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### Volume 40, Number 01 (January 1922)

James Francis Cooke

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Christine Nilsson, one of the greatest singers of the last century, died on the 22nd of April, 1909. She was born at Umea, Sweden, in 1826. She was the first soprano to sing in the Metropolitan Opera House. She last appeared in May, 1901, in London.

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The ETUDE  
A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.  
Edited by JAMES FRANCIS COOKE  
Vol. XL, No. 1 JANUARY, 1922

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## The World of Music

**Saint-Saëns'** new opera, *Accardo*, is being rehearsed at the Paris Opera House. One of the principal characters represents Benvenuto Cellini, the Renaissance sculptor.

**Chorus Opera.** The chorus having been so well known in the past, the management of the State Theatre, in Halle, retailed by dissolving their chorus, is surprising the number of operas that can be performed in this manner.

**Ludwig Mendelssohn**, composer and pianist, died recently in Berlin. He is the composer of a number of songs and other works.

**Opera on Chess.** Serg Prokofiev, composer of *My Love, My Father's Graces*, shortly to be produced by the Chicago Grand Opera, has been enthusiastic in his interest in composing writing an opera and using the chess board as the background of the furniture background of exotic costumes and scenery.

A miniature orchestra to present works of the classical repertoire not adopted to large modern orchestras, has been organized in Chicago. Its personnel to be composed of members of the Chicago Symphony Orchestra.

**Starless Opera in London.** Great expectations are entertained in connection with the new opera, *Starless*, which is being produced by the London Grand Opera. The principal artists, who are obliged to restrict themselves to the purchase of £100 each and the chorus and the musicians to approximately one-third of that amount. The plan is to democratize the venture, and prevent domination by any artistic personality.

The newly-invented orchestral battery, or noise-making instrument, invented by Luigi Russolo helped bring about the birth of Futurism. It was the first of his first venture into Futurism, which was vigorously blessed when produced in Naples.

**Vincent d'Indy** is touring the country as a conductor, appearing with the New York Symphony, the Philadelphia Orchestra, and the Boston Symphony, as a guest. He will also give piano recitals and conduct works in Paris, Quebec and Montreal.

**Blair Favershill**, according to report, is to have his opera, *Under the Larch*, done at the Opera Company this season. Mr. Favershill is an American, a graduate of Harvard and long a resident of Paris. The libretto is from *Bruges la Morte* by Georges Rodenbach.

**Marcel Dupré**, in his opening recital on the Wammanaker Organ at New York was received with immense favor by the great multitude of his admirers. His program included many of the best known organists of the world.

The Paris Grand Opera sent only 2500 people despite its huge size. Many American musicians are going to the 4000. The new French municipal opera at Marseilles will seat 2500, the largest in France.

One thousand dollars is the prize offered by William A. Clark, Jr. founder and president of the Los Angeles Symphony Orchestra for the best symphonic poem written by a Los Angeles County musician. The symphonic poem industry may become quite profitable, if our municipal authorities keep at it long enough.

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**Parsifal** has just been given in Rio de Janeiro with great success. German interests are working enthusiastically to further the production of this opera in Latin American countries. The German group in Mexico City has just erected a statue to Beethoven. *Parsifal* will also be given in Havana this winter.

**Mme. Elly Ney**, German virtuoso pianist, now touring America, has created a very favorable impression everywhere. She was born in Dusseldorf, in 1852, of Alsatian lineage. Her training was received under Schumann, Liszt and Sauer. Her husband is the Turkish conductor and violinist Willy van Hoogstraaten.

**Michael Ziehrer**, famous Viennese waltz composer, who conducted an orchestra at the World's Fair in Chicago, is said to be 94, yet still is as vigorous as at the age of 74 in Vienna. His address is K. M. Ziehrer, 111 Heugasse, Vienna, Austria.

**John D. Rockefeller's** daughter, Mrs. Harold F. McCormick, is reported to have made a statement that she will interest herself in the production, through the Chicago Grand Opera, of an opera by Puccini, written by an American which is comparable with the best of the world's operatic art. This ought to oil the way to greater progress in the art.

**Pauline** has discovered a new trick in the art of the classical repertoire not adopted to large modern orchestras, has been organized in Chicago. Its personnel to be composed of members of the Chicago Symphony Orchestra.

**Starless Opera in London.** Great expectations are entertained in connection with the new opera, *Starless*, which is being produced by the London Grand Opera. The principal artists, who are obliged to restrict themselves to the purchase of £100 each and the chorus and the musicians to approximately one-third of that amount. The plan is to democratize the venture, and prevent domination by any artistic personality.

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## ONS

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95	Supplement		Famous works	
96	WILKINSON, C. S. <i>How to Play Well-known</i>		WODELL, F. B. <i>First Steps in Music Biography</i>	

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# THE ETUDE

JANUARY, 1922

Single Copies 25 Cents

VOL. XL, No. 1

## Open House

Wouldn't it be wonderful if we could keep "Open House" on New Year's day and meet every one of the friends who, by their enthusiasm and loyalty, have contributed such great success to our work. We would like to meet every one of you and shake you by the hand, and thank you for your liberal support through the years. As this is impossible we are making the most of it by writing this hand-shaking editorial. Gracious! we have just been making a little estimate of how long it would take us to greet and shake hands with each ETUDE reader, if all passed through our ETUDE headquarters here in a procession eight hours each day. It would take over four hundred days and then there wouldn't be any ETUDE. Ha! Ha! Nevertheless, we still wish that we could say to you all personally,

HAPPY NEW YEAR.

## The Moszkowski Tribute

"I cannot tell you how much your altruism touches me." Thus writes M. Philipp in a letter acknowledging the receipt of a draft remitting various contributions which have been received at this office in behalf of his friend, the afflicted Maurice Moszkowski, in Paris.

As the letters have been coming in we have felt a sense of appreciation and gratitude for the magnificent bond that exists between THE ETUDE and its readers. Americans are famous for their generosity, but there have been so many appeals during the last seven years that each new one seems like an added straw to the burden.

However, there was a particular appeal about the case of Moszkowski. Here was a very great genius stricken down by fate and made penniless by the war. Surely the musical people, big and small, would not stand by and permit at this day a repetition of the tragedies of Mozart and Schubert, when out of their impulse they might help. The appeal will never come again, and it may not be needed very long as Moszkowski is reported to be beyond medical skill.

Rudolf Ganz, Director of the St. Louis Orchestra, was fortunate in securing the subscriptions of many at the outstart, but M. Moszkowski's protracted illness required expensive medical attendance and nursing, which made it necessary to make additional appeals. We shall furnish Mr. Ganz with a complete account of moneys directly forwarded to Moszkowski by THE ETUDE, in order that there may be a definite statement in his hands when required. Meanwhile make checks payable to THE ETUDE, marked distinctly "For the Moszkowski Fund."

We were fortunate in securing a number of cards which we printed with a small portrait of Moszkowski, and which were signed by the great composer when his strength permitted. We have a few of these left, and, as long as they last will send one to each person sending one dollar, or more, to the Moszkowski tribute fund. If the number of tributes is greater than the number of cards received, the editor personally agrees to secure the autograph of some other distinguished musician, (pianist, composer, conductor, singer or violinist) in recognition of this gift from some ETUDE reader, for him to keep as a memento. The selection of the artist to sign the card remains with us.

Just play over the *Serenata*, the *Spanish Dances*, the *Grand Valse*, the *Moment Musical*, *Etincelles* or any one of the great numbers of Moszkowski's masterpieces—think what he has given to the Art for all time, then give what you can and God bless you.

## The Opera Season

The opera season is now in full swing. The trouble with opera in America is that it does not swing far enough. Let us say that the great opera houses of New York and Chicago hold five thousand auditors at each performance. This admitted, it must be clear that only about 60,000 people a week can see these performances, with every seat sold, or about one-half of one per cent of our great population. That is the reason why THE ETUDE has taken such an interest in the work of Fortune Gallo and his San Carlo Opera company, and other traveling companies which play for protracted seasons in our cities. In this way a great deal of excellent opera gets around our vast country. More than this, seats for your family do not cost the price of a new suit of clothes.

Yet, were it not for the talking machine, only a very small fraction of the music of opera would ever be heard. In a representative book on opera there are one hundred and ninety works described as those commanding present day interest. An opera company attempting to keep in repertoire forty operas in one season is undertaking a very great task. Most of the smaller companies are limited to about a score at the most.

Why don't we have a revival of interest in pianoforte arrangements of the operas? Twenty-five years ago the musical education was not considered complete unless the pupil knew two or three operas. Then came a fad for discarding everything except music specifically written for the piano. What a pity! Some of the old operatic arrangements preserved many delightful melodies which the present generation might learn with profit. What difference does it make if they were originally written for the voice or for the orchestra?

In Europe the demand for simplified piano arrangements of operatic melodies still exists, and is cultivated in some countries. It seems to us that the advent of the talking machine and the opportunity to study these melodies, as the singers sing them, should make the playing of them on the pianoforte even more interesting than ever. The editor has "a lot of fun" in playing piano scores of operas old and new.

## Music and the Call of the Wild

UNDOUBTEDLY the greatest inspiration of the masters has been love and nature. Love is a matter of the individual. Nature is open to everybody. Beethoven, Wagner, Schumann, MacDowell, all fell strongly under this appeal. However, nature alone does not make for music without the genius to sense the greatness of the everlasting hills and the mighty waters. If it did Switzerland would be the foremost of musical lands. However, the sensitive composer feels the absence of beautiful natural inspiration at all times. Schumann, when he went to Leipzig, which was somewhat unfortunate in its natural surroundings, did not hesitate to put this into words:

"I arrived here last Thursday quite well if in melancholy mood, and with the feeling of my academic dignity and citizenship, entered for the first time the great, widespread city, into stirring life and the world at large. And now, having been here for some days, I feel quite well if not quite happy, and long with all my heart to be back in the greater peace of home, where shall I find her here? Everything disguised by art—not a valley, not a hill, not a wood where I can abandon myself to my thoughts—no place where I can be alone except my bolted room, with everlasting noise and racket below. This is what makes me dissatisfied."

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### The Musician's Breeding

"Why are musicians so terribly ill bred?"

This was the expression of a lady who prided herself upon being in what is indefinitely described as "Society" in one of the large eastern cities. She had just witnessed a dance player at a wedding putting away food with less grace and more speed than an automatic stoker. If the lady had thought for a moment she would have realized that this particular musician was very probably the son of a European peasant, who, doubtless, ate with far less regard for the conventions of table etiquette.

The truth is that musicians of all classes are very likely to be better bred than corresponding workers of different grades of social evolution in corresponding classes. Musicians have refined tendencies and they have in their circles somewhat better opportunities for observing what good breeding means. Indeed, as they ascend the scale they realize more and more that the men and women at the top cannot remain there in communication with educated men and women of good manners unless they are well bred.

What is meant by being well bred? Lord Chesterfield gives a good definition in his two hundredth letter to his son. "Good breeding is the result of much good sense, some good nature, and a little self denial for the sake of others, and with a view to obtain the same indulgence from them."

Really, good breeding is nothing more than a sincere desire to behave in a manner that will not be offensive to any other well bred man. It is based upon consideration for his sensibilities. It is ill bred to eat with one's knife not merely because it is in the mores not to do so, but because it is uncomfortable to see one of one's fellow beings trying to commit *hark kari* on his countenance. It is ill bred to leave one's spoon in one's cup because no one at the table likes to witness his companion putting an eye in jeopardy. It is ill bred to interrupt or distract the attention when others are talking, because thereby agreeable conversation is abolished.

We have been thinking over the musicians we know in different stations in life. We believe that on the whole they are most excellent examples of gentility in the highest sense.

### Worn out Musical Brains

DONIZETTI, Schumann, Wolf, MacDowell, Smetana, all passed into the great beyond with their minds veiled from the world in which they had played such important roles. Whatever may have been the verdict of the pathologist it is not improbable that the immense load of brain activity which they forced themselves to carry had much to do with their tragic ends.

The music life is like a mighty current. Its enthusiasts find themselves carried down the stream of their artistic enthusiasm by a force so great that only the most powerful can survive. If the composer is satisfied to wade in calmer waters he knows that his artistic results will be proportionate. It is the mighty struggle, the terrific fight of man with the psychic and cosmic forces of the age in which he is working that produces the great master. Many of our composers have been unwilling or unable to fight the great fight, to make the soul sacrifices which will raise them from the ordinary to the sublime. Others have paid the price but lacking the *Urgevalt*, the original strength, have failed. It is a great existence if you triumph, but a pitiful tragedy if you fail. A few reach the heights before the mind gives out as did Wolf, MacDowell and Schumann. Others survive to old age. Others are cast up on the rocks of misfortune, battered, bleeding and exhausted before the game is half way over. The joy is in the fighting, in the struggle.

Yet, the man who is battling his way in the whirlpool and finds the signs of exhaustion coming upon him is mad unless he stops to rest his mind and gather new strength for the greater struggle to come.

### Vanishing Musical Motifs

WHAT a pity that with the conveniences of modern urban life we should sacrifice the color and music that made our cities of yesterday so distinctive and so interesting. The child of tomorrow will open his eyes with wonder when you tell him of the street cries of all manner of vendors. Little is left now but the discordant yawn of the news-boy, the nasal whine of a few old ragmen and the song of the scissors grinder. In days gone by these very cries furnished the composer with motifs of great interest; they formed a literature in itself. Charpentier in *Louise* has attempted to revive the spirit of Paris by introducing them. In Old England, Orlando Gibbons and others turned them into what were known as "Fancies" which were very popular in their day.

Sir Frederick Bridge in an address before the Musical Association of London, gives a partial catalogue of some of the old cries. It is most interesting.

"There were thirteen different cries for fish, eighteen for fruit, eleven for vegetables, thirteen for articles of clothing, fourteen for household articles, fourteen for different kinds of food, nine tradesmen's cries, and six for liquors and herbs. In addition to these there were nineteen tradesmen's songs, begging songs for prisoners and Bedlam, and five watchmen's songs."

A fair idea of the musical interest in America one hundred years ago may be made when we learn that in 1829 it is estimated that pianos valued at \$750,000 were manufactured here in that year.

