fluency in technic is *economy of effort*.

Muscle and mind are so intimately related that it is difficult to draw a strict line of demarcation between the two, but there is one unmistakably psychological fact that we must examine, and that is ATTENTION. This is so important that it perhaps deserves precedence over every other consideration. It is the means by which we add new concepts to our mental content; without it we have "eyes and see not, and ears and hear not," and our senses flounder in a sea of impressions, perceiving nothing. Teaching is little else than placing material before our pupils and *seeing that they attend*. We cannot instill knowledge, the pupil's active co-operation is essential, and attention is the form of activity required. *How* is attention to be assured? Still keeping to broad outlines, we must first observe that it must be one of the first considerations of the teacher to note the pupil's natural power of keeping attention sustained. Strained attention is as real an ill as strained muscles, and the teacher must be careful not to demand more than the pupil can fulfil. Powers of concentration can be enormously developed, but inherent differences will remain and must always be allowed for. Interest is a vital factor in attention; indeed they merge into one another, and interest is kept sustained by novelty. Present new facts from time to time, but always in logical sequence and always linking them up with the old. And when harping on old facts, find new illustrations and analogies so that every idea may have as many "associations" as possible.

Now a summary in diagrammatic form, and our preliminary analysis is finished:



Sight-Reading and Musicianship

By Helen C. Van Buren

Does a parrot know English when he can shriek a few sentences? Does a singer know French, Italian or German because she has in her repertoire a number of these songs? Does a pianist know music because he can play a number of pieces, well, even beautifully?

The average young person aims at technic and a few masterpieces learned in such fashion that he go and "set the world on fire" or dream that he can.

Would it not be better to take the same attitude toward the study of music that we do toward the study of the languages? Why do we study French? To be able to read the books, to understand and enjoy the plays of that language, to travel among and converse with Frenchmen and to be able to bring a knowledge of that country and people to those about us, unable to gain for themselves this culture. And why should we study music? To become familiar with it as the universal language of men, as one of the expressions of art be-

longing to all countries and all times and to bring this art into the lives of others as a source of inspiration, refinement and re-creation.

Of the limitless number of beautiful compositions, written and to be written, each of us in a lifetime can hope to master only, comparatively speaking, a very few. But to limit our knowledge to these is to be about as ignorant of music as the very intelligent parrot is of English or the language of his few sentences.

From the very beginning, in early childhood, read! Always something new, week after week, year after year, keep it up. It takes time; yes, a great deal of time. Fingers and ear must be trained; theory, interpretation, history must be studied; true. But of what real value is this knowledge, this ability without the ability to put into life the printed page, to read unhesitatingly the form into which music has been put? Learn to read, and read, and read, and read!



What Method Shall I Study? What Method Shall I Teach?

Are There More Than Three Actual Distinctive Methods in the History of Pianoforte Teaching?

By GEORGE F. BOYLE

Professor of Pianoforte Playing, Peabody Conservatory, Baltimore

[EDITOR'S NOTE.—Mr. Boyle was requested to make an address before the Philadelphia Music Teachers, and part of his remarks attracted so much discussion that they have been developed into an article, and are reprinted herewith.]



It is quite true, of course, that different so-called methods have hosts of staunch adherents who regard their own favorite method as the only one through which virtuosity, or even a respectable command of the keyboard can be achieved. Some of the more heroic partisans, I really believe, consider satisfactory results attained by any other means as being reached illegitimately. The very search for, and the rigid adherence to a method argue a too great anxiety to find a short cut, a desire to avoid the expenditure of time and trouble, trouble which in itself may eventually prove of inestimable benefit.

The Disaster—"Standardization"

It is apt to result also in a peculiarly modern plague—standardization—an excellent thing in machines; a disastrous thing in persons, especially in those engaged in artistic pursuits. It is only uttering a platitude to say that the only common sense method of teaching is that which treats each individual student as a separate problem. My attitude towards the whole question is that there is today, after three centuries of experimenting and perfecting, so little that is vital or significant in the differences, that these differences cannot be dignified by the term "methods."

If a certain school advises a higher position of the wrist than another, or advocates a different set of mechanical exercises for strengthening the physical apparatus, I cannot see that these constitute a fundamental difference of method. I should be inclined to regard the number of actually different methods which have been in vogue since the earliest days of clavichord playing, as only three.

The first systematic method for organ and clavier appeared in the year 1593, and according to the rules for the fingering of keyed instruments, in a work written by Lorenzo Penna, published in 1656, sixty-three years later, technical methods could not have been materially improved during that period. The rules for fingering in the latter work are so sublimely simple that I cannot resist quoting them, although I doubt if you will find them of much practical value in mastering the difficulties of such work as Liszt's *Don Juan Fantasia*!

"In ascending, the fingers of the right hand move one after the other, first the middle finger, then the ring-finger, and then the middle finger again; thus they run on in alternation, whereby care must be taken that the fingers do not strike at the same time. But in descending, the middle finger moves first, then the forefinger, then the middle finger again, etc. The left hand observes the reverse order." The author gives the additional rule that the hands must not lie lower than the fingers, but high, and that the fingers should be stretched out.

Bach's Innovation

No radical change seems to have taken place in clavichord playing until the mighty Johann Sebastian Bach, finding the prevailing method totally inadequate for a performance of his own works, revolutionized fingering, and consequently playing, by using the thumb and little finger. Yet it is not until the year 1753, in the publication of Carl Philipp Emanuel Bach's *Essay on the True Method of Playing the Clavier*, that we find the new method of fingering reduced to a definite system. In this work the hitherto neglected thumb is spoken of as the principal finger, which "by reason of its shortness, however, like the little finger, should be used only in case of necessity on the black keys intended for the longer middle fingers."

The last warning is interesting as showing that, even at this early date, the use of the thumb on the black keys was not entirely forbidden.

After the acceptance of this, the foundation of modern fingering, probably no radical change took place in pianoforte instruction, so far as actual method is concerned, until the introduction of the idea of relaxation as a definite principle.

The idea of the relaxed arm, including its most important features, the loose wrist, elbow and shoulder, must certainly have been used by Chopin and Liszt and their schools, as without some use of the principle, the new technic demanded by their compositions would be impossible. Yet it seems that the reduction of the principle to anything approaching a scientific basis was first conceived by Wenzel and Deppe, some sixty years ago, and since then has only gradually spread through the pianistic world.

This brings us up to the present day; but, before continuing, it might be interesting to glance back again and notice some of the earlier styles of hand position. The following descriptions are from the interesting *History of Pianoforte Playing and Pianoforte Literature*, by Carl Friedrich Weitzmann.

"The earliest style of holding the hand was such that the player, whose elbows were below the level of the keys, was fairly obliged to draw the latter down with the fingers. A coin laid upon the back of the hand would, therefore, have slid off into the player's lap, or to the floor. Carl Philipp Emanuel Bach taught that the hands should be held suspended above the keyboard in a horizontal position. According to Clementi's method a coin laid on the back of the hand should not fall off while playing. Francesco Pollini taught, on the contrary, in his Clavier Method (1811) that the hand should be held in a horizontal position, but arched. Therefore the coin, I suppose, would have rolled off sideways! Finally Liszt did not hold his hand horizontally, but with the wrist higher than the front part so that a coin laid on the back"—he probably meant the back of the hand—"would slide down to the keyboard."

The great drawback to all these hand positions is that they seem to demand the possession of a coin!

A Few Simple Principles

To come back to the present, I think it is obvious that if we can agree on a few simple fundamentals it will really be of practical value—especially to the student who for any reason finds it necessary to change teachers as often happens in conservatories, due to changes in the faculty and other causes.

In such cases the student is often unnecessarily disheartened by having his general musical progress halted, while his—and his teacher's—entire attention is concentrated on some quite slight physical difference. Perhaps it is the height of the wrist, the exact amount of curve for the fingers, or the height of the finger raise, which could just as well be attained gradually, while the general progress was maintained, with the added blessing that the student would not have the feeling that he had lost

many valuable years and that the former teacher was nothing but an ignoramus, after all.

So many of my own pet ideas, as to position, for example, have come to grief. Not that they did not work excellently, but because I have found splendid results elsewhere attained by different means, so that I am now very chary as to holding very rigid ideas on the subject.

I have firmly advocated, and still do for that matter, a well-curved finger position; but there is no denying that there are some excellent concert pianists whose fingers are held hardly curved at all. There is, too, the problem of the student whose nails, even when well clipped, grow to the very end of the fingers, necessitating a much straighter finger position than would be normally advisable.

I thought that most modern teachers advocated a somewhat arched position of the hand—as I do—because the finger raise is then so much simpler. If the knuckles are at all depressed the fingers are naturally raised to some extent all the time, which not only makes a further raise, in order to strike, more difficult than with the arched position, but also tends to keep the hand tighter, and consequently makes it tire more easily. Yet I was astonished to discover, quite recently, that one of the greatest living virtuosi and teachers strongly deprecates any arch in the hand at all.

So it seems to me that in order to reach a common ground we must to some extent abandon talk of positions and come to the much more important matter of physical conditions.

It is possible, I believe, to sum these up in two requirements.

The fingers must be firm, firm enough to support the entire weight of the arm, whether simply resting on the keys or thrown at them with the greatest force; and, secondly, the entire physical apparatus above them must be perfectly flexible.

I use the word "flexible" instead of "relaxed" as I think it safer and generally more accurate. As I have said before, relaxation as a principle is undoubtedly the most important contribution to pianistic methods since the revolution in fingering produced by Bach. This principle implies the production of tone by the weight of the arm, as opposed to the older method, in which the arm muscles were in such a state as to support the entire arm weight themselves, and the tone was produced solely by finger blows of varying force. The benefits and comfort derived from the loosening of the arm muscles were so obvious that in many cases the result was a swing to the opposite extreme.

With an exaggeration of the relaxation principle come a flabbiness, a lack of muscular resiliency, with a corresponding lack of muscular control.

What Is Relaxation

While it is necessary that the arm should be in such a condition that its entire weight may be resting on the keys when advisable, many teachers go to the extreme of teaching that this should be the case under all circumstances. A few moments' thought should prove not only the inadvisability, but also the actual impossibility of this.

In very slow playing, the idea is quite practicable, even for a pianissimo, as the weight in itself is not sufficient to create a big tone. It can be released so slowly and gently as to create no sound at all. It demands the addition of a certain degree of velocity of release. As the speed of a passage increases, it becomes increasingly difficult to release the arm weight slowly enough, resulting in a consequent augmentation of tone; and it should be perfectly obvious that a really prestissimo passage, with the weight of the entire arm resting on each successive note, would be decidedly uncomfortable even in a forte and quite impossible in a pianissimo. Therefore, relaxation, if understood as being a constantly completely

WE have never seen a better discussion of the subject of Methods than this one.

Mr. Boyle, out of rich experience and long reflection, has come to certain conclusions which all active music lovers of to-day may well afford to investigate.

devitalized state of the arm, is a dangerous extreme; although it is necessary that this devitalized state can be readily attained, and under certain circumstances actually utilized. Especially is it needed for dropping on slowly-moving heavy chords, or for the attainment of a physical rest during the holding of a pause. But, for the great bulk of playing, a certain and varying amount of the arm weight should be supported by the arm muscles, which would be incapable of doing this if in a completely devitalized state.

It is for this reason that I prefer the term "flexible" to "relaxed," unless by "relaxation" is simply meant the loosening of a strain. I repeat that if this physical state has been reached—the firmness of fingers and hand combined with the utmost flexibility of arm—there is little that need be feared from slight differences in position.

As a matter of fact, no matter what we may teach as the normal position, unusual passages will demand unusual positions. To switch rather suddenly to a totally different subject, I want to voice my regret in the somewhat ill-advised utterances of certain justly-famous virtuosi addressed to piano students. The chief trouble is perhaps that their own teaching is limited to not only the most gifted students, but also to those whose technical proficiency is well established before they seek the inspiration of the artist. Consequently the artists have very little idea of the difficulties we have to overcome in the case of the average student.

Scales Absolutely Essential

One such remark that occurs to me was made to a gathering of piano students by a very great pianist, who is reported to have said, much of the delight of the students and the dismay of their teachers, "I hope none of you waste time by practicing scales!" If he had added "after they are really mastered," it would not have been so bad; but he made his statement still more demoralizing by saying that he never practiced scales in order to obtain evenness, because he never wished to play an even scale. Naturally he intended to convey the idea that he wished to have a play of varying tone color even in his scale effects. But surely the ability to color must be founded on the ability to play evenly, otherwise the "coloring" will be entirely involuntary, due to the inability of the weaker fingers to give as much tone as the stronger.

Anyway, the very fact that the majority of pianistic passages are simply variations of scales and arpeggios should be sufficient reason for the complete mastering of them. So many of these virtuosi have either forgotten their early struggles to gain a technic, with the consequent routine and discipline, or simply because they do not require the same type of study any longer, look on what they formerly went through as having been unnecessary. I am very sure, however, that had they not been through it, they would not now be where they are.

Metronomic Rigidity

Perhaps a somewhat similar case is the almost superstitious horror with which the metronome is regarded by many teachers. Granting that nobody desires to hear a piece played with metronomic rigidity, the fact remains that the really flexible rhythm, and even the satisfactory rubato, must be built on the ability to play absolutely in time. Otherwise the rubato will be nothing but the involuntary result of rhythmical weakness. Every orchestral conductor will tell you that he dreads accompanying a pianist with whose works he is unacquainted, as comparatively few pianists possess a good sense of rhythm.

This is due to the fact that the pianist, as a rule, gets so little practice in ensemble work, while the majority of other instrumentalists have generally some experience in orchestral or chamber music playing. So it seems to me that, with this uncomplimentary reputation we pianists have, it is hardly necessary to become alarmed about playing too strictly in time, until we have learned to play in time. The metronome can at least help us to conquer such weaknesses as the accompanying of every crescendo with an accelerando, every diminuendo with a rallentando, and the involuntary gaining of speed in long sequential passages, such as we come across so often, for example, in the works of Bach. It would be a safe rule to advise the use of the metronome, in moderation, of course, in the case of students who find it difficult to play with one and to avoid its use for those who do not experience the same difficulty. However, I firmly believe in its use as an aid to gaining speed and control in the practicing of scales.

How the Piano Sings

By Enid Payne, L. R. A. M.

THE piano sings, not with *one voice* only, but with *many voices*; therein lies its great wealth, and how much of that wealth is left lying unused and unenjoyed! Play even the simplest of small pieces—a little lyric of Grieg, a child's first tiny tune of a few bars—there are singing to you at least two distinct voices, and each of these voices must sing its best. Teach your pupils from the very beginning to listen as they play to every note simultaneously, from bass to highest peak of treble, giving to each its proper due of tone and life. Tell them how in a vast orchestra or chorus of musicians each member is trying his utmost to make that one part for which he is responsible just as beautiful as it may possibly be. Even the wind player who utters but a single sound and perhaps must hold it for a dozen bars at a time is still striving for the greatest beauty of which that note, so rich and vital in its effect on the vast whole, is capable. So even a single bass note held on on the piano, during the lovely wanderings of the other parts, must be listened to and felt, made to live and breathe as a thing that "only stands and waits" indeed, but does not cease to exist because it is not in action.

Carry this principle throughout all your teaching and playing, and not only is the interest of the music increased manifold to yourself, but your hearers may single out in listening any one part, great or humble, in what you are playing, and find there completeness and coherent beauty as satisfying as any outstanding melody.

Grandest field of all for the carrying out of this ideal are the mighty works of Bach. Let no child musician grow to years of discretion without giving him an intimate knowledge of this master of all the masters. Knowing him, he will easily thread his way among the mazes of all other music.

The careful application of this comparison with chorus or orchestra will make clear and easy to the pupil all cross phrasing and rhythm, conflicting expression marks and other such complications. "The trebles are holding on that note, breathing out through it, making it shine and ring clearly all the time; but look at the altos, they must take a breath and begin a new sentence, while the tenors go on with their moving notes, singing more loudly as they rise; and now come in the basses, moving with grand, long notes, getting softer as they fall."

With this idea in mind make your pupils sing as they play. So instinctive a thing is vocal expression that the melodic purport of a passage is often, nay always, made instantly clear if one sings it, letting the voice make its own nuances. Let your student sing

in turn all the voices of his piano music, his voice teaching his fingers the true meaning of each melodic part, prominent or subordinate. The great thing is to arouse the imagination as to the effect to be gained—wanting to express a certain kind of sound, the pupil instinctively uses the right means, when that means is once freely at his disposal.

"Go on singing that note—make it shine out clearly till it quite dies away." Your pupil sets his mind and his fancy on that note, he holds it with just the intimate pressure of his finger tips, supported by just the proper weight of his arm, to keep the note warm and living till he wants its song to cease. It is exactly as in singing or speaking: you want to speak to some one over there, you do so, every word reaches the hearer, and yet a moment ago your voice could only be audible to one close at your side. Simply by willing it you gained this end, unconscious of the means. Once make utterly clear to your pupils that never by rude, harsh force may power be produced, but always by weight, and you have only to say "open it out, let it sing louder and louder, and make every note of every chord ring and echo." Then, the goal clearly before them, they will run straight for it, never noticing what obstacles they meet and conquer on the way.

Rhythm and Beauty

A very vital factor in piano playing, as in all music, is rhythm; and yet how cruelly is this source of life and beauty damaged and defiled in practice! Teach your pupils to count aloud while studying any new music; not merely for the sake of correct time, but that they may feel in their own bodily selves the rhythmic movement of the music, and have a sound foundation on which to poise all freedom of movement, which feeling may afterwards dictate. Whether in the definite tramp of the *Handelian March*, or in the mystical elusive motions of Debussy's *Plus que Lente* (motions which are often no motion at all but merely poise, yet keep clear in his mind the undercurrent of ordered movement which alone can make the composer's intention coherent. Bid him also realize that even in a note, the music is still moving onward with the same pulsing life; it has reached a farther point at the end of the apparent pause than it had at the beginning. To bring the big truth of the rhythm home to your pupils make them visualize movement: gestures, the steps, glidings, leaps, and poises of a graceful dancer. —From the *Musical Herald*.

A Fair Price for Lessons

By Ada Mae Hoffrek

TO-DAY is the time for the music teachers to set a good fair price on their lessons. Conditions are such that it is warrantable; the opportune moment has arrived.

In the past the music teacher was expected to give lessons for a small consideration. The teacher who charged one dollar per hour was considered high in price. Fifty cents per hour and even thirty five was the usual price in the not far distant past. But all this is gone; no one is now expected to work for these small fees in the musical profession unless he chooses so to do himself.

Establish a fair schedule of rates for lessons and maintain that schedule. Do not be afraid you will lose old pupils or scare away new ones. Being known as a cheap teacher will not increase your class; neither will

it help your musical reputation in your community. Parents prefer to send their children to a teacher who commands a fair price for lessons and they have more faith in her ability to teach their children.

If it is not possible to belong to any of the Music Teachers Associations or the local organizations, maintain a schedule in accordance with it by setting the proper value upon your work.

People are accustomed to paying more for services now. They will not think it inconsistent that members of the musical profession, which takes years of study and hard work in order to attain the position of a good capable instructor, ask a price commensurate with their ability.

Fingering Scales in Flats

By Elsa Eckhardt

So much has been written about the fingering of the scales, and most of this only leaves them still complicated for piano students.

The Flat keys, especially, are still difficult in spite of good rules and careful training. I have found the following to be true of scales in major keys by flats.

The fourth finger comes by the three black keys and the third one comes by the two. Be the key G-flat, A-flat or B-flat, the fourth finger comes on one of these; and, if it is D-flat or E-flat, the third finger comes on either one as the case may be. For instance, in the E flat scale the fourth finger of the right hand falls on B-flat in the

group of three and the fourth finger of the left hand falls on A-flat of the group of three. The third finger of the right hand comes on E-flat in the groups of two and the third finger of the left hand comes on E-flat in the groups of two.

The thumb and fifth fingers are used only on white keys, of course. Exceptions occur only in the left hand in the A-flat and B-flat scales, when the rule is exactly reversed—the third finger falling on A-flat in a group of three and the fourth finger on D-flat in a group of two.

Magic of the Keyboard

Virtuoso Tricks in Piano Playing

By the Well-Known American Pianist

THUEL BURNHAM

Famous Pupil of Dr. William Mason

Prepared with the Coöperation of Mr. Russell Wragg

[Thuel Burnham owes his pianistic training entirely to Dr. William Mason and Theodor Leschetizky. Before he went to Leschetizky, however, he made sensational successes at all of his appearances in New York and in European capitals. Mr. Burnham was born at Vinton, Iowa, in 1884, and is thoroughly American in every respect, despite his long residence and tours abroad. The following article upon Virtuoso Tricks will bring much fresh information to many ETUDE readers.—EDITOR'S NOTE.]

It has been expounded that there are tricks to every trade, and yet it will surprise many to know that the successful piano virtuoso must have innumerable ones from which to draw upon occasion. Perhaps so sublime an art as the interpretive is grossly wronged in being dubbed "trade," yet it is just a trifle difficult to discover the point in which trade burns its miserable life to extinction and art arises from the smouldering ashes.

To be sure, the "tricks" of which we speak are not of the commonly-known "sleight of hand" variety, nor in any possible way illegitimate in musical art. Yet, figuratively speaking, they are absolute strangers to the books on piano theory and piano training.

Some time ago a well-known New York pianist came for lessons, feeling, as have many others before the public, that his playing lacked a certain something, inwardly and outwardly necessary, to push it over the barrier between pianist and audience. I asked him to play one of his repertoire pieces, and was favorably impressed with its rendition, from a purely technical standpoint.

"Yours is a common fault," I told him. "What you need is 'tricks,' yes, tricks, in all their unromantic reality, virtuoso tricks." He stared at me in blank astonishment, as if he doubted his ears. But in a few lessons he understood; the increasing power in his playing became a revelation to him. So it is with us all. The more limitless our resources, the more our chances of success.

We have an excellent example of this in the dramatic art, which is akin to the musical. Edwin Booth was requested to repeat the Lord's Prayer before an enormous gathering, with the result that not a few eyes bore evidence of tears at its close. What minister in the pulpit have you known to produce such an effect? Booth's power must have been not so much in his religious conviction as in the art of his elocution.

In taking up virtuoso tricks the reader must clearly understand that they are to be considered from a purely general viewpoint. It depends entirely upon one's virtuosic intuition as to when and where they will be most helpful and effective.

Before continuing, however, I want the student of this article to realize an important point in concert playing, one which is a distinguishing feature between the amateur and the professional. This is the individual fingering employed by the latter. Often a pupil has played a piece for me with the editor's theoretically conceived fingering. It was all very pretty and very nice, but for public playing not safe. One is very apt to forget the wide difference in hands and chain himself entirely to the published fingering which may be suited to the editor's mind, but not necessarily to any other. To make one's playing sure and spontaneous one must use his own intelligence with independence and courage, making use of whichever fingers are most convenient and dependable.

But, to continue with the subject under discussion. Henceforward we will drop the word "trick," but, although clothed in other raiment, its character will remain the same throughout the exposition of this phase of virtuosity.

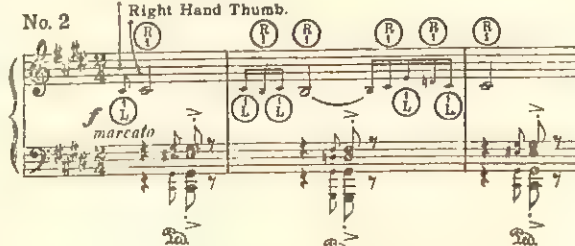
A great asset for securing force and surety is the use of the straightened third finger, braced by the thumb and held in an absolutely verticle position. In the Beethoven *Dance in C*, for instance, we have this for a succession of tones, producing an exaggerated bravura effect.

No. 1



For obtaining big orchestral effects, as in the opening measures of Liszt's *Hungarian Rhapsodie, No. 2*, we have the single finger again, this time the thumb.

Lento a capriccio.
Left Hand Thumb.
Right Hand Thumb.



The thumb is held firmly in a slightly outward-curved position and, upon attacking the note, the point of contact is upon the outward side of the finger. The remaining fingers are loosely clenched during this procedure and the arm is kept in a heavily relaxed condition.

And now, for general effects outside of fingering.

The first is a hand and wrist movement for bringing out the upper note in a rolled chord, as in the Schumann *Nachtstücke*.



For practicing this we throw the entire hand over, palm upward, on the final note, with a vigorous twist, much as one would turn a key in unlocking a door. Then, too, the fifth finger must be sharply drawn under with the wiping-off touch, at the same instant that the hand is turned. Later, for the performance of the same measures which I have just explained from a practicing standpoint, one of course modifies this procedure by gently drawing off the fingers and raising the arm from the keyboard, obtaining the same effect as was procured in practicing, but doing away with the exaggerated physical movement. Another example of this same thing is found in the Mendelssohn *Capriccio in B Minor*.

Now we will consider bringing out any dominant tone in a plain chord. This is done by the use of a "long finger" on the thematic note, straightened and backed by additional pressure, while the remaining notes are played lightly with the fingers curved and loose. This is especially helpful where one wishes to bring out some of the inner voices in a repeated phrase, for the sake of variety. It is, of course, an unusual thing to find a piece that is written in this exact way, as the composer usually leaves that to the virtuoso's imagination, but in the *Sonata—Opus 28 (Pastorale)*—last page of second movement, we have one place, here illus-



THUEL BURNHAM,
From an etching by Warder Travers.

trated, which has become almost traditional and so will serve as a worthy example in place of one of my own invention.

No. 4



Now we come to one of the most important strength savers and force stimulators in the entire article. This is the use of light playing between accents. For instance, in the Liszt *Rhapsodie, No. 6*.



The original is marked forte, and forte it must be to the large majority of students, regardless of whether the effect is pleasing or whether their strength will remain with them throughout the entire program. After playing such pieces as the Chopin *A Flat Major Polonaise* and the *Militaire*, as well as the MacDowell *Polonaise* on a single program, the artist is usually looked upon by the outsider as thoroughly fatigued and worn out. This is not so, for, although the virtuoso may be extremely excited after such a series of "War Horses," he has learned to save himself from the labors that lead to exhaustion. He guards himself from unnecessary exertion while the novice, taking the dynamic forte without the customary grain of salt, literally leaps in where angels fear to tread, and the result is, as a rule, a nerve-racked, worn-out physical being and a heavy, sluggish performance.