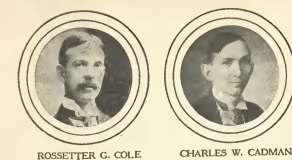
### What Vaudeville has Done for Music

Few musicians credit the importance of good music in vaudeville. A third of a century ago vaudeville was known as *Variety*. It not only lacked respectability in most cases, but harbored coarseness and vulgarity. Horrible caricatures of Irish, German, Jewish, Dutch and other alien arrivals upon our shores, objectionable songs, questionable jokes, tawdry acrobats, breakdown dances and a whole atmosphere of crudeness, rowdiness and often broad innuendo made up the program. The reformer came in the person of B. F. Keith, who with his lieutenant E. F. Albee (now the general manager) contributed a very new and enormously successful form of entertainment in which millions of respectable people have, with their families, participated with real delight.

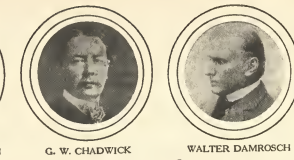
Formerly the *Variety* show was so odious that it was patronized almost exclusively by those who cared little for their standing in the community. Now the Keith interests celebrate their anniversary week in Washington by having three Presidents, past and present, Taft, Wilson and Harding as their guests at the theatre.

As a part of the new vaudeville scheme it has been one of the great mediums for bringing fine music to the average citizen. Many of the famous singers and players from Calvé and Bispham to Carrie Jacobs Bond and Henri Scott have been heard twice a day by thousands who might never have heard them otherwise. Bessie Abbott, Ross Ponselle and Orville Harold, Mr. Harry T. Jordan, manager of the big "million dollar" Keith theatre in Philadelphia once told the writer, "We do not put on important musical acts for missionary reasons, we do it because the public really wants to hear the best music we can get, and it pays us to have the best." It is not surprising, therefore, upon the occasion of the thirty-third anniversary of the Keith enterprises, that a coterie of musicians including Gatti-Casazza, Galli Cucci, Walter Damrosch, John Philip Sousa, and many other notables sent congratulatory telegrams. Hundreds of thousands of dollars have thus been spent for bringing good music to the general public. *THE ETUDE* gladly adds its congratulations. The more demand there is for good music in vaudeville, the more the managers will respond.

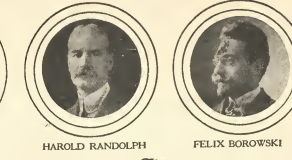
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BIRDICE BLYE

BIRDICE BLYE  
Virtuoso Pianist

Yes, in answer to both questions, although the matter was decided for me when I was a very little girl living for a time in London. My Master, who was also an Orchestral Conductor, brought me out in concerts, but I would certainly choose a musical career for myself.

It is all a question of the work in which one finds the greatest happiness and the most satisfying medium of self-expression and development of the best in one. Music is the greatest means of expressing one's ideals of life and of the beautiful, and conveys so much deeper spiritual meaning than mere words.

The musician, as also the author or painter, seems to be the intermediary through which the inspirations he receives from the higher sources are communicated to the world. The interpreting musician comes so closely in touch spiritually with his audiences and is inspired by them to his best efforts. In his wish to give them the most beautiful interpretations of the great masterpieces that lie in his power he has a much higher motive than the idea of mere personal display.

This is considering music from the standpoint of ideals. The question of monetary reward is one of opportunity, environment, publicity, and differs probably in each individual case.

FELIX BOROWSKI

Composer, Director Chicago Musical College.

THE musical career, in spite of the crowded condition of the profession, is in which fame and fortune still may be attained. If I had a son or daughter who possessed a real gift for music, I would certainly see to it that the gift was developed and matured; for it is far better to take up a career of music and, by means of talent and industry, make a good living than to apply oneself to a profession which inspires but little enthusiasm in the professor and which, as a natural corollary, results in but little success. We have had many graduates of the Musical College of which I am President who have made, and still are making, five or six times the income they could have made in the world of business, and they are spreading abroad the gospel of fine music. They are independent; their efforts will bring them increased success; they do work which they enjoy. There are many branches of musical activity to choose from. The art of accompanying, for instance, will yield generous returns in reputation and money to those who learn and master it.

You ask if I myself would take up music again if I were to live my life over again. Certainly I would; for I know of no other career of which the fascination is as great.

CHARLES WAKEFIELD CADMAN  
Composer.

If I had a son or daughter I would oppose their making music a life profession unless they were exceptionally talented and fitted for this precarious profession, both mentally and temperamentally.

As there are thousands of young men and women now eking out a miserable existence from an economic standpoint, and chafing under the unhappy knowledge that they are musically unsuccessful, I cannot countenance too strongly the advice to avoid music as a profession, unless there be a real inner urge with an adjunct of more than just mere talent. Young students are often misled by false encouragement of ignorant teachers and

musically uninformed friends and relatives. I think many misfits have been manufactured through wrong advice, for often when the profession has been entered upon with inevitable failure, the innate pride of the poor victims has kept them from leaving the world of music and turning to something else. I have seen this tragedy, and it is pitiable. A father and mother should be very careful in this matter of false encouragement of a talent. But, of course, this, no doubt, is repeated every day in the matter of other "life professions."

I think one of the real reasons why I should not wish to see a son or daughter of mine embark on a musical career is because of the memories of my own struggle for success; also the requirement of a greater number of years for success, as compared with the achievement of an equal success in another profession or business.

"Would I take up music again?" you ask. This is rather a personal question and involves many conflicting things. Candidly, I do not know! There are times when the success for which I am still striving seems distantly remote, and the possibility of material success (barring, of course, the innate satisfaction of creation) in another phase, might have brought greater reward and greater happiness, certainly grips the imagination in such a retro-spection. But such things are in the lap of the gods and I do not know whether it was "right" that I "took up" music or not. The future alone can tell. Partial success in music is fraught with many conflicting emotions—a fleeting satisfaction of success won, an equal doubt and disappointment with questionings followed by annoyances attendant upon partial fame and success, and an equally pleasant satisfaction at the joy of creating, and many situations in a composer's life to confuse and perplex. So confused one in any analysis of the "life purpose." It is difficult to say whether I would have adopted music again had I to do it over again.

These valued opinions were  
sent in response to the following  
questions:

Would I Want my Son or my  
Daughter to Make Music a  
Career?

Would I Take Up Music if I  
were Beginning my Work  
Again?

GEORGE W. CHADWICK  
Composer, Director of the New England Conservatory  
Is my opinion, no one who is deficient in a sense of pitch, sense of rhythm, in musical memory or in an enthusiastic love for music should take up the study of it; certainly not with a view of a professional career. Under no circumstances should one study music with a view of teaching it for the purpose of avoiding honest manual labor. Many excellent cooks, landresses, housemaids and nurses have been lost to the world on this account and with disastrous results socially and commercially. The ranks of music teachers are full of young women who would be much better occupied in one of those vocations.  
In answer to your last question I would refer you to my oldest living musical friend who was present at the performance of my first orchestral work and was intimately familiar with my early struggles. He is the founder of *THE ETUDE* and his name is Theodore Presser.

WALTER DAMROSCH

Conductor, New York Symphony.

No one should take up music as a profession unless he has an overmastering desire to do so; unless the love for it fills his heart completely, and unless competent authorities pronounce him to have sufficient talent for this most difficult and most beautiful of all arts.

ROSSETTER G. COLE

Composer-Educator.

If I had as many children as Johann Sebastian had, I would wish to have as many of them study music as my bank account would permit. I would wish them to study music, not to make musicians of them, but mainly for the enrichment of their lives that would come from an intimate and direct acquaintance with the noble and beautiful thoughts of music-literature. For I believe that there is no branch, not excepting literature itself, that can contribute more abundantly and more richly to the wholesome development of the child's emotional life than does music, when rightly approached and studied. Quite apart from any special gift which they might possess, I would wish them to reap the tremendous advantage of this cultural influence. If any of them gave proof of being unusually gifted in creative or interpretative lines I would not object to their becoming professional musicians, though I would never urge anyone to enter the profession unless he could rise above mediocrity, the obstacles to real success are so great. I would prefer a child of mine to be an expert dress-maker or carpenter rather than a mediocre musician, professionally.

"Would I take up music again, were I to start anew?" Most certainly, knowing myself as I do now. Yet, were I to start all over again, I would most earnestly hope that some experience might make me conscious of my ability at a much earlier date in my life than in my present existence. So little conscious was I of the possession of any marked musical ability when I was ready to enter college, that I entered the University of Michigan expecting to be a civil engineer, an expectation that lived, however, only to the end of my Freshman year, after which I elected all the musical courses the University then offered. I did not convince myself that music must be my life-work until I came home from a two years'



period of study abroad. This delay postponed, but did not interfere with my success. My advice to students hesitating on the threshold of a musical career is: Be sure of the amount of your capital before you invest; your musical ability is your capital.

### Waldo S. Pratt Educator—Historian

Just now those making the choice of a life-work, with music as a possible career, should remember that, unless there be remarkable intuitive genius, a solid foundation of general education and real culture is indispensable for high success. If those with musical aptitude and aspiration are willing to lay this foundation so broadly that, in need, they could make good in some other vocation, their becoming musicians is fairly certain to be richly worth while for them and for the profession. But if they are not thus willing, they are not likely to rise above the clerical grade anywhere. It is the host of music-workers who know little outside of music, and not much of that except technique, that keeps the profession intellectually and morally weak. Such workers are apt to be mere artisans, handling their art as only a trade.

It is notable that in Europe a large proportion of the productive and influential musicians have what corresponds to our college training and often training besides in law or medicine or engineering or literature. A disciplined and furnished mind is the sword that gives victory to every noble ambition.

### Harold Randolph

Virtuoso Pianist, Director of the Peabody Conservatory  
If I had a son (or daughter) who possessed the necessary gifts to justify him in taking up music as a profession and he unconsciously wished to do so, I would gladly and proudly wish him "God speed," but I would never advise any one to do it. It has always seemed to me that anyone who needed advice as to the choice of an art as a life work had best take up the thing else. Nothing but a profound conviction justifies such a step.

As to myself, it seems almost like asking a duck if it would not on the whole have preferred being born a chicken. Whether he likes it or not an artist is born for a certain medium and the question of success or failure is besides the mark. In fact, unless he feels that he would rather fail, from a worldly point of view, in his chosen art than "succeed" in something else he has missed his vocation.

Undoubtedly "the choice of a life work is the most serious moment in life" as you say, but its importance rests not so much upon the chances of "success or failure" as the need of choosing something which you can wholeheartedly believe to be worth doing for its own sake—something which you would choose to devote your life entirely apart from considerations of bread and butter.

### What is the Best Hand Position?

By Edwin E. Holt

THE "self helper" among piano students is often so bewildered by a mass of contradictory directions regarding certain basic factors of his study, that he finds peculiar solace in the Scriptural affirmative "All men are liars!"

Take, for instance the position of the hand—a matter of prime importance. The student is warned by numerous and undoubted authorities that he can never hope to attain eminence as a pianist unless he holds his hand "perfectly flat," "a little arched," "slightly curved toward the thumb," "inclined slightly toward the little finger," "pointing slightly inward," and one of latest advises him to hold it practically "any old way!"

Bewilderingly simple, isn't it? The question being all or none or if one, which one and why?

The cause of all this maddening mess, is that, very naturally, each method-maker recommends his own hand-position, the position that best suited its structure, and one of the factors that has enabled him to attain his super-human technical dexterity. There was a reason for that position, and there should be a reason for every individual's "normal hand-position."

One or another of the above positions will suit any hand to a nicety, but it is the height of absurdity to think that a long, narrow, super-flexible hand and a short, broad and stiff hand can use the same normal hand-position and attain the same results.

Place, now, your own hand on the piano key-board, and see if you can tell which position suits it best and why? If not, and you are a real self-help student, the sooner you obtain from proper text books or a competent physician a knowledge of the anatomy and functions of the fingers, hands, arms, etc., the sooner you will begin to save hours upon hours of practice time.

One absolutely cannot afford his practice to the best advantage without such knowledge—and it is perfectly easy to obtain it.

### Don't Threaten Your Child

By Marjorie Gloyre Lachmund

"If you get this bad lesson today, Mary, I will stop your music!" Thus threatens Mary's Mother.

And what is the result? If Mary wants to continue lessons the threat hanging over her head makes her so nervous that she cannot do herself justice. If she wants to discontinue her music it is a challenge to slight her practice. And if, as in most cases, she does not really know what she wants, it renders her indifferent; she considers it an impending fate which she cannot alter.

How infinitely better to make the child understand that music is as much a part of her education as the regular school course, and put her on her merits to do well by offering some little reward for work well done—a little weekly prize, or a more pretentious one at the end of the season.

### Should Grade Teachers Specialize in Music?

By Mary A. Whitfield

A mature little Miss of twelve, in Seventh Grade Grammar School, came to her lesson; and, as she neared the piano, exclaimed:

"Well, we had a music lesson today, and the teacher used the whole hour to explain the value of a dotted note, so we had no time to sing!"

The teacher could have understood the work herself, if an hour was wasted in such explanation. Any question, discussed in concise, clear understanding language, impresses much more strongly.

If public school teachers elect to specialize in music, in departmental work, as in the case mentioned, why should they not approach the subject in the same spirit as they show towards cooking, sewing or any other of the other "specials" now taught? They take special summer courses in everything else; why should the ability to pick out a tune with one finger be considered a sufficient preparation for teaching music in the higher grade?

Supervisors assign the work in music for the teacher to use in each grade. An occasional talk with his co-workers, as to the best manner of presenting the work in their daily practices, might do much to add to the final results from his labors.

### THE ETUDE

### THE ETUDE

FROM the listener's point of view there are three classes of pianists: (1) those whose playing is positively disagreeable, (2) those whose playing is simply boring, and (3) those whose playing is a real delight. It may, to be sure, be a matter of individual taste as to what a player belongs to the first or third of these classes; since some persons seem to enjoy a belligerent clatter of sounds that make the blood of others run cold in their veins. But in regard to the third class, all are agreed as to the depressing effect of mediocrity. And, unfortunately, this is by far the largest class of the three: through apathy, poor instruction, or sheer failure to comprehend the possibilities of music, legions of piano players have attained no higher goal than to excite the yawns of their auditors.

Yet the many thousands of dollars spent annually for the privilege of listening to piano performers bear witness to the existence of the third class. Moreover, it is to the existence of the object of all piano students to be included ultimately in this class, it is pertinent to inquire what factors contribute toward piano playing that are at once both interesting and pleasurable.

Certainly, clear technique is an important item. For just as a preacher or an actor must be a bore or a laughing-stock if he does not enunciate clearly, if he stammers, mispronounces his words, or if his finger-work is therefore unfitted for public performances. Clearness, accuracy, precision, these are elements which reassure the auditors, and leave them free to enjoy the music values.