With the *forte* emphasis on the accented chords and a *mezzo-piano* or even a *piano* on the intervening notes, the artist is enabled to obtain a much greater speed than the student pianist, and the effect is more electrifying and certainly less irksome for the performer.

In close relation with the light playing between accents we have the quickening of the rhythmic figure, done to instil a martial effect into one's playing in such pieces as the Chopin *A Flat Polonaise*, illustrated by the following measures:

No. 6



The chords marked with the star are to be held just a trifle longer than the orthodox rhythm requires, producing the effect for which we are working. Care must be taken, however, not to quicken the tempo during this operation, for then the effort to make unusual that which is normally acceptable will result only in its ruin. A strict tempo must be kept throughout the martial passages, for the chord which is held only cuts off the value of the following rhythmic figure and should not delay the succeeding rhythmic beat in the slightest. Another example of this same suggestion is found in the Schubert-Tausig *Marche Militaire*, which I will mark for the first few measures.

No. 7



Next we have a simple invention for making the waltz more buoyant and interesting. This is the use of the "Wiping-Off Up Touch" on the second beat of the bass, which, to put it figuratively, picks the rhythm up by the center and in this way saves it from an unfortunate sagging into the mire of monotony. The "Wiping-Off Up Touch," as described in my *ETUDE* article of last August, is the wiping off of the keys in much the same manner as one would stroke a kitten's fur, drawing the arm up from the keyboard with the same movement, keeping the hand drooping and relaxed all the while. In the following measures of the *C Sharp Minor Waltz* of Chopin the star indicates the notes which are played with this touch.

No. 8



Breaking the closing chord of a cadence is often a means of producing an effective ending. This is accomplished by retarding the right hand until all but the last note of the rolled bass have been played and then bringing this and the right hand together with an extreme "wiping-off" touch. This is especially useful in bravura compositions for guarding against too abrupt an ending where a broadened cadence would add value to its rendition.

In closing, we will touch lightly on one of the great mediums for effect in the concert hall, pedaling.

Here, again, we have another great difference between the artist and the amateur; for the artist uses the pedal much more sensitively, not to say less, than the amateur. However, in building up a climax the virtuoso uses it more, as a rule, than the untrained pianist; for it is here that his appetite for artistic effects demands a sustained amalgamation of sound. So long as each new harmony dominates the preceding one, the artist holds the pedal until the climax is complete. It then has back of it the resonance of the entire piano, and the listener is carried blissfully on until the end, instead of having an untimely drop by the wayside, as is often the case where the pedal is too frequently changed. There is no danger of a discord under these circumstances, so long as the pianist is making a crescendo. But immediately on beginning a *diminuendo* the pedal, of course, must be changed to avoid the inevitable. The following passage from the Schumann *Pavillon* serves as a splendid illustration.

No. 9



And now for another very much needed use of the pedal. This is what I term the "tremolo pedal," and its use is to gradually release a tone where a sudden stopping of the sound vibrations would jar the musical senses. It is managed by the regular repetition of the right foot upon the sustaining pedal, with great speed, and to perfect it is not to allow any interruption in the fall of the foot, nor ever to let the pedal come quite up to position. Of course, in the beginning it must be practiced with great accuracy and slowness, as the perfect control over the foot is the essential thing in the end. Perhaps I can paint a stronger mental picture of just what is expected of the pianist if I tell of an amusing experience I had a short while ago. I had been playing a program of pieces which, curiously enough, contained several places in which I used the "tremolo pedal."

Afterwards a friend said to me during a conversation concerning the common stage fright among virtuosi, "I knew you were extremely nervous during your last Friday's concert, for several times during the evening your foot trembled violently on the pedal." So much for the accuracy of our friends.

An exceedingly beautiful place where this effect can be used in a big way is on the final chord of the piano introduction to the Grieg *Concerto*.

While the orchestra is awaiting the fall of the conductor's hand if the pianist uses the "tremolo pedal" for this place the dying tone of the piano flows into and mixes with the spiritual *pianissimo* of the orchestra in such a delicate way that the ear can hardly detect where one begins and the other leaves off.

In the *Berceuse* of Chopin this pedal is used for the diminishing of the last chord into ethereal distance, an effect that is particularly fitted for this composition.

There are numerous other "tricks" that I might elaborate upon at length, but I will advance but one more suggestion.

Thousands upon thousands of pianists are trying to unlock the door to the room where success is stored. "Why are there no more successes?" someone may ask. It is because the majority of them are working in the dark. True, the light hangs directly over the door, and yet they are too overdominated with feverish haste to illuminate their work. They struggle hopelessly, while their more ingenious companions illuminate their progress with well thought-out devices.

The first of these is "slow practice," and it would be an occasion worthy of commemoration if all students of the piano would TO-MORROW start to seek its aid. "Slow practice" is the greatest "TRICK" and the least used of all. In closing, allow me to suggest that it is, undoubtedly, the most necessary and the most satisfactory.

Playing Teacher

By S. M. C.

JANE and Evelyn, two seven-year-old tots, recently began the study of music. They have the same instruction book, the same lesson period, and the same teacher. The lesson is explained to both and then each takes turns at the piano, the one standing guard to call attention to mistakes in notes, time or fingering, while the other plays. As neither of them has a piano at home, they practice at the studio, and the same method of procedure is followed as during the lesson period. To see the seriousness with which they play teacher, and the earnestness with which they correct one another's mistakes, is a delight.

One day Evelyn came to my room to get a pointer (which is an indispensable piece of equipment for these little make-believes, and alas, for some grown-up teachers, too!). She was met by one of the teachers, who said to her, "Are you going to take a lesson?" "No, I am going to give a lesson," replied the youngster with an air of importance quite surprising in one of her size.

If you are a teacher of young children, try, if possible, to find a suitable companion student for your little tots. Children dislike being alone, and they sometimes learn more from one another than from their teacher.

Do You Lose Your Music

By Lucy Lowe

ONE of the greatest troubles of all musicians is the constant loss of music by lending it to people who forget to return it.

Much of the annoyance in such loss comes from forgetting to whom the music was loaned. My plan for keeping track of my music saves the buying of many copies of songs that otherwise would have to be replaced.

First of all I divided my music into sections. These sections are grouped according to subject. Each section has its own particular shelf in the music cabinet and that shelf is labeled with the name, such as oratorio, opera, etc. It is not necessary to label individual numbers with a class label, as the publisher has usually stated that on the cover.

Next I make slips out of plain white stickers and type on these my name, my address, and in capital letters the legend, "PLEASE RETURN." It is impossible for anyone to use the music without being aware that it is a borrowed copy and reminded to return it to the owner!

As a further check on the loss of music in this way, I have a small card index. On the index cards proper, I write the group classification as I do for the shelves, having heads for opera, oratorio, secular songs, sacred songs, quartet music, etc. Piano and other instrumental music is also classified according to type. Back of these cards are filed plain white cards bearing the name of the piece that has been loaned, the date, and the name of the person who has it. When it is possible I write down the telephone number on the card also, which saves time later on. It is very easy to explain making this notation without giving offense, by simply stating that "It is music that is often in demand, and my own faulty memory makes me need some means of keeping track of my belongings."

I do not mean to give the impression that all people who borrow music are inveterate thieves; but it is a certainty that an immense amount of one's music can disappear in this way with the best of intentions on the part of all concerned. Thus the simple check system here outlined is a help to both parties.

Liszt's Playing

By Edward Baxter Perry

'Tis said Tartini held a captive soul
Imprisoned in his magic violin;
A maiden's, who for thwarted love had died.
And when his wizard bow awoke the strings
Her soul awoke from dreamy sleep within,
And sadly moaned and cried.

But when Liszt played, with touch of living fire,
And set a-tremble all the throbbing air,
And thrilled the heart with rapture nigh despair,
You knew no strings of steel could answer so;
His instrument was strung with strands, you'd swear,
Of sirens' golden hair.

Yet not alone of sweetness fraught with pain
His music told; but thunder roll and crash,
And rush of torrent rain and lightning flash,
And forest's trembling at the cyclone's roar;
And frenzied waves that on a rock-girt shore
Forever vainly dash;

Of dew-drenched dawns and pearl gray velvet eves,
And softest lisps of young summer leaves;
And sigh of human heart that longs or grieves,
Or loves and hopes, or questions, or believes,
Of all of life that's true or that deceives,
Or that the brain conceives.

Thus Liszt, in multi-colored tones, did place
Before us human life and Nature's face
In changeful mood or frowns or smiling grace;
As somber pines against the blue of space
Their shifting patterns, like to wind-blown lace,
May sometimes briefly trace.

A complex universe for ears that see,
Afloat upon a flood of harmony,
The past, the present, and what is to be,
In clear but dark and transient tracery.
The lines that sketch our Human Tragedy
On far depths of Eternity.

Shall the Classics be First or Last?

By CONSTANTIN VON STERNBERG

SOME readers may feel scandalized at the mere asking of such a heretical-looking question; but I trust that their indignation will not outlast the present argument although at the very outset it states the opinion that many good teachers admit their pupils much too early to the Classics. Moreover, are these Classics always wisely selected? Very often a classic work is chosen on account of its technical simplicity when another one, though perhaps more difficult but of greater melodic charm, should be preferable because of the well-known trait of human nature which makes the liking of a thing a powerful aid in mastering the difficulties it offers.

Let us, however, first clear our minds as to the meaning of the word "classic." In the graphic arts and in belles-lettres, "classic" means something akin to "antique;" it refers to a certain historical time. In music, too, the word "classic" refers to a certain epoch in history, though it points to a much more recent period, because such music as antedates J. S. Bach, we call "archaic." There is another, secondary, meaning implied by "classic;" but before turning to it let us see whither the first definition will lead.

The Veiled Future

The future is veiled to human eyes. The present is an ever-appearing and ever-vanishing moment. The past alone is ours to contemplate, to study, to learn from. We are what we are, because of the past; for, it contains the roots of our being, not only physically but also spiritually. The older we grow, the more our mind matures, the clearer we recognize that we cannot understand the present, its ideas and tendencies, unless we know the past that has led to them. Hence we revere our ancestors; hence we read not only the New Testament but the Old as well; hence we study history.

But, at what stage of our lives do we begin to study history? With our *First Reader*? Do we not first learn the deciphering of letters? Do we not, hand in hand with this, endeavor to bring order and system into our thinking machinery? Do we not, in one word, fit ourselves for a contemplation of the past before going into its study? And if these preliminaries are necessary in a language of which every letter and every combination of letters has a decided, definite meaning, how much greater must the necessity of these preliminaries be in music, the "letters" of which are so much less definite in meaning!

If we compare the child-books of to-day (in prose or verse) with those of a century ago we find the present ones immeasurably superior to the old ones; because the authors of the present child-books have learned from those of the past. They have learned that a book may be juvenile without being inane: they have absorbed the benefits of style, diction, form: they have realized that the chief distinction between a present and former book for children lies not so much in the choice as rather in the manner of presenting its artless, ingenious psychology.

Modern Children's Pieces

And is it the literary world alone that has learned and profited by these lessons from the past? Is not the modern musical "child piece" a veritable marvel of beauty when compared with those of whilom Kuhlau (1796-1832) and Clementi the Dry-as-Dust (1752-1832)? There is scarcely a piece for young folks written now which, besides a clear and yet refined construction, does not contain simple but interesting harmonies and melodies of a noble and agreeable cast. It also shows good and modern counterpoint, all kinds of little devices like imitation, enlargement, contraction, ellipses, inversions, retroversions: in short, all the fireworks of musical craft and skill. Not all are in the same piece of course; no more so than in the short pieces by Master John Sebastian. But—and this is an essential point—all these

smart contrivances are presented in a garb of such melodies as reflect the musical tongue of *OUR* time. They put the pupil's thinking apparatus in working order by instilling in his mind the gist of the past in the light of the present. They equip the pupil's mind to face the past with intelligence; and when the teacher thinks her to be ripe for Bach and Beethoven, then the pupil, so equipped will marvel at the grandeur and beauty of the masters' works instead of saying, as usual under a premature unveiling: "They're horrid!"

If there is a teacher who before he learned to defer the Classics to their proper time, has had pupils that did not say "they are horrid," or betray that feeling in some manner, I wish to meet him. I like to meet lucky people.

The secondary meaning of "classic" is best explained if the word is taken as an synonym for the adjective "model." If a work of art (of any branch of art) is to be called "model," or classic, it must present its thoughts and sentiments in an ample, intelligible manner and be, at the same time, free from superfluities. It must be its own essence; nothing more; nothing less. But, then, essences are a rather strong diet for young stomachs. Children do not, as a rule, "cry for them." They prefer palatable dilutions and rightly so.

Now, the writers of juvenile music in our day—I mean, of course, the well-accredited ones—furnish just such dilutions, just this palatableness, to make a child amenable to good, worthy thoughts and they do so not to divert the child from the Classics, but to prepare him for them. This preparing promotes the child's good cheer; it gladdens its little heart that is so willing to be gladdened and it paves the way for the child's perception of musical beauty; a matter which very frequently has to take a back seat because of the child's wealth of phalanges, tendons, flexors and kindred parts of its "insides." The choice of modern teaching material may, incidentally, also give some parents a music-educational lift.

Enter J. S. B.

When the day has come to tackle Bach, what is the procedure? First, the *Little Preludes*, then the *Inventions* and, finally the much-tampered-with *Clavichord*. This, I think, is all wrong. There are two sides to Bach: the austere, contrapuntal Bach of the works just mentioned, and the singing, cheerful, jolly Bach of the gavottes, bourrees, gigue and dance forms in general, as well as the fanciful, poetic Bach of the second movement of the *Italian Concerto*, for instance. Why, in all common sense, the first approach to Bach should be made through the stern-looking contrapuntal gate is a complete mystery, but it seems to be the usual course. And yet, when we look for material to develop delicacy of execution in a pupil or for refinement of touch graduations, for clever, witty phrasing, for a bit of expression of good-natured humor; cajolery or even drollery, the *Inventions* and the *Clavichord* are not within hailing distance of those dance forms and andantes or adagios, such as the *Sarabandes*. There is a large number of these dance pieces and many have been published separately from the suites and partitas to which they belong without, however, having any other unity with them than that of tonality. Others are taken from the violin or violoncello sonatas; and they were most reverently and practically transcribed by Tours, Faeltens, Parsons, St. Saens, and many others. This ought to be the material used to awaken an interest in and love for Bach in a pupil's heart and mind. Instead of it, however, he gets the *Inventions*, some of which are clever, but very ugly, and he toils and labors at the polyphonous difficulties without, or very seldom, achieving that facile "Tonspiel" (tone-play) which is the chiefest purpose of them.

While thinking of Bach, another observation, relating to the usual teaching course, occurs to mind. Some, not to say many, teachers seem to think that the seventeenth

and eighteenth century have produced no "old master" besides John Sebastian Bach. Of all the fifty-five Bachs, ranging through five generations, John Sebastian seems to be the only one worthy of any attention. Why is this? John Sebastian's elder brother, John Christoph; his uncle, John Christian; his nephew, John Ernst; each has left a good deal of very fine music; music that is antique without being "antiquated;" music that is still very pleasing to our modern ears. His second son, Philipp Emanuel, the author of the first really comprehensive treatise on piano playing, has exemplified his teachings in a large number of pieces, notably his six sonatas; and it may be remarked here that, without sacrificing polyphony, he broke absolutely with his father's contrapuntal austerity and adopted what is usually designated as the "elegant" style. He is, really, the father of modern piano playing; and his sonatas are of the greatest value for the development of tonal beauty and elegance. And why is Händel's piano music so seldom taught? What I said of the genial, jolly Bach is no less applicable to Händel's smaller pieces. I know that the *Harmonious Blacksmith* is still used here and there, and in the more advanced grades also the *Fugue in E minor*; but such solitary morsels are scarcely sufficient to whet a pupil's appetite for Händel's unique lapidarity of style; nor do they suffice to produce a familiarity with one who, "lest we forget," was, after all, a "grand-master." No one can revere, no one love, John Sebastian more than does the writer; but this love has not blinded him to the fact that life is far too rich in experience, too many-sided in its psychic manifestations, to make it possible for any one master, however great, to exhaust its interpretation through art. Hence, despite the almost incredible mastery of John Sebastian, both in counterpoint and style, his style was *one* style; but, "there are others" and not so very few.

For the developing of "pianistic charm" we resort lovingly to Chopin; but is there no Chopin in antiquity? For that quality just designated as "pianistic charm," Domenico Scarlatti is more important than John Sebastian. An intimate acquaintance with Scarlatti is a much better preparation for Bach's larger works than his own *Inventions*, because the latter emphasize polyphony and part-leading rather often at the expense of sensuous beauty; while Scarlatti captivates by this very quality of sensuous, melodic charm and accustoms the students to regard antique music with an eye to tonal beauty rather than to scholarliness. When, with a good Scarlatti foundation, they come to the "*Well tempered*," of which the title is much too rarely explained to students, they will treat the subjects of the preludes and fugues far more justly. From the very start they will seek the melodic curve, the variety of shades in the *Tonspiel*. They will seek the beauty, the beauty, the beauty of them instead of the mere contrapuntal texture.

The Musical Masses

Am I talking against the musical Moses: John Sebastian? Perhaps so, but if so, it is because I love him too much to see him degraded to a pseudo-Czerny. Students can, of course, not know it; but teachers ought to know and never to forget that a man like John Sebastian should not be approached by a musically ignorant mind. It is all very well to pronounce his name with a voice of sonorous chest tone or in a pious *mesa voce*; but true love and genuine reverence know of better ways to demonstrate themselves; and the first thing they do is to shield the object of worship against being approached in a spirit of dislike born of the utterest ignorance of its intrinsic greatness and of its tremendous significance to the art of music.

As a matter of course the same considerations, and with equal force, apply to Mozart, Beethoven and other more recent masters.

To close with a definite proposition, I suggest a cycle of pieces which is to begin with the second year; not

before, because the first year is occupied with hand training, etc., and with such little modern pieces as may fit the child's technical status. In the second year, however, a regular cycle of an order somewhat like the following is suggested, of which the individual pieces are to be selected with regard to difficulty:

- | | |
|-----------|---|
| 1st Cycle | (1) Modern piece |
| | (2) Scarlatti |
| | (3) A movement from a Mozart Sonata |
| 2nd Cycle | (3) Movement from a Haydn Sonata |
| | (2) Dance piece by Bach (carefully chosen). |
| | mann, Schubert or Mendelssohn |
| | (1) Modern piece, not excluding Schu- |

- | | |
|-----------|---|
| 3rd Cycle | (1) Modern piece, perhaps an easy Prelude by Chopin |
| | (2) Scarlatti |
| | (3) Movement from a Mozart Sonata |

Scarlatti should thus be the second piece in every alternate cycle.

Such cycles will make the *Little Preludes* and the *Inventions* so unnecessary as to limit their number to two or three, which should be selected more with a view to melodic beauty than to involved polyphony; and their turn should come in the last quarter of the second year, when they may take the place of Scarlatti.

The more extended pieces by Bach and his contemporaries should be deferred to the third year or until the purpose of the aforesaid smaller pieces is fully achieved.

The Very Little Ones

By Virginia C. Castleman

"Those first impressions, be they what they may,
Are yet the fountain light of all our day."

THE writer's earliest memories are of certain hours when the music teacher came to instruct her older sisters, herself stealing into the room to observe the process.

My own time for taking music lessons came. The hour-glass for practicing—well, I never needed that. My half hour at the piano seemed all too short. Very thoroughly was I taught, and I love to think that my first teacher was my own dear mother. The old painstaking methods had their value. Doubtless they strengthened the will and developed concentration. But they furnished a long way for little feet. As Longfellow puts it, "I'm weary thinking of your road." Even though the pathway was strewn with flowers from the garden of love, the old notebooks had "no royal road to learning."

When I became a teacher, I thought more and more of the needs of the very little ones; and I came to dread for them that rock by the wayside—the staff and its notation. Materials there were in plenty for the other grades; but little for the tiny tots, until there began to appear the various kindergarten methods. I studied all that came within my reach, and soon was able to reproduce many new and interesting features.

Children love to sing as well as to feel that they are accomplishing something, even a tiny bit, each day. The modern finger plays, transferred to the piano, are wonderfully effective. I have succeeded, too, in developing the voices of small children, who could not at first sing more than two or three tones of the scale, by the daily use of the singing method accompanying these finger plays.

The staff becomes a less arduous task for the little ones when they sing—

"These notes live on lines,
Five lines make a staff."

The length of the notes is prettily illustrated in such a lesson as "The Old Bear"; the whole note being "the Old Bear, so tired and slow," the Middle Bear taking the half and quarter notes, "walking just so," while the little bears scamper along to the frisky eighth-note time. This is a musical picture to capture the fancy of the child and at the same time to teach him the value of the length of tones in a practical way. Such terms as *legato* and *staccato*, *piano* and *forte* are made understandable by an illustration like the following:

"Snowflakes now are softly falling (*legato*),
Lightly on the ground (*piano*);
Hailstones now are loudly tapping (*staccato*),
They are big and round (*forte*)."

The scale, too, has an easy preparation when sung to
"Rich man, poor man, beggar man, thief,"

or to

"The squirrel runs up the old oak tree,
And shakes some acorns down on me."

From this delightful manner of entering the world of music, the child of five or six years (or even younger) may be led easily on to the real study of notation.

As "the proof of the pudding is in the eating," and a teacher is known by her pupils, the past year's experience with a class of happy little girls, now well advanced in musical notation and all lovers of their lesson time, speaks for itself. As one of them quaintly remarked during the initiation period:

"I do not think anything is hard in music, I love it so much."

Where Long Finger Nails Fall Short

By Harold Hubbs

IN association with students and players of the piano one's attention is attracted by the various whims and styles of manicuring. This makes one wonder as to the advantages and disadvantages of fingernails, in the art of piano playing.

Much ignorance of the real worthy function of the fingernail in piano virtuosity seems to exist. To many, and some of these even teachers from the leading conservatories, it obviously has not occurred that the nails have any value except to beautify the hand. If not ignorance, it must be deliberate disregard that causes so many to turn their nails from all their helpful possibilities into things of decided disadvantage. A pianist of undoubted ability recently played the Schubert *March Militaire* with some success, but with nails so long that they scratched the ivory till the listener was reminded of a lot of rats scurrying across a polished floor.

Good strong fingernails are an invaluable asset to the pianist. They have an essential part in the production of good tone, just as have the muscles or bones of the fingers. They reinforce that soft, cushioned part of the fingers which comes in direct contact with the keys.

The point in question is how we shall trim our nails to the best advantage, for keyboard work. Shall fad and fancy rule? Whenever fashion interferes with the proper use of the fingers, then fashion must be sacrificed.

It is possible that the nail could be too short, but the probabilities are scarcely worth considering. If the nail

is too short the flesh at the finger-tips, by repeated and continued pressure, has a tendency to become sore where it is pressed against the end of the nail. This may be avoided by leaving the nail extend just slightly beyond where it joins the flesh. If by accident the nail be cut a little too short, nature will correct this by the growth of a single night.

What patience can one have with those who try to play with long, pointed nails? The absurdity of it is so evident when one considers the now common *legato* method of "wiping the keys with the finger-tips."

Long nails render a correct hand position quite impossible. To test this, lay the arm upon the table and draw in the fingers till they are curved to the playing position; that is, till the end joints are perpendicular. Now a slight pressure will tell when the nails are too long, which is if they cut against the table.

Short nails are especially needed for heavy chord playing. If the nails are too long they interfere with the grasp of the key so essential to producing a full tone. Then there is the danger of breaking the nail and causing serious trouble.

What matters a few tears, more or less, from the misguided miss who comes for lessons, with her nail carefully polished and "pruned" in true oriental style? If she would play with any artistic effect they must be sacrificed till the fingers fall upon the keys in cushioned silence. No listener wants to hear the nails striking the keys with an ugly, absurd and irritating click.

Some Interesting Comments on Dvořák's "Humoresque"

By John Ross Frampton

Did Dvořák err in his choice of a title?

We all admire this little piece. Yet most of us wonder at its title. The violinists make it a plaint of transcendent beauty, but devoid of humor. Then why the name? One ingenious writer would solve the riddle by the assertion that Dvořák "grasped the fact that pathos is the basis of all true humor." But I believe we can go deeper than this.

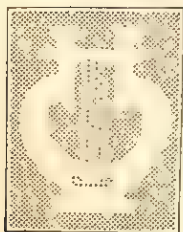
It would be interesting to discover who first put the "basic pathos into this quaintly humorous piece! It seems probable that Dvořák himself would be amazed at the universally accepted (violin) interpretation of this (piano) composition; that he thought it a rollicking, bewitching bit of sprightliness. He could not but admire the beauty of the slow performance; but would he really be pleased?

Doubtless the Italian words *poco lento* are responsible for the change. But the error comes in the application of these words. They tell the speed of the time-unit, not of the individual notes. Dvořák indicated the time as $\frac{3}{4}$; that is, the quarter note (or half a measure) is the unit. This makes the pace of the figure lively, even with a slow tempo for the entire unit. It is not how long a time-unit lasts, but how much must be done in that length of time which counts. Thus an hour is a long unit of time. If you do not believe it, lie awake from three to four A. M., on a rough bed of rocks high above timber line on some mountain, with the water in your canteen freezing, and wait for dawn! On the other hand, suppose you receive a telegram at three P. M. announcing that a friend will come on the four o'clock train, and you yourself in the midst of house cleaning: the hour is just as long, but your motions will be faster! An hour is a slow time-unit, a *lento*, as it were, but the hour before dawn is the application to a piece of music in which the notes are as long as the actual time-unit, while the hour before train time resembles this *Humoresque*, with much to be done in the time allotted!

Moreover, the early editions (is not that of Simrock, copyrighted in 1894, the original?) bear the metronome indication $\text{♩} = 72$? This is not printed in parentheses, a fact which often means that the marking was determined by the composer himself. Dvořák, then, probably indicated that he wished 72 quarter notes to the minute, or the entire first section (to the change of signature) with repeat, in less than one minute by the clock. This is about twice as fast as the violinists play it, and this trouble to write a lot of rests in the melody, and these the violinists ignore at pleasure. Moreover, the accompaniment contains staccato chords, which should also heighten the humorous effect. And finally, the composer entitled the work *Humoresque*. If any one (possessed of sufficient piano technique) will play it at the metronome *leggiero*, he will be charmed by the sprightliness of the piece. Many pianists so render it.

The question then is not the fitness of the name, but rather of the interpretation. Has an artist, be he never so great, the right to take a very attractive composition of a master, and by playing it half as fast as indicated, by ignoring many rests, and by disregarding the staccatos, so change the piece that it becomes not the bright humoresque intended, but a sad, exquisitely beautiful plaint? This is what the violinists do; this is what the orchestra does when it plays the *Suave River* on a horn during one "verse" of the *Humoresque*; it is undoubtedly what the strings will continue to do, until the original purpose of the composer is entirely lost to the bowing the knee to the string interpretation, and casting aside the composer. To make doubly sure of the change, the recordings of the phonographs (and this piece is a good seller) give the violin rendition.

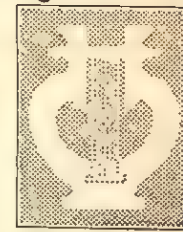
It is perfectly proper for a performer to "bring out" beauties in a composition which even escaped the composer, so long as these do not alter the intention and purpose of the composer, but rather heighten it. But is it right when the performer deliberately disregards all possible signs of the composer's intention? In this case might will probably prevail against right, the violinists will prevail against the composer!



Why Slow Practice is the Secret of the Higher Velocity

Just How to Practice to Attain Great and Accurate Rapid Passages

By PAUL HOWARD



[EDITOR'S NOTE.—Mr. Paul Howard is a pianist who was born in England of a very musical family, one of whom was John Field, "Inventor of The Nocturne." Mr. Howard has resided for years in Australia, where he has given a large number of recitals. He has a tremendous repertoire, including many of the most intricate works in the literature of the art. THE ETUDE is continually impressed with the manner in which Australian music and musicians are attracting more and more attention throughout the world. The first astonishing successes of Melba drew attention to the fine musical ambitions of the great commonwealths of the Pacific. Australian musicians who have adopted America as their home have been invaluable as music workers here. It is with pride that THE ETUDE refers to the fact that we have had repeatedly the co-operation of gifted and able men such as Mr. George F. Boyle, Percy Grainger and Ernest Hutcheson. These artist pianist-composers have an unusually clear, fresh and vigorous grasp upon musical problems and all that they have to say is interesting in all its aspects.]

MANY articles have appeared advocating slow practice, and many artists have, in interviews, endorsed the need of it, but a clear explanation of how to practice slowly, and what "slow" really means, has not made its appearance.

Every pianist knows that there often is difficulty in playing at a greatly reduced tempo some works or passages that one can play fast well. The fact is that such should not be the case, for complete control of nuance and rubato demands complete elasticity of weight and pace.

Muscular memorization of a work, to be complete, should embrace the habit of movement at all shades of tones and pace, with equal ease. One may often storm *pp*, or *ff* through an uncertain passage effectively, when slower playing, or the attempt to infuse a new inflection into it would spell disaster.

This may be the case with a work somewhat new and consequently not sufficiently habituated in the player's system; and also it may occur with a work too often performed so that staleness is setting in.

The cure is much the same in both cases.

Mind Control

In the first instance the imperfect control of mind over fingers is because the impressions and habituation, though deep enough after considerable rehearsal, do not remain so a little later. In the second case *habitual* performance of a work, at one time perfectly controlled, has been allowing the detailed impression in the brain to lose its sharpness and the muscular habit to reflect this state, a physical condition called "staleness."

The trouble is that the perfect control once acquired is not ours for ever, but needs attention at intervals to confirm or rehabilitate.

Now to the cure, "Slow Practice" and what it is.

You have probably seen, and if not it would pay you to see at first opportunity, the moving pictures of beautiful horses and other animals in action, shown at reduced speed by the taking of a greater number of pictures per second. The horse taking a hurdle, which in fact occupies but a second or so, when reduced to occupy about a minute shows just the same movements, but slowly enough for the eye to examine the progress in detail of the horse leaving the ground, rising to, and floating over the hurdle and to the ground beyond, just as though it were a graceful marine creature. The horse, of course, could not practice it that way, but with lower hurdles.

But the pianist remaining firmly on a seat may practice "dead slow" the most transcendental flights. (The pianist may not remain firmly on a seat if it be one of those revolving death traps so popular—I once went headlong into the footlights off one of them when it swung around with me as I prepared to catapult my whole weight on a final top chord. Have a good, sensible, heavy, four-legged chair.

What is Really Slow?

One may be deceived as to what is really slow, as was the racing auto-mechanic who died from the effect of stepping from the machine when it was doing about 30 miles an hour after the wild race had finished, under the impression that the car was practically at a standstill. The mind and muscles accommodate themselves to rapid pace so that fast movement does not seem fast. I remember many years ago, when training for a 10-minute test in writing Pitman's shorthand, at 260 words per minute, then a world record, I used to practice one-minute pieces at 300 words a minute.

The muscular movements at that rate become easy for one minute though impossible for two minutes; but

render 260 a sufficiently easy gait to prevent exhaustion in less than 10 minutes, while the to some people dizzy rate of 220 becomes an amble during which I would make fancifully finished strokes and curves, and I could actually vocalize fully the 200 rate.

After a time, however, I found that I had difficulty in maintaining a fluent writing at slower rates and would miss things at times and had to resort to dead slow writing at 60 or 80 words per minute and other rates daily to prevent the high speed getting stale.

Rapid Results

The same principle applies to piano playing. The difficult passage or piece, or the technical exercise in relation to it, must be practiced at all rates and degrees of pianissimo and fortissimo to discover any condition under which the hand will be inconvenienced. It must be practiced at times at a much faster pace than is necessary to bring actual rate of performance to the mind as a somewhat leisurely rate, and it must be practiced at such a rate as seems so slow that it is difficult to retain connection of context. Now, that slowness where the hand feels the awkwardness of performance is very valuable since the mind must at the same time gain the ability to think through the passages at the same slow pace without losing the thread of the work and must gain a certainty of grasp of its detail. As the mind and hand work in intelligent performance as hand in glove, it will mean that both become so habituated to any and ever pace that catastrophe will be almost impossible. In a case of accident, as when a nail catches in a key or a hurt of some sort occurs, the perhaps resulting (imperceptible to the listener) break of pace will not be accompanied by a perceptible blunder; as the mind and hand can by detailed familiarity bridge the occasion.

Mastering a Troublesome Passage

To master a troublesome passage, isolate it for practice, going so slowly as to make the movements difficult to round and smooth because of the slowness.



PAUL HOWARD

Continue this many times loudly and softly and increase the pace more and more far beyond the needed pace for performance. Deal with the passage at intervals of half an hour or so during practice hours, and treat it the same way daily. And later, once a week, just whatever is found necessary to get complete control and to keep it. In forcing the pace, also force yourself to play correctly.

When the difficulty is with both hands, play them as much separately as together. For instance it is excellent to practice the presto of Chopin's *B Flat Minor Sonata* with the left hand alone in the manner suggested above; and, if this at first seems impossible without copy, play both hands together without sounding the notes with the right hand. After trying this for a week you will begin to do the left hand alone fairly well; then reverse the process. When the difficulty is only for one of the hands play that alone a great deal in the way explained.

Slow practice for overcoming staleness needs great concentration of mind on the finger and arm action because staleness has resulted from the waste of muscular tissue and control through repeated performance, the muscles working from habit with the mind centered on the musical thought. Muscular action with the mind constantly following the action and giving conscious attention to every shade of movement builds up, while the reverse destroys. Hence penmen would not suffer muscular cramp if they did a few minutes' deliberate writing exercise daily, giving attention to the act of writing instead of what they are writing about.

Practice Scales Without Fail Every Day

Scales should be practiced in all keys from end to end of the piano, at all rates and tones, every week, some days taking double notes and other days single notes, hands separately and together.

Often a difficult point cannot be mastered by practicing that point, and it is then necessary to locate the exact point of difficulty, place the hands on the notes (perhaps a long thumb under each), and hold the position for a minute or two till the muscles give warning of a pain. Do this often, also find another arrangement of notes that exaggerates the difficulty and make a little exercise of it for repeated slow and fast practice, and it will be mastered. But you must be content to sit and work persistently with the mind oblivious to everything else in the world.

Those who possess a dumb keyboard will find it tremendously beneficial to practice pieces, scales, etc., with the weight at 8 ounces, and sometimes at 11 ounces, and at any rate a weight heavier than their piano touch, but not too heavy, a weight at which one can just keep up without strain. A little of this each day will make a fairly heavy-touch piano seem light, and render one's playing more robust.

Something In a Name

By Sidney Bushell

Is it not time that a better and permanent name be given to the "sustaining," or miscalled, "loud" pedal?

The term "sustaining" pedal is fairly indicative of the function of this part of the piano mechanism, although it does not convey very much to the pupil. To call it the "loud" pedal is, alas, painfully truthful at times.

Since the real function of this pedal is to sustain consecutive chords comprising similar harmonies, the writer suggests, the "harmonic" pedal, as an instructive and comprehensive term.

The Minuet and the Scherzo

By Edwin Hall Pierce

THE minuet was a universally popular dance for a century or two, and is not even now quite obsolete, being occasionally revived as an antique curiosity. It is slow and graceful, the step (so the dancing-masters say) consisting of "a coupee, a high step and a balance." Musically, the term minuet is, of course, applied to any piece of music of suitable tempo and rhythm to accompany this step.

The scherzo is a piece of music of a light and rather jocose character and very rapid tempo. It has no connection with any form of dance, but is often found as one of the movements of a sonata or symphony—more rarely as an independent composition.

There would, at first thought, seem to be little reason to consider these two subjects under one head, but in point of fact there is a most excellent reason: the two are intimately connected in musical history—one grew out of the other.

One of the best examples of the true minuet, and a very familiar one, by the way, is that from Mozart's opera *Don Juan*, beginning



but it would be easy to find numberless others, although (as we shall later explain) not every piece labeled "minuet" really is one. With such a rich store of genuine old minuets to draw from, the writer has been much astonished to hear music used which could not by any possibility be minuet music, in some modern revivals of this graceful dance—on one occasion Dvořák's *Humoresque*!

The oldest minuets were quite short, consisting merely of two sections of eight measures each, with repeats, but soon it became common to make the second section sixteen instead of eight measures, and examples are not wanting of still further variety in regard to length of sections. The custom early arose of writing a second minuet to alternate with the first. In the earliest examples this was in the same key, but later it was usually in a different key—quite often in the tonic minor, but sometimes in the sub-dominant, or in the key a major third below, or even in a more remote key. Thus if the first minuet were in C, the second might be in C major, in C minor, in F or in A flat. The dominant (which in this case would be G) was more seldom used, for the reason that the first minuet often contained within itself a modulation to that key. The relative minor (in this case A minor) was also occasionally used. If the first minuet were in minor, then the second minuet might be in the tonic major, the relative major, or some other related key, or even in the same key. In early times it was quite common to write the first minuet in two-part harmony, the second minuet in three-part, as in these examples from the *Third French Suite* by Bach:



Hence the second minuet was conveniently and properly referred to as the "trio." This name clung to it long after the custom was forgotten, and is used at the present day for the second number of not only a minuet but of a scherzo, a march, etc., regardless of the number of voice parts in the harmony. Examples of minuets with two trios are not unknown.

The minuet formed one number of the old "suite," which was practically a series of dance-tunes in the same key but of contrasted rhythm, though there were many suites without it. It did not originally form a part of the sonata, but composers began to feel that some sort of relief would be agreeable after the seriousness of a movement in sonata-form or after a slow

adagio, hence they seized on the minuet as just the thing needed. Even at the present day we can appreciate the variety given by a minuet in the course of a long sonata, but it is doubtful if we are able to realize quite how strongly it must have appealed to a public to whom the minuet was a familiar and popular dance—it had connotations of cheerfulness and gaiety—much as if at the present day a composer should introduce a one-step or a fox-trot between the movements of a sonata. Such procedure would be incredible, but the classical composers did not always take themselves so seriously as we are wont to imagine.

Growth of the Scherzo

The "waltz" played as a concert number at the present day is almost invariably executed at a tempo so rapid that it would be entirely out of the question for dancing, and it is quite likely that the minuet introduced into sonatas did not long cling to the traditional stately movement of the dance of that name. Mozart's minuets, it is true, are almost always genuine minuets, and will bear to be taken at a real minuet-tempo, but Haydn's minuets are quite often of such a structure as to suggest (to any good musician) a very rapid tempo. Courtly grace is not so often in evidence as downright jollity and overflowing animal spirits. Often there is an element of humor. Occasionally we come across the direction *scherzando* (playfully, jestingly), and more than once the term *Presto*, which indicates a high rate of speed in performance. In fact, the minuet has become a scherzo, though Beethoven was the first to make habitual use of the word, and it was he who perfected the genuine scherzo. In his *First Symphony* he still uses the word "minuet," but the movement is practically a scherzo; in his other eight symphonies he invariably uses a scherzo, either with that name or none, except in the *Eighth Symphony*, where for once he gives us a genuine minuet and calls it by its proper name. By the way, Wagner, in his book, *On Conducting*, complains of the conductors of his day for taking this minuet at the rapid tempo of a scherzo, failing to realize that Beethoven for once went back to the regular old minuet, probably influenced by the fact that the movement, which in this particular symphony takes the place of the usual "slow movement," is not at all slow, but is of a rather light and happy character. (Rather than encumber our text with numerous notation examples, we would recommend those interested in this subject to play the various scherzos and minuets in the four-hand piano arrangement of Beethoven's symphonies; also those of Haydn, Mozart, Schubert and Schumann.)

Further Modifications of the Scherzo

Having once cut loose from the conventions of the minuet, it is not strange that the scherzo came to show less and less likeness to it. With Mendelssohn the scherzo took on a new characteristic—that of fairy-like lightness and elegance, in place of the rough humor of Beethoven or the light-hearted simple jollity of Haydn. Mendelssohn often writes long scherzos in one uninterrupted movement, with no "trio" whatever. He, as well as many modern composers, often substitutes 2/4, 6/8 or 9/8 time for the earlier conventional 3/4 or 3/8, and if we consider a certain movement of Tchaikovsky's *Pathetic Symphony* as a scherzo (as it undoubtedly is), we have an example in 5/4 time.

Chopin's *Scherzos*, for piano solo, call for special remark. They are among his noblest compositions, and are long and highly developed. The use of the word "scherzo" as a title for these has been a stumbling-block to critics; one feels disposed to raise the question: "If this is the way Chopin jests, what would he say (musically) when he was in earnest?" But one should remember that not all joking is light-hearted; sometimes it is highly ironical, or it may serve to hide heroically a deep-felt anguish. Witness the inimitably funny cartoons of "Life in the Trenches," drawn by Bairnsfather, a soldier who was actually experiencing all the very perils and discomforts which he chooses to display in a humorous light. Witness, again, the "Grave-digger's scene" in *Hamlet*.

Modern composers, Brahms among the number, occasionally use a diverse short movement in place of the minuet or scherzo, but not having the exact character of either, called an "intermezzo." Smetana tried the experiment of using a *polka* instead, in one of his quartets, and several have made attempts with the *waltz*, in similar connection. It is probable that the future has in store many further changes and developments in this interesting musical form. As Tennyson says:

"The old order changeth, yielding place to new
Lest one good custom should corrupt the world."

The Practice Hour

By Russell Snively Gilbert

THE study of any instrument requires the action of both the body and the mind. Most pupils overlook the mental part. Let us consider the various elements that should constitute our practice and divide them up into two groups:

PHYSICAL	MENTAL
Concentration on the body.	Concentration of the mind.
Control of fingers and feet.	The ability to listen.
Accuracy of pitch and duration,	Development of rhythm.
Hearing all the voices.	Understanding of the fundamental harmonies.
Visualization.	Freedom of expression.

When you sit down to your piano, close your eyes for a moment and be silent. Sweep from your mind all thoughts extraneous to the subject. Then go over the above list and follow it out in your work. Think what your teacher asked you to do and find the most practical way of doing it.

The physical side of the composition will be studied first. With the mind concentrated on the body the kind of technique to be used in each phrase will be studied and decided upon with the fingering. The pedaling or the bowing must be worked out in relation to the harmonic and the melodic lines of the phrase.

Accuracy of pitch is often neglected by pianists. Even those who are tone-deaf, if they persist, can learn to sing a simple melody true to pitch. This is the preparation for serious ear training work. The duration of each note should be accurately counted until it has made a firm impression upon the mind. Then counting is no longer necessary.

The fundamental harmonies must be analyzed and understood. This is not difficult.

Many students are helped in difficult passages by visualizing not only the notes, but the fingering. An organist can close his eyes and visualize his feet on the organ pedals.

The mental side, while more tiring, is by far more interesting.

Half the students do not really hear what they play. If they did they would surely improve it. Indeed, when a pupil has developed the power of listening to himself, his improvement never ceases. Think what that means.

Young people want the man who has rhythm to play their dance music, no matter how many wrong notes he may play. In the old-fashioned waltz they used to step the time, while in the modern waltz they glide the rhythm.

Sopranos hear the melody, but not the bass. Men who sing bass do not hear the melody. Every student should work for the ability to hear all the voices together.

When all these things have been mastered, try to get the composer's thought into your mind and convey it to your listeners by means of your instrument. Just playing mere notes is like writing words from a spelling book and expecting your friend to get a message from them. It is not the notes you play, but the thought with which you play them, that makes people want to listen to you.

What the Teacher Should Believe

By Ada Mae Hoffrek

I believe:
In myself.
In the material I teach.
In my ability.
In my pupils.
That I can benefit society and myself.
That a lifetime of conscientious effort will yield me a happy old age.
If I give my pupils fair treatment they will give me fair treatment in return.
That my work affords me a maximum of opportunity for development.
If I take care of the present, the future will take care of itself.
In trying, not wishing—in action, not alibis.
That no other profession is preferable to my own.
That mine is the finest of fine arts.
One thorn of experience is worth a whole wilderness of warning.—James Russell Lowell.

A Cure for Slovenly Piano-Playing

By LAURA REMICK COPP

WERE one passing through a beautiful country, and for the first time, would it not be the most natural thing in the world to want to see—really *see*—the beauty of the scenery? Likewise in music, should not the listener be allowed to hear, and hear all there is, as much as is possible at one time? Artistically, the average rendition could be much improved if the performer would strive to play every note just as it is written and sufficiently *brought out*, so that it could be heard, instead of serving up to the auditor, as is so often done, a lot of approximates *en masse*.

Be Sure What You Are Trying to Do

Articulation can be gained, as can so many of the good things of life, by acquiring the habit of being careful. The first thing to know is what note is required. Surely one will not expect to be correct when he does not even know what he is trying to do. Any means, then, that will lead to a definite and conscious knowledge of the text will aid. The study of harmony is a great help in bringing the student into close acquaintance with his keyboard, and assisting him to see the relation of notes in groups; but the really great requirement is slow practice, slow enough that one may know exactly what the demand is. Much slovenly playing is caused from false tones; and many times they creep in because the early readings are done too fast, due to confusing practice and sight-reading, two separate and utterly distinct processes. The way a composition is approached in the beginning will be a good barometer of how it will sound when finished. Taking it at first as fast as one can read it is not practicing, but merely reading at sight. If one wants ever to perform that piece in a satisfactory manner, enjoyable to his hearers, he must approach it with reverence and care, ascertain what each note is, how it is to be played, and then do so accurately.

How the note is to be struck, with what finger and touch, needs attention; and, when determined, the decision should be adhered to at least until a better way is found. Accurate fingering is the basic principle of good technic, which will not remain good unless it is articulated so that, according to the old "saw," it is a poor rule that will not work both ways. Select one fingering, the best thought of, and always use that, else in a moment of high tension, what shall be the choice? There is no time for selection, and a stumble may result, marring a whole performance. Adequate technic is produced by strong, active fingers, slow practice helping to develop the necessary strength of muscle.

Where to Strike the Keys

Where the key is to be struck also should be considered; as blurred tones, a constant menace to clearness, often occur because the keys are not properly put down. In using white keys the stroke should be made as near the center as is possible, since, according to the position of the weight underneath, the best response is so obtained. Necessarily, when black keys are played, this rule cannot be strictly observed, but in very intricate passages it is of assistance. In using the black ones place the finger far enough beyond the end so that it will not easily slip off and thus blur the good articulation one is striving to acquire. Avoid skimming along on the mere tops of the keys, or skipping over them in a superficial way, by using pressure enough to put them well down and to give a round, full tone. Pressure touch is used nowadays as much as possible, as an aid to sonority and smoothness of tone, but it must not be applied to the detriment of a relaxed wrist and forearm.

The matter of quantity of tone is an important one, and the greatest secret in connection with clear playing is told in this; use a *forte* tone in practice. For many reasons it is advised, because strength in the fingers is

thus developed and they are made more muscular and capable of endurance. Accuracy is aided as, if one hears a false note played loudly, he is much less liable to strike it wrongly again than if it did not speak so forcibly to show him his error. Quality of tone is enriched if due care for relaxation is taken. Blurred notes are eliminated on the same basis as are the false ones. All in all, using a *forte* tone is the greatest aid there is.

Tempo, also, furthers articulation, and, vice versa, articulation helps or sets tempo. No piece sounds well played faster than it can be brought out. If one would never play at a higher tempo than he can play well, even if not quite up to the expected rate, it will sound better than if taken at a top speed in which distinctness must be sacrificed. Misty, blurry playing is usually the result of tempo exceeding one's powers of articulation. Make the piano as human as possible, make it talk, and let its lovely speech be heard to advantage. Most false notes happen because they are incorrectly read or one is not careful that he strikes them accurately. Some, however, occur through careless reading of accidentals or chromatic alterations. This latter fault can be cured only by training one's ear. Wrong use of the damper pedal, which often causes inarticulate playing, can only be remedied by learning its proper use.

Let the Metronome Help

Another gradual help is the *gradual* working up of speed. Here is where one can easily err because he will not understand how very minutely, almost imperceptibly, it must be acquired. So difficult is it to realize the word "gradual" that a resort to the metronome is of great benefit. Take short passages, increase speed slowly enough on them, and rapidity will take care of itself and without the sacrificing of articulation, tone or any other good quality. Of course, no amount of care or knowledge can make one articulate who is trying to play with a stiff wrist or any tenseness. A general correct condition of one's muscular equipment is taken for granted.

Many special touches are effective, one quite generally used being called "pointed finger tips." It is true that pointing the ends of the fingers toward the keys will bring a certainty in striking them that will cause very distinct tone work. Pianists have a highly sensitized touch and must, for they should sense the feeling of the ivories to the greatest degree of nicety. There are many, many special touches, according to the school to which one belongs or as he may have worked things out for himself. All that assist clarity will be acceptable so long as they do not in any way violate the laws of good taste.

Note preparation means much, along the foregoing lines. Really, if all notes were properly made ready no such incongruity as a false one could take place. To prepare them is quite a science and consists of the finger being over the key as long as possible before it is time to play it. Hover over the ivories and place as many as possible in advance; sometimes only one, sometimes several. Big jumps necessitate much practice, as real preparation is impossible so far as the hovering is concerned; but the distance must be known or "sensed" as much as can be. Single note articulation is the first requisite and generally the most necessary; that is, putting down every one clearly with full tone, wrist and arm relaxed, fingers strong, knowing exactly what the note is and repeating carefully *every time*.

The "Every Time Right" Rule

In order to be an artist in clarity one cannot play perfectly six times and then carelessly the next few, as the habit of taking pains has been violated and will de-

mand its toll in indistinctness. Observing the "every-time-right" rule will make it possible to apply the word "impeccable" that critics so love, to rapid runs. The much-sought and highly-prized "virility," another pet word of the critics, comes from this kind of practice, especially through use of the deep tone with pressure touch. Conditions must be right, knowledge of the text absolute, *forte* tone used, and then keep to the wheel.

Harmonic articulation, too, is necessary. Let one hear all the notes of a chord in their properly adjusted dynamic relation to each other and music seems to take on a new meaning. This is especially true as touching the upper notes of chords where they carry the melody; also, when the tune is in inside voices, as Schumann was prone to place it, leaving the pianist to struggle with its inner meaning and hidden themes.

Musical Punctuation

Note articulation leads to the harmonic, as it aids in developing a technical equipment able to cope with its difficulties. As theory is being studied more and more broadly each year, so it is possible to find hearers who care for and enjoy following the harmonic structure of a new composition. Harmonic articulation, not only as to the proper tone balance, but also as to the progression of the chords, is needed to unravel some of the extreme modern music that would baffle an ultra-critic to understand at one hearing.

Articulation of content is a requisite to bringing out the meaning and making the musical ideas intelligible and of practical interest to the hearer. Following the line of the melody is the matter of greatest importance. It is the first artistic requirement as it will do the most to make the composition understandable. Careful phrasing is an aid to this end. Phrasing is merely punctuation in music, and, as one could not understand a letter very well, which was sent lacking the usual periods, commas, etc., so music unphrased is as ignorant in sound as the letter looks not punctuated. A beautiful melody exquisitely phrased is a lovely thing. By a study of dynamics and a keen *listening for coloring* the unimportant parts will be relegated to the background, allowing the more important ones to stand out so that the text is better understood. Careful attention to the musical form, as well as the thought, will emphasize the presentation; and, if one is a musician, this is a necessity to him. But the layman will have his pleasure heightened by knowing the construction of the sonata movements and being able at recital or orchestral concerts to follow the various themes of a sonata or symphony.