Yet technique itself is not music; and playing may often at first be handicapped by technical imperfections. Rubinstein, with his prodigious prowess, was notorious for his technical slips, and even the great Liszt, when apologetic upon wrong notes, I vividly recall the experience of two of my pupils at a recital, some years ago.

The one was eminently satisfactory in accuracy of details, but she received only perfunctory applause. The other, an incorrigibly careless player—floundered about aimlessly at the beginning, but finally pushed on to a brilliant finale that won an ovation and a rapturous encore.

### Machinery or Art

This result was but natural, however, for pupil No. 1 was so thoroughly occupied with nicety of technical detail that she neglected the very object of it all—namely, the expression of the music itself. Pupil No. 2, on the other hand, threw herself unreservedly into the spirit of her piece, and, inspired by the nervous tension, played more brilliantly than ever before. A mere series of gymnastics at the keyboard may, as in the case of some virtuosos, appeal to an audience on the same grounds as trapeze acts or skillful juggling; but they do not in any sense constitute music.

It is only, indeed, when the listener's attention is drawn away from the mechanism to the musical thought itself that an artistic result is attained. "He makes me forget the wood and ivory of the keyboard more than any pianist I ever heard" said some one to me, of De Paderewski. To pass out of the thrall of the technical into the realm of poetic fancy, of pianistic artistry, should be the ideal before every piano student.

How can this be done? Simply by subordinating technique to interpretation, and by making everything contribute toward genuine expression. Foremost among the factors that further such expression is rhythmic accent. This accent, indeed, is the heart-beat of music, without which music is a dead issue. So, each measure must have its due accent, carefully adjusted to the sentiment, of the piece, but still always underlying and bracing up the structure. Due attention to the regular accent on the first beat, too, serves to make more prominent those unusual or syncopated accents that are introduced for the sake of pungency or variety.

It is by the careful gradation of such accents that each division of the thought is properly punctuated. For in music, as in poetry, each phrase mounts up to its individual climax, after which it either falls gently or breaks off abruptly. If such climaxes are properly understood, the result is as natural as though a stanza of poetry were read in a flat sing-song tone, thus:

Tell me not in mournful numbers life  
Is but an empty dream for the soul is  
Dead that slumbers and things are  
Not what they seem.

But divide this stanza into four phrases, with the accents on *numbers*, *dream*, *slumbers* and *seem*, and the thought takes on interest and significance.

## What Makes Piano Playing Interesting

By CLARENCE G. HAMILTON, M. A.

Professor of Pianoforte Playing at Wellesley College

Few persons of ordinary education would read poetry in the meaningless way outlined above, and yet how many thousands of supposedly intelligent people play with just as little sense of punctuation! Take the melody from Mendelssohn's *Consolations*



Like the stanza of poetry quoted above, this consists of four phrases, which have their climaxes in analogous places; yet how often it is played with little or no suggestion of these emotional waves!

In interpreting a complete composition, there must be not only the onward movement of each phrase to its culminating point, but also, as the phrases succeed each other like the scenes of a moving picture, there should be a constant and general growth in intensity, so that the auditors are led continually to greater emotional heights.

Study the traditions of Liszt's playing, and you will discover how he carried his audiences spell-bound from climax to greater climax, until the overwhelming tonal rush at the end brought them to a state of frenzied enthusiasm. Such an exhibition is but a demonstration of the possibilities that lie in that *progressive character* of music which Mr. Tobias Matthay has so ably championed against the older pedagogy, which treated music as a series of *phases*, rather than *time dimensions*. In a recent article he says: "The actual teachings of the old days was as misleading for the poor student as it well could be. Instead of being told to look for the natural movement and growth underlying all musical expression, he was given the supposed explanation that it consisted of 'accented or unaccented notes,'—brick and mortar, dull, lifeless and futile!"

There are other problems, too, which the pianist must face in connection with this progressive development of the musical thought. Unlike the violinist or the singer he cannot devote his entire attention to a single part, but, like the organist, he must somehow simulate a number of instruments, each with its individual traits. So the question of giving each of these parts its distinctive value is a vital one, if they are not to be mingled in a hopeless jumble. Almost always there is some leading part—generally the melody—which should stand out as the chief figure in the picture. Then there are those bass notes

\*See *The Etude* for September, 1921

### Do People Yawn When You Play?

Or do they look forward eagerly to new musical delights and surprises to the very end?

There are hundreds of proficient players who are unintentional bores.

You may be accurate, you may play with tremendous velocity, you may have the subject of touch "at your fingers' end," you may have any one of a dozen things down to the point of perfection, and still your playing may be deadly dull.

Why?

Prof. Hamilton, who has taught scores of students to play beautifully, may help you immensely in this article.

that furnish the foundation for the harmonic structure, and which often constitute a counter-melody. Again, the background, or accompaniment proper, may itself contain diversely important elements; and, finally, there are subsidiary melodies or thematic fragments which should have their due share in the composite whole. Take, for instance, this passage from Liszt's *Liedtremmen*:



Four elements are here involved:

1. The melody, constituting the leading feature.
2. The foundational notes, next in importance.
3. The compact, rhythmic chords of the accompaniment.
4. The broken chords, unifying and blending the background.

And observe that if any one of these factors is given a false value, the whole picture becomes distorted, and constantly a caricature of the desired effect!

### Mood and Atmosphere

As another factor, we may mention the *mood* or *atmosphere* of a composition. A Nocturne should voice a totally different mood from a Mazurka, a folk-tune from a salon Fantasy, and so forth. Sometimes, too, a single piece consists of a succession of contrasting moods, as Chopin's *Ballade in A Flat*. The expert pianist will be confined to no one style, but will become master of each mood as it is developed, and will subtly carry his hearers with him, from one emotional stage to another. He will also arrange his programs so that contrasting styles shall follow each other. I once listened to a piano recital that was made up of a succession of ponderous works, all in a minor key. Playing of even extraordinary excellence could not overcome such a handicap! Equally bad, too, would be a program of showy, bravura pieces, or a series of lively dances.

Summarizing the points that we have considered, we conclude that important factors which tend to make piano playing interesting are:

1. A competent technique.
2. Rhythmic vitality.
3. Due attention to the onward sweep of each phrase and to the composition as a whole.
4. Regard for the value of each individual part.
5. Emphasis of the proper moods and contrasts in style.

Observing all these points, the pianist must finally possess the tact to "get them across" to his hearers. As I do this, he should bear in mind two principles that are of vital moment.

First, he must be *acutely*, both with himself and with his auditors; for to *insincerely* person can rise to great heights as an artist. Let details and principles be studied at great length; let preparation be as nearly perfect as possible; nevertheless the final test lies in the ability to forget these forethoughts and to become simply the spokesman of the composer. And in doing this the pianist should be so filled with the composer's message that he is inspired to deliver it in its most beautiful and effective form. There is a telepathy between performer and audience which lets the latter into the mental secret of the former. Do we not, when hearing Minnie Jones play at a pupils' recital feel as scared as she is, and long for the final crash of deliverance? What kind of a musical message can she convey when her mind is filled with the awfulness of the audience, the set of her new frock,

### MUSIC SCHOOL SETTLEMENTS



Not less parents' wealth, but his own love of music, should enable a child to receive a musical education through a music school settlement, every community should meet the child's need of music and the community need of music.

### MUSIC IN THE COMMUNITY



Why not have a children's group in the community where and where? The community chorus or orchestra. Interests, pleasures and delights. The community chorus or orchestra. Interests, pleasures and delights. The community chorus or orchestra. Interests, pleasures and delights.

### MUSIC IN THE SCHOOL



School training in music develops. Development of music. Development of music. Development of music. Development of music. Development of music. Development of music. Development of music.

### TEACHING MUSIC TO CHILDREN



Music study should be. Not a few notes. Not a few notes. Not a few notes. Not a few notes. Not a few notes. Not a few notes. Not a few notes. Not a few notes.

A WIDE-SPREAD MUSICAL CAMPAIGN  
We are presenting herewith four of an excellent series of pictures issued in poster and in booklet form by the National Child Welfare Association of 20 Fifth Avenue, New York, as part of a campaign to stimulate greater interest in music for children. The movement has been strongly endorsed

by Josef Hoffman, S. Rachmaninoff, David Bismuth, Percy Grainger, Harold Bauer, Cuvoni and many others in the United States Chamber of Commerce. A part of the campaign is to display the pictures in store windows. This has been done in many cities.















Sevick and Seveik's violin method taught the violin pupil how to study absolute technique systematically, and many of the study ideas that he evolved for the violin are also available for the piano.

#### "Jede Vier Noten"

For example: if given a certain page of music to study, the average pupil plays it through time after time in the hope that it will improve of itself, the Seveik method would be to play it through at speed, and to observe the places that do not go well, etc. at all. Having picked out the difficult passages, the pupil then commences to dissect them to see what the difficulty really is, and if it is a combination of difficulties, to master them one by one, and then combined. A favorite prescription of Seveik's is: "Jede Vier Noten Hin Und Zurück." That means "every four notes forward and backwards." It is not so unusual to find some pianist who has taken four notes of a passage, then the next four notes, and so on. But to Seveik that was objectionable. He wanted the first four notes, then the four notes starting with the second note, then four notes starting with the third note, and always forwards and then back. In other words if we call the first four notes one, two, three, and four, the order of practice would be: one, two, three, four, three, two, one—first and last about four notes each rapidly, until the four notes can be played more rapidly than the tempo calls for. Then two, three, four, five—five four three two, and so on to the end of the passage.

Now why should this be especially beneficial? In the first place the pupil will find when he tries it, that to play the four notes backwards with the same fingering, (or rather the reverse fingering) is at first most perplexing. For requiring the hand ten times as much concentration to get the fingers right on the reverse, and that concentration is going to make the fingering so solid, that it would be impossible to take a wrong finger. Eliminate the elements of uncertainty of fingering and a great advance has been made, for the speed is limited until the subconscious mind has learned the fingering so well that no matter what the speed the right finger always takes the right place.

Secondly, the advantage of taking four notes, then four notes starting from the second note, then from the third note, etc., is that one forms a chain every link of which is as strong as the last. Now when one takes four notes, and then four notes starting from the fifth note, etc., the link from four to five will always be weak, because it has not been practiced.

If the passage is exceedingly difficult it is a good plan to practice every two notes forward and back, namely one two, two one, two three, three two, etc. Then take every three notes forward and back, then every four. Then try playing the passage at full speed and it should, to your probable surprise, go very well. Should it, however, not be enough try every five notes backward and forward, then every six, and so forth.

When I was a student in Prague under Seveik, I was initiated into this method of practice on the first variation of the *Humorous Air* of Ernst, and I carried this method of practice so far that I could play backwards the entire variation without any assistance memory nor technique hesitated to respond after this.

This idea is also easily applicable to memorizing. At one time I undertook to memorize the twenty-four études of Paganini. I filled two fat little books, and am technically the last word in violin difficulty. I pondered the question of how to memorize them so that I should have them all memorized at the same time. In other words, I had to find some unusual way to memorize them in order to avoid forgetting part of the études by the time that I had memorized the rest. This was my method!

#### Practical Memorizing

I first took the first line of each étude for a day's work. If I could not memorize them in one day, I kept it until I could play from memory in one day the first line of each étude. The next day I memorized the second line of each étude, and after memorizing it played the first and second line together. The next day I memorized the third line of each étude and played the second and third lines, and so on until I had gone through all the études in this way. Some études were, of course, shorter than others, so that as soon as I had finished one or more études I would start at the beginning of those and repeat the process of two lines.

Having gone through the études in this way I then took three lines in succession each day, overlapping of course. For example lines one, two and three then lines two three and four, and so on to the end.

Then four lines each day on the same plan of overlapping, so that you see each day, I was really only memorizing one new line and reviewing those done on the last three days.

I would have kept increasing the number of lines, five, six, etc., but found by this time that I had the twenty-four études memorized.

Now to pupils who have difficulties in memorizing this plan is an infallible method. Your unit of practice will vary according to the quickness of your memory, but even if it is only a measure that you can memorize at a time, by overlapping, namely first measure, then second measure, and then joined to first—third measure and join to second, etc., you will surely learn the composition by heart and it will stay.

Seveik was the matter very (rarely) when he said: "If you can play by memory every four notes of a composition in time and tune backwards and forwards, you can surely play the composition." I have tried to indicate above what lines the piano pupil might benefit by contact with the violinist, but the wide pupil will not limit himself to the violinist. Be broad in your musical ideas, and that means forget at times that you are a pianist, and remember that you are a musician. Go to the opera, hear the famous singers, cellists, church choirs, etc.

#### Patronize Other Arts

The art of piano playing has drawn from all other arts. Chopin's cello player *prelude*, the D flat nocturne in which he meant to imitate the style of the violin, the "chant of the monks" in one of the nocturnes, etc., will all be rendered in a more musically way if you are broad in your tastes and learn, as did that famous pianist, to know of music, as well as of piano playing.

Do not even limit yourself to music. Go to see some pictures and read up on art in general. The arts are all related, and if you will try to absorb the inspiration that some famous painting gives you, you will play better a piece which was written with a similar idea. The greatest thing that the foreign music study had to offer was, aside from a good teacher, and most of the greatest teachers are now in the United States—the contact with other musicians and artists, and the reason that music students do not have more of it here is that they have not realized its benefits. The opportunities are here in ever increasing measure.

The violinist is continually under the obligation to the keyboard to let us know what the piano keyboard is so visibly simple the pianist often neglects this very important matter of the automatic adjustment of the hand. If he secures it, it comes to him empirically through a great deal of playing instead of through systematic training. Seveik gave a great deal of attention to these jumps and contractions.

To give one instance of the application of the idea to the keyboard, let us take such an example as a simple study of an octave. Let us suppose that your fingers are over the ordinary five finger position in the key of C. That is, the thumb is over C. Now, just what is a jump of an octave? If the thumb jumps the entire distance there is a passage of the entire hand for one octave. However if the jump is played with the second finger on the upper octave the hand has only moved the distance of seven keys or a seventh. This distance is a difference of one half of an inch. In cultivating automatic playing this is a considerable physical-psychological factor. The use of

HUMOR is often a great aid to the pupil's progress. Do not misunderstand that. There is the use and abuse of humor in music teaching as in other things; but, to children especially, a laugh now and then is as useful as more serious talking.

After well started, a pupil developed the habit of looking too much at the keyboard. She knew her key-board thoroughly, and yet she constantly watched her fingers. Various means of correcting this were tried, but still she said she "could not help looking down."