Articulation of Public Speakers

Actors and all public speakers make much of articulation. They wish the public to hear what they are saying, as they use speech to convey their ideas. Music is a language, a language of the intellect and the emotions. The composer uses it as a medium to express his moods inspired by nature or life experiences. Is it unreasonable to expect that music should be quite as well articulated as speech and that the effort to make it so will be much appreciated and helpful? Bringing out all of the notes of a composition in their proper dynamic relation to each other, as melody, counter-melody, accompaniment, etc., following its harmonic and structural content with the same idea of presenting to the auditor clearly and concisely what the composer has to say, will lend dignity and elegance to one's playing and a seriousness to please that will ingratiate him into the mind and heart of any listener.

How Young Teachers May Successfully Introduce Touch and Technic

By Leonora Sill Ashton

THE years come and the years go—but the four invaluable volumes of *Touch and Technic*, by Dr. William Mason remain as a monument to American musical pedagogy. Many times teachers have been heard to say, when some supposedly new method is introduced, "It is very interesting, but Dr. Mason taught that and embodied it in his *Touch and Technic* long before your new expert was ever heard of."

The mistake that many young teachers are liable to make with touch and technic is that of giving too much of this great wealth of material at a time. The following may be helpful to many in the assignment of the work.

Dr. Mason's preface in the first book, devoted to two finger exercises, says, "The object in view is to build up and lay the foundation of a good pianoforte touch and technic in the shortest possible time, and, when this has been accomplished, to keep the muscles in the highest state of training, through the daily use of the exercises adapted to that end."

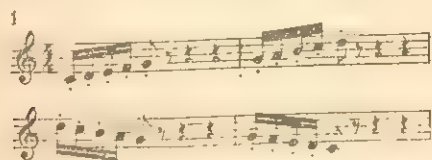
Therefore, explain to the pupil, at the beginning, that these are not technics or exercises to be learned for the time being and then laid away, as having done their work; but let him understand that they will accomplish a definite end for him, and then enable him to hold in place what he has attained. Explain to him that the two-finger exercise is the simplest form that can be devised, but that it can be put to many uses in the way of touch.

This of course is all preliminary. Here you will ask him to actually define touch, teaching him the excellent definition in Dr. Mason's own words: "By touch is meant the art of eliciting tone from the pianoforte."

The different touches are named and understood by the different effects they produce, legato, staccato, portamento, etc., or according to that part of the anatomy which produces them; as arm-touch, hand-touch. In all forms of touch the muscles must coöperate with each other.

By placing your own hands on the keys, show the pupil how the hand, fore-arm and upper arm have all helped the fingers to produce the tone, how they have been "the fulcrum against which the levers of the fingers have moved."

Then to give him the idea of the utterly devitalized arm, which means "a condition of perfect limpness, suppleness and limberness throughout the arm, hand and fingers." Have him hang one arm at his side, while the opposite hand shakes it to and fro. Then let him swing the arm by its own force, always keeping the muscles relaxed *but vital*; and finally have him play the exercise which Dr. Mason gives.



As the author says, "The tone produced in this exercise will be almost wanting in character; but the important position of the arm will be gained." At this point, do not attempt to explain all the touches at once. One at a lesson will be sufficient. Be sure that one is thoroughly understood and mastered before going on to the next.

Three Important Touches

These touches may briefly be described as follows:

I. The hand touch, where the hand moves upon the wrist as a hinge, the fingers delivering the force to the keys.

For example, place the hands on the knees and roll the wrist forward, thus feeling the pressure that comes on the finger tips.

II. The down finger touch, where the fingers press down the keys.

III. The up finger touch, which includes all the staccato touches, the snapping or elastic, the light staccato, where the fingers fly up from the keys, gently tapping them first, and the quick staccato.

IV. The legato touch, also called plain legato, which is the standard and staple touch for ordinary and general use.

V. The clinging legato touch, which has a deeper pressure than the plain.

In playing the two-finger exercises, the following corresponding pairs of fingers are used together:

Right hand 1-2 2-3 3-4 4-5
Left hand 2-1 3-2 4-3 5-4

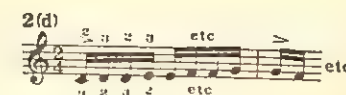
They should be practiced with both hands together as well as with each separately.

After one touch a week has been mastered, then try to impress the truth of Dr. Mason's own words upon your pupils.

Strength and Lightness

"The best possible results of the daily practice will be attained only when the different varieties of touch have been combined in their proper proportion and the due balance maintained between slow and rapid playing—the former conducing to strength and certainty, and the latter to lightness."

The following is the model sequence of the two-finger exercise as given by Dr. Mason:



One more gem, gleaned from this first volume of *Touch and Technic*, reads as follows:

"To play rapidly does not mean to play hurriedly. Hurry in playing must be avoided. Quietness of motion and complete repose in action must invariably be the rule."

Glimpses of Great Masters at Home

By Arthur S. Garbett

Beethoven

BEETHOVEN suffered a threefold loneliness: he was unmarried; he was deaf; he was a genius. The first deprived him of the loving sympathy he so much needed; the second, of social intercourse and of the music that was the breath of his life; and the third set him apart from all mankind. Beethoven had many friends. They were kind to him and helped him in his troubles, provided him with financial assistance; and yet none was such a companion as Goethe might have been had their single meeting ripened into friendship. Beethoven felt the lack of a real companion keenly; he needed someone to play David to his Jonathan. "I have no real friend," he wrote to Bettina Brentano. "I must live alone. But I know that God is nearer to me than to many in my art, and I commune with Him fearlessly. I have ever acknowledged and understood him."

To speak of the "home life" of this lonely, homeless genius seems an anomaly. Save when he visited such friends as Count Lichnowsky or Prince Lobkowitz, save for his brief glint of home life with the Breunings in Bonn, after his mother died, his whole life was spent in Vienna, in one dreary attic after another. Occasionally the monotony was broken by a visit to the country in search of health; but mostly he wandered from one lodging to another; and, from the many descriptions given by those who visited him, one gathers always the same impression of bare walls, scanty furniture, scattered papers, a piano or two and a few other musical instruments, clothes lying where they fell and a general atmosphere of indifference to material things.

Before deafness interfered he was sociably inclined, and his genius as a pianist, and especially his gift of improvisation, made him welcome in princely houses, where otherwise his bluff speech and open rudeness might have denied him admittance. As silence closed about him, however, he locked his doors to all save his intimates, and even to them at times. Schindler, Ries, Moscheles, Carl Czerny, Lobkowitz, Rasoumowsky, and other persistent friends, however, kept in touch with him constantly, and were wise enough to regard his outbursts of passionate irritability as merely pathological symptoms, the consequence of a mighty spirit forced to take shelter in a frail, inadequate body. In return they were privileged to watch the unfolding of his ever-growing genius.

Except for such visits his days passed monotonously enough. He rose at daybreak, wrote continuously—the sheer quantity of music that he wrote must have kept him continually at work using the pens provided for him by the simple but kindly Baron Baron Zmeskall, thereby saving his over-wrought nerves. Think of Beethoven throbbing with the inspiration of a mighty symphony, compelled to stop to cut a quill pen to his liking! Much of his leisure time was spent in long country walks, where his melodic ideas came to him and his compositions took shape in his mind. He hummed his melodies, and gesticulated as he walked, often hatless, and almost always regardless of sunshine and rain. He once pointed out to Schindler the tree under which he sat while composing

the music of *The Mount of Olives* and *Fidelio*. That was in the village of Hetzendorf.

Frugal by habit, his meals were simple. He drank a cup of coffee on rising, carefully counting out sixty beans as the proper quantity. For dinner he preferred something light—a bit of fish or macaroni and cheese. On Fridays he would sometimes invite friends to eat "Schill" with him—a haddock-like fish from the Danube. He occasionally drank wine, preferring a variety produced from the heights around Buda. A pipe and a glass of beer he enjoyed. But above all, he drank water copiously. He loved water, bathing in it frequently, and sometimes pouring whole jugfuls over his wrists as a tonic for in one reason, perhaps, why he had to change lodgings frequently! Wrangles with his landladies, and with his unspeakable brothers' were frequent, and did not help to prolong his life.

In his youth he was something of a dandy, with a bizarre taste in clothes. Carl Czerny, when a boy, visited him, in the hope of taking lessons, and found him clad in coat and trousers of goat-skin, hairy side out. In later days he was careless of his appearance, preferring old clothes to new.

He was a fine teacher, but hated teaching, often ignoring the pupils he accepted. Carl Czerny, who received a few irregular lessons from him, says he insisted on scale-playing, and used Emanuel Bach's instruction book. For young Gerhard von Breuning, in 1826, he recommended Clementi's studies. He taught a legato touch, making more frequent use of the thumb than was common at that time. His desire was to counteract the "staccato" touch of Mozart's day, which had been necessary for the harpsichord instruments but was not suited to that still rather novel instrument, the pianoforte. As a student it was a different matter. Beethoven never quit studying. He studied the piano and the violin in his youth, and throughout his life made a thorough investigation of all the instruments of the orchestra. He studied composition with Haydn; and, when Haydn proved lax, went to Schenk and Albrechtsberger and Salieri, making his own extremely individual application of all they taught him, sorely to their bewilderment. To his honor be it said he never confused extemporization with composition. Many musicians have testified to his ability in theme, writing and rewriting the melody, but working on many compositions simultaneously. Some fifty large note-books, in which he jotted down his ideas, have been carefully preserved. On his death-bed he rejoiced at receiving a complete set of Handel's works. "Handel is the best and greatest composer of them all," he exclaimed. "I can still learn from him. Bring the books here." He also lamented that death should claim him when he was on the threshold of greater things! Students who think they will be successful because music "comes easy" to them are respectfully recommended to study the life of Beethoven. Music "came easy" to Beethoven, goodness knows, but he never left off working on that account.

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.

The Age Limit Again

"While reading the *Teacher's Round Table* I happened upon the article entitled *Thirty-five Years Young*, and it occurred to me that possibly my personal experience, if known, might not only help 'Thirty-five Years Young,' but other music lovers of mature age, ambitious to know and to perform beautiful compositions.

"About five years ago I took up the study of piano music seriously, beginning as any novice from the very first steps. I was twenty-eight years old and had been married six months. From early childhood I loved music better than anything else, and have regretted that circumstances forbade my taking more than a half a dozen lessons at the age of eight. Somehow or other I always knew the notes and during my girlhood, when I heard anything that appealed to me, I would buy the piece and 'play at it.' Of course I did not play correctly, but I derived pleasure from my efforts, and the knowledge that I did not understand how to play well made me very anxious to learn to do so. And while my opportunity to study came rather late, (according to the popular idea), I think that what I have accomplished proves that, possessed of a burning love for music and a willingness to work against all odds, even a person over the dead-line age may really arrive.

"For ten years before my marriage I had a position of great responsibility and grew very methodical. Accuracy became second nature. Therefore, upon taking up music I came fortified by two powerful elements—accuracy and system. At this stage I practice four hours. I begin by doing several of the Tausig five-finger exercises, then three major scales with their accompanying minors, harmonic and melodic, in four octaves properly accented, the triads and chords of sevenths and a chromatic scale. This is followed by a study of Cramer and a Bach *Three-Part Invention*, always reviewing a former Bach and Cramer selection. Then the pieces. I try to do most of my practicing in the forenoon, but am not always able to do so, owing to household duties. An hour or two each evening is devoted to playing over old pieces.

"I enclose a list of the music I have studied, taking two lessons a week all the year with the exception of one month in the summer. My teacher, while not one of the best-known, has taught twenty-seven years in this city, is a composer and organist and a thoroughly competent musician. I am ranked as the best of his twenty-five pupils, and I want to say that, if I have in any way proved 'the exception,' it has not been altogether due to my own efforts, but because of my teacher, who has been very thorough, very patient, and not particularly keen upon quitting instruction the second my lesson hour has ticked off its limit. In this, of course, I have been most fortunate. I have worked strenuously and I admit it has not always been easy for me to devote hours a day to the piano. Time and time again it has been at the sacrifice of other pleasure that I have learned a portion of a new piece or a new study; but the result has always been compensated me. I find time to read extensively on musical subjects, the lives of musicians, etc., and *THE ETUDE* from cover to cover each month.

"Possibly you have received many letters in connection with this article and mine may rank as the least of them. If not and you consider what I have done of any moment I shall be glad if you will publish it in your valuable paper together with an abridged list of my music, with the hope that I may help others who, while desiring to study, have not the courage to do so, on account of age."

IDA L. LEE.

The most instructive item to be drawn from Mrs. Lee's letter is the fact that she has worked intelligently, systematically, consistently and consecutively. The letter will cause many a teacher to exclaim: "Oh, if I could

only induce my pupils to work like that, what could I not accomplish with them!" A natural love for music, coupled with a capacity for unlimited and patient work! Now the question is: How many of those who, beginning late, have worked, like that, have yet failed? It is not only to those who begin late that teachers might hand this letter, but also to their younger pupils who have arrived at the reasonable age. Real workers are not in the majority. Our correspondent's list of pieces studied is too long to print here, but it ranges from Beethoven's *Sonatas*, Op. 49, to the *Sonata Pathétique*, and includes many classic and standard compositions.

Mental Evolution

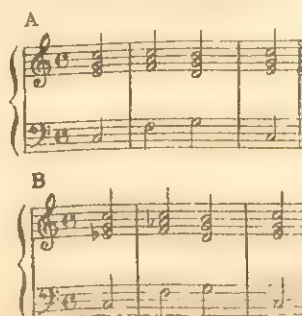
"In the small railroad town in which I live the one ambition of the rudimentary people seems to be to have their children play 'hard' sheet music after only a few lessons. What they are accomplishing is always 'too easy.' Is there any way of teaching these people what the study of music means, and that it is a long, slow process?"—N. E.

This is a sort of sociological problem that you will have to undertake. Leading ignorant people (and ignorance is always the mother of prejudice) through a process of mental evolution up to a plane where they may find enlightenment is a difficult process, and one outside the beaten path of a music teacher's ordinary endeavor. It is especially difficult as such people always fortify each other by their mutual interchange of prejudice and ignorance. The fact that they are not in reality to blame for their condition does not make the problem any less troublesome. In such a community it seems almost imperative that you should become a sort of sociological missionary and constantly talk with the various parents and try to give them something of an understanding what the study of music means. The situation is not rendered any easier by the fact that occasionally you will run across a "Mary" with exceptional talent who will progress rapidly, and then all the mothers will call you to account for not making their "Sarahs," who are dull, play just as well. They do not like to be told their children are duller than Mrs. Brown's. Meanwhile there is only one plan for you, aside from ignoring the issue, and that is to make the matter a constant topic of conversation whenever you come in contact with these people; and doubtless you frequently will have to go out of your way to do so. As to whether or not music may be "too easy," you will have to judge by the pupil's general progress and the manner in which she plays pieces of a given difficulty that you have already used. In such a community, however, you will have to use showy pieces and avoid such "classics" as will be over the heads of your constituency.

Major and Minor Scales

"How can I explain to a pupil the difference between a major and a minor scale?"—H. M.

Assuming that your pupil knows nothing of harmony, and that you also do not, as will be true of many young teachers who read the Round Table, I will try and give you a very simple explanation suited to such conditions. First, copy out the two following cadences.



Explain that Example A is the common cadence in the key of C, made up of the three fundamental chords upon which music is founded. Play the scale of C in one

octave, and to build the first chord you will find that you will select the tones one, three, five and eight out of the scale. This is the tonic chord of C, called the common chord by those who do not know the technical name. Now for E in that chord substitute E-flat as in exhibit B. Let the pupil play the two chords, alternating until you are sure her ear discerns the difference between them. Some pupils cannot hear the difference until after considerable drill. In response to this same question asked by Phillips Brooks of his organist, he played these two chords. The famous preacher said that the second chord sounded as if someone had sat down on the first one. Now explain to your pupil that the principal difference between the major and minor chord is in the interval from C to E, which is a major third, and from C to E-flat, which is a minor third. It is the character of this interval that defines the major and minor scale. Let the pupil commit cadence A to memory, and then also cadence B. It will be noted that there is another altered note in the second chord at A-flat. This is the subdominant, and again it is the third that is lowered in making it a minor chord. The third chord is the same in both cadences, and is called the dominant. Now play the scale in accordance with cadence B, lowering the third and sixth degrees a half-step. Out of this will grow what is termed the harmonic minor scale, which is the simplest minor scale to study first. Explaining the minor in this manner, with cadences upon the same tonic is simpler for the student to understand than trying to make him understand it in the form of the relative minor. This latter may be explained later. Do not try to explain too much at one lesson, nor all of this, except in two or more lessons.

An Outward Bend

"I have trouble with the outside of the hand, that is, to keep the little finger and its knuckle joint raised and level with the same joint of the other fingers. The right hand is especially bad. Can you suggest any way of correcting this?"—G. H.

You should be able to correct this difficulty by a little patient practice. You are evidently not maintaining a level position of the hand. The saying often is that when the hand is in right position the centre of gravity should be toward the thumb. That is, the hand should lean slightly toward the thumb. In assuming this position the little finger is naturally brought up into position. You must now study to maintain this position, which will need close application and attention on your part. It is a good plan at the start to exaggerate the leaning toward the thumb for the sake of practice. Lift the little finger up and down, as high as possible, and strike firmly, working very slowly, and scrutinizing closely. In the exaggerated position the little finger will even strike at a slight angle, with the point away from the hand. Then take a passage-work exercise like the following, in which only the third, fourth and fifth fingers are employed. Practice slowly every day with each hand separately, until you have finally trained the hand to take and keep an upright position. For the right hand the descending form of the exercise gives the most work for the little finger, and the ascending for the left. In preliminary practice use the study in this manner until some rapidity can be acquired; then practice up and down the keyboard for a couple of octaves.

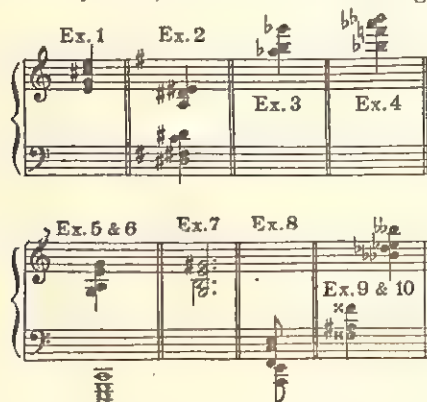


Hints for Chord Reading

By Mabelle Hoyt O'Neal

WHERE the teacher has the pupil from the beginning of his musical study, it is or should be no trouble to teach rapid and accurate chord reading; but, with the more advanced pupil who comes without having more than half learned the notes, the problem is not so simple.

Such a pupil may be given exercises something like the example given below and be required to place the hand quickly and silently over the various formations without allowing his eye to leave the page. This saves considerable wear and tear on sensitive ear drums, and at the same time teaches him to rely upon the fingers and muscle memory alone, which is a much surer guide:



The following rules will help to solve these Chinese puzzles for such a student.

1. Always bear the signature well in mind.
2. In chords containing an accidental, read the accidental first, as it requires an entire readjustment of ideas. Ex. 1.
3. In chords containing notes on each side of the stem () read these notes first. Ex. 2.
4. In case two ledger notes are on each side of the stem () and either or both has an accidental, place the notes as far apart as possible. Ex. 2 and 3.
5. Where mixed accidentals are used, as in exercise 4, read first the kind of which there are least.
6. In reading heavy chords below the staffs, begin at the top and read downward. Always read from the bottom up in all other cases. Ex. 5 and 6.
7. In reading chords for one hand containing stems going both ways, read each group of stems separately, as each represents a distinct voice or part, and it insures clearer thinking in interpretation. Ex. 7.
8. A heavy chord having stems going both ways, as in exercise 8, is always read with two hands. Ex. 8.
9. Always read double sharps and double flats first. Ex. 9 and 10.

A Hypodermic for Clementi

By S. E. Hitchcock

THERE is a time in the education of a pianist (usually during High School years) when Clementi's *Grados* seems a steep and endless stairway; when Czerny's *Studies* represent a dull, dead route round Robin Hood's barn. Obviously it is up to the teacher to take hypodermic needle in hand and inject a little life into "Clementi and Company." For the *Grados* we recommend the following prescription (easily adapted to Cramer, Kallak, etc.).

Regard each study as a *step* (from Latin, *gradus*). Now, there are various ways of covering steps, we need not always walk. Indeed, No. 1 and No. 2 are merely setting-up exercises—a small concession for us to make, surely, in preparing for our coming adventures. After the second we may choose among fascinating modes of travel. There is *Air-Planing* (No. 5); *Coasting on the Ice* (No. 7); *On Ball-Bearing Roller Skates* (No. 11); *A Flight on the Magic Carpet* (No. 4); *The Merry-Go-Round* (No. 23); *Russian Cart With Donga* (No. 27); and many others. If these and other fanciful means of transportation are employed, the machinery must be kept in good condition, of course. If the machine has an imperfect sound while geared to high speed, the driver must get out and walk—that is, go very slowly. Various facetious titles will in time be contributed by the youth of the studio, as: *Through the Mire With Dapple Gray* (No. 6); *The Jitney Speeds—One Jolt Per Measure* (No. 8); *The Creaking Ox-Cart* (No. 15); *Riding the Wind* (No. 9); *Impressions of a Ride in a Hand-Car* (No. 24). Do not think such titles discourteous to the composer. They are simply devices to keep him alive in this swift modern age!

Is the Musical Mind Allied with the Sub-conscious Mind?

By D. G. Woodruff

THE absentmindedness of musicians has often been told. Many of the great composers have seemed quite apart from themselves, or indeed from any rational process of reasoning about ordinary things, when they have been in their musically creative periods. It is said that Schubert was often unable to identify his own things after he had once written them. The writer has known, personally, a musician who was so very fertile that he would often write a composition so like another that he had written a few weeks previous that they were almost identical. He would be entirely unconscious of the result.

Even Beethoven was dreadfully afflicted with absence of mind. He would think upon musical subjects while he was doing something else, often with disastrous results. It is said that his face continually bore the marks of horrible razor cuts because he persisted upon thinking about music while he was shaving. Once he insisted upon paying a waiter in a restaurant for a meal that he had not eaten and was very indignant when told that he had forgotten that he had not ordered the meal. Surely, the mind upon such musical flights must be apart from the normal mind; and it is quite easy to conceive of it as the sub-conscious mind.

The Modesty of Composers

By Charles R. Doran

AMONG no men whose names have become immortal has there been greater modesty than among the master composers. "Music is all the sweeter in that those whom it has made famous it has made also modest," wrote the Italian poet. "The notes of their music, not what they have said about their works, made them renowned," wrote another. That great composers have been of a retiring disposition is common knowledge. They left their works to blaze the trail to fame.

Verdi never was heard to speak of his operas as "my *Trovatore*" or "my *Rigoletto*." When asked if he thought his name would become immortal, Gounod once said, "No, I have done nothing to uplift mankind." Once when besieged by admirers for his autograph, he replied, "Why do you want it? It is not of a great man."

Weber avoided persons who he knew would refer to his compositions as great works. He liked to get away from people who knew him, and often requested that his music be not played within his hearing.

Liszt said of music, "It is often but a road to sorrow and despair," meaning that so many composers do not succeed. Rubinstein was of a sad temperament, as was also Chopin; and both were "painfully" modest.

Rubinstein blushed like a school girl whenever he was addressed as "maestro," and even requested that the title be not bestowed upon him.

Chopin said, "If my work is of real value it may be heard after I am gone; but I hope they will never prefix to my name any other title than 'monsieur.' I dislike to hear any man addressed as a 'master,' and still more to be spoken of as 'the great.'"

"Modesty is the sweetest note in all the scale," wrote Madame de Staël; and of all the great musical composers it may be said, "They are beloved because of their sweet modesty."

Music soothes as well as fires the soul of man. Of the *Marseilles Hymn*, Roger de Lisle wrote, "It is a good hymn, I suppose; but as to its becoming immortal, why should it?"

Mascagni said of his *Cavalleria*, "Oh, it will bring me money, not fame. Fame belongs to an age that is passed." Yet the *Intermezzo* is to-day among the best-known pieces of music that have come to us since Gounod's *Faust* made Paris proclaim him "A great of greatest composers."

Schubert wrote of his *Serenade*, "It really pleases me! Why, I cannot say."

To-day too few composers are writing music because of the compelling force of inspiration which will not be denied expression. The love of gain has too much crowded out the joy of writing for the pure pleasure of self-expression. With this has gone much of the modesty so characteristic of the ones who write for the love of art. "Men of modesty—beautiful modesty," such are the great ones, more interested in their works than in themselves.

The Art of Playing Accompaniments

By Julia W. Wolfe

WHY are so few pianists good accompanists? One is more and more led to believe that they are born, not made.

A wide acquaintance with musical theory and practical experience are undoubtedly the best means one can employ in the study of this most important department of music. It is not every composer who is the best exponent of his own music, neither is the concert pianist nor organist always a successful accompanist.

Carefully following the developments of music, we observe that the first accompaniments to song and concerted instrumental music were somewhat easy of execution, very little technic being required; further, the voice of the solo instrument was to be made prominent, so the accompaniment was a secondary consideration. Later, as the song form developed, the accompaniments also became more complex and elaborate, as shown in Schubert's songs. Then the piano part of string trios, quartets, quintets gradually attained increasing prominence, until to-day it sometimes equals in difficulty the piano concerto. At the present time one must be almost a virtuoso to do justice to the modern piano accompaniments. In some cases the ornamentation is so florid that it is often difficult to comprehend at once the harmonic structure.

As regards reading music, one must cultivate an extended line of vision so that the solo part, the words, and the general idea of the work in hand is instantly perceived. Then there is that aesthetic effect called *rubato*, which should be under perfect control, whereby the soloist may be closely and carefully followed.

There is a wide field for accompanists of this class, with good technic, good understanding of musical theory, including the branches of harmony, counterpoint, composition, and (for accompanying from orchestral scores) which is most beautiful in poetry and prose. When this is accomplished then shall we have a capable corps of musicians, able to interpret correctly all that is educational and refining in music, and what is more, to make the accompaniment an appropriate harmonic background, a truly sympathetic support and not a detriment to the singer.

Two Neighborhood Impressions

By Walter Lewis

Two things are continually thrust upon our attention. Of these, the first is the gross neglect of instruments in regard to being kept in tune. Somehow or other, people seem to think that a piano, good or bad, can get along indefinitely without tuning, and especially so if it is used for a student's practice.

This negligence is not only bad for the instrument, but also it is still worse for the pupil using it. Especially ear is yet untrained to distinguish accuracy of pitch.

While it is a fact that no piano is too good for practice purposes, it is a certain thing that some pianos are too bad for practice, even when they are new. The student, and especially the child student, should not be compelled to practice on an instrument which is habitually neglected, and on which can only be produced what have been termed "harmonious discords."

While the best piano will not stay in tune forever, but requires periodic attention, the medium and low grade instruments should be tuned at intervals not exceeding three months, and especially while they are new.

Another thing forced upon one's attention is that vogue some fifty years ago. This is true in spite of the fact that never in history were such numbers of good, new pieces being put on the market. Many of these have been written with the idea of their teaching qualities in mind. The probable reason for this is that the teacher is so thoroughly familiar with them that they are more easily taught. The best of the older are no better than more modern pieces and many of them not so good.

That the newer pieces are unfamiliar is no argument. It requires but little time for a wide-awake teacher to master any of the newer recreations and pieces in the lower grades. The results from continuous adding of new teaching materials to one's repertoire will very soon be apparent.

MERRY SWAINS

MORRIS DANCE

E.F. CHRISTIANI

A rollicking dance, demanding quick and accurate finger work: Grade 3

Presto M.M. ♩=144

p

f

mf

dim

mf

f

D.O.

TRIO

last time to Coda

A COUNTRY DANCE

In modern *gavotte* rhythm. Light and airy, in the style of an aesthetic dance. Grade 3

HANS SCHICK

Moderato M.M. ♩ = 108

The musical score for "A Country Dance" is presented in a standard piano format. It begins with a treble and bass staff. The tempo is marked "Moderato M.M. ♩ = 108". The key signature has one sharp (F#). The score is divided into measures with various musical notations including notes, rests, and dynamic markings such as *f*, *mf*, and *cresc.*. The score includes a Trio section, indicated by the word "TRIO" on the left. The score concludes with a double bar line and the instruction "D.S. al Fine".

IN LILAC TIME
MARCH

A lively march in military style. Play in the orchestral manner.

H. ENGELMANN

Tempo di Marcia M.M. $\text{♩} = 120$

SECONDO

The musical score is written for piano and consists of several systems of staves. The first system is marked with a 4/2 time signature and a key signature of one flat. It begins with a forte (f) dynamic and includes various musical notations such as slurs, accents, and fingerings. The second system continues the piece with a mezzo-forte (mf) dynamic. The third system features a first ending bracket and a forte (f) dynamic. The fourth system includes a second ending bracket and a forte (f) dynamic. The fifth system is labeled 'TRIO' and begins with a mezzo-forte (mf) dynamic. The sixth system continues the trio section with a forte (f) dynamic. The seventh system includes a fortissimo (ff) dynamic. The eighth system concludes the piece with a forte (f) dynamic. The score is filled with detailed musical notation, including notes, rests, and various performance instructions.

IN LILAC TIME

MARCH

H. ENGELMANN

Tempo di Marcia M.M. $\text{♩} = 120$

PRIMO

The musical score is written for piano and features a variety of dynamic markings and articulations. The first system includes a piano introduction with a forte (*f*) dynamic, followed by a section marked *mf*. The second system continues with *mf* and *fz* dynamics. The third system features a section marked *ff* and *fz*, followed by a section marked *mf*. The fourth system is the beginning of the TRIO section, marked *mf*. The fifth system continues the TRIO section with *mf* dynamics. The sixth system features a section marked *ff* and *f*. The seventh system includes a section marked *marc.* (marcato), followed by *ff* and *mf* dynamics. The eighth system concludes the page with *fz* dynamics. The score includes numerous fingerings, slurs, and accents throughout.

THEME
from SYMPHONY IN C

Taken from the slow movement of this famous symphony. One of Schubert's happiest inspirations.

F. SCHUBERT

SECONDO

Andante con moto M.M. ♩ = 63

The musical score is written for piano in 2/4 time, marked "Andante con moto M.M. ♩ = 63". It is a piano reduction of the second movement of Schubert's Symphony in C. The score is written for piano and includes a treble clef staff at the bottom right. The key signature is one sharp (F#), and the time signature is 2/4. The score is marked with various dynamics, including *p* (piano), *pp* (pianissimo), *ff* (fortissimo), *fz* (forzando), *mf* (mezzo-forte), and *pp dim.* (pianissimo diminuendo). The score includes numerous articulations, such as accents, slurs, and fingerings. The score is divided into measures, with some measures containing multiple notes. The score is written for piano and includes a treble clef staff at the bottom right.

THEME
from SYMPHONY IN C

PRIMO

F. SCHUBERT

Andante con moto M. M. ♩ = 63

The musical score is written for piano and consists of 18 measures. The tempo is marked "Andante con moto" with a metronome marking of ♩ = 63. The key signature is one sharp (F#), and the time signature is 2/4. The score is written for the Primo version. The dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various fingerings and articulations, such as slurs, accents, and breath marks. The first measure is marked *p* and *simile*. The second measure is marked *decrese.*. The third measure is marked *pp*. The fourth measure is marked *ff fz*. The fifth measure is marked *p*. The sixth measure is marked *ff fz*. The seventh measure is marked *p*. The eighth measure is marked *f fz*. The ninth measure is marked *fz*. The tenth measure is marked *ff*. The eleventh measure is marked *p*. The twelfth measure is marked *pp*. The thirteenth measure is marked *pp*. The fourteenth measure is marked *pp*. The fifteenth measure is marked *pp*. The sixteenth measure is marked *pp*. The seventeenth measure is marked *pp*. The eighteenth measure is marked *pp dim.*

SLOW MOVEMENT

from the "MOONLIGHT SONATA"

Adagio sostenuto M.M. ♩ = 50

L. van BEETHOVEN, Op. 27, No. 2

Si deve suonare tutto questo pezzo delicatissimamente e senza sordini. a)

The musical score is written for piano and bass. It begins with a key signature of two sharps (F# and C#) and a 3/4 time signature. The tempo is marked 'Adagio sostenuto' with a metronome marking of ♩ = 50. The first system includes the instruction 'Si deve suonare tutto questo pezzo delicatissimamente e senza sordini. a)' and 'legato sempre'. The second system has 'pp ma cantando con espressione'. The third system has 'pp'. The fourth system has 'dim.'. The fifth system has 'cresc.'. The sixth system has 'decresc.'. The seventh system has 'pp'. The score includes various musical notations such as triplets, slurs, and pedal markings. The piece ends with a final chord in the right hand.

a) "This entire movement should be played with extreme delicacy and with raised dampers!" The direction as to the use of the pedal is not to be literally interpreted. The damper pedal should be released and again depressed at each change of harmony. This correct use is frequently indicated. This

movement may be played *una corda* throughout. b) The triplet accompaniment in the middle voice should be handled with discretion and somewhat upper voice should be played in a tender, dreamy manner, the melody being

The musical score is a piano etude in G major, 4/4 time. It features intricate melodic lines in both hands, often with slurs and fingerings. Dynamics range from *pp* (pianissimo) to *f* (forte). Performance directions include *cresc.* (crescendo), *dim.* (diminuendo), *pp* (pianissimo), *ma cantando* (but singing), *poco rit.* (a little slower), and *decresc.* (decrescendo). Specific notes are marked with letters in small circles: 'c' for a note in the first system, 'd' for a note in the second system, 'e' for a note in the third system, 'f' for a note in the fourth system, and 'g' for a note in the fifth system. The piece ends with a final cadence marked *pp*.

well brought out. c) While arpeggiating for the purpose of bringing out melody tones is to be generally discouraged there are a few passages in this movement where the device is peculiarly effective. These have been indicated thus: d) This F# is to be regarded as the closing note of the melody,

hence the additional stem. e) The < > in these four measures apply more particularly to the melody tones. f) This middle voice should be well brought out. g) Slightly emphasize this leading movement in the left hand.

SALUTE TO THE COLORS

MARCH

BERT R. ANTHONY, Op. 273, No. 1

A real military march, two steps to the measure. Easy to play, but full and brilliant in effect. Grade 2 $\frac{1}{2}$ Tempo di Marcia M.M. $\text{♩} = 120$

Very softly and smoothly

TRIO *pp*

accomp. staccato

poco cresc. *dim.*

The first system of the musical score for 'Felicia Waltz' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has one sharp (F#). The music features various dynamics including *f*, *mf*, and *fz*. There are also markings for *Fine* and *cresc.* (crescendo). Fingerings are indicated with numbers 1-5. A 'D.C. Trio' marking is present at the end of the system.

FELICIA WALTZ

WALTER ROLFE

Based upon an attractive chromatic motive. The second part introduces an occasional counter-theme. Grade 2½

Tempo di Valse M.M. ♩ = 54

The second system of the musical score continues the piece. It includes a section marked 'cantabile' in a lower register. Dynamics range from *p* (piano) to *f* (forte). The score includes various musical notations such as slurs, ties, and repeat signs. The piece concludes with a 'D.C.' (Da Capo) marking.

TOKEN OF LOVE

MEDITATION

THE ETUDE

MEDITATION

ARTHUR WELLESLEY

A taking drawing-room piece consisting of a single theme, broadly treated: first in the major, then in the relative minor. Grade 3½.

Moderato M. M. $\text{♩} = 104$

This page contains six systems of musical notation for a piano piece. The notation includes treble and bass staves with various musical symbols, dynamics, and tempo markings.

- System 1:** Treble staff has a melody marked *p* (piano) and *melody tenuto e ben marcato*. The bass staff has *accel.* (accelerando).
- System 2:** Treble staff has *e cresc.* (e crescendo). The bass staff has *mf a tempo* (mezzo-forte at tempo), *p* (piano), *mf* (mezzo-forte), *p rit.* (piano, ritardando), and *molto rit.* (molto ritardando).
- System 3:** Treble staff has *a tempo* (al tempo). The bass staff has *accel.* (accelerando) and *poco rit.* (poco ritardando).
- System 4:** Treble staff has *deliberato* (deliberato) and *a little faster l. h.* (a little faster left hand). The bass staff has *p* (piano), *Fine mf* (Fine mezzo-forte), and *r. h.* (right hand).
- System 5:** Treble staff has *a tempo* (al tempo). The bass staff has *poco rall.* (poco rallentando), *rit.* (ritardando), and *mf* (mezzo-forte).
- System 6:** Treble staff has *mf* (mezzo-forte). The bass staff has *poco rit.* (poco ritardando), *molto rit.* (molto ritardando), and *D. S.* (Da Capo).

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PASTORAL SCENE

In the manner of a vocal duet, followed by a baritone solo. Play very smoothly, in organ style. Grade 3.

Tranquillo M.M. = 88

Tranquillo M.M. ♩ = 88

pp *con espress.*

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C. S. MORRISON, Op. 190, No. 3

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THE ETUDE

1 2 7 5 4 7 5 4 4 2 1 4 3 2 1

pp

rall. $\frac{4}{1}$

Lento

Fine

Più mosso

p

cresc.

rit.

a tempo

p

cresc.

f

ff

D.C.

THE TOY HORSEMAN

F. SABATHIL

A jolly characteristic piece, with melody and chord work in the same hand. Grade 2 $\frac{1}{2}$

Allegro M.M. ♩ = 108

A jolly characteristic piece, with melody and chord work in the same hand. Grade 2-3

Allegro M.M. ♩ = 108

mf

rit.

mf

rit.

mf

a tempo

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WHISPERS OF SPRING

VALSE

M.L. PRESTON

A waltz in running style always makes an acceptable drawing-room piece, and at the same time it affords excellent practice in finger-work and in steadiness of rhythm. Grade 3½

Tempo di Valse M.M. ♩ = 144

The musical score for "Whispers of Spring" is a waltz in 3/4 time, key of B-flat major. It consists of 32 measures, divided into four systems of eight measures each. The piece is written for piano, with a treble and bass staff. The right hand plays a running melody, while the left hand provides a steady accompaniment. The score includes various musical notations such as slurs, ties, and fingerings. Dynamics include *mf*, *delicato*, *piu f*, *brillante*, *f*, *mp*, and *Fine*. The piece ends with a double bar line and the word "Fine".

mp *D.C.**

TRIO *mp*

rit. *a tempo*

D.C.

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

LARGO

from SONATA No.7

F. J. HAYDN

An impressive slow movement from the well-known Sonata in D; a broad touch of polyphony combined with a certain air of romanticism. Grade 4

Sostenuto M.M. = 69

ten.

sf *dim.* *p* *ten.*

pp *sf* *ff* *dim.*

PRELUDE

THE ETUDE

A. KOPYLOW, Op. 39 No. 1

The modern *prelude* takes its name more from its form than from its content. The idealization of this form, begun by Chopin, has been carried on most effectively by some of the contemporary Russian writers.

Moderato M.M. ♩ = 60

The musical score is written for piano in 3/4 time, with a tempo marking of Moderato M.M. ♩ = 60. The key signature has two flats (B-flat and E-flat). The score consists of six systems of music, each with a treble and bass staff joined by a brace. The music features complex arpeggiated patterns, often spanning multiple octaves, and includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *f* (forte), and *rit.* (ritardando). Tempo markings include *agitato*, *a tempo*, and *accel.* (accelerando). The score is heavily ornamented with slurs, ties, and fingerings, indicating a technically demanding piece. The final system concludes with a series of sustained chords in the right hand and a final cadence in the left hand.

Regis. { Gt. All 8' and 4' stops
Sw. Full coup. to Gt.
Ped. Ped 16' and 8'

MARCH

ON A THEME FROM 'FAUST'

CH. GOUNOD

One of the immortal melodies heard in the *Finale* of this popular opera; well adapted for organ transcription.

J.E. ROBERTS

Moderato M M $\text{♩} = 108$

Man. *mf* Sw. *cresc* *frit.* Gt

Ped. Sw. to Ped.

Maestoso $\text{♩} = 88$

Gt. to Ped.

Sw. Gt. Sw. both hands Gt.

Gt. to Ped. Gt. to Ped.

Sw. Gt. Sw.

Full organ all couplers

Gt. *rit.* Gt. *rit.* Sw. & Gt. to Ped.

rit. *molto rit.*

SARA TEASDALE*

LIKE BARLEY BENDING

TOD B. GALLOWAY

Mr. Galloway's latest song. A touching sentiment, well set. To be sung in declamatory style.

Not too fast

mp

Like bar-ley bend-ing In low fields by the sea, Sing-ing in hard winds
cease-less-ly; Like bar-ley bend-ing and ris-ing a gain,
So would I un-bro-ken, So would I un-bro-k-en Rise from pain;
So would I, soft-ly, Day long, night long, Change my sor-row in-to song

mp *mf* *p* *pp* *rit.* *a tempo*

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To Enrico Caruso

OVER THE MEADOW
REVERIE

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Words by ROMILLI

A broad and flowing melody; to be sung with tender expression.

Andante espressivo

G. ROMILLI

O-ver the mead-ow and o-ver the hill-side, With you I would peace-ful-ly
roam

p *espress.* *p* *tranquillo* *roam* *tranquillo* *espress.* *p* *cantabile* *il basso legato e cantabile*

p *sempre tranquillo e legato*

con Pedale

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CANTILENA

In broad flowing style, with ornate passage work. Especially good as a study in bowing.

In broad flowing style, with ornate passage work. Especially good as a study in bowing.

Andante cantabile

VIOLIN

PIANO

mf

p *molto espress.*

1 2 3 4

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This musical score, titled "THE ETUDE", is a piano piece. It is written for piano and features a variety of musical notations including treble and bass staves, dynamic markings, and performance instructions. The score is written in a key with two flats (B-flat and E-flat) and a 4/4 time signature. The piece begins with a treble staff and a grand staff (treble and bass). The first system includes a treble staff with a 4-measure rest, followed by a grand staff. The second system continues the grand staff. The third system introduces a treble staff with a 3-measure rest, followed by a grand staff. The fourth system continues the grand staff. The fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The sixth system continues the grand staff. The seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The eighth system continues the grand staff. The ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The tenth system continues the grand staff. The eleventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The twelfth system continues the grand staff. The thirteenth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The fourteenth system continues the grand staff. The fifteenth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The sixteenth system continues the grand staff. The seventeenth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The eighteenth system continues the grand staff. The nineteenth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The twentieth system continues the grand staff. The twenty-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The twenty-second system continues the grand staff. The twenty-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The twenty-fourth system continues the grand staff. The twenty-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The twenty-sixth system continues the grand staff. The twenty-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The twenty-eighth system continues the grand staff. The twenty-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The thirtieth system continues the grand staff. The thirty-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The thirty-second system continues the grand staff. The thirty-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The thirty-fourth system continues the grand staff. The thirty-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The thirty-sixth system continues the grand staff. The thirty-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The thirty-eighth system continues the grand staff. The thirty-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The fortieth system continues the grand staff. The forty-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The forty-second system continues the grand staff. The forty-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The forty-fourth system continues the grand staff. The forty-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The forty-sixth system continues the grand staff. The forty-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The forty-eighth system continues the grand staff. The forty-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The fiftieth system continues the grand staff. The fifty-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The fifty-second system continues the grand staff. The fifty-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The fifty-fourth system continues the grand staff. The fifty-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The fifty-sixth system continues the grand staff. The fifty-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The fifty-eighth system continues the grand staff. The fifty-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The sixtieth system continues the grand staff. The sixty-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The sixty-second system continues the grand staff. The sixty-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The sixty-fourth system continues the grand staff. The sixty-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The sixty-sixth system continues the grand staff. The sixty-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The sixty-eighth system continues the grand staff. The sixty-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The seventieth system continues the grand staff. The seventy-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The seventy-second system continues the grand staff. The seventy-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The seventy-fourth system continues the grand staff. The seventy-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The seventy-sixth system continues the grand staff. The seventy-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The seventy-eighth system continues the grand staff. The seventy-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The eightieth system continues the grand staff. The eighty-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The eighty-second system continues the grand staff. The eighty-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The eighty-fourth system continues the grand staff. The eighty-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The eighty-sixth system continues the grand staff. The eighty-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The eighty-eighth system continues the grand staff. The eighty-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The ninetieth system continues the grand staff. The ninety-first system introduces a treble staff with a 4-measure rest, followed by a grand staff. The ninety-second system continues the grand staff. The ninety-third system introduces a treble staff with a 4-measure rest, followed by a grand staff. The ninety-fourth system continues the grand staff. The ninety-fifth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The ninety-sixth system continues the grand staff. The ninety-seventh system introduces a treble staff with a 4-measure rest, followed by a grand staff. The ninety-eighth system continues the grand staff. The ninety-ninth system introduces a treble staff with a 4-measure rest, followed by a grand staff. The hundredth system continues the grand staff.

cresc. *f* *rit.* *a tempo* *mf* *ten.* *ritard* *p* *a tempo* *p* *a tempo* *ritard* *cresc.* *f* *cresc.* *ritard* *a tempo* *p* *ritard* *a tempo* *p* *pp* *pp*

Lessons of the Accompaniment

By Leonora Sill Ashton

IN subdividing the different parts of a musical composition for the purpose of learning each one most thoroughly it is interesting and instructive to note how many lessons applicable to other practice hours may be drawn from each one. The left-hand performance, which generally forms the accompaniment to the melody, has a special number of these, and it will not be a waste of time to gather together a number of compositions of the different schools and study the different forms of accompaniment.

First: There would probably be the Alberti form so much used by Mozart and the older classic writers—almost a five-finger exercise:



This should be practiced with perfect legato with an undeniable accent on the first note of the measure.

Secondly: The same should be taken with the different staccato touches. In fact, every finger touch in Dr. Mason's *Touch and Technic* may be used, and thus with no difficulty. This simple accompaniment may afford practice which will not only give accuracy and finish to the composition in question, but bring strength and firmness to the wayward left hand, and lightness and brilliancy to the fingers.

Passing over the near and yet so far distance between Mozart and Beethoven, we find this same accompaniment still in use, but coupled with it—perhaps on the same page—strange new rhythms and harmonies, which tax our brains as well as our fingers. Here the accompaniment is no longer a servant to the melody, but it has become independent, and has a message of its own to deliver.

There are arpeggios and great chords, and intricate harmonies, each of which is a lesson in itself, and by receiving due attention will add power to the fingers in an unlooked for manner.

This is the opening of the door of mysteries of all music after the great master. The left hand receives as much attention by the composer as the right, and often the song itself is given to that hitherto despised member, and the accompaniment is bestowed upon the upper key branch for the right hand to manipulate.

Beside these lessons in technic the careful study of the accompaniment has wider things to teach. A good foundation to the knowledge of form may be laid. As is seen above, this special part of the composition forms a kind of hall mark which tells to which school it belongs, and as time goes on a pupil will learn to know almost at a glance what age of music claims the printed page before him.

In addition to this, it is the accompaniment which distinguishes the rhythm—the time of a piece.

The ears of many children are faulty in this respect, and too much stress cannot be laid upon the count and its direct application.

So on and on the lessons might be multiplied, but that is left to the teacher's discretion. A whole world of music opens, apparently, with the striking of every note, one may almost say, and it is the great art of music teaching to single out from this the points which are to work best for the furtherance of the pupil's understanding.

Do not wait until the lesson hour arrives to find out then what is needed. Live in your teaching, and search all the time for the best and surest way to unfold what is difficult to those placed in your charge.

Memorizing Quickly

By Earl S. Hilton

GOING about on the level ground is an easy matter for a normal person, but, to reach a higher point, for instance, the top of a mountain, a new kind of effort is required. Such an effort not only aids to reach the top of the mountain but it also strengthens the climber. New muscles are brought into use and developed through the process. This makes him a better physical being.

If one wishes to play a piece with ease, a composition which is within his ability and technic should be selected. But, if a piece is attempted which is above one's ability and technic, then a certain process should be followed in order to reach

up to the accomplishment of the composition.

A process which will bring about quick results in learning any piece just above one's present capabilities, and also help to memorize is outlined as follows: Practice from one to four measures, each hand alone, afterwards both hands together, until (1) correct notes, (2) fingering, (3) time values of notes, (4) evenness of rhythm are attained. Then, proceed to the next one of four measures, following the same process. This method is successful for quick results, if, at the end of every period of practicing four measures, you play the entire piece, from beginning to end.

Meyerbeer's Bill

MEYERBEER could hardly rival Rossini as a wit, but he could at times see the funny side of a situation, especially if he was himself the victim of the joke. Once he made a very amusing couplet which had to do with the production of *La Prophete* in Paris, in 1849. We will not attempt

to translate his amusing rhymes, but the bill ran:

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A New Romili Song

Over the Meadow, the new song in this issue, by G. Romili, is written in the fluent, melodic style of this gifted composer. Mr. Romili is an American, a graduate of Bowdoin College. In Boston he studied voice with William Whitney, son of Myron Whitney, and later in Italy with Lombardi, the teacher of Caruso. He then appeared in opera with pronounced success, assuming the name of G. Romili—his right name being Romilly Johnson. Mr. Romili has published in all about forty songs, writing his own words for most of them. Being a singer himself his songs have a delightful vocal quality, which has induced many famous artists, including Geraldine Farrar, to place them upon their programs.



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What My Voice Lacks

By George Y. Cramer

RECENTLY the writer passed through a great music studio building in which there were over two hundred rooms. When one approached the building there was perceptible a kind of roar like the distant hum of Niagara. As one got nearer the structure the screams, cries, yelps and barks of the vocal students could remind one of nothing but the animals at the zoo. Hundreds of pupils under the direction of as many teachers, more or less able, were trying to do something to their voices to supply some lacking element.

One could not help thinking of the condition that so many pupils confront. There is just one little element which usually makes the difference between success and failure in the voice of the average singer. The little thing that the voice lacks is that which the vocal teacher works frantically to supply.

Range, flexibility, power, sweetness, clearness, plasticity, responsiveness—these are the gaps which the teacher has to bridge. The average good teacher does not try to bridge them. He knows that, if he can have his pupil long enough, he can build from the foundation up; and that, if the work is done right throughout, there will be no gaps or weak places. However, the whole trouble is that the voice teacher does not have anything like a fair chance with most of his pupils. They come to him for little repairs as though he was a kind of cobbler. Some of the leading "voice specialists" are to blame a great deal for this. The man who charges an exorbitant fee for just a few lessons may be able to give value for the time he takes; but he does not take nearly enough. Vocal evils can not be cured with very slender attention. When there is anything serious the matter with the voice it takes weeks to correct the evil, sometimes months, sometimes years.

The Problem of Vocal Placement

Probably the first great weakness which most voices have is what most teachers would call the "lack of placement." By this is meant that the amount of breath administered to the vocal chords at the right time is correct in quantity and that the natural means of reinforcing the little squeak made by the vocal chords until it becomes a beautiful tone are employed naturally and musically.

More and more teachers seem to be coming around to the theory that nature itself is a pretty good guide and that the most natural means of securing quality is to "let nature have its way." In other words, open your mouth as you would if you were calling someone at a distance. Keep all of the resonating cavities in the head in a loose, liquid state; avoid any suggestion of strain at the lips, soft palate, larynx; think the tones exactly on the pitch; think the most beautiful quality you can imagine; and then sing, sing, sing.

Mental Tone Concepts

One celebrated teacher said to me recently, "I used to think that my pupils

could not image a beautiful tone, that the reason they did not sing more beautifully was that they had no mental conception of what was beautiful and what was mediocre. Then I tried them out with phonograph records, putting on the record of some really beautiful voice and then some voice that was full of obvious 'gaps.' They invariably chose the lovely voice. Then I tried them with tones I produced myself. They had no difficulty whatever in distinguishing between a beautiful tone and one that was faulty. The whole trouble with the pupils was that they did not care to work hard enough or long enough to produce the right results. They wanted to sing and they were not willing to wait patiently and work industriously until they got the tone that they knew was right. There are hundreds of pupils like that, who compromise with themselves on ordinary tones, and do it so much that they make their voices continuously ordinary. Most singers could sing a great deal better if they would work persistently to avoid tones that did not come up to their nearest approach to what they believe to be an ideal tone."

The foregoing may be the best remedy for a lack of pleasing quality in your voice. Remember that without a pleasing quality your voice can never have anything in the way of a market value.