Realizing that she needed to be impressed with the wrongness of the habit, I asked if she found it necessary to go to the mirror to find her mouth when practicing. This amused her very much. She laughed heartily, the very thing desired. It showed that she had been stirred in-

the other fingers of the hand in a similar manner upon the upper octave make a corresponding difference.

#### Automatic Playing

In general the development of automatic position playing depends largely upon three different operations.

I. Hand in Five-Finger position moving to other positions.

II. Passing of the Thumb over or under the fingers.

III. Large leaps or jumps.

In violin playing the maker of exercises, realizing how dependent the player is upon absolute accuracy of the fingers in taking different positions, goes about the solution of the problem in a more or less extensive or scientific manner. That is a Seveik will say to himself: "How many different positions of the hand are required to make all the changes necessary in given passages?" In piano playing, this does not seem to be the case. The exercises are collected very largely with the view to making the muscles stronger and the fingers nimble, with no thought of training the brain and nerves, so that the important matter of the automatic adjustment of the fingers is taken into consideration. Thus the most used and also the most wonderful part of piano playing is neglected, or at best treated in an unsentimental manner.

Let us take the first principle we have given above. The movement of the hand in five finger position to another. I have found that there are twenty-five jumps, or combinations, from one note to each other given notes. To practice these jumps until they become automatic is just as important as the five finger exercises or the scales themselves.

#### Practical Exercises

The following text exercise will illustrate this. Place the hand in five finger position with the thumb over middle C. Now with this as the foundation position strike the octave of C above with the fifth finger and return to the foundation position. Repeat this four times. Then go through the same exercise playing the upper C with the fourth finger. Repeat four times. Then take the same exercise with the third finger playing the upper C, continue with the second finger and ten with the thumb taking the upper C.

Now make the hand up to octave above with the thumb over the upper C. Reverse the exercise by jumping the thumb down to strike middle C, then the first finger, then the second finger, then the third finger, then the fourth finger then the fifth finger. You ever perceive that with every jump the hand is making a different measurement.

After having accomplished this in the scale of C repeat it in every other key.

The exercises should be done with the metronome at 40 with one beat to a note, then gradually accelerated as automatic playing is developed.

In all cases they should be done with the eyes shut. The training should be purely a muscular one. In the matter of passing the thumb under and over there are already in existence more or less exhaustive exercises. Long jumps can be treated in something of the way in which we have treated the short jump of the octave. The *Exercises for Developing Accuracy* by Gustave Becker have a number of exercises in long jumps.

These exercises indicate an infinite variety of possible exercises which the ambitious player will be only too eager to work out systematically.

## Humor and Music Teaching

By Richard Trustham

When she came for the next lesson she said that she had been thinking and laughing all the week about trying to find her mouth. She commenced her lesson and, from first to last, scarcely looked at the keys.

When she commented on overcoming the habit, she said she "did not know she had not been looking down." This was an unconscious or indirect correction through a humorous remark.

All that we need to get the best results, it is necessary that the teacher and pupil be friendly. Yet many children fear their teacher to a certain extent, and simply because they fear to laugh or joke in his presence. Let your pupils know that you are human and "nice," but do not overstep the mark of propriety.

## THE ETUDE

THE turn is one of those ornaments that was born in the age of filigree music in Italy—that age which has not been and probably never will be surpassed in production of really enchanting almost intoxicating melody—melody created for the sheer beauty of melody itself. In that age was brought into existence practically all the "embellishments" now used for the variation and ornamentation of themes, certainly all those that are employed to give to melody lightness and grace. Thus it is in the "Language of Song" for the roots, if not the entire structure, of the names applied to these graces. And a little study of the ancestry of these words will be more use than mere amusement of the inquisitive faculty of human kind.

In the Italian we find the word "gruppò" paralleling in meaning our own English "group." Again "etto" added to an Italian word is an ending indicating diminution of the force of the word. Thus "gruppetto" (the musical small group) became the name recognized by the musical world for this graceful ornament, to distinguish it from the more elaborate roulades of scales and arpeggios in vogue. In the English speaking world this term is now almost displaced by the word "turn," in reality very apt, as the ornament truly does turn around its principal note.

Of all the embellishments, none is more graceful and refined than the turn, usually executed by the musical notes, it has the quality of lifting and carrying one tone of the melody on to the next with an elegance not quite approached by the other. So for a time let us see what can be learned about it that will help us to use it at its greatest value.

The "Turn" proper consists of four tones. First is the principal or home tone. Above this is the "upper auxiliary tone." This is usually the diatonic or regular tone of the key to which the principal note belongs. Any variation from this must be indicated by a proper character placed above the sign of the turn; thus, character placed above the sign of the turn, is the "lower auxiliary tone." This is almost invariably a half-step auxiliary tone. This is almost invariably a half-step auxiliary tone. This is almost invariably a half-step auxiliary tone.

When the sign is wanting, one is commonly indicated by a proper accidental under the sign of the turn. Even when the sign is wanting, one is commonly indicated by a proper accidental under the sign of the turn. Even when the sign is wanting, one is commonly indicated by a proper accidental under the sign of the turn.

This sort of turn is falling into disuse among modern composers. The classic writers, having only the spinet, harpsichord and earliest forms of piano, all of which were very deficient in their dynamic attack of tone, used it often for the purpose of emphasis on a certain important tone. With our modern instruments we are able to secure all this stress we may desire, by other and more direct means.

When the principal note happens to be quite short, then its entire time will be given to the turn which will consist of either four or five notes very even in time. ordinarily it is better not to alter the pitch of this auxiliary. The shifting of tonality from the altered to the diatonic tonality of this note will be assimilated comfortably by the ear only if the time of the turn is very deliberate. A good example of this, and one probably known to most of our readers than any other, occurs in the Principal Subject of the "Air Suisse" of Clementi's Sonata, Op. 36, No. 5.



Paraphrasing, we might pause just for a moment to consider this matter. Take all these and similar groups at their own designation. We call them "orna-

## The Story of the Turn

### Practical Advice upon How to Play Such Embellishments

By EDWARD ELLSWORTH HIPSHERR

ments" or "embellishments." Now but a second thought is necessary to impress upon you how necessary is the most careful execution of them. They are there for but one purpose—to beautify the melody. They are the "trimmings." Have you never passed on the street a dress of which the accessories were so out of harmony that they made it little less than hideous? And yet the materials of the dress and its simple outlines were elegant, possibly extremely so. Just so it is with a melody. Its ornaments must be so smoothly done, so exquisitely, so carefully in keeping with the melody, that they enhance rather than detract from its beauty. Otherwise, they would be much better omitted.

The turn may enter in a number of ways. It may introduce the principal note. It may come at the close of the note. And, as already intimated, the speed with which it must be executed has much to do with its contour.

The sign of the turn placed over a note indicates that it will introduce the note. In this case the turn will begin exactly on the beat of the principal note; its first half will coincide exactly with any notes which accompany the principal note, regardless of their being on the same staff or another; and it will be executed after one of the following modes.

If the principal note is of convenient length—for instance a quarter or even an eighth note in a slow or moderate movement—or if it should be a long note in a very quick movement; and if it is desired that this note shall have particular emphasis (as in Ex. 2a), then the turn will consist of three very rapid notes, the first of which will be the principal note, and the last as possible from the principal note on which the stress will fall, and will be executed lightly as a triplet.



When the principal note happens to be quite short, then its entire time will be given to the turn which will consist of either four or five notes very even in time. ordinarily it is better not to alter the pitch of this auxiliary. The shifting of tonality from the altered to the diatonic tonality of this note will be assimilated comfortably by the ear only if the time of the turn is very deliberate. A good example of this, and one probably known to most of our readers than any other, occurs in the Principal Subject of the "Air Suisse" of Clementi's Sonata, Op. 36, No. 5.

Where the allotted time makes it practicable, the turn of five notes is usually given preference over that of four, as it has the advantage of beginning on the principal note, as allowing it to appear three times. Also, when the turn is to be done rather leisurely the five notes form is often chosen because of its added grace.



Sometimes the notation is misleading, and even the best composers have been at times careless in this matter. In the *Adagio* of Mozart's *Sonata in F* we find



When falling at the end of a rather long note, even as in the Wagner quotation, just how near the close it shall come to the principal note is a matter of artistic judgment of the performer must be exercised.

An exception appears in this form when the principal note happens to be followed by one on the same pitch. Then the turn becomes a triplet consisting of the principal note, the principal tone and the lower auxiliary, the following note taking the place of the one usually completing the turn.



Most sparkling of all, loved by the light-hearted Mozart and inherited by Beethoven for his music in the brighter humor, is the turn following a dotted note and leading on to one on a different pitch and contemplating the rhythm becomes completely changed. The principal note is taken for half the time represented by it alone; the first three notes of the turn form a triplet equaling in time the principal note just executed; and the last note of the turn has just the time represented by the dot, thus balancing in time the note which is to follow it, thus these two notes making a pair of two tones even in length.



Sometimes the notation is misleading, and even the best composers have been at times careless in this matter. In the *Adagio* of Mozart's *Sonata in F* we find











## Purcell and Royalty

By Giulio Di Conti

Two his short life Henry Purcell had many interesting events crowded.

As a boy he was a member of the choir of the Chapel Royal. When but twelve years of age he was chosen as the cleverest of the choir boys to compose a piece as a present for the king's birthday.

When he was twenty-two a most unusual thing happened. Dr. John Blow, organist of Westminster Abbey, recognizing the talent of the younger man, resigned so that Purcell might have the position. Two years later he was appointed also organist of the Chapel Royal.

In the two positions he had many honors. He was successfully the court organist to Charles II, James II, and, when the latter was dethroned, to William and Mary.

He composed special music for all important state occasions. When the King returned to London for his holidays he would be welcomed by an ode for full chorus, with solos and orchestra; and Purcell would lead the performance, seated at the harpsichord, as was then the custom. In Westminster Abbey he played at two Coronations, and at the funeral of Queen Mary.

"Any ounce of prevention is worth a pound of cure" might be paraphrased to read "an ounce of preparation is worth a pound of repair."

## One Musical Minute with Goethe

To me it is with Bach as if the eternal harmonies discoursed with one another.

The effect of good music is not caused by its novelty. On the contrary, it strikes us more, the more we are with it.

I sing as do the merry birds  
That in the greenwood singeth,  
The song, up-welling from the heart,  
Its own reward still bringeth.

A man should bear a little music, read a little poetry, and see a fine picture every day of his life in order that worldly cares may not obliterate the sense of the beautiful which God implanted in the human soul.

The more of pains the artist takes,  
The more with diligence he strives,  
So much the more this purpose thrives.  
Then practice every day; you'll see  
What the result of this will be.  
For this is every aim attained,  
What's hard at first with ease is gained,  
Until at length your very hand  
Itself appears to understand.

THE BEY OF TUNIS has a brass band composed of twenty cornets, trumpets, trombones, oboes, etc., all made in Europe. The peculiarity of the band is that it plays solely in unisons and octaves the native melodies to which the Bey is accustomed.

## After Business Hours

TO THE EDITOR: I have this evening for the first time gone to go on with my music. When I told the folks at the office that I was planning to study nights they all sneered at me. Never mind, I kept at it, using the Standard Graded Course and the little book when you need the Guide to Piano Teachers. This helped me pick out what I thought I would like to study. A young lady friend showed me several things, and last month I made arrangements to meet together to take lessons. He seemed surprised when I told him that I had been doing most everything up to Grade IV by reading *The Editor* and following the directions in *The Teacher's Guide*. I have always been a little shy in my own mind, but now when I go out evenings I find that my friends want me to play. I have been told I have made a different person of me. Sometimes I am happy and at other times I am sad. I have been told I am sometimes a little bit of a trouble maker. I have been told I am sometimes a little bit of a trouble maker. I have been told I am sometimes a little bit of a trouble maker.

G. M. S. Scranton, Pa.

## The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

## A Few Remarks by a Middle-Aged Conservatory Piano

By I. Scherzovsky

Gus Wanz! here comes the janitor again to pull up the shades and start another day.

I wonder whether he has waked up that Schiway in the next room or that little Mason and Hamlin up-stairs.

Tut, there goes that Ivers and Pond upright across the hall. That is that little Jewish boy from down town. He comes in to practice on his way to business. I've got my own admiration for a fellow that will get here at half past seven in the morning. Wait a moment, Jakey, you're playing that Czerny study wrong—hold up, don't forget that C# in the bass. Keep at it, you have the great secret—work, work, work, no wonder your folks succeed.

Ah, nine o'clock already. Here comes Professor Allegroff. We have been together for years, Professor, haven't we? Why, I wonder, when you when you had that little studio down on the avenue, when your name was Peter Smith. Remember how discouraged you used to get? How you used to put your head down on my chony forehead and talk to yourself—how you wondered when under the sun you would ever get enough pupils to make it pay? I didn't have to work very hard in those days.

Then, you got that prize which enabled you to go to Europe and study. My, what a happy fellow you were. You lost Peter Smith in Dresden or Vienna, and you came back Petrovitch Allegroff. Then you gave tea to fat society ladies who insisted on putting succors all over my back. One actually spilled some cream down my neck and you had to call in Dr. Tooner the next day. What a time you had to keep your old friends from calling you Peter Smith!

My! what a pounding you gave me when you came back. My poor head ached for a week. Let's see, it was the List E Minor *Polonaise*, wasn't it? I shall never forget those first chords, and how you punched me right in the eye when you came to the end. However, I've forgotten it and have forgiven you.

Here comes little Sasic Snifkins. Don't make a face at her, Peter (I always call you Peter to myself). Don't make a face at her, Peter. Of course, she has limited capacity, but you know that as well as anyone when you took her. You knew that her father was going to insist upon the *Flower Song* and the *Fifth Nocturne*. You've gotten yourself in an artistic hole, and you must get yourself out of it. Good gracious! what is the child talking about? *Monastery Bell*! Ye Gods! *Monastery Bell*! For five years in Madam Martin's studio I had my ribs tickled with *Monastery Bells* five times a week. I began to feel like a monk myself. Ah, that's right, let her that she

## Monster Musical Undertakings

ATTEMPTS at enormous musical effects often follow wars. The reader is no doubt familiar with the extravagantly large choruses organized by Berlioz. These however were small projected by Mehul after the French revolution. Mehul's plan was to have a chorus of 300,000

## What Benjamin Franklin Thought of Singers who Mumble their Words

Benjamin Franklin had a life long interest in music. In addition to inventing the Armonica, revolving musical glasses for which Mozart wrote compositions, Franklin also is said to have played upon the harp, the guitar, and the violin. In a long letter upon musical subjects written about 1765 to his brother Peter at Newport, Franklin adds the following interesting postscript:—

P. S. I might have mentioned here, that among the defects in common speech that are assumed as beauties in modern singing, is the habit of musing and mumbling away all the rougher parts of words that serve to distinguish them from one another; so that you can hear nothing but an other than you would from its tone, and the addition of music to make more, that addition seems now to be the only way to be heard. I have seen a good many who were first made to imitate a good voice, but who, when they became fashionable, though in musical terms we have a natural habit dressed to look like the wise."

BENJAMIN FRANKLIN.

## How to Play the Pointed Staccato

TO THE EDITOR: Your interesting article of the present daily paper, which I have read, has been a most useful one to me. I take exception to what is marked with a point: In his "fortnightly" the wrist staccato being marked with a point in all my practice and teaching experience, I have never heard of the point in finger staccato. And I was told in this country ever saw Dr. William Mason. In his *Touch and Pedaling* in the continuous scale movement which he mentions to be taken with the wrist, the notes are pointed. Whereas, in the *Two Finger* sure, the ending notes of the scale are two notes phrased as *staccato*. I have been taught the dot over a note denotes that the thumb is *staccato* played down with the finger. We meet with the dotted note in every composition. It is very easy to drive up the finger and meet the thumb. If we had to drive on the wrist it would take more time and force. It is inadvisable to keep the wrist ready to meet it in readiness for its subsequent movement. The dotted staccato almost always occurs at the end of a phrase. How awkward it would be in this instance to raise the wrist, then break the sequence, and destroying the effect we wish to produce. And the sound is anything but pleasant. If one uses the swelling motion of the finger at the end of a phrase the effect is instant, and terminating.

Yes, I agree with that, too! The metronome is good for use with the scales. Most students take me for a race track when it comes to scales, and the first thing you know their fingers are tumbling over each other to get ahead and ruining everything. The metronome is like the rein on a race horse. It prevents runaway. Goodbye, Hurac, glad to see you getting along so finely.

Phew! Here comes Imogene van Peltah. She has gone away beyond Chopin, Schumann, Moszkowski or Rachmaninoff. She told the Professor at the last lesson that she thought Debussy was a "back number." She won't play any thing but the very latest things of Hummer. How I start!

Murder, listen to that! Do they call that music? Oh, I must have a case of appendicitis. Hand me the smelling salts. I'm fainting. This futuristic stuff will be the hospital at one. I'd rather be on the ash heap than stand this torture.

## What a Jongleur Had to Do

THE accomplishments of the Troubadour were numerous. Musical history tells us that they were the poet singers of the days of chivalry, sometimes warriors, sometimes wits, sometimes lords of castles and knights, and sometimes wandering minstrels to suppress the instinctive *vaudeville* of man. Girard de Calais in a contemporary poem tells us that the Troubadour was followed by his jongleurs, who in addition to singing the poems of the Troubadour were supposed to "be able to play well on the drums and the cymbals; to throw apples in the air and catch them skillfully on the point of a knife; to imitate the nightingale's song; simulate an attack upon the castle; jump through four hoops at a time; play the clyde and the mandora; handle the minstrel and guitar; play the harp and set the fire going to brighten the tone of the psalter." In other words the Troubadour and his jongleur were a man vaudeville show.

## THE ETUDE

## HOME THOUGHTS

REVERIE

CARL MOTER

In the style of a song without words, with broadly sustained harmonies. Grade 4.  
Andante con espressione N.M. #72

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# ON THE MEXICAN WATERS

BARCAROLLE

WALLACE A. JOHNSON, Op. 60

In the popular Spanish-American rhythm (*Habanera*), of which Tosti's *La Paloma* is perhaps the best example. Do not play too fast.  
Grade 4.

Moderato con grazioso M.M. ♩ = 69

Handwritten musical score for 'On the Mexican Waters' by Wallace A. Johnson. The score is in 2/4 time, key of B-flat major, and is marked 'Moderato con grazioso M.M. ♩ = 69'. It features a piano introduction with a 'dolce.' marking. The main melody is in the right hand, with a bass line in the left hand. The score includes various dynamics such as *p*, *mf*, *pp*, and *f*, as well as articulation marks like *rit.* and *a tempo*. The piece concludes with a 'Fine' marking.

## THE ETUDE

THE ETUDE  
TRIO

Più mosso 3/4

Handwritten musical score for 'The Village Fair' by George Tompkins. The score is in 3/4 time, key of B-flat major, and is marked 'Più mosso 3/4'. It features a piano introduction with a 'dolce.' marking. The main melody is in the right hand, with a bass line in the left hand. The score includes various dynamics such as *p*, *mf*, *pp*, and *f*, as well as articulation marks like *rit.* and *a tempo*. The piece concludes with a 'Fine' marking.

A country dance, in the old-fashioned manner. Grade 3.

## THE VILLAGE FAIR

GEORGE TOMPKINS

Tempo di Gavotte M.M. ♩ = 108

Handwritten musical score for 'The Village Fair' by George Tompkins. The score is in 3/4 time, key of B-flat major, and is marked 'Tempo di Gavotte M.M. ♩ = 108'. It features a piano introduction with a 'dolce.' marking. The main melody is in the right hand, with a bass line in the left hand. The score includes various dynamics such as *p*, *mf*, *pp*, and *f*, as well as articulation marks like *rit.* and *a tempo*. The piece concludes with a 'Fine' marking.



## ALLA MAZURKA

THE ETUDE  
A. NEMEROWSKY Op. 39, No. 3

A fine example of the idealized mazurka rhythm. A certain freedom of tempo is desirable but the force of the rhythm must never be lost. The *glissando* is best executed with the nail of the third finger, reinforced if necessary by the thumb. Grade 5.

Allegretto M.M. ♩ = 126

*mp*  
*rapido*  
*p con espressione*  
*Più mosso*  
*glissando*  
*D.C. al Fine*

## PETITE SCÈNE DE BALLET

A lighter composition of one of the most accomplished modern masters; having all the elegance of a delicate mosaic. Grade 4.

EDOUARD SCHÜTT

Tempo di Valse non troppo moto M.M. ♩ = 52

*mp con grazia*  
*poco marcato*  
*espr.*  
*leggero*  
*poco rit.*  
*a tempo*  
*dim.*  
*espr.*  
*leggero*  
*dim.*  
*rit.*  
*a tempo*  
*Fine*  
*mp cantabile*  
*espr.*  
*poco rit.*  
*poco espressivo*  
*dolce*  
*pp*  
*poco espressivo*  
*p*  
*cresc.*  
*espressivo*  
*a tempo*  
*calando*  
*poco rit.*  
*p a tempo*  
*espr.*  
*D.C.*



## NORWEGIAN BRIDAL PROCESSION

THE ETUDE

So symphonic in character is this popular number that, as realized by the composer himself, it gains much in the duet transcription.

Alla Marcia M.M. ♩ = 152

SECONDO

E. GRIEG

pp  
mp tre corde  
mf  
f  
cresc.  
ff  
p  
f  
f  
ppp una corda  
cresc. poco a poco tre corde  
f

THE ETUDE

## NORWEGIAN BRIDAL PROCESSION

PRIMO

E. GRIEG

Alla Marcia M.M. ♩ = 152

1 2 3 p  
mp tre corde sf  
f  
molto leggiero e marcato mf  
cresc. ff p  
f  
ppp una corda dim. pp  
cresc. poco a poco tre corde f



Musical score for the Second Piano part of "The Etude". The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo is marked "ff e marcato". The score includes several measures with fingerings (1, 2, 3, 4, 5, 6) and dynamic markings like *più f*, *sempre più f*, *sostenuto*, *dim*, *sempre*, *p*, *pp*, *una corda al Fine*, *morendo*, and *ppp*.

Musical score for the First Piano part of "The Etude". The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The key signature is one sharp (F#). The tempo is marked "ff e marcato". The score includes several measures with fingerings (1, 2, 3, 4, 5, 6, 8) and dynamic markings like *più f*, *sempre più f*, *sostenuto*, *mp dim. sempre*, *una corda al Fine*, and *ppp*.



# CONCERT WALTZ

A preparation for *bravura* playing, not difficult of execution but requiring a flexible arm and wrist. Grade 5.  
Con moto M.M. ♩ = 152 to 168

R. DOLES, Op. 7

THE ETUDE

THE ETUDE

## IN A HURRY

GEO. L. SPAULDING

May be played as a *polka*, *march* or *galop*, depending upon the rate of speed.  
Allegretto M.M. ♩ = 108 to 144



# PARADE MARCH

A. GARLAND

A taking little march movement, useful as a study in rhythm and in steadiness of pace. The dotted rhythm must be exact: always thus:  $\text{♩} \cdot \text{♩}$  never  $\text{♩} \cdot \text{♩}$ . Grade 2½.

Moderato M.M. = 108

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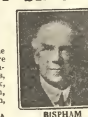
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A study in *legato* and in pedaling. When properly played the effect should be that of an organ and harp combined. Grade 4  
Andante moderato M. M. = 69

FRANK P. ATHERTON, Op. 198



## WALTZ OF THE FLOWERS

from the "NUTCRACKER SUITE"

P. I. TCHAIKOWSKY

The principal theme extracted from the famous waltz movement in one of Tchaikowsky's most popular orchestral suites. To be played in languorous, swaying style. Grade 5.

Tempo di Valse M.M. 6-54

*dolce cantando*  
*p*  
*mp*  
*mf*  
*f*  
*dolce*  
*Ped. simile*  
*cantando*  
*f*  
*ff*  
*dolce*

## THE ETUDE

## THE ETUDE

## PLAYFUL RONDO

A rondo in a semi-classic style; use as a finger and rhythm study. The F major section will require considerable independence. Grade 2b.  
 FREDERICK A. WILLIAMS, Op. 103, No. 1

Allegro M.M. 120

*p*  
*f*  
*fine*  
*p*  
*a tempo*  
*rit.*  
*f*  
*ff*  
*D.C.*



# DREAM FACES

THE ETUDE

W. BERWALD

A song without words in the manner of a baritone melody followed by a soprano and baritone duet, ending in a strong climax. Grade 3.

Andante cantabile M.M. = 72

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# GONDOLIERA

From the set entitled *Miniatures*. To be played gracefully and in *legato* style. Grade 3.

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H. REINHOLD, Op. 39, No. 19

Allegretto vivace M.M. = 100

THE ETUDE

# JOLLY HOME COMING

E. SÖCHTING

A vigorous polka or march movement, full of the holiday spirit. Grade 2 1/2.

Allegretto giocoso M.M. = 108

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## SPRINGTIME DANCE

THE ETUDE

The cowslips on the meadow lea,  
How have I run for them;  
I look'd with wild and childish glee

Upon each golden gem: F FLAXINGTON HARKER,  
And when they bow'd their heads so shy Op. 28, No. 2  
I laugh'd, and thought they danced for joy. J. Clari

From a new set, *Scenes of Springtime*. This number is to be played in the style of a modern Gavotte, Grade 3.

Allegretto scherzando M.M. ♩ = 108

## LULLABY

A graceful and characteristic number by an American writer. The chromatic harmonies of the E major section, beginning at the fifth measure must be studied out carefully. Grade 3.

Andante cantabile M.M. ♩ = 54

THEODORE WARD

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THE ETUDE

poco più mosso

## OZIDA

DANSE ORIENTALE

BERT R. ANTHONY

A study in color, contrasting the parallel minor and major keys, with a strumming oriental bass. Grade 3.

Rather slow M.M. ♩ = 96

In a mysterious manner.

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## BERCEUSE

"SLUMBER ON, BABY DEAR"

LOUIS M. GOTTSCHALK, Op. 47

THE ETUDE

This is a slightly condensed version of Gottschalk's own piano transcription of his beautiful "Cradle Song" Grade 4.

Andantino M.M.  $\text{♩} = 96$  marcato il canto ma *p*

*pp* *legato*

*ben legato*

*morendo* *ppp*

THE ETUDE

## CAPRICE GROTESQUE

"POP GOES THE WEASEL"

CARL V. LACHMUND

JANUARY 1922 Page 47

A lively *encore* number, all in the "first position"; introducing a popular old-fashioned tune.

VIOLIN *Moderato*

PIANO *f sf mf* *f brillante*

*Allegro* *pizz. arco* *f* *p*

*arco* *pizz. p* *f* *brillante*

*Allegro* *cresc.* *mf* *cresc.*

*pizz.* *f* *p* *leggero* *f* *p*

*animato* *accel. al fine* *cresc.* *pizz. arco*



# FINALE

THE ETUDE

Registration: Gt. to 16th  
Sw. Full  
Ped. *f* to Gt.

ERNEST H. SHEPPARD

A brilliant postlude for festival or recital use, serving to display the "full organ".

**Allegro moderato** M.M. = 108

MANUAL

PEDAL

Reduce Sw. & Gt. to Diapasons  
Sw.

Gt.

add Gt.

add Reeds

Sw.

Gt.

D.C.

THE ETUDE

# WE SHALL NEVER PART AGAIN

Words and Music by  
WALTER ROLFE

In ballad style, with an alluring refrain. Destined to become popular.

**Andante moderato**

*mp*

The sun is in the west, The birds have sought their nest, But still I can-not rest, Thinking of you.  
I of-ten won-der dear, Why I'm so lone-ly here, Why should I ev-er doubt A heart so true.

*mp*

*cresc.* *mf* *rall.*

The time it seems so long, Since last I heard your song, And I am so for-lorn And lone-ly too.  
I know that you'll re-turn, That love's bright star will burn, And nev-er more I'll yearn This life-time through.

*cresc.* *mf* *rall.*

## REFRAIN

*mp*

I long for you a-lone dear, Ev-er more for you; For the love-ly smile dear, That lights your eyes so blue, And

*mp*

*rall.* *f* *rall.* *mp*

when the moon is shin-ing Bright-ly through the glen- Prom-ise when we meet, dear, We shall nev-er part a-gain.