Human Feeling

The thing that puts the singer over first with the average audience is the ability to put the human feeling into works intelligently interpreted. After this comes the quality. Few singers know that the difference between the fees taken by Galli-Curci, McCormac and Caruso and the ordinary fine singer is enormous. For instance Caruso will draw \$20,000.00 a night; while we know of a singer of very high standing, whom any reader of this article would identify at once as an artist of national renown, who is glad to get \$300 a night? What is the reason for this great gulf between \$20,000 and \$300 a night?

Most of it is due to quality. I have been a little prolix upon this because I want the young singer to know that if his voice lacks quality—range, force, etc., may do him little good.

During recent years there have been far too many statements such as, "Her voice is a made voice; you know, my dear, she had very little voice to start with, and she has very little now; but she interprets so wonderfully." All very well. Some epoch-making actors, who would have been great dramatic readers, have been able to record successes with slender voices, but; their success is exceptional. Work first for quality; quality in the whole range of your voice. Sing your simple exercises over and over again, listening with all your soul for every slight improvement in quality. Sing naturally and freely. Try to imagine that you are a song bird, floating in the air and using as little effort as possible to produce results.

Lack of Force

Lack of force in tone production is by no means always a lack of strength. Very often it is merely a lack of resonance. The singer, however, should always realize that some voices are naturally big and others are naturally small. It is very much the same as with a musical instrument. One can not expect to get the same amount of tone from a one inch pipe as from a sixteen foot diapason. If you really have a small voice, you can make one of the mistakes of your life in trying to make it a big voice. A certain physical limitation is there, and the sooner you find it out the better. This, strange to say, has very little to do with the size of the person. The writer knows of a baritone and of a tenor who were very nearly midgets in size, but who possessed voices of such power that if one were behind a screen he would think them the voices of giants. Singers with small voices, who try to make them big in a short time, are sure to force. Practice normally, build up

your health with plenty of outdoor exercise, work patiently and persistently, but never forcing and you will reach your greatest possibility for power.

Many of the voices which seem weak can be built up by the means we have suggested. Many others are weak because the singer is self-conscious. The writer has had many pupils of this kind. When the pupil began to sing he had his mind overburdened consciously and subconsciously with so many thoughts relating to the mechanism of singing that he experienced without knowing it a kind of fear that he was not going to do all that he ought to do and his throat became constricted, dry and unnatural. The result was a puny tone.

Limited Range

If your lack is range, there is usually hope for you. The famous English concert hall singer, who it is said had only five notes in her voice, may have been physically incapacitated; but nearly every normal being has an octave and a quarter at least of passable tones, if they are brought out properly. Many of us go through life with two octaves without ever realizing it. One old Italian teacher, who taught in America a long time, used to say that if one would always start practicing within the natural range of the voice and sing scales downward, always insisting that the first note of the scale was as perfect as possible, the range could be extended without danger. Another famous English teacher had a unique plan for extending the range upward. He always accented the note just preceding the top note of a scale ascending and then descending. In other words, he avoided putting the stress upon the high note. These upper notes must be used very sparingly, if there is the least suggestion of effort. Three prima donnas of world-wide fame have told the writer that they scarcely ever even try their highest notes in practice. It is comforting to know that they are there, but they do not think of taking the risk of breaking on them.

Style and Interpretation

Lack of style is one of the most conspicuous shortcomings of many singers. This is something which can scarcely be taught at lessons. It can be absorbed, if it is ever going to be a part of the singer's equipment. Many singers are quite without style all their lives. The best way to develop it is by hearing an immense amount of the very best singing. Nothing excels hearing the singers in person; but, if you can not do that, you can gain very considerably from hearing fine records. Some singers, such as Caruso, Ruffo, Galli-Curci and Bispham sing so dramatically that one can fairly picture them through their records. The advantage of the record is that one can turn it over and over and study it. Ruffo's *Largo al Factotum* is a marvel. It can be appreciated only after hearing it many, many times.

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Educational conferences with these three great artists will appear shortly in THE ETUDE. It has been our ambition to have this department "the best vocal magazine of the times." We have tried to conduct it like a little "all-round" voice journal. We would like our voice readers to help us in extending our influence in this direction by calling the attention of their song-loving friends to the fact that THE ETUDE during the last year has had invaluable feature articles and departments from Amelita Galli-Curci, Mary Garden, Geraldine Farrar, Mme. Julia Claussen, William Shakespeare, Carrie Jacobs Bond, Thurlow Lieurance (Indian Songs), W. J. Henderson, D. A. Clippinger, F. W. Wodell, Sergei Klubansky, Dr. Walter L. Bogert, Dudley Buck, Karleton Hackett, H. W. Greene, A. L. Manchester, S. Camillo Engel. It would be hard to imagine a finer list of collaborators.



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The same might be said of Galli-Curci's *Bell Song* from *Lakme*. If you want style, one of the quickest and best ways in which to stimulate it is to buy a talking machine. "This will make me a copy," you say. Nonsense! If you are a copyist you will never have style anyhow. Use your brains, listen to as much good music as you can possibly hear, and you will soon acquire a style that will be just as individual as your handwriting.

Daily Drill

Perhaps, if you are the average singer, your voice lacks, more than anything else, *daily drill of a careful kind*. The great Patti once wrote that she never failed to practice scales twenty minutes every day

The Pebbles of Demosthenes

By Nettie Garner Barker

EVERY vocal student has more or less trouble with the tongue. In fact, nine-tenths of the vocal failures may be laid at door of that unruly member.

Lilli Lehmann, in her *How to Sing*, says: "The bad, bad tongue! One is too thick, another too thin, a third too long, a fourth much too short. Ladies and gentlemen, these are nothing but the excuses of the lazy!"

Excuses of the lazy! We beg to differ with the great artist-teacher.

It is not laziness, careless practice or impatience for quick results. *It is the undeveloped condition of the tongue muscles.*

There is a muscle growing upward into the tongue—the *hyo-glossus*. Ever hear of it? If you have not, get acquainted with it as soon as possible. If you have—get better acquainted with it. Once this muscle is understood and mastered, most of your vocal troubles will disappear like magic. Mme. Lehmann, Caruso, Farrar, Melba, Lind, all the noted singers, had this muscle well developed when they began

of her life. No singer of her time had more fluent execution, and yet she felt the need for daily exercise. One of the most celebrated singing teachers in New York has said that the voice is unlike every other instrument in that it is never exactly the same on two days in succession. The singer must expect these differences as he is a human being. He should, however, try to keep his voice as uniform as possible through exercise. It is really wonderful what regular practice will do. It is for such a reason that some of the master teachers of the world contend that one hundred lessons taken on successive days will often do more good than the same number of lessons taken over a period of one hundred weeks.

their vocal careers. Possibly they never heard of the *hyo-glossus*, but in their cases it was well developed, else they could not have given to the world their beautiful voices.

Demosthenes, the greatest of all Greek orators, in a dim way sensed this muscle and proceeded to develop it. He stuttered and stammered because he could not control the tongue; and back of tongue-control (and impossible without it) is a strong, flexible *hyo-glossus* muscle. Demosthenes placed pebbles under his tongue and made himself speak with those in his mouth. Result? His speech became perfection; he acknowledged no superior then or now.

There has been no improvement over his method. Try cork, of different sizes, instead of pebbles. Daily, conscientious work for six weeks will do wonders. If at the end of that time, your voice is not as strong, beautiful, and vibrant as you wish and your tongue is not under perfect control, keep up the daily work. Eventually you will have it and it will be permanent.

Preposterous Vocal Terms

By William Liskey

THE subject of Voice Culture is one that has been much discussed. In all this, one phase has been systematically avoided.

Here rises the point of nomenclature. Should we not abolish such terms as registers, glottis, head, chest, medium and falsetto voice, etc.? These words, even in their best usage, are very vague.

Supposing you were studying and your teacher said, "Your chest tones are too open." What would you do to close them? If you made a voluntary effort to close them you would stiffen the throat, which certainly would be wrong.

A soprano is at a lesson and is instructed, "The notes from C up must be sung in head voice." How can a student send a message to her vocal cords to give her a head voice?

The tenor is directed, "Cover your tones from E up." How shall he cover them without stiffening the throat? Or the teacher will say, "You will be careful to avoid the break at E or F," with the result that the pupil tightens his throat before reaching the E, and forces his tone in his endeavor to get past the change, at the same time losing his free, loose, open throat.

The usual treatise on singing discusses registers, breaks, covering of tones and a multitude of other terms, with the result that the anxious student perusing it knows about twice as little after as before studying it. One book says, "Control the Registers and Success is Assured." Another says, "The proper amount of air set in vibration in the nasal and head cavities will give the beautiful tone." A third di-

rects, "Looseness of jaw and the proper enunciation of the words will make you a singer." Of the making of such suggestions there is no end. Even the morning paper must discuss the registers and other "what not" of the artist of the previous evening's concert. What chance, pray, has the bewildered student to bridge the mire when he reads a criticism thus, "Her medium register was wonderful, her upper register fairly tight, and the chest register sung roughly."

The student would just as well not look in the paper for the opinion of the critic. Why could not the references to the singing of artists like Melba and Tetrassini be made understandable to a human being? Why not something like this: "Her voice was remarkably schooled; fine in its lightest pianissimo; clear, ringing and pure, even at its fullest power. Her *mezzo voce* (half voice) was clear, showing excellent control." By this method, a student would be given something to grasp as to how an artistic tone should sound.

Why should not the teacher say, "You will listen very closely to your tone and endeavor to make it clear and pure." By concentrating on the tone he is actually producing, the student will progress much faster towards its correct production.

Someone proclaims that the air must be set in vibration in the nasal and head cavities by singing *Dans le Masque*. That is, the tone should be produced as if one were singing through an imaginary mask. What is gained by all this talk about head cavities and registers when what the student needs to learn is to listen to his

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own voice and imitate and produce the tone that is clear, ringing pure and even, throughout its range.

If the old Italian masters knew of many of these vocal terms they did not use them, knowing full well that they would retard rather than further the progress of the pupil. What concerned these great masters of the past was that the beautiful tone should be produced through psychological rather than physiological laws.

Community Music and the Professional Musician

By Alexander Stewart

MANY professional musicians are still beset by ignorance, prejudice or misunderstanding regarding the real purpose of the community music movement. As a class, musicians have largely lacked the social point of view as regards their art and its relation to everyday life. They have not thought of music as a community problem, and as an influence in the civic and social life of the people.

The fact that the present community music development had its beginnings in the community singing movement has made it difficult for professional musicians, especially, to associate with it any more serious purpose than the mere bringing together of a crowd of people to sing popular songs. It is difficult for some of them to understand that it is purposed now that out of these group "sings" there shall come the organization of permanent choral units singing the simpler forms of part music, and that from these latter organized groups there shall be formed in time a people's civic chorus which shall develop material for the more expert choral organizations, such as oratorio societies, church chorus choirs, etc.

Musicians forget that many people with modest vocal ability and little or no musical training do not join the ordinary choral societies because of the exacting requirements for entrance. Community singing groups, and permanent choral units which develop from them, will furnish a medium for the musical expression and training of the city's more modest talent, some of which will find its way into the more advanced choral organizations. In time, also, many of these of modest talent, who receive their first vocal incentive in the community chorus, will find their way to the local voice teachers' studios. Class vocal instruction, which is being advocated by many community music organizers, affords an excellent opportunity for many persons to obtain a start in voice training. In due time, again, this elementary class instruction will bring more pupils to the professional teachers.

Community music, however, means more than developing material for choral societies and for music teachers. Musical projects of a community nature, such as the series of artist concerts given in so many smaller cities, particularly symphony concerts, oratorio society concerts, etc.,

Now, all this has been prompted by what is really happening every day in the vocal studios throughout the country. This dealing in abstruse terms is but confusing the minds of students, leading them into all sorts of faults in tone production, and ending often in cases of laryngitis, chronic colds and throat diseases. Is it not time to get away from many of these troublesome terms and back to some of the simplicity of the methods of the older masters who produced real singers?

often fail to secure community-wide support because of the lack of organized community effort back of them. The community music committee or organization formed on the right lines, reaching many diverse groups, affords the best kind of an opportunity to bring musical projects of general worth to the attention of the community as a whole.

A community or civic chorus organized along the lines suggested by the community music exponents, with groups of smaller choral units in department stores, industrial plants, churches, neighborhood centers, etc., in itself offers facilities never before available to reach the community musically. Through such a community music organization, there is also offered for the first time the opportunity for the musicians of the city to work hand in hand with those representing the larger business and social elements of the community. The study and promotion of music from the community viewpoint, the attempt to have heretofore been untouched by music, offers musicians the opportunity of service to give. Musicians have wasted too much of their time and vitality in giving free service to well-to-do social and civic organizations, which could afford to pay for the services rendered. Community music gives opportunity for service of a different kind, because it is aimed to reach all ill afford to pay to hear good music, and because at the same time such effort is broadening the scope and usefulness of music as a whole.

Musicians would do well to acquaint themselves with the service which a national organization, such as Community Service (Incorporated) stands ready to offer in the broader field of the community music advancement. In its training offer of the services of these specialists to communities which wish to broaden their music program; as a clearing house for information regarding the community music work in different parts of the country; in its publications of bulletins and music work, Community Service is rendering a valuable service not alone to communities but to the professional musicians.

How Old Is a Voice?

By I. G. de Materno

SOME years ago it was stated by a European authority that the average voice was good for only fifteen years. What can such a foolish statement mean? Apart from the cases of Sims, Reeves, Patti, Schumann-Heink, Marie Roze, Scotti, Maurel, and others, who have carried their voices in superb condition over twice that

time, everyone knows of countless singers who have sung for twenty-five, thirty, thirty-five and even forty years. In fact, if one lives right and uses the voice right, it should not depart until the decrepitude of age robs the singer of the precious jewel. Everyone knows of aged orators with beautiful voices, strong, rich and

SINGERS should be made to understand that whatever physical sensations are experienced in good tone production are effects and not causes of the tone they hear. The actual utterance of a well-pro-

duced vocal sound involves no physical sensation. It is the bad habit of associating vocal sound with physical actions of some sort in the act of production which is one of the chief stumbling blocks of the average student.—C. K. R.

Thrift in Music Study

By W. Francis Gates

THRIFT, like Boston, is "a state of mind." Art may have material as its medium, but art is an expression of a mental state. Art first exists in the mind of the artist. And there may be mental waste as well as physical.

Waste may be found in almost every studio, every school, every practice room, every home; waste of time, waste of energy. We all have our lax moments when carelessness clogs the wheels of effort. What we need is time-thrift, energy-thrift.

This comes first to the door of the teacher. If the pupil sees the teacher waste moments, who can blame the student for wasting hours? Generally speaking, the pupil is a copy of the teacher. A sad waster of time is work that is not directed toward some definite end.

Of course there is the waste produced by careless practice. Then there is the loss that comes by the playing of unworthy music. The latter is a subject that can best be combated not so much by precept as by example. To say that music is bad does not carry conviction to the person who likes it; one must combat that liking by the gradual substitution of what is better.

Possibly the greatest waste of effort comes from the thoughtless choice of a teacher. Teachers vary in disposition and temperament just as pupils do. Teachers are but older pupils. A wrong choice of teacher for a certain temperament of pupil may result in a stunted or warped development carrying evil effects all through life. It may give an entirely wrong musical outlook and a sad perversion of the musical future of the student.

On the other hand, just the right teacher at the right time may be the making of the pupil. There may result a real musician.

An equal waster of time is the habit of flitting from one teacher to another. A well-considered move may be made at times, based on reason and experience; but the hope of making a musical bouquet by flitting from flower to flower in search of the odors of all, or a sample of each, will result in having the character of none. It is much better to stay with a suitable teacher until one has extracted the whole result of his musical experience and become as good a musician as he, than to try to build up a method from a stick here and a stone there, put together without definite plan or logic. The really thrifty student will "stick and study."

Early Jewish Music

By Alfredo Trinchieri

ONLY two musical instruments used by the ancient Jews are employed by us today, that is, the human voice and the straight trumpet (resembling our coach horn), retain the character of those olden times.

Since this trumpet may be expected to produce the same harmonic sounds regardless of changing ages of the world, it less of changing ages of the world, it may safely be used as a basis for speculation as to what scales were possible in the music of the ancient Hebrews. Their harp and other stringed instruments had passed through many modifications and very probably were tuned to the natural tones of the trumpet.

In both ethics and religion the Jews were much in advance of the neighboring nations. This would naturally lead one to believe that the music of their religious

services was of an equally high character. Judging from the list of instruments employed in their religious ceremonies, the nature of their use would suggest highly specialized methods of performance. It would seem but natural that these conditions would indicate a high state of development in the music used and that it was far from barbaric.

"Selah," appearing so often in the Psalms, has been rather generally accepted as a "cue" for the entrance of an instrumental interlude or symphony, using the latter term in its original sense. This is but another argument for the high standard to which Hebrew music had arisen. Thus, the music of the early Jews may consistently be regarded as the well-spring of modern idealistic music and especially of that of the Christian Church.

Bull Buys a Bouquet

THE following is related by a lady, a prominent pianist and musician, of the mid-Victorian era, who was on the most friendly and familiar terms with the great Norwegian violinist.

"Ole was as fond of unconventionality in daily life as in his playing. He liked to come and go as he pleased—an uninvited guest. He often came to the writer's musical nights, but also would drop in at odd times and take her for walks, preferring the great thoroughfares, as he was amused with crowds. Shop-windows attracted him. Once the writer admired a bouquet in the window of a great florist. A minute afterwards she missed the tall, gaunt figure from her side, and, waiting, saw him coming out of the shop, bouquet in hand. There, in the street, he presented it to her, and when, embarrassed by the stares of the passers-by, she begged at least to return home at once by a quieter route, he was amazed. 'You liked the flowers, and you are ashamed of them?' he said, in reproof, in a tone both disappointed and reproachful."

One Musical Minute with Shakespeare

If music be the food of love, play on.

Music, with her silver sound
With speedy help doth lend redress.

Keep time. How sour sweet music is,
When time is broke, and no proportion kept.

Nought so stockish, hard and full of rage,
But music for the time doth change its nature.

Let music sound while he doth make his choice;

Then, if he lose, he makes a swan-like end,
Fading in music.

Here will we sit, and let the sounds of music
Creep in our ears; soft stillness and the night

Become the touches of sweet harmony.



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Department for Organists

Edited for June by ORLANDO A. MANSFIELD, Mus. Doc., F.R.C.O., F.A.G.O.

"I look upon the history and development of the organ for Christian uses as a sublime instance of the guiding hand of God. It is the most complex of all instruments, it is the most harmonious of all, it is the grandest of all. No orchestra that ever existed had the breadth, the majesty, the grandeur that belongs to this prince of instruments."—HENRY WARD BEECHER

A Beautiful Effect on the Modern Organ

Writing some few years ago in a well-known English musical journal, Dr. Charles Joseph, the head of the music department of the Goldsmiths' Institute, London, England, wisely observed that there were many special points in organ playing which "do not often get attention in the various schools for the instrument," the writers of which had "more immediately important work to do in enunciating general principles." As a natural consequence of this apparently unavoidable neglect, the organ student, in Dr. Frost's opinion, would very likely be "left to find things out for himself by hard experience." It might not be a very serious reflection upon the intelligence of many organ students to say that they are not always able to clear up some of these "special points" without assistance.

Consequently, we have decided to devote this paper to the discussion of a matter ignored by most standard organ tutors, and only briefly mentioned by one or two. This matter is the *glissando*, or "sliding," an Italian term which, by its frequent employment in and connection with musical associations, has practically superseded the English term.

Historical Aspect

On the pianoforte keyboard the *glissando* has been described by Dr. Theo. Baker as "a rapid scale effect obtained by sliding the thumb, or the thumb and the first finger, over the white keys, producing either the simple scale, or 3ds, 6ths, &c." With this definition agrees that extremely useful work, Stainer & Barrett's *Dictionary of Musical Terms*, which defines the *glissando* as the playing of a rapid passage in pianoforte music by sliding the tips of the fingers along the keys instead of striking each key with a separate finger." Dr. Hugo Riemann, in his *Dictionary of Music*, as translated by Mr. J. S. Shedlock, is made to say that the *glissando*, also *glissato*, or *glissicando*, indicates, "on the pianoforte, a virtuoso effect of little value, viz.:—a scale passage played on white keys in rapid tempo by passing one finger (nail side) over them." This, Dr. Riemann points out, was "easy on instruments with the old Viennese action, but is barely practicable on modern pianos. The *glissando* in thirds, sixths or octaves, is more difficult than that with single notes." With this definition agrees Mr. F. Fuller Maitland in the latest edition of *Grove's Dictionary*. Mr. Maitland fittingly alludes to the octave passages in the finale of Beethoven's *Sonata in C*, Op. 53, which were formerly practicable as *glissandi* on pianos with a light touch, and mentions "the parallel passage in Weber's *Concertstück*, which can be played *glissando* even on a modern piano." Both the last-mentioned authorities allude to the *glissando* on the violin. Mr. Fuller

Maitland directs attention to that on the harp, while Professor Riemann claims the easier execution of the *glissando* on the Janko keyboard, an assertion which those of us who have been fortunate enough to experiment upon that keyboard can most strongly confirm. Incidentally, and not without importance to organists, all of whom ought to be good pianists, we may mention that a fine example of the use of the *glissando* by a modern composer, exhibiting the device in both single and double notes, is to be found in the *Miniature Suite in C*, by York Bowen, one of the most interesting writers of the modern English pianoforte school.

Organ

On the organ, however, the manual *glissando* is of respectable length and in rapid tempo, is somewhat uncertain in execution and of doubtful effect, except in very finely constructed electric or pneumatic actions. This is largely due to the greater depth, as compared with that of the pianoforte, to which the organ key descends. Also, apart from this, the extended manual *glissando* is somewhat foreign to the genus of organ keyboard music. But to the music assigned to the pedals the *glissando* is an important accessory, as we shall hope to demonstrate presently. Even on the manuals there is a particular application of the *glissando* which, although of short duration, is of comparatively frequent occurrence. In his important work on *Organ Playing: Its Technique and Expression*, perhaps the most modern of any treatise of its kind, Dr. A. Eaglefield Hull, the organist and choirmaster of the Parish Church of Huddersfield, England, says, "Another important asset in *legato* fingering is the application of the *glissando* action, either from a black to a white key, or on two successive white keys." As an example, and one which is decidedly apposite, our author gives this extract from the well-known *Postlude in C*, first published in January, 1869, the composition of that great English organ writer of the last century, Henry Smart (1813-1879):—



Of the movements necessary to the correct execution of the *glissando* of the thumb, Dr. Hull gives such an excellent and detailed description that we cannot do better than quote him. "The hand," he says, "is raised from the wrist until only the tip of the thumb is on its key. In a rising scale a horizontal movement of the wrist will place the middle point of the thumb on the next key, when the downward motion of the hand will give

the thumb its normal position on the new key. In a descending passage, the rising of the right wrist will place the middle thumb joint over the adjacent key, which is struck by this joint by a downward wrist motion. The raising of the wrist will then bring the tip of the thumb onto the new key." As a specific example, our author quotes as follows from Bach's immortal *Organ Fantasia in G minor*:—



He also adds, and very pertinently, too, that "this action is easier when the thumb is on a separate keyboard—the process generally known as *legato* 'thumbing'." Here is an example from an interesting work by the son and pupil of the present writer, Mr. Purcell James Mansfield, the well-known English organ writer, the organist and director of the choir in Park Church, Glasgow, Scotland:—



Descending from manuals to pedals we observe that on the pedal board the *glissando* is employed in three ways—first, from one raised or short key to another; second, from a short or raised key to a long one, and, third, in the execution of a more or less complete scale passage. Of these three methods the first is by far the most commonly used. In his *Modern School for the Organ* Mr. W. T. Best (1826-1897), the first organist of St. George's Hall, Liverpool, England, describes this method in these terms: "Where three short keys succeed each other, it is necessary, in playing the pedal part, to pass the point of the foot over two keys. This must be accomplished as smoothly as possible by gliding quickly from one short key to the other with the point of the foot only."

Mr. John Matthews, a Cornishman now resident in the Channel Islands some time a pupil of the illustrious Gustav Merkel (1827-1885), in his *Handbook of*

Organ Playing describes the process now under discussion as "playing two adjacent short keys with the same foot. This is done by passing the toe, or rather the broader part of the foot, from one side to the other of the two keys." A "rank outsider" would probably consider the difference between these two definitions as little better than that existing "twixt tweedle-dum and tweedle-dee." Indeed, to all intents and purposes, the definitions are identical. Best laying stress upon the point of the foot, Matthews upon the broader part. Provided this species of *glissando* be executed *legato*, the precise part of the player's pedal extremities to be used in its execution is largely a matter of secondary importance. But in defense of Best it must be said, however, that any placing of the foot too far over a short pedal tone, i. e., motion not necessary for against facile and rapid execution. The toe, rather than the "ball" of the foot should be the part to be selected for the negotiation of any pedal *glissando*.