## GOLDEN HOURS AS THEY ARE

ROBERT HUNTINGTON TERRY

JANE CUSHING TYLER  
Broadly melodious and with a tender sentiment.  
**Moderato con espress.**

run, my dear, Tho oft the clouds blot out the sun- Of cher-ish'd hopes and plans which seem'd so near, Still  
crowd my path, Tho peace and rest seem yet a - far- My tears de-part when, in your eyes I see The

**REFRAIN**

in your eyes I see life just be- gun, Af - ter the Springtime, with its winsome smile and tears, Af - ter the Summer's wasted  
precious gold-en hours as they are.

hours - I, Af - ter the Au-tum'n cloud-ed hopes and fears - Af - ter the Win-ter's froz-en flow'rs

look in-to my springs of shin - ing gray - Then my wea-ry night's turn'd to day - Your eyes, dear heart, so shed their light -

*a tempo*

far On the gold-en hours as they are.

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## Musical Jokes

By Francesco Berger

We all think pleasantly of dear old Papa Haydn. Of his "Surprise Symphony" with its fortissimo crash in the midst of pianissimo, intended to awaken his dozing audience. And his other one, in which the orchestral players leave the platform, one by one, each taking his instrument with him, after extinguishing his light. We also recall with a smile, how, when still a youth, he committed the enormity of cutting off the pigtail of a brother chorister, though this practical joke had tragic consequences for him.

In the early half of last century a favorite joke with capable musicians was to compose a Piece of music in imitation of some celebrated Composer's manner. Variations were written and published in the style of A, B, or C, and very clever parodies they were. But the fashion for this sort of thing, appealing only to those who were acquainted with the originals, died a natural death, and nobody regretted its decease.

It is recorded of that wizard of the key-board Liszt, how, on a certain occasion, for the amusement of his friends, he mimicked the manner of Chopin so accurately, that they were deceived into believing it was the great Pole himself who had played.

The movements labelled "Scherzo" which we meet with in the larger works of the great masters owe their title to the Italian language, in which the word stands for "a joke." That many a scherzo is anything but a joke for the performer is the experience of a good many. The music too of a goodly number of scherzos is far more serious than the title suggests. There is not much to laugh at in the "Scherzo" of Beethoven's "Ninth," and Schumann's attempt at being funny in his "Fischings-schwanz" is but a poor joke. But if the word is not taken too literally, the title embraces a large number of absolute masterpieces.

When thinking of celebrated musicians who loved a joke, the name of Rossini naturally occurs to us, for he was as fond of one as of his table. Here is an instance. Walking one day with a friend in Paris he met Meyerbeer, who was his only formidable rival at the time, though the two were always courteous to one another. The German, hat in hand, enquired most anxiously after the Italian's health. "Alas," said Rossini "I am suffering from complete loss of appetite, and when I manage to eat I cannot digest. My lumbago gives me no peace, my heart is weak, and I have difficulty in breathing. My sight is failing, and my memory is going." Meyerbeer expressed himself as deeply grieved, and when next he had the good fortune of meeting "his dear friend," he might hear a better account of his health, and wished him good-day. When he had gone, Rossini's companion asked him why he had told so many fibs, for he appeared to be in the best of health. "So I am," said he, "but the old man

looked so unhappy that I felt impelled to say something to cheer him."

## Too High for the Dancer

It is Berlioz who tells of a famous dancer who she declared at rehearsal she could not dance her great pas seul if the music were played in A. It was too high for her. "You shall have it in C," exclaimed the obliging Conductor, and, whispering to his orchestra not to make any transposition, the piece was gone through again in its original key, to the complete satisfaction of the lady. She was profuse in her thanks, and invited the astute man to supper.

When I was a boy a fashion prevailed for orchestras to play what were called "Quodlibets." They were potpourris of popular tunes, so contrived that one dovetailed into the next after a few bars. Only such tunes could be utilized as had some rhythmic or melodic similarity. For instance: the opening bars of Mozart's *Non più andrai* merged easily into the *Druid's* march from Bellini's *Norma*, or the early bars in the *Finale* of Beethoven's first Symphony (in C) into the "Finale" of Diabelli's *Pianoforte* was an ingenious contrivance, and demanded on the part of the arranger a large acquaintance with widely separated materials, the jumble of tunes from far-removed sources thus making a humorous effect. It was not exactly "high Art" but it was a merry prank and quite harmless.

Of stories attributed to distinguished Soloists, who would have their joke, the number is endless. And some of their jokes are not free from a spice of satire. Here is one. At a party given by a *noirceur* *riche* lady, when an incompetent but pretentious pianist had played, the hostess asked that really great artist he thought of her *protégé*. "I am sorry I was not here when he sang," said he. "But he is not a singer!" remarked the lady. "he is a great pianist and he has just played!" "Ah, mille pardons," persisted the obtuse man. "I did not know it was a pianist who was playing; I thought you were having your piano tuned!"

Even the most good-natured, or the most modest, have sometimes permitted themselves a joke, with a concealed sting. Thus: Rubinstein on being asked why that thought of a Trio by Bergel, replied that he only lasted twelve minutes. Brahms having consented to hear a young Composer play "his latest piece" had no greater compliment to offer than "Where do you purchase your music-paper?" And Rosenthal, after hearing a new Opera by a young aspirant observed "that he liked into the first act, but after that the Composer's memory seemed to have failed him."

From the MONTHLY Musical Record.  
(London.)

## Touch In Old and New Pianos

By M. A. Hackney

Our present-day pianos have a depth and richness of tone far exceeding those of Beethoven's time, but in gaining that something had to be sacrificed in the matter of lightness of touch.

An interesting comparison has been drawn between a piano made by a certain eminent firm in the year 1817, and one made by the same firm a few years ago,

showing the amount of force necessary to operate the keys:

Lowest C Middle C Highest C  
1817, 2½ oz. 2½ oz. 1½ oz.  
Recent 4 oz. 2½ oz. 2½ oz.

The brilliant and rapid passages in Czerny's *School of Velocity* or in Mozart's *Concertos*, were, without doubt, much easier to play on the pianos of their own date than on our modern instruments.

IVERS & POND  
PIANOS

The newest ideas in construction, the latest taste in case designing and the highest development of tone quality are combined in our new

FIVE FOOT  
COLONIAL GRAND

Requiring but little more floor space than an upright it offers advantages in action touch and tone-sustainment usually found only in large grands. 500 American Educational Institutions and nearly 70,000 discriminating homes now use Ivers & Pond Pianos.

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Wherever in the United States we have no dealer, we ship direct from the factory. Liberal allowance for old pianos in exchange. Attractive easy payment plans. Write us to-day.

**Ivers & Pond Piano Company**

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BOSTON, MASS.





TO read a hundred books on voice training would doubtless convince an outsider that the whole matter is a "Comedy of Errors." The different angles from which it is viewed and the number and variety of discoveries that have been made would lead him to believe that the subject is far too complex and overwhelming for the average human mind. But to the insider who still retains the open-minded enthusiasm of the student, it is always interesting. Every writer has his bias, his pet theory, his hobby. Each one has discovered certain things which he believes to be inherent and fundamental. Sometimes one idea dominates the entire system, making it dangerously too heavy. The field of voice training is thickly strewn with hobbies that have been ridden to death. A hobby in training is emphasizing one phase, or idea of it, to the practical exclusion of all others. For example: to base it entirely upon a certain way of managing the breath, or a fixed position of the larynx, a particular register theory, a fantastic notion of placing the tone or extending the compass. That such thinking is illogical and unhelpful is saying. But by way of compensation for these we occasionally find one whose thinking is clear and logical, who has a sense of value and proportion, who knows not only how to take the voice apart, but what is far better, how to put it together. But we should be grateful to all those who have been brave enough to put their ideas in permanent form, and submit them to the judgment of a public not particularly noted for its generosity. They stimulate thought.

Another impression gained from this wide reading is, that in no branch of the human uplift does sound judgment and a riotous imagination seem more closely associated. A scientific attitude of imagination is legitimate, but when the process ignores facts its logical value is lost.

From this reading one is also convinced that many people teach better than they write. When they are giving a lesson they instinctively use their musical judgment, but the moment they begin to write they feel the necessity of being brief and profound. They at once forget the simple truths of voice training and become learned and diffuse. There seems to be a general opinion that if the simplicity of voice culture is admitted there is nothing to talk about—a condition that in a short time would wreck the social structure.

#### The Vocal Mechanism

It seems difficult for many writers to keep their fingers off vocal mechanism, so to speak, and it must be said that much that is written about mechanism and action in voice production is altogether imaginative. Things which never happened and could not possibly happen are alleged to take place in tone production. It is difficult to talk about beautiful tone which is the aim and end of all legitimate voice teaching, but it is easy for most people to talk about how it should be made. A majority of people, at least, feel that if they but knew how to produce a tone their problem would be solved for all time. But this is by no means the most important thing to learn. For I hold that it is not possible for any one to give directions as to how to hold the lips, tongue, lower jaw and larynx with sufficient accuracy that a good tone will inevitably result. Unless such instruction is governed by the right tone concept there is not one chance in a thousand of its producing the pure singing tone.

Any voice will produce an almost endless variety of tone qualities. The question is, which one of these qualities do we wish to produce? Here physiology comes in to give us a clue, which is as different from physiology as mind is from matter. The starting point, the basis of all voice training is beautiful tone. How to produce it is the second step in the process.

## The Singers' Etude

### Edited Monthly by Noted Specialists

Editor for January D. A. Clippinger

### Theory and Practice in the Art of Singing

#### Vocal Vagaries

The attempt to develop the sense of beautiful tone by mechanical means is responsible for numerous vagaries in the way of directions and suggestions that will not bear the light of critical analysis. Words are coined, phrases are juggled in a way that may sound impressive, even poetic at times, but which have only an imaginative relation to the matter under discussion.

In looseness of expression the breath comes in for more than its share. There is a constant confusion of breath and sound waves. The scientific teachers tell us that we must vocalize so that a candle held immediately in front of the mouth will not flicker. I readily admit that that would be good vocalization, considerably better than most of us do. But when they tell us to direct the breath to a certain point on the hard or soft palate, or to divide the column of breath, I am forced to believe that they are confusing breath with sound waves. The voice, that is, sound waves, travel away from the throat at the rate of eleven hundred feet, or, per second, but the breath does not move more than an inch from the singer's face. The fact is that the breath in the process of creating sound waves has its force completely destroyed and is not directed anywhere. Sound waves may be reflected, focussed or directed to a certain point, but not breath. They are terms "sing on the breath" and "let the voice float away on the breath" are figures of speech, more or less poetic, and may be helpful suggestions, but they have no foundation in fact when a thousand feet while the breath travels perhaps an inch.

#### Registers

The theory of register—the voice, head voice, and their production, as discussed by various writers, are as different as the theories of Ptolemy and Copernicus.

If we could eliminate everything above the top of the larynx the problem of registers would be much simplified. We should then see that what we call different registers are caused by a different length and thickness of vibrating tissue. The camera has revealed this numerous times in actual tone production. The difficulty here lies in confusing what takes place in the vocal cords with that which takes place in the cavities above.

The voice approximates the piano in that as the pitch rises a shorter and lighter string is used to produce it. The voice can no more produce its entire scale with one length and thickness of string than the piano can. A restriction of this fact would revolutionize some vocal methods.

Why, then, are the terms chest voice and head voice used? To make this clear let us consider for a moment the vibrations. The vibrations produced at the attack which is its immediate neighborhood that vibrates at the same rate to respond. This applies alike to a body or a cavity. I recall trying for weeks to locate a rattle in a piano and then accidentally discover-

ed that it was not in the piano but in a window immediately back of it, which vibrated in sympathy with the sound of a tuning fork may be increased by holding it in front of the opening of a resonating tube having the same pitch. The vocal cords produce pitch, but the power is greatly augmented and the quality governed largely by the sympathetic vibration of the vocal cavities. But primarily a register means a certain length and thickness of vibrating tissue. In the lower part of the compass the pharynx and mouth act as resonators. In the upper part of the compass the head cavities vibrate more perfectly in sympathy, hence the term head voice. That the head voice is produced by sending breath up into the head cavities is absurd.

When the tuning fork is held in front of the opening of a resonating tube no additional air is forced into it, but the air that is already there it made to vibrate. The same thing occurs when the sensation of vibration is felt in the head while singing a high tone. It is the air that is already in the body that is vibrating, not breath passing through. The point to remember is that there can be no pure head tone unless it is produced with a mechanism sufficiently light that it can be done without effort. This does not mean that the upper tones will lack power. It is quite possible to produce full ringing tones in the upper part of the compass with a mechanism so light and free that the singer is scarcely conscious of having a throat.

Those who are much wiser than Solomon and insist that there is no such thing as head voice and force the thick mechanism up as far as it is physically possible are responsible for the thick, unsteady, unsymmetrical high tones we so often hear.

#### Attack

The vocal cords and vocal cavities are often confused when discussing the attack. Now attack occurs at the point where sound waves begin, namely, the vocal cords, and nowhere else. There are three ways of attacking, that is, starting a tone. Two of them are wrong. If the vocal cords are tightly adjusted before the breath is applied the tone will begin with a sudden shock which I call the stroke of the glottis. This method of attack is not only disagreeable to a refined ear, but it irritates the vocal cords and in time produces chronic catarrh. Any case of laryngitis is due to this improper use of the voice.

If the breath is applied before the vocal cords are ready, there is a waste of breath and the disagreeable sound of its escape.

The perfect attack is when the vocal cords are ready and the sympathetic air breath is applied. This produces an attack which is clean, definite, musical, does not offend the ear or irritate the vocal cords. In this perfect attack there is no waste of breath and no restriction in the vocal cords. It is impossible to de-

scribe it with absolute accuracy, for a tone is something to hear and cannot be put on paper, but it is of supreme importance and must be worked out under the ear of the teacher.

Each of these three methods of attack will produce a different sensation in the vocal cavities, but to speak of attacking the tone in the head, between the eyes, etc. is a loose and misleading use of terms. Beginning rarely or never have a perfect attack. They either start the tone with a stroke of the glottis, or what is more common, a waste of breath followed by a tone altogether lacking in resonance. Further, the majority of beginners, owing to fear and an uncertain sense of pitch, feel for the tone. The favorite form of attack seems to be to start with a grace note a minor third below the tone and then produce in this way. When the singer attacks the tone exactly on the pitch he invariably sings a better tone than when he does not.

#### Sensations

How is the beginner to tell when his tone is good and when it is not? The unpalatable fact is that he cannot tell. Does any one suppose that a beginner has a perfect tone ideal or concept? If he does let him readjust his estimate of possible success, or let the teacher tell him. The beginner usually knows what he likes, but this may be a hindrance to his progress. What the student likes only reveals his taste at that particular time and place to be a considerable distance away from perfection. If he be awake and alert it will be different next morning. If the student had perfect ideals he would not need to be told that he made no progress in his teaching himself. The office of the teacher is to help the student to perfect his ideals, and these ideals are matters of taste and not of logic or reason. This obvious fact is still some who undertake to develop these ideals, these mental concepts, these habits of mind, by physical means, and for good reason. This is like when he feels the tone in his head it is right. One cannot have confidence in such teaching because it is not true. I recently gave a lesson to a beginner who volunteered the information that she felt the tone in the front of her head, but as I listened to it it seemed about as imperfect as a tone could well be.

It is the supreme judge in this case and that how it sounds is the chief concern. I readily admit that if the student has a sense of pain or discomfort in his head while singing his tone will be bad, for no while singing his tone will be bad, for no such sensations ever accompany a good tone, but if he have nothing but a physical sensation to guide him he is still lacking the first essential to good tone production, the sense of taste. The production are due far more to imperfect ideals than to a lack of the knowledge necessary to operate the machinery.

Some one will ask how the student can tell when he is away from the teacher whether or not he is practicing correctly if he cannot rely on his sensation?

#### Vocal Practice

Vocal practice needs a very clear and wise judgment to guide it. It is not at all the matter of the amount of time given to practice, but the quality of the time given to practice. The reason for this is that the student's ideals and concepts are imperfect and hazy, and he does not really know whether he is practicing correctly or not. Little or no improvement can be made in fact, instead of making improvement he may be fastening bad habits upon himself.

I recall trying for weeks to locate a rattle in the vocal cords. It is impossible to de-

## THE ETUDE

he will be wise to do all of his practice under the ear of his teacher. The wisdom of this is apparent when we see how rapidly a student improves with daily lessons. The usual way of studying singing is by no means ideal. With one or two half hours a week with the teacher and the other hundred and sixty-seven given to a variety of things, it is strange that progress is not so rapid and so certain. No matter how hard the teacher may

### McCormack's Early "Bows"

Told by Himself

"To sing was second nature to me by the time I was fourteen. I sang eternally—wherever and whenever I could—even during that period when my voice was changing. I realize that this will bring from experts expressions of surprise. Opinion has it that such a practice is dangerous to the voice, but it never seemed to injure mine. I would be singing, in my tenor soprano, when the tone would 'turn over' and sound a masculine timbre; a sort of 'mixed' tone, as it were. Then the soprano quality would creep back into my voice, and the pharynx, until the next morning, would be sore and swollen. I was forced, or sung with muscular constriction, damage no doubt would have been wrought. As events proved, I bridged the critical part of that period of my vocal development; in a few months the voice settled into the beginnings of the tenor I am now.

"My first paid engagement materialized in my third year in College. Father Hynes had arranged to give two concerts, the first proceeds to be given to the temperance cause, and the second to the Y. M. C. A. One afternoon he stopped me on the campus and finished by saying, 'How would you like to sing at those concerts, John?'

"The world thereupon assumed majestic proportions, with John McCormack conspicuous in the midst. I was to receive for my services, the impressive sum of four shillings.

"...Where were demands for encores which I was glad enough to grant.

### "At a Voice Trial"

By Juliette Bonham

So many young student-singers, of limited means, come to New York each year, under the impression that they will be able to earn a little pocket-money without interfering with their studies, and that one of the best and quickest ways of doing this is to enlist in the chorus of a Broadway operetta.

While the writer does not personally approve of the chorus as a means to that end, still the fact remains that many of our best singers began in just that way, and acquired invaluable experience and an excellent stage-technique from such an association. Nevertheless, a great many of the young students who apply for this work fail to secure it because of their ignorance of the needs of musical comedy and operetta.

A few pointers will materially assist the amateur, in this work, with a more favorable result to his next audition.

First of all, *don't give your grand opera*. It merely irritates the "judges" and stamps you as an amateur. Sing the lightest, most attractive little song you know, and sing it in English, paying particular attention to your diction.

Many conductors prefer to hear your scales, in which case you must remember to sing full scale, as chorus singers are judged by the quantity of their voices rather than the quality. A light voice,

and the conclusion found me in a haze of happiness which did not lift till Maggie, the college cook, pushed through those congregated about her to add her congratulations.

"I saw her coming, her benignant face beaming and one hand outstretched. 'And did you like my singing, really?' 'Sure, Johnny, darlin', but what did you want to be off your education for by singing in them farin' languages?' She meant to be kind, dear old Maggie, and yet that question was like a stab in my side. I laughed it off. I had sung nothing as yet in English; but if she had not understood my words, there must have been others. 'This I cogitated as I lay between the sheets and wrestled mentally with the possible consequences if I proved unequal to conquering what must be a defective enunciation. The words of a song are its soul and must be heard. If the poet's message is to be comprehended. \* \* \* \* \*

Something, apparently, was amiss. An intelligible word or two might be con- ditioned; but to have everything I had essayed to convey to my listeners fall upon Maggie's ears as any possible language foreign to her learning—that was a slap in the face, and far more humiliating. But the lesson was worth learning; and set as it is still am. Never again do I wish such an experience as Maggie gave me. It disturbs one's pride."

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## Drawing Audiences to Organ Recitals

By Ralph Kinder

[EDITOR'S NOTE.—The following article reprinted from *The Diapason* is interesting because the writer has had years' experience in large audiences to his annual series of organ recitals at Holy Trinity Church in Philadelphia.]

The frequent use of the personal pronoun in this communication may be pardoned, I trust, when I state that the writing of such a letter has been suggested by several persons in one Chicago—who believe that my views on the subjects incorporated in an article, might make interesting reading for readers of *The Diapason*. It has been said, too, that these views might provoke some discussion; but I interest me less than the desire that they may prove helpful to a brother organist. But you are saying: "What is the subject?" It is the question often asked me: "How do you account for so many people attending your January series of Saturday afternoon organ recitals held annually at Holy Trinity, Philadelphia?"

Before attempting to answer this question so often put to me by mail and otherwise, let me say that for twenty-two years I have been playing organ recitals on the last four Saturday afternoons in January at Holy Trinity Church. The recitals begin at 3:45 o'clock (and they begin on time) and last one hour. A soloist, often a vocalist, occasionally a violinist or harpist, assists. Holy Trinity can seat 1,600 persons. At the series just concluded the attendance eclipsed all the others, and the last recital, on January 20th, every seat was taken, people stood wherever they could find lawful standing room, the corridors were jammed, and people, so I am told, unable to reach the corridors, went away. Of course, it is an interesting matter and people, usually organists, cannot be blamed for the question (found at the beginning of this article). An experience of twenty-two years teaches one much, provided one observes and studies conditions that can and do arise in so long a period.

In my opinion there are four things that account for the remarkable attendance at these recitals:

### Bach, Rheinberger, et al.

First, I have come to the decided and definite conclusion that the average layman cannot be attracted to an organ recital with Bach, Rheinberger, et al., and the sooner the recitalist wakes up to that fact, the sooner will he begin to see his attendance improve. My reader may say: "Well, that may be true, but rather play to ten persons than like Bach than to a thousand that cannot appreciate him." That is all right; but when it comes to filling your church at an organ recital, Bach isn't equal to it. Theodore Thomas has said in substance: "I believe in bringing people to my level, not in lowering myself to the level of the people." Splendid! But even that can be improved upon. Go down and get the people and then lift them to your level. In other words, attract the people to your recital with the familiar number and then, when you have them down and get the people and then lift them to your level. In other words, attract the people to your recital with the familiar number and then, when you have them down and get the people and then lift them to your level.

Too much time cannot be put upon the construction of your program. There should be the educational number, there should be the appealing number—there should be the familiar number—substitute the word popular—if you can. There should be the light, catchy number, there should be the full organ number and there should be the softest stop number. Plenty of time should be given to the preparation of the recital, but it is not to be in preparation to the construction of the program. Incidentally end a program more often than otherwise with a quiet number.

## The Organist's Etude

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Secondly, I have come to the decided and definite conclusion that the average layman cannot be attracted to an organ recital with technical, modern deep in his heart he does not care a snap of his finger how fast the recitalist can play nor how fast he plays from notes or memory. The speed with which a performer can "beat it" up and down the keyboard might suit the listener, but it won't impress him to the extent of wanting to come again. The performer who thinks that technique is what can be termed a dreamer. The listener is infinitely more interested in the picture the recitalist is painting. Soul playing? You may ask. Yes, I answer, any name you like to apply, so long as that name suggests the heart, not the fingers, at work. Technique, I believe, is only a means to an end. Do not smile at the "novice" player. It is true he plays what he sees, but he is on the way to playing what he feels; and it is what the recitalist feels when he is before his audience that will win in the end. Develop your technique (and incidentally at the piano) but never think or conclude that

the average attendant at an organ recital is attracted by it. Thirdly, I try to make the recital an hour of reverence. No one is permitted to enter the church during the playing of a number and the congregation is asked to leave, if necessary, only during the period between the playing of the numbers of the program. Silence is urged from the start of the recital and an example is set at the console; no unnecessary noise or commotion is indulged in. I attend strictly to the organ and I leave to my ushers the seating and recognition of the congregation. I am particular, too, to begin a number only when complete silence reigns.

Lastly, I have learned the wisdom of ending the recital before my congregation has become fatigued. I believe that one number too many can spoil a program. People often ask: "Why did you not play one more number?" My polite answer is: "Come again next Saturday." A noted minister has said: "The danger to-day is not that we get too many sermons, but that we get too much sermon."

### A Noted Divine's Advice to Organists

Tas Rev. William P. Merrill, D.D., pastor of the First Presbyterian Church of New York, recently made an address before the New Jersey Council of the National Association of Organists in which he gave the organists some excellent advice upon their connection with the constructive work of the church in this day.

#### Advice to Organists

A few bits of homely and friendly counsel from the organists may not be amiss. There are seven such bits of advice I would offer:

- (1) Study your particular field and do and be what is needed there. One gives this same counsel to young ministers. Often men fail because they will do what they prefer rather than what their field needs. Of course, one need not lower his standards or limit the scope of his originality. He should lead, but he should serve his field, not make it serve him. Study the church and its community you are to serve. Discover its capabilities, its natural lines of development, and lead along those lines, whether or not they conform to your own tastes and preferences.

- (2) Co-operate heartily with the minister and with all religious forces and workers. Do not hold yourself cheap, but hold yourself cheaply ready to help. Be ambitious for general recognition as the natural leader of the entire musical life of the church or the community. Remember that such recognition is not by demanding it, but by earning it; and you must earn it by personal qualities no less than by professional skill. Make yourself indispensable through eager service to the life of the community.

#### Work With the Minister

- (3) Have your music fitting, however simple. I recall a college chapel service where the music was so simple as to make

small demands on the time of the choir for rehearsal, or on the ability of the participants, but so appropriate, dignified, and satisfying that it was a delight. Restrain pretensions, however. Avoid the appearance of extemporaneousness. Have things decent and in order, however simple. Work with the minister. Find out in advance what he is to speak about, and plan for a quiet unity of tone throughout the service. There is such a thing as a bizarre unity, as when, after a sermon on the "Prodigal's Return," the organist gave, for instance, "When Johnny Comes Marching Home." But real fitness is a thing of beauty, and a joy forever. Incidentally it benefits the minister, as I well know; it stimulates him to thoughtful preparation, if he knows that early in every week his organist is likely to ask, "What is to be your subject next Sunday?"

#### Don't Neglect Hymns

- (4) Give special attention to the hymns. They deserve it. From many organists they do not get it. Organists who play the prelude will sometimes play the hymns in a way which clearly shows that they have given them no attention in advance. Remember that the organ is the reason for playing the tune through in advance of the singing is to indicate to the people its tempo and its tone style. Avoid the extremes of sentimentalism and dead tone level. He who plays a hymn as if he were extemporizing variations on the theme and who plays "Come, ye disconsolate" with the same registration and in the same style are alike nuisances in the house of the Lord. If you have the misfortune to serve with an unmusical minister, learn to and him your help, especially in the selection of hymns and tunes. Tact is necessary here. But, granted the tact, most ministers will be grateful for your co-operation. Many ministers form a lit-

tle circle of favorite hymns, and trot around inside it Sunday after Sunday. Help them a wider use of the riches of hymnology.

#### Worship First, Art Second

- (5) View your work as primarily worship and secondarily art. The mind of your art, never forget God, and that you are serving Him through your art.
- (6) Take pains to become a part of the life of the church you serve. Be something more than an outsider. Get into the work and life and fellowship of the church, for your own sake, and for your work's sake. Show that you are genuinely and sacrificially interested in the people and the work of the church, and are not a mere ornamental and aesthetic adjunct.

- (7) Keep up your personal religious life. Only a man of prayer can play a church organ as it ought to be played. One ought to come to the choir loft as to the pulpit, from the sacred place of the Most High. The best inspiration to good music, or to any other kind of work, is the power of the Holy Spirit in the souls of men.

#### Rotation of Music to Religion

The relation between organist and minister can never be right until it is based on a clear recognition of the close kinship of music and religion. And therefore I venture to remind you and myself of some of the ways in which true music is related and serviceable to true religion.

There is nothing in all the vast realm of man's interests so closely akin to his religion as music.

### Getting the Most from a Volunteer Choir

By William Reed

To conduce the choir rehearsal with a realization of material improvement, it not always actual accomplishment, leaves a feeling of reasonable satisfaction among all concerned. This is truly an art, essential, and both makes for the maintaining of interest on the part of the singers and acts as an encouragement to the choirman in his efforts—efforts to the verge of exhaustion.

Of course, much depends on the make-up of a choir, but in some respects choirs are pretty much alike. The first and foremost as human nature remains what it is a certain amount of give-and-take between choirmaster and choir is needed. The overlooking of this point is at the bottom of many choir difficulties. Under circumstances where the exercise of a little mutual tact would make matters run more smoothly, both musically and socially.

But seeing that the majority of choir singers give their services, a *quid pro quo* seems only reasonable. And, principally, this should take the form of such beneficial instruction and enjoyment as the choirmaster will make it a pleasure to attend them.

#### Don't Expect Everything of the Choirmaster

It is to be understood that the choir master alone cannot do everything; yet he has it in a certain degree within his hands to make or mar matters, the wise man being he who knows how to deal with the choir. He who aims at getting steady results. Then, again, the nature of his duties being so multifarious, it may easily happen that he sometimes neglects some points to the unconscious neglect of others of equal importance. He needs, therefore, to keep before him some such schedule as the following:—

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Some unaccompanied singing at every rehearsal. This shows weaknesses, is good for the ear, and builds confidence.