In his *Student's Manual of Pedal Scales and Arpeggios* the writer of this paper, after describing this method or variety of pedal *glissando* as "the employment of alternate sides of the same foot upon two consecutive raised pedal keys," mentions the fact of this device being generally indicated by the signs $\wedge \wedge$ or $\wedge \wedge$ placed above the pedal staff when referring to the right foot, and below when referring to the left. Here is an excellent example from Mendelssohn's *Fugue in G*, Op. 37, No. 2, perhaps the most beautiful of the set of three dedicated to Mendelssohn's friend, Thomas Attwood (1765-1838), some time organist of St. Paul's Cathedral, London:—



But it is not only in the execution of three consecutive raised pedal keys that the first method of the pedal *glissando* may or must be employed, since its use in cases involving the consecution of only two raised pedal keys is really quite common. A particular case often occurs at the final cadence of a hymn tune, when the latter is an authentic cadence or full close in the key of either Db, Eb or Ab. In either of these cases, when the dominant, or first, note of the cadence chords is approached from the subdominant and followed by the upper tonic, all three of these scale degrees being represented by raised or short pedal keys, the employment of the pedal *glissando* is optional in the

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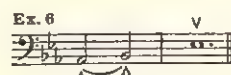
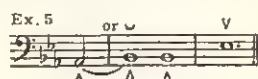
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case of a repeated dominant (Ex. 5), but imperative in the case of a single dominant as the penultimate note of the tune (ex. 6); e. g.,



The second case of pedal *glissando*, viz.:—when the toe slides from a short key to the next long one, generally occurs in passages for double pedal (*pedale doppio*). This particular case is one of the most effective and useful examples of the employment of the pedal *glissando*, and is most frequently found in pedal octave passages, especially the chromatic scale; e. g.,

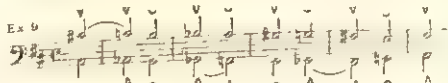


This serves to remind us that a chromatic scale in minor thirds, when played upon the pedal clavier with only 8' and 4' stops drawn, is not only a splendid technical exercise but a supreme test of the correctness of the player's seat and position. Here, of course, the pedal *glissando* is imperative:—



There is a tradition that this is a very favorite "stunt" of Mr. Edwin Lemare when trying a new organ.

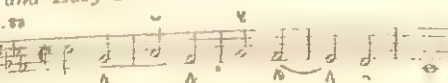
An effective chromatic pedal progression in major tenths may be found in that well-known *Fantasia in E minor*, commonly called *The Storm*, the composition of that celebrated Belgian virtuoso of the last century, Jacques Lemmens (1823-1881):



As a short example of a diatonic octave passage, involving the use of the pedal *glissando* we may quote from Guilmant's popular *March on a Theme from Handel* (*Homage to Thalberg*) Op. 15, No. 2:



But the particular method of pedal *glissando* now under discussion is often useful in passages of single notes which have to be performed by one foot alone owing to the other foot being occupied with either the swell or choir box pedals; or on account of the occurrence of a passage at either extremity of the pedal board for any alternative execution of which the player has not sufficient pedal extension; or when such alternative rendering would involve awkward crossing of the feet. Such cases as these are by no means so infrequent as an average organ student may be disposed to imagine. We give an example from Henry Smart's *Con Moto Moderato in E flat, No. 1 of Twelve Short and Easy Pieces*:



Against the excessive use of this convenient but somewhat indolent method of getting out of or over a technical pedal

difficulty, Dr. Eaglefield Hull remarks: "This plan of pedaling must never be allowed to degenerate into a vulgar habit of continual 'left-legging,' with its concomitant evil of much 'swell-pumping.'" To which word of wisdom so wittily expressed we yield not only formal and general but hearty and particular assent.

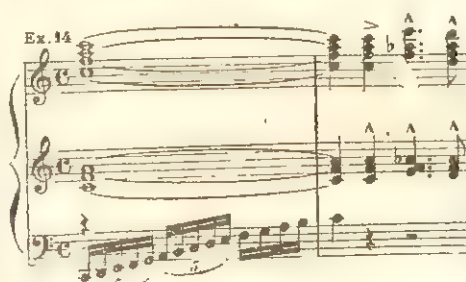
There now remains for consideration or discussion only one more method of pedal *glissando*, viz., that of entire scale passages. Here it is most surprising to note that such authorities as Best and Stainer have not a word to say about this feature of pedalling in either of their schools or methods, although its employment must have been common to the performances of both, especially to those of the great Liverpool virtuoso. Still more strange is it note that in Best's edition of poor old Rinck's *Organ School*—the production of J. C. H. Rinck (1770-1846), of Darmstadt, a work which represents the high-water mark of early 19th century German pedagogy, and shows how very dry, if not very high, the average German organ productions of that period really were, an example of this method of pedal *glissando* is included in the pedal exercises preceding Part II of the school. We quote two of these passages:—



Best's translation of Rinck's remarks upon the foregoing is to the effect that a passage of this character, which would be better performed in the key of C, "may be played by sliding the point of the foot upwards with the right foot and downwards with the left." With the proviso or caution that the foot must be placed rather more flat on the pedals than on the side, and as much at right angles to the pedal keys as possible, there is little, if anything, more to be said concerning the execution of this effective but somewhat rare pedal device. We may note, however, by way of conclusion that its introduction is as effective in subdued and graceful passages as in those of greater forcefulness. These possibilities Mr. Purcell James Mansfield has evidently perceived, as the following quotations will abundantly demonstrate. The first extract is from a delightfully quaint movement, entitled *Chanson Rustique*, Op. 78,



appropriately dedicated to the composer's mother. The second citation is from a remarkably fine *Concert Overture*, No. 3, in C, Op. 50:—



For devoting so much time and space to the consideration of what is, after all, but a small drop in the great ocean of organ playing, we shall quote, by way of justification, some further words of Dr. Charles Joseph Frost. "Pedalling," says he, "is so integral a part of modern organ playing that not a stone should be left unturned to make it as good as it possibly can be." And he further justifies our desire to be of practical use to the organ student when he says that "pedalling should be done in the easiest possible way, so that the actual labor should be reduced

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to the lowest point, which raises the possibilities of execution to the highest." Dr. Frost proceeds to assert that "there are hundreds of players who have obtained a certain amount of dexterity over the pedal board, but whose action is clumsy, through want of studying such points as we have been considering, and who, therefore, work at a great disadvantage compared with those who bestow thought and care on the little details to which attention has now been drawn.

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none, and they are, therefore, equivalent to having so much capital towards efficient organ playing." With all of which we are in such cordial agreement that we will say nothing further except that that same capital, to be really productive, must be skilfully invested. Hence the student who has comprehended the contents of this paper must be constantly on the watch for opportunities in which to advantageously utilize his acquired knowledge. That such opportunities will be sure to occur in the best types of organ and church music is certain. And when these are discovered it will then be by the manner of his performance that the student will show his mastery of the matter here presented.

Every Musician Should Learn to Improvise

THAT the art of improvisation has a great bearing upon that of composition and also upon freedom of execution at any instrument is not to be questioned. Yorke Bannard, in the English *Organist and Choirmaster*, is responsible for the following interesting statements.

There are undoubtedly many musicians who, being but indifferent extemporizers themselves, affect to despise anything of such transitory existence as improvisation; but when we come to realize that the greatest composers have, almost without exception, proved the ablest exponents of this art, we cannot afford to dismiss it as out-of-date and valueless. All the greatest tone masters acquired in early life a complete mastery over at least one instrument and practiced expressing themselves by its means with freedom and spontaneity. The fact that we find such a vitality and depth of feeling in their works is due very largely to their power of improvisation; and the fact that these qualities are so woefully lacking in much modern music can be ascribed to no other source save that of neglect of extempore practice. Perhaps Beethoven has accomplished the greatest things in this direction; indeed, his contemporaries appear to have found greater delight in his extemporaneous than in his written work. It is possible, indeed it is very probable, that had Beethoven lacked this great power his much beloved sonatas would never have been produced. Handel, it should be recalled, challenged Bach in friendly rivalry to improvise upon the organ at Halle, which invitation Bach accepted, much to the mortification of Handel, who left the church before J. S. B. had finished. Handel was in truth a real virtuoso on the organ, but Bach's unwritten music was infinitely more profound. Mozart was marvelously gifted in the art; even as a child he was capable of hearing a lengthy work and repeating it with great and original elaborations. Mendelssohn surpassed all his contemporaries; he and Moscheles passed their ideas from one piano to another, and later blended their inspirations together. Chopin—whose compositions are in a way improvisations on paper—Hummel and Wesley were also marvelous exponents of the art. And later Saint-Saëns, Guilmant, Pierné, Dubois, Frederick Archer, Reimann, and Best are to be included in a set of very gifted extemporaneous organists.

Some there are who say that improvisation is detrimental to written composition;

that, in short, the instrument should be kept in the background when composing. All this is a ridiculous theory. Surely the composer's one aim in providing music is that it be performed; consequently the creation and performance of it are vital qualities and must be regarded as such. To draw a distinction between the two, however nice, is to rob the composition of its interest and very life and to make it stiff, formal and uninspiring. This method of composition is objected to in the main because, according to its opponents, it is opposed to mental activity. But there is nothing in this argument. Is it possible to conceive of greater mental effort than the production of a work perfect in form, note by note and phrase by phrase as it evolves itself in the composer's mind? Is it possible to testify to greater mental power than that of a composer who pours out upon his instrument with such dexterity the very thoughts of his mind as they suggest themselves? Surely a composer working away from his instrument and correcting a single phrase time and again is scarcely conscious of such mental energy.

Our finest song melodies are those which received their birth at the heart and which first received utterance in the form of song; not those which were penned and corrected in silence, however scholarly they may appear. Similarly the works of those which found expression by improvisation make the greatest and most effective appeal to us to-day.

A good *technic* is essential for extemporaneous purposes. For the accomplishment of that end one cannot do better than to stick hard and fast to the classics and learn to play them well. One will also benefit at the same time by fathoming the spirit of these great works. Without this *technic* a man's improvisation would be barren, for he would fail to obey the promptings of the mind and also fail to give them ready expression. The lamentably dull and desultory efforts of our own time with regard to the art of extemporization have been shown to compare rather unfavorably with those of the past; but with several excellent text-books on this subject at our disposal there is little excuse for this apparent neglect. To be able to extemporize well presupposes one of the highest degrees of musical attainment; and, in consequence, is suggestive of the fact that a time set apart for the cultivation of skill in improvisation would be attended by beneficial results to the performer and to music generally.

Dr. Ralph Dunstan on Mission Music

"LET me raise my voice in protest against much of the rubbish that comes under this head. I am told that there are so-called 'composers' who make quite a handsome income by writing and publishing compositions for mission services and Sunday Schools. Some of these composi-

tions which have fallen into my hands are so terribly mediocre and commonplace that I can hardly imagine any self-respecting singers performing them or any self-respecting congregation listening to them. It is urged that they are 'bright and full of go.' I can only wish that they were so 'full of go' that they went altogether."

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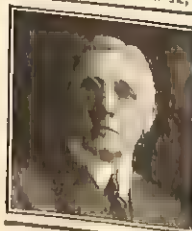


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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the productions given in Philadelphia by The Metropolitan Opera Company 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.

Halévy's Masterpiece, *La Juive*

Jacques François Fromental Elias Halévy, like many of the composers of his day, took an assumed name for his professional work. His real name was Lévy. He was born of Jewish parents in Paris, May 27, 1799, the year of the death of George Washington. In the minds of many people Halévy belongs to a more remote period. He is, however, comparatively modern, since he was born twelve years after the death of Mozart. He died in Paris, March 17, 1862.

Halévy's father was Bavarian, while his mother was born in Lorraine. The father was distinguished for his research work in Talmudic literature. The child's musical talent manifested itself when he was very young; and at the age of ten we find him in the classes of Berton, at the Paris Conservatoire. Berton, now forgotten, was in his day the highly successful composer of no less than 47 operas, the most famous of which was *Montano et Stéphanie*.

Halévy's progress at the conservatory was so rapid that he soon found himself under the instruction of the director, Cherubini. At the age of nineteen he carried off the *Grand Prix de Rome*. Some seventy students have won this prize. They thus represent the "pick" of the music talent of France; but only about ten have attained world-wide fame. These include Herold, Halévy, Berlioz, A. Thomas, Gounod, Bizet, Massenet, Debussy and Charpentier. Several who won the second prize have afterwards become famous, and as was the case with Ravel. On the other hand, Saint-Saëns, who was a pupil of Halévy, failed twice in competitions for the *Grand Prix*.

After his return from Rome, Halévy composed three operas, which through various accidents of fate were not performed. It was not until 1827, when he was twenty-eight years of age, that his opera *L'Artisan* was presented at the Theater Feydeau. This work all but failed. During the next six years he wrote no less than seven operas and also completed one left unfinished by Herold.

Not until 1835, when Halévy was thirty-six years old, did he produce a work which attracted widespread attention. This was *La Juive*. From the very first it aroused the wildest enthusiasm in Paris; and the greatest halloo everywhere as one of the greatest operatic composers of his time. Opera houses all over Europe clamored for his works; and he surprised the musical public and the critics by writing a little musical comedy for two tenors and two sopranos called *L'Eclair*. These two works unfortunately mark an end to Halévy's productions of real genius. This was unquestionably due to the fact that instead of following his own natural bent, he was greatly influenced by the works of Meyerbeer, his contemporary. Robert Le Diable, *Les Huguenots*, *L'Africaine* and *Le Prophète*, with the sensational and spectacular style so pleasing to the Parisians of that day, led Halévy to try to eclipse Meyerbeer, with the result that much of his later work is mediocre and pretentious, without great

musical worth. Two may be excepted, *Les Mousquetaires de le Reine* and *Le Val d'Andorre*. He was also beset by a mistaken industry. If he had done less and done it better, he might have been among the greatest masters. As it is he wrote thirty operas, of which only one is given to any extent in this day. Halévy's industry was by no means confined to composition, and it is believed by many that his greatest contribution to the art of music was made as a teacher. Among his famous pupils, during the twenty-six years he was professor of composition at the Conservatoire, were Gounod, Victor Massé, Bazin, Saint-Saëns and Bizet. Bizet later became his son-in-law. He received all of the accustomed distinction which the French reserve for their famous men and women. Among his most interesting publications is a series of funeral orations, which he was obliged to deliver as the Secretary of the *Académie des Beaux Arts*. His *Leçons de Lecture Musicale* a system for teaching solfeggio, is said to be used to this day, in modified form, to teach sight-reading to the children of the primary schools of Paris.

La Juive was written upon a libretto by Scribe, which had previously been rejected by Rossini as unsuitable for his purposes. It was first produced in Paris, February 23, 1835. Later productions followed in England, July 29, 1846, and in Rome, under the name *La Ebraica*, July 25, 1850. It became very popular in the German version.

While Halévy in his works shows the influence of Meyerbeer, he was also a great admirer of Herold and von Weber, with the result that his compositions are perhaps better finished from the academic standpoint. As Haydn was influenced by the masterpieces of his pupil Mozart, and as Verdi realized the greatness of Wagner's message, so Meyerbeer realized that Halévy was a powerful rival. Undoubtedly he, too, in his later works sought a higher finish, owing to the fact that Halévy's *Juive* met with such very wide approval. Of the two men, Halévy was readily the broader and more versatile. He knew Greek, Latin, Hebrew, English and Italian. He was a good poet and a fine writer of prose.

The libretto of *La Juive* is an exceptionally fine piece of work for the time, filled with pageantry and tensely dramatic situations. The great *De Dium*, the famous Passover scene, and the wonderful duet between Eleazar and the Cardinal, rise to immortal heights. His subsequent music, much of it marked by dignity, sobriety and exquisite musical and orchestral finish, lacks the passionate climaxes of *La Juive*. In many ways it was much in advance of his time, and it is not surprising to see the revival of his chief work, now that the general public has become better educated. This is perhaps indicated by the fact that it was included in the rather serious revivals of German opera in the eighties, under Dr. Leopold Damrosch. It was also revived for a short time by Hammerstein.

The Story of *La Juive*

The plot of the opera is built around the love of a young Jewess for an artist whom she thinks to be one of her own nation, but who, in reality, is Prince Leopoldo, husband of the emperor's niece, Eudoxia.

Act I—The populace kneels on the steps or traverses the square before a church in the City of Constance. Lazarus, the Jew, is dragged before the Magistrate for working on the Feast Day. Rachel, his daughter, clings to him. Carafa, Borgia endeavors to persuade them to become Christians to escape persecution. Leopoldo enters and disperses the rabble that torment them.

Act II—A feast at Lazarus' house. Eudoxia enters and purchases a princely chain of jewels. Rachel and Leopoldo plight their troth; Lazarus enters, to be horror stricken at Rachel's desertion of their faith.

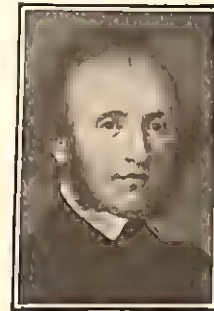
Act III—A magnificent hall in the Emperor's Palace. Eudoxia places the jeweled chain about Leopoldo's neck as a guerdon of his successful military triumphs. Rachel wrests the chain from Leopoldo and denounces him; the Cardinal excommunicates and sentences them, with Lazarus, to death.

Act IV—Eudoxia pleads with Rachel to save Leopoldo's life by recanting her accusation. Rachel remains steadfast and, as she is dropped into a caldron of boiling water, Lazarus informs the Cardinal that she is his long lost daughter.

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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

Some Interesting Things About Violin Prodigies

THE world is full of little folks with exceptional talent for the violin, and it is a great problem for their parents, teachers, and friends to direct their studies and their lives so that their talent shall have its full fruition in later years. For every great violinist in the world, it is likely that there were a hundred others who had fully as great talent at the start, but who failed from one cause or the other to receive the proper development.

Quite a number of the communications addressed to the Violin Department of THE ETUDE, are sent by the parents of talented children, who ask for advice about their studies. The following typical letter was received recently: "I have a boy, seven years of age, studying violin with a very competent teacher. This child is apparently very talented; he has absolute pitch, and can memorize without any special effort. He has gone through the first five books of Sevcik, and is now in the sixth, which goes into positions. He has completed the first books of Kayser and Gruenwald, and is working in Sevcik's School of Bowing. He has been studying one year and a half, one lesson a week, and his teacher keeps urging me to have him take two lessons a week. However, as the child is attending school I do not want him to be taxed too severely by taking two lessons a week.

One Lesson a Week

"Do you think that with one lesson a week, this child can become a great violinist, providing he is as talented as his teacher thinks he is? He practices about three hours daily and rarely has to take any of his lessons over again.

"Do you think he is sufficiently advanced for his age? He holds his violin well, bows well, and flat and sharp keys seem as easy to him as the key of C."

This boy evidently has strongly marked musical talent. Otherwise he would not have absolute pitch and have sufficient love for violin playing to practice three hours a day at the age of seven. He has also made excellent progress for the time he has been studying, if he has completed the works named thoroughly. His future depends on his health and whether he will have opportunities for studying the art of music and violin playing thoroughly.

Bodily Development

Health and bodily development are, of course, the most important. Higher violin playing makes enormous draughts on the bodily strength and nervous system of the player. The concert violinist must have a strong body and good nerves; otherwise he will inevitably break down in the race. Many violin prodigies fail because they are forced too much in childhood, bodily, mentally, and musically. The child described in the above communication goes to school probably five or six hours a day, and practices on the violin three hours on top of this. This is certainly too great a strain to put on the nerves and vitality of a growing seven-year-old child.

Up to the age of ten, two hours a day,

or even less if the child is frail, of violin practice, divided into half-hour periods, should be ample; and it would be much better if the attendance at school could be cut down to not over three hours daily. Arrangements can usually be made with the school authorities, by which a musically gifted child, can be let off with half-day sessions, the time missed being made up by a short period of private instruction. The child should play in the open air as much as possible; and every possible means should be devoted to giving him proper exercise, and to seeing that the

body building goes on at the normal rate. If he betrays signs of nervousness and lack of growth, all his school and musical studies should cease for a time until he gets back to normal again. This will be the best course in the end; as all future musical success depends on his having a "sound mind in a sound body."

About the number of lessons per week, the writer of the above communication has the wrong idea, which is so prevalent, that if a pupil takes two lessons per week instead of one he must practice twice as much and concentrate twice as much, also

that he would have lessons of double the length to prepare. That is not the idea of the more frequent lessons at all. The idea is that there will be more time to go into the lessons more thoroughly and that the pupil will have his mistakes corrected twice a week instead of only once. In violin playing it is very necessary to devote a large part of each lesson to the correct manner of bowing, holding the violin and bow, curvature of the wrist, the movement of the bow, proper action of the left-hand fingers, etc. These matters are of the utmost importance at the start, if a pupil is to ever acquire them correctly. Later on it is almost impossible to correct these matters.

A Few Suggestions for 'Cello Students

By G. F. Schwartz

MANY cello students, especially those in smaller communities, are obliged to get their instruction more or less irregularly and sometimes from instructors not properly qualified to teach the instrument. The suggestions which follow are divided into three groups:

I. See that the strings do not bind against the walls of the peg-box. If the hole through the peg is too close to the side have a new one drilled. A temporary adjustment may be made by pushing the string away from the side while tuning it. Failure to take this precaution is likely to result in the peg slipping; or, in fact, it may become almost impossible to tune at all. The small ends of the pegs should not be allowed to protrude as they interfere with tuning. They may be easily be cut off after marking and removing from the peg-box. Keep the strings, especially the *a* and *d*, free from rosin. Remove the worst of the rosin with a sharp piece of cardboard, piece of hard wood or the back of a knife blade; then wipe the string between the finger-board and bridge with a piece of dry cotton cloth or soft paper.

A Troublesome Wolf

A troublesome "wolf" may be reduced or even removed by inserting a cork (a druggist will be able to supply the correct size) between the top of the instrument and the tail piece. The pressure thus applied works like magic if the trouble is not too serious. If the back of the instrument is liable to be brought unavoidably into contact with buttons or metallic articles attached to the clothing, use a handkerchief or good-sized piece of silk to cover them and thus avoid the buzzing or rattling which will result otherwise. To prevent buzzing of the *g* and *c* strings, tune them a half tone or so above their normal pitch and apply a few drops of sweet almond oil. A bit of cotton string tied around the string near the end of the finger-board will prevent the oil from spreading too far. The instrument may be left in this condition over night or when otherwise not in use. If the wire

should become so loose as to turn or roll when the bow is drawn over it, a new string will prove the best remedy.

Arched Fingers

II. Keep the fingers of the left hand arched, particularly the third finger. Greater pressure upon the string is possible than when the fingers are flat or straight. Unless the finger tips are full and round it is desirable to keep the nails short, particularly the first finger; otherwise it will be difficult to set the fingers upon the strings in a manner to get the best possible results. Keep the left hand in such a position that an imaginary line from the middle finger tip back to the middle of the wrist is at right angles to the strings; otherwise it will be difficult to make the backward extension of the first finger. As a test and exercise for the backward extension, so troublesome for beginners, place the fingers in the following position: 2nd finger on *c* (*a* string) 4th on *d*, then place the first finger alternately and repeatedly on *b* and *bb* (the bow of course will not be used). The thumb should take a position similar to that required for holding a ball, approximately opposite the first or second finger. As the higher positions are approached the thumb should be gradually adjusted to the new conditions, slipping along under the neck until ultimately it may move along the edge of the finger-board or be slightly elevated to allow the fingers greater freedom. Do not delay the study of the thumb position too long; easy exercises may be undertaken as soon as the fourth position is reasonably mastered.

III. Keep the bow stick inclined upward, or away from the bridge. To get a full sonorous tone, bow near the bridge. To get a light "breathy" tone, bow up toward the end of the finger-board. Don't fail to put rosin on the ends of the bow-hair, both frog and point; and then don't fail to use the rosin thus applied. Ordinarily a long rapid stroke of the bow is likely to produce a more satisfactory tone than a short heavy one. Last but not least, loosen the hair of the bow, and protect the instrument with a bag or case when not in use.

Much Depends on Pupil

Sophr, the great violinist, said it was necessary for the violin student to have a lesson every day, especially at the start. My own experience has been that it is practically impossible to teach a very young pupil properly with less than two or three lessons a week, and a daily lesson would be better. Of course, much depends on the pupil. Some seem to pick up bowing and the proper position and action of the arms, proper position and action of the arms, fingers, etc., in a tenth the time that others do. Others again have little difficulty with the purely musical portion of the lesson, but seem hopelessly unable to grasp the mechanical part of violin playing. Such a pupil naturally requires a great deal more of the teacher's time.

A child of great talent should grow up in a musical environment, where he can frequently hear good solo violin playing, symphony orchestra concerts, string quartet playing, and other ensemble work. He should hear grand opera, oratorio, and all the great works of music. The effect of all this music on the growing mind of a young child is incalculable, and his progress will be double or treble as great as if he had no opportunities of hearing good music. It is a good deal like learning a language. A young child learns foreign languages in an incredibly short space of time if he is constantly thrown with people who speak these languages. Music is also a language, and the art of making it is rapidly acquired, by hearing it constantly.

Expensive Educational Advantages

Happy also is the prodigy who has a really great teacher, a man with a great musical nature, and who is a real master of the violin. The effect of lessons from such a teacher on the growing mind of a child is very great.

An education as outlined above is very expensive, and there are few of these talented youngsters who are so fortunate as to be able to obtain it. Almost all eminent violinists had the advantages enumerated above. The development of a real musical genius is like that of some rare plant. All to obtain his full musical stature in years to come. Many, through unwise development, fall by the wayside, and fail to achieve the promise of their early years.

We Buy a Quarter of a Million Dollars' Worth of Japanese Fiddles

WHEN, during the world war, Germany lost her export trade in violins of the cheaper grades, Japan stepped into the breach and captured a good portion of it. During a good part of the war, when we bought a cheap new fiddle and looked inside it, we found the legend, "Made in Nippon."

United States Consul Hawley, stationed at Nagoya, Japan, sends interesting details of Japan's new fiddle industry. He says that in 1919, the United States bought a quarter of a million dollars' worth of violins from Japan, this country taking the bulk of their output. Three factories in Nagoya produced all these violins. These factories were founded by Masakichi Suzuki, who made his first fiddle in 1888, using as his model "a foreign violin brought to Nagoya as a curiosity."

In 1914 musical instruments valued at \$24,419 were produced. By 1919 three factories were in operation, employing 1,100 people, with an output of \$539,440 worth of instruments, mostly violins. Of this sum \$398,491 worth of the instruments were exported, the United States taking 68 per cent. During the first six months of 1920 the output has reached \$304,143.

The consul says that Germany's place as fiddle maker at large to the world has been captured by Japan. He adds: "Mr. Suzuki believes that the Germans cannot manufacture instruments at Japanese costs, and thinks that, in spite of first prejudices, Japanese violins have established themselves so firmly in foreign markets that they cannot be displaced, especially in the United States."

"The key to the situation appears to be in Japanese labor costs. In the Suzuki factories the wages run from 22cts to \$1.99 a day. Men workers get from 60cts to \$1.99, boys from 22cts to 90 cts, and women from 25cts to 65cts for a day's work."

In addition to violins, the Japanese are making violas, cellos, guitars, mandolines, bows, and accessories for string instruments.

While the Japanese will no doubt be able to hold a portion of the trade they have secured in string instruments, there is no doubt that the Germans will get a large part of their trade back. The Germans have been successful in making cheap violins for export for over 100 years, and have become wonderfully expert at it.

Answers to Correspondents

P. P.—Lorenzo Storioni was the last of the Cremonese school of violin makers. His period was from 1760 to 1799. Bauer, in his work, the *Practical History of the Violin*, says of this maker: "His instruments are not pretty, they are of very broad grain and appear almost shapeless; but they give an excellent tone. He employed a spirit varnish." The same authority estimated the value of violins by this maker at from \$300 to \$500 in 1911, but owing to the advance in prices since the war, the value would now be higher. Prices are all at sea in the violin trade at present, and estimates are only in the nature of a guess.

W. E. F.—Violin strings are made from the intestines, not from the hides of sheep.

H. E. L.—Impossible to decipher the inscription on your violin from the copy which you sent. Have shown the languages of several professors of foreign languages, and Harvard College, at Cambridge, Mass., and they were unable, also, to make anything of it. If I had a photograph of the inscription, or a more accurate copy, I might probably translate it.

Y. L.—Instead of boasting about how many years the D and G strings have been on your violin, you ought to take the old strings off and put on some new ones. A person does not wear a suit of clothes until it gets so ragged that it falls to pieces, nor should he keep strings on his violin until they are false, ragged and lifeless. You will be surprised at the improvement in the tone of your violin if you put on a new set of first-class strings.

J. R.—Could not advise you without a personal hearing. 2. Violin lessons in New York City range in price from \$2 to \$25. per thirty minute lesson, the difference, or fame being based on the skill, experience, or fame of the teacher. 3. THE ETUDE cannot undertake to specifically recommend individual teachers through its columns. 4. You would find no difficulty in finding lodgings or a boarding house where you could practice. Any conservatory or private teacher could furnish you with a list of such places. 5. The sum you mention might last you three or four years. 6. There are a number of musical orchestras in New York where you could get orchestral training.

H. M.—Your letter says that, when you play G on the D string (third finger) in the first position, the "key of G" vibrates. If you mean by this that your open G string vibrates, it is caused by sympathetic vibration. If you play G strongly on the D string, the G open string can be plainly seen to vibrate, although the bow does not touch it. This happens in the case of all violins.

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to sell, but here is a work full of real meat. Auer's personal attention, thought and experience are evident on every page. The chapter on "Nerves and Violin Playing" is especially interesting. It is always fortunate when a man of Auer's attitude can be persuaded to put down in some such manner and in plain language many of the facts which otherwise might be lost to future generations.



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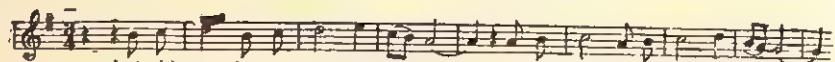
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Q. Must the accent always fall on the first beat of the measure?—B. A. A.

A. Theoretically and regularly the accent or strong beat occurs on the first beat of every measure, as denoted by the bar-strokes. (Common time has a second but weaker accent on the third beat). But the observance of any regular accent may be, and is frequently, abrogated by syncopation (or throwing the accent on to an unaccented beat), by the use of accents (> ^), or of sforzando signs (sf.) or of the phrasing slur (~). In these cases the whole time seems changed by the removal of the regular accent. For example:

Beethoven



Beethoven



Momolotto.

Q. Was there ever a singer of any reputation of the name of "Momolotto?"—QUERCUS.

A. Yes; Momolotto was the name by which a celebrated male soprano was known. His real name was Michael Albertini. He and his sister, Giovanna (nicknamed "la Romanina") sang with great success at the court of Cassel, at the beginning of the eighteenth century.

Flattest and Sharpest Tones of Keys.

Q. You told us in THE ETUDE, a few months ago, that the sharpest note in a scale (key) is always the seventh, or leading note, and that the fourth is always the flattest note. Does this rule apply to minor keys and scales?—ELIZABETH T., Washington, D. C.

A. The sharpest note in any major or minor scale, or key, is always the seventh degree of the scale. (Note well that key and scale here mean practically the same thing: the key is the system *en bloc*, based upon a particular note which gives its name to that system; the scale is made up of the separate details of the key, proceeding in regular degrees from the name—or key-note of the system. The flattest note in any major key is always the fourth degree of its scale. This flattest note (the fourth degree) of the major key remains also the flattest note of its relative minor. Thus, since the relative minor is a third below its major, the flattest note in a minor scale is its sixth degree.

Sequence. Cadence. Modulation.

Q. Will you please explain the following terms to me, Sequence, Cadence, Modulation, Transposing?—L. M., Brighton, Mass.

A. A sequence is a regular succession of similar melodic intervals, or of harmonic combinations. A Cadence is the close or ending of a musical period. Modulation is the gradual passing from one key to another. Transposing is the act of writing or performing a piece or a movement, note for note, into some key higher or lower than the original key.

Apptommas.

Q. Who was Apptommas; what was his nationality?—E. J., Fuge, Devonshire, Eng.

A. Apptommas was the name of Thomas Apptommas, a celebrated Welsh harpist, one of the chief supporters of the Elsteddfod. He was born in 1829.

Farandole.

Q. What is the Farandole?—BETIE S., Des Moines, Ia.

A. The Farandole is a dance that is very much in vogue among the inhabitants of Southern France, particularly that part known as La Provence. It is a very lively movement, in 6/8 time, somewhat similar to the old-fashioned Gigue. A good example of it may be seen in Gounod's *Mirelle*.

An Ancient Instrument.

Q. What is the oldest record of the clavichord?—HARRIET D., Providence, R. I.

A. The oldest record of the Clavichord (sometimes called clarichord) is in the *Rules of the Minnesingers*, in 1404. The oldest specimen existing of the real tangent clavichord, according to Grove, is in the Metropolitan Museum, New York. In shape it was the forerunner of the old square piano. The earliest record of it is in the book already mentioned above. In shape the harpsichord was the forerunner of the grand piano. Both the harpsichord and the clavichord have light strings, but while the strings of the former were plucked by plectra of brass or of bird's quills, the strings of the latter were set in vibration by means of a push from a small key. It is curious to note that Bach, Handel and Mozart preferred to keep to their harpsichord, rather than impair their touch, their playing and their compositions by making use of the newly-invented piano, which was weak in the treble and very much heavier in touch. It was possible to produce some gradations of power on the clavichord—an impossibility on the harpsichord.

B Natural.

Q. What is the letter "B" in music?—A. R., Hyde Park, Mass.

A. The letter B is the German name for our B natural. Their scale of C consists of the notes C, D, E, F, G, A, H, C. Their B is used for B flat.

Baritone Clef.

Q. Is there such a thing as a baritone clef?—SINGER, New York.

A. Yes; it is the F clef used on the third line, instead of on the fourth. It was often used in music for voices, during the sixteenth and seventeenth centuries, also by Handel and others in the first half of the eighteenth century.

The Damper.

Q. In speaking of the piano, what is understood by the "damper?"—IVANOFKY, East Providence, R. I.

A. The word "damper" refers to certain pieces of wood with a cloth covering which stop the vibration of a string after the finger has left the key, thus preventing any confusion of sound, which would otherwise be caused by the vibration of other strings which have been struck.

Schumann Problems.

Q. Will you please indicate how I can master the two following passages from Schumann's compositions? The syncopation of his music similar.—M. R. CLOTTIER.



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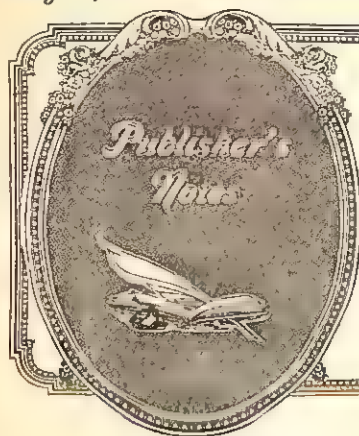
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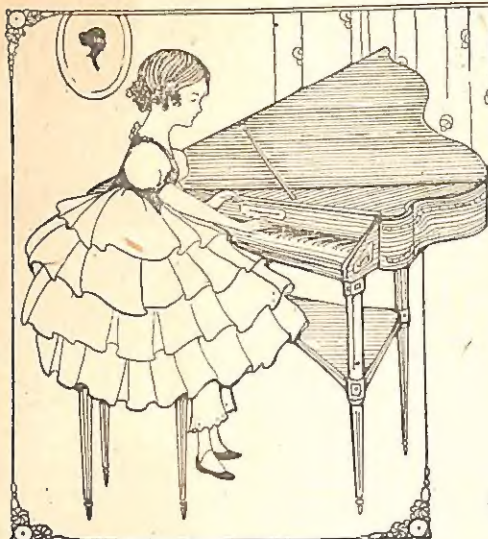
(restricted to 10 members) will open its 23rd Session in Brookline, Boston, Mass., June 27, 1921. Application should be made at once. Address: 611 June 1st, 8th Floor, Akron, Ohio. Later 31 York Terrace, Carey Hill, Brookline, Mass.

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Chronological List of Musicians

By Julia E. Williams

THIS month we finish our list of musicians of the eighteenth century. These musicians were followers of Bach, Haydn, Mozart and Beethoven, and it is important to study their works, for the music of this period and the improvement in the way of making pianos made great changes in piano technic. Copy this list in your note books with the others.

1784-1840. NICOLÒ PAGANINI, Italian. A famous violin virtuoso, who was the first to develop a complete harmonic scale for the violin. Composed music for the violin.

1785-1873. FREDERIC, WIECK, German. One of the best teachers of piano, voice and theory. His daughter, Clara, was the wife of Robert Schumann.

1786-1826. CARL MARIA VON WEBER, German. Composer of operas which were the beginning of German Opera as a national institution.

1791-1864. GIACOMO MEYERBEER, German. Played in public at the age of seven and was classed among the best of Berlin pianists at the age of nine. Composer of opera.

1791-1857. KARL CZERNY, Austrian. Pupil of Beethoven and teacher of Liszt. Composed over 1,000 works, which were chiefly studies.

1792-1868. GIOACCHINO ANTONIO ROSINI, Italian. Three greatest works: *The Barber of Seville*, a comic opera; *William Tell*, a serious opera, and a *Stabat Mater*.

1794-1870. IGNAZ MOSCHELES, Austrian. Composer. Teacher of Mendelssohn. Played a concerto of his own at the age of fourteen.

1797-1859. FRANZ PETER SCHUBERT, Austrian. The world's greatest composer of songs. Composed his first symphony when sixteen.

1797-1848. GAETANO DONIZETTI, Italian. Composed 66 operas, most famous of which is *Lucia di Lammermoor*.

1798-1873. JONAS CHICKERING, American. Founded the first important American piano factory in 1823.

An Acrostic

By Evangeline Close

Brave to meet the call of fate,
Ever loyal to the best,
Ever working, early, late,
Turning into note and rest
Heaven's message to his soul.
Opened where his inner ears,
Valiantly he made his goal;
Even when assailed with fears,
Never less was he than great.

JUNIOR ETUDE

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God's Greatest Gift

By Aurora La Croix

It was a group of widely different types that was sitting together at the orchestra concert. There was a society woman who knew nothing about music and went to the concert because other people did. There were a delicate little lady who just loved music; a young student of great promise who hoped to be famous some day herself, and a middle-aged teacher who had listened to the scales of all the children in the town.

All were listening now to the orchestra and enjoying it according to their various capacities, and all were more or less in a state of rapture for the sheer beauty of the music—that is, all but the society lady.

Finally it was over. "How superb!" exclaimed the artistic one. "It seems to be a great success," said the society one who knows nothing whatever about music, "and what a very smart audience!" she added.

"Oh, really you are distressingly

worldly," said the one who just loved music, "and about as musical as my cat."

"Well, what would you expect?" returned the unmusical one. "I never had a musical ear, and my parents, when they found that I disliked to practice, gave in to me, and I know not one note from another. I would really like to get the enjoyment out of it as you all do, but I'm too stupid and too old now to learn anything about it."

"I had a friend," said the music teacher, "who, as a child, could not sing the simplest air and she hated to practice, but her parents insisted; and she is so grateful now because she can enjoy so much that would have been otherwise barred to her."

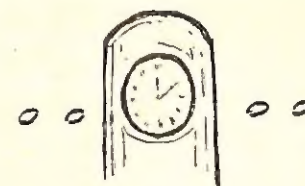
"The ability to hear the hidden thoughts in music is God's greatest gift," said the artistic one.

This sincerely spoken word caused thoughtful silence among them all; and they went their ways resolved to learn more and understand more of music—God's greatest gift.



Clock Time

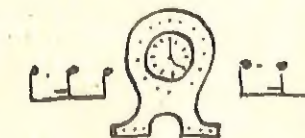
Oh have you heard the big hall clock
Ticking very slow?
It ticks along in whole notes,
That's how it seems to go.



Oh have you heard the cuckoo clock
Sing the time of day?
It says, "Cuckoo" in quarter notes,
In such a pretty way.



And then the little gilded clock,
Standing on the shelf;
It seems to tick in dotted eights—
It's talking to itself.



And then the clock that rings alarm
When everything is still—
It's like a lot of sixteenth notes
Played fast, as in a trill.



Letter Box

DEAR JUNIOR ETUDE:

Ever since my mother has been taking THE ETUDE I have enjoyed reading the JUNIOR department. My mother is a music teacher, and she gives lessons to me. I am eleven years old, and in the fifth grade in music. Very often I am asked to play, and if I have not practiced sufficiently it is very embarrassing. I advise every little ETUDE friend to keep the motto, "Practice makes perfect," in mind.

I should like to hear from any ETUDE friend who cares to write me.

From your friend,
CAROLYN NASH (age 11),
Winston-Salem, N. C.

Puzzle

By Zella Dorr

1. Curtail a vocal composition and get a relative.
2. Doubly behead a part of the violin and get a circle.
3. Behead one instrument and get another.
4. Curtail what many birds do and get what many men do.
5. Doubly behead and doubly curtail a band and get a large box.
6. Doubly behead a singer's part and get a conjunction.
7. Curtail an instrument and get a part of a jail.
8. Doubly behead a sacred composition and get a pronoun.
9. Behead an instrument and get a liquor.
10. Behead a musical sound and get one.
11. Behead a way of producing tone on strings and get what everyone wants.
12. Behead an accidental and get an instrument.
13. Behead performing and get placing.
14. Doubly behead a singer's part and get a preposition.
15. Behead a rhythmical form and get a tiny wave.
16. Doubly behead stress and get a coin.
17. Doubly behead an accidental and get a preposition.
18. Doubly behead the way of beginning a performance and get something that makes hammers useful.
19. Doubly behead an introductory composition and get to evade.
20. Doubly behead part of violin playing and get a part of a bird.

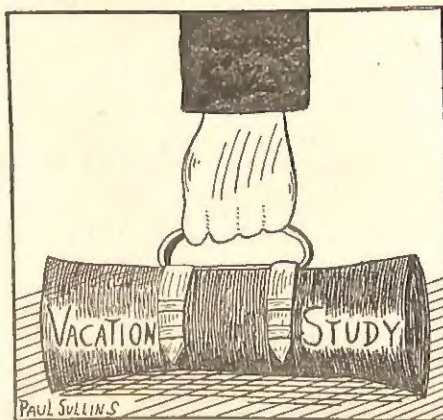
Letter Box

DEAR JUNIOR ETUDE:

I am taking THE ETUDE and do not know how I could get along without it. I also find it is a great help to me in my music. I have been taking music lessons about two years. I played at a recital which my teacher had. I am also teaching a class of six scholars, which I think is great fun.

ORRENA BUCHNER (Age 12),
Ontario.

TAKE IT UP



SKETCH BY PAUL SULLINS, AGE 14.

Yellow Keys

SOMETIMES we receive letters asking how to make yellow ivory keys white. Of course, if they are very old and very yellow, they may not come white; but ordinarily, rubbing the ivory with a soft cloth dampened in alcohol will greatly improve them. Then move the piano to a position where the sun will shine on the keyboard and leave it there a few days.

And speaking of pianos, have it kept always in tune and dusted, and do not place sheet music or music books on top! This ruins the appearance of any room. Keep your music in the music cabinet or in the bench; and, if you have too much for the cabinet, put it in some other suitable place, but not on top of the piano.

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 Voice." 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 June.

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

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

THE VIOLIN

(Prize Winner)

The violin is a very peculiar stringed instrument. It consists of four strings, E, A, D and G. The strings are made of gut.

The tones of a violin are very soothing and sweet, and when using the mute it makes the tones very dim. When playing double notes and chords on the violin, certain accents and movements of the bow have to be made in order to get clear lasting tones.

Many violins are marked Stradavarius, Gnerius, Amati, and are dated as far back as 1700. Many people have these violins and believe them to be real models, but they are not. These names and dates are used by makers to increase sales. Great violinists and also museums are the possessors of the real models of the violins mentioned above.

More practice on a violin makes the tones more beautiful and expressive.

JOE SARACINI (Age 14),
Mo.

THE VIOLIN

(Prize Winner)

Elsie sat down one morning to play the piano. A fairy came and sat on the keys. "Who are you?" said Elsie. "I am Goco, the fairy of the King of all instruments, the violin." He produced a tiny violin and played the most beautiful music Elsie had ever heard. "Now," he said, "I will tell you about this wonderful instrument. It is called the soprano of the orchestra. This is the lowest note on the violin," playing G below middle C, "and this is the highest," playing just below where the low goes. "Put your fourth finger lightly on the string, press hard with the bow near the bridge and you have a flageolet tone which is called a harmonic." "This is called vibrato," he said, moving his finger rapidly back and forth. And when he left, Elsie felt sure that the violin was the King of all instruments.

EDNA SCHROLER (Age 13),
Calif.

THE VIOLIN

(Prize Winner)

The viol's music swelling
What is this it's telling?
Of what enchanted land does it speak to me;
What mysteries 'tis singing
What memories it's bringing
Of olden days and merry minstrelsy.

It says the day is fading,
The master's ceased his trading,
The hall is full, the fiddler tells his tale;
It says the sun is sinking,
The merry men are drinking,
It says the warrior lays aside his mail.

The minstrel speaks of hunting,
Of fighting for the bunting,
Of men who brave the dangers of the sea;
Perchance he speaks of courting,
Or else of Vikings sporting.

But all of these my violin tells to me.
JOHN L. BONN (Age 14),
Conn.

Honorable Mention for Compositions

Lillian Albert, Elsa L. Collins, Leonore E. Erhlick, Frances R. Freeman, Sara Dixon, Thelma A. Peterson, Madeline Tolorico, Beona Sluey, Anna Earle Crenshaw, Cleo Rockhill, Henrietta Vogel, Helen O'Neil, Ward C. Miller, Beatrice Vogler, James Carlin (who would have been a prize winner if he had sent complete address), Lucile Spencer, Mary Murphy, Elsa Steinbach, Nora A. Gustafson, Agnes Dunne, Vivian Hagarty, Pauline Dunlavy, Emma Lou Ward, Katherine Bancroft.

Puzzle Corner

ANSWER TO APRIL PUZZLE

Oboe, Tuba, Piccolo, French Horn, Saxophone, Cornet, Violin.

PRIZE WINNERS FOR PUZZLE

Dorothy Aiken (Age 11), Kansas; John P. Filson, Jr. (Age 7), New York; Agnes Bisset (Age 12), Rhode Island.

HONORABLE MENTION FOR PUZZLES

This was a very easy puzzle and a very big basketful of correct answers received, so if your name is not on the list it does not mean that your answers were wrong, but that others were neater and better arranged. Some of the papers were not neat enough to even expect to win a prize. And then, some did not follow all of the rules and could not be counted either. Had Marie Germaine Milet given her complete address she would have won a prize.

Honorable mention includes: Marie Germaine Milet, Violette Fleishman, Mary C. Blatt, Beatrice Vogler, Myla Herrmann, Margaret Metz, Precilla Curtis, Edward Gottsman, Lena Rasner, Helen Sekey, Viola Ritter, Dorothy L. Felt, Kenneth Theiss, Donald Gunther, Eleanor Holt, Frances Holden, Eileen Mae Fitzgerald, Helen Brosch, Eva French, Phyllis Phylar, Marion Embery, Evelyn Bachman, Lillian Albert, Bernice Ludlow, Thomas White, Victor Travisano, Arthur Fetzner, Werner December, Sylvia Rivlin, W. Meridith Thompson, Esther M. Jolley, Mildred Boutelle, Doris E. Wells, Bernice Maschka, Ruth Weir, Lillian Lay, Robert E. Smith, Lucile Bell, Mary Murphy, Mary Ryan, Gordon Beemer, Margaret Shelton, Helen Wiedenheft.

Young People's Muscial Composition Prize Contest

This contest brought in an immense amount of material, much of which was surprisingly good and all of which showed promise. The initiative, the benefit of making the attempt has helped hundreds of young folks who must not be disappointed now if the judges have decided that the prize is to go elsewhere. There were only six prizes and so only a few of the great number of contestants could win. Here is the decision:

Young People Under 12 Years

First Prize: Indian Dance, by Frances Brooks, Washington, D C. Eight Years Old.

Second Prize: Tarantella, by Florence Clark, Toledo, Ohio. Twelve Years of Age.

Third Prize: Raindrop Valse, by Roma Faith Arnett, Pawnee, Oklahoma. Eight Years of Age.

Young Folks Between Twelve and Sixteen

First Prize: Straight Ahead March, by Marjorie Lieberman, Rochester, Pa. Fifteen Years of Age.

Second Prize: American Banner March, by Winthrop K. Howe, Rochester, N. Y. Fifteen Years of Age.

Third Prize: Thoughts, by Leola Gertrude McMullen, Kinzua, Pa. Fifteen Years of Age.

The remaining manuscripts will be returned to all those who sent stamps for return. Some, however, are so excellent that we are holding them for a little while to consider whether it might not be possible to publish them.

Letter Box

DEAR JUNIOR ETUDE:


I enjoy very much the little musical history class my teacher organized last year. We meet every two weeks and study about the great musicians, both living and dead. We like to hear all the good music we can; and sometimes we go to Kansas City, which is not far from here, to hear an opera or concert.

From your friend,
JEANETTE BAYNE (Age 14),
Missouri.

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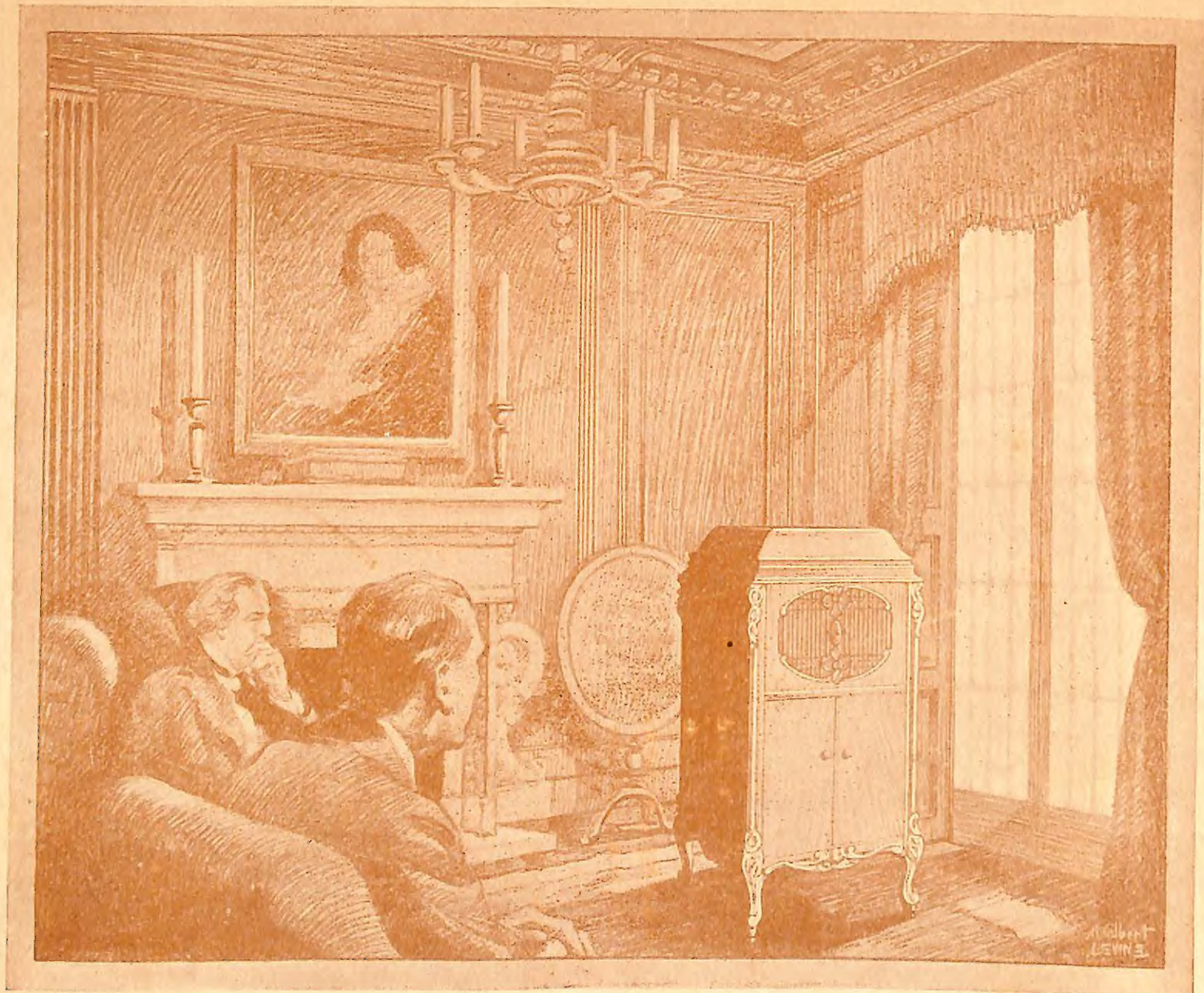
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