"Spade-work" is best done in a practice room, and is the more quickly followed by piano accompaniment.

Final rehearsals should always be held in the church, the organ accompaniment (as written) and even the definite registration being used. This last point, though not in itself imperative, has its value.

Explanation and illustration in versatio ratio. Short, clear explanations with longer illustrations are best.

Perhaps the above recommendations may appear excessive. Actually, they are not, for they are largely correlative. Nor do they exhaust the list.

Promising voices are to be watched and helped privately. Assistance should be

cheerfully given to others, when seemingly required.

Solo hits and concerted movements to be carefully and tactfully assigned. Even where a paid quartette is available, some consideration of this kind is due the more capable singers.

General sociability is to be encouraged "out of school." The choirmaster himself can do a good deal in this department, and if his influence can enlist the co-operation of a sympathetic congregation, so much the better.

### The Choir Member's Obligation

Choir members, like the other hand, should realize the obligations they assume, and individually work for the good of the whole organization. For even though they may sacrifice other things in order to help their church in this way, it is to be remembered that voluntary choir work is something quite *suo generis* and of a nature which has no exact parallel.

The general success of a choir certainly depends much on its rehearsals. These may be regarded as its inner pulse, and in proportion as the normal temperature of this said pulse is maintained, the more of this said pulse will be the vitality of the body it regulates and controls.

## Damp, Dust and Dirt—Organ Enemies

By Rev. Father F. Joseph Kelly, Mus. Doc.

Of all musical instruments, there is none that is treated with the neglect that is meted out to the church organ. After the organ builders have finished their task, and the church authorities have passed upon the fitness of the organ, it is supposed to withstand the ravages of time and of the elements. Yet the organ is placed, needs no demonstration. It not only makes the action sluggish, but it also interferes with the proper speech of the pipes. If an organ is very dusty, layers of dirt form on the wind-chests, and the surfaces, damp weather conditions, and the parts, but sometimes even with the slides of wind-chests, for the feeders of the bellows pick up a lot of dust which is conveyed by the current of wind into the wind-chest, and thus finds its way to the slides of the same.

If the organ has electric action, dust and dirt play still greater havoc with the delicate mechanism. But it is with the speaking of the pipes that dust principally interferes. For even when the tones of organs whose pipes are so full of dust that they hardly speak at all, or if they do, there is an uneven quality of tone on the same register. An organ takes completely apart every five or six years, so that the accumulated dust may be removed from the pipes and mechanism. This work should be done by an experienced expert, so that in cleaning the most delicate pipes, the voicing will not be injured. We cannot hope that an organ will give satisfaction when the pipes and mechanism are choked with dust and dirt.

One of the most disastrous factors in the deterioration of church organs is the expiring in tuning and cleaning by inexperienced hands. Many organs have been irretrievably injured by irresponsible and inefficient men expiring in tuning and cleaning. "Traveling organ tuner." Experimenting with the pipes of a good organ leads to disastrous results which can only be remedied by a professional tuner. This is not wise for organists to attempt to



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ture their organs, unless they have had practical experience in an organ factory.

Curiosity often incites an organist to meddle with things for inspection. This endangers the tuning, as a slight change in reposition in replacing affects the pitch in relation to other pipes. An organist who does not venture inside an organ, or attempt to adjust the delicate mechanism. In a word, no person unfamiliar with organ structure should be given access to the interior of an organ. If an organ contains reed pipes, they should be tuned by an experienced expert once or twice a month, if the

## Hints and Helps for the

Do not waste your choir's time through lack of decision as to what to do next. Plan your work ahead at least two weeks.

Practice score reading. Going over the four parts together without knowing which part is wrong or where the trouble lies is a waste of time.

It is unfair to those singing correctly to allow them to sing themselves unnecessarily by aimless repetition when the fault is not in their part.

Singers are quick to notice whether time is well spent or wasted and will do anything for a choirmaster once he has shown them he is considerate in this respect.

church is kept at an even temperature. If there are extremes of temperature in the church, they must be tuned often. The other pipes of an organ should receive what is termed a "fine tuning" every three or four years. Thus the single pipes will not only be kept in proper tune, but all dust will thus be removed that interferes with their proper speaking.

Church authorities should permit no tuner to have access to an organ unless he possess authoritative credentials from a reliable organ company. The church organ is an article of great value and should be protected by an instrument to be experimented upon by the inexperienced.

## for the Young Choirmaster

If the chorus has been singing almost steadily for an hour and needs a short rest, some solo parts or quartet might well be done at such time. Start your rehearsal promptly. Definite methods of work will yield better results than a hit or miss plan.

As an added stimulus to endeavor plan a series of musical services. Have postcards, leaflets or folders announcing the services and circulate them. Your choir should grow in efficiency and its ideals should become higher in proportion to your own ideals and efforts to reach them.—Herbert S. Sammad in the Diapason

## Organ Tone

Modern composers writing for the instrument, all are influenced by the improved mechanism. Whereas the organ was primarily the instrument for the church, religious service, it is now used and recognized as a musical art instrument. The organ music of the future will doubtless retain much of the solidity of the past. The debt to Bach can never be forgotten. It will, however, have different, new harmonic structure, and unlimited variety of treatment, and better than these, new forms, or at least variations of the old forms will be used. We already have the *four parts*, and the *piece symphonique* and the *concert and festival organ*. No matter what the future of organ music may be, it is devoutly hoped that nothing will change what we have come to the organ tone. Organ tone, like the foundations of the world, should stand firm through the ages.

## Preserving the Finish of a Piano

By Ada Mac Hoffer

Two following suggestions will prove helpful in preserving the finish of your piano:

Do not allow the hot summer sunlight to fall directly on the instrument for any long period; the sunlight that will cause the stain to suburn will produce the same effect on the finish of the piano.

Too dry a temperature is also bad for wood and varnish. It will cause shrinkage in the finish. Salt air, or air in which there are chemical fumes, may injure the finish and is also especially injurious to the strings. Damp salt air should not be allowed to gather on the surface.

The dull film or blue scum, which appears on varnish on the surface of the instrument during damp weather, is one of the worst evils of which the finish is subjected. This blue scum is sometimes called "blow." The better the varnish the more susceptible it seems to this blow. This film should be wiped off with soft cheese cloth slightly dampened with a few drops of alcohol, then with a fine piece of dry cheese cloth. If this is done at regular intervals the tendency to bloom will gradually grow less.

Remove dust with cheese cloth at least once a week. The keys should be dusted and cleaned with a damp cloth when soiled, and if the piano is closed and not

in use the keyboard should be exposed to the light every week. If this is done the keys will not turn yellow so quickly.

Do not wash the piano with soapy water; alkalis are very destructive to varnish and a few washings may make no noticeable difference in the finish, but will do damage, and in time kill the lustre and injure the coating.

Do not use polish or renovators on your instrument. When the instrument becomes dull and needs a polishing wash it off with plain water and a cheese cloth, taking all the dust, grease and dirt, do not have the cloth too wet; use long strokes all in the same direction and wash the cloth out many times in clean water. Then go over the surface with a cheese cloth dampened with "lemon oil." This can be bought in any hardware store. Use this lemon oil sparingly, then go over the instrument with a cheese cloth dampened with denatured alcohol while it is still damp with the lemon oil, thus taking off all the excess lemon oil. This lemon oil is used in the factories by most makers to give a piano a fine finish. It is the base of many so-called piano polishes, but it is better to use it in its pure form.

The makers of fine instruments take great care with the finish of their work, and the above method will give them looking as fine as when they left the makers.

# Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this has been neglected.

Only your initials or a chosen noun de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q.—What is the correct classification of music, that is to say, as to style or destination? For instance, we speak of sacred music and of secular music. What are the other styles, and what do they comprise?—G. A. K. Providence, R. I.

A.—The broad divisions of music are known as Sacred, Secular, Choral, Romantic, Modern, Dance Music. There are also other divisions of music, plainly defined known by nationality: Italian, German, Russian, French, etc. These divisions comprise also: Sacred, Choral, Italian, German, Russian, French, etc. These divisions comprise also: Sacred, Choral, Italian, German, Russian, French, etc.

Q.—How can I best learn to modulate quickly from one key to another?—M. R. C. Pittsburgh, Pa.

A.—Study your scales and their tetradic relation (see answer above to Q. 10). Study your harmony, particularly the scale and dominant seventh chords and their inversions. For a very rapid change of key, without violence to the ear, as a rule you may change into a new key by making use of the key of the dominant (to both) very prominent. Thus, a piece ending in the key of C (four sharps) may proceed at once harmonically into the key of G (one sharp) or the key of F (two flats).

Q.—What is the use of B2 and B3, and of C2 and C3?—M. R. C. Pittsburgh, Pa.

A.—We cannot use the letter because we cannot spell it. Inevitably, if a scale would contain such a letter, we could not spell it. The scale of C2 is C2 D2 E2 F2 G2 A2 B2 C3. The scale of C3 is C3 D3 E3 F3 G3 A3 B3 C4. (Seven flats). Again: a scale consisting of a note with its major third and perfect fifth. A major third and a perfect fifth is a triad (three notes) and a minor triad is a triad (three notes) and a minor triad is a triad (three notes) and a minor triad is a triad (three notes).

Q.—What is the difference between a concerto and a symphony?—M. R. C. Pittsburgh, Pa.

A.—A concerto is a musical composition for a solo instrument and orchestra. A symphony is a musical composition for a full orchestra. A concerto is a musical composition for a solo instrument and orchestra. A symphony is a musical composition for a full orchestra.

Q.—What is understood by a Harmonic Series?—M. R. C. Pittsburgh, Pa.

A.—A Harmonic Series, frequently called a Chord of Nature, is a fundamental note and its overtones. It consists of the fundamental note, the octave, the second, the third, the fourth, the fifth, the sixth, the seventh, the eighth, the ninth, the tenth, the eleventh, the twelfth, the thirteenth, the fourteenth, the fifteenth, the sixteenth, the seventeenth, the eighteenth, the nineteenth, the twentieth, the twenty-first, the twenty-second, the twenty-third, the twenty-fourth, the twenty-fifth, the twenty-sixth, the twenty-seventh, the twenty-eighth, the twenty-ninth, the thirtieth, the thirty-first, the thirty-second, the thirty-third, the thirty-fourth, the thirty-fifth, the thirty-sixth, the thirty-seventh, the thirty-eighth, the thirty-ninth, the fortieth, the forty-first, the forty-second, the forty-third, the forty-fourth, the forty-fifth, the forty-sixth, the forty-seventh, the forty-eighth, the forty-ninth, the fiftieth, the fifty-first, the fifty-second, the fifty-third, the fifty-fourth, the fifty-fifth, the fifty-sixth, the fifty-seventh, the fifty-eighth, the fifty-ninth, 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10683	Swiss Dance of the Chimney.....	10684	Swiss Dance of the Chimney.....
10685	Swiss Dance of the Chimney.....	10686	Swiss Dance of the Chimney.....
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Music: Lillian Wald

VOICES: Soprano, Alto, Tenor, Bass  
PIANO: Piano

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17932	There is a Road that Leads to Love.	Med., Alto	Ritter	50	6994	Close to Thee	High Briger	50
16891	Where Love is All.	High, Tenor	Wattach	40	1702	Close to Thee	Low Briger	50
10955	Where Love is All.	Low, Tenor	Shackley	50	14093	He That Dwelleth	High Hooper	50
19234	Oh! Caroline.	Med., Alto	Brown	50	5325	Jesus, Lover of My Soul.	Low MacDonnell	60
17563	A Rose to Remember.	High, Alto	Fortenberry	75	5304	Jesus, Lover of My Soul.	Low MacDonnell	60
17756	A Rose to Remember.	Low, Alto	Schutt	80	18239	Ninety and Nine.	High O'Hara	50
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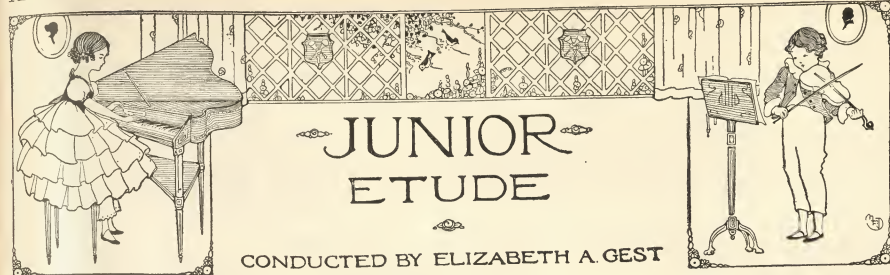
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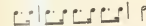
The simplicity of this work has enabled many teachers to achieve speedy results with even the youngest beginners. It is literally a "First Reader" in piano study, having many features such as large music notes, step-by-step grading, abundant explanations, writing exercises and very attractive pieces and duets. It completes the first grade of study up to, but not including, the scales.



## Beethoven Minuet in C.



How many of you can play, or at least have heard, Beethoven's Minuet in C? Probably all of you have heard it and a great number can play it. But when you play it, or hear it played, do you listen to it, or just hear it? You know there is a difference between listening and hearing, for you hear whatever is within "earshot," as the saying goes, but you only listen to the things to which you pay attention. The next time you hear this minuet, listen to it. You have had enough ear training to know that it is written in a major key. It is triple time, moderate tempo, with a double note melody of a happy character. The prevailing rhythm is



The middle section is somewhat faster, and more of a "contrapuntal" nature. (Look that word up if you have forgotten the meaning of it.) Notice how the upper melody right hand part is used in canon form in the lower melody left hand part.

After this middle section the first part of the piece is repeated, which you will remember is frequently the case, and this pattern of composition is called "three-part song form"; first part, contrasting part, and return of first part.

The minuet was originally a slow and dignified dance, but this piece was not intended for dancing.

Beethoven, you remember, lived in Germany from 1778 to 1828. Look him up in your musical history, then play this piece, or have some one play it for you, and see how many more things you can find out about it.

## Playing Correctly

Do you play well or just correctly? In the first place, do you know the difference? If you play correctly you make no mistakes, your time and rhythm are good, you strike no wrong keys, follow the expression marks a little bit, do not blur with your pedal, your phrasing is fairly good, but something is lacking. People really do not care to listen to your playing because it is uninteresting. That little electric spark of inspiration not turned on. You play correctly, but nothing else. If you play well, you do all these things too, but you do more. That little electric spark is turned on and people enjoy hearing you play. Think about it, listen to the playing of other people, and notice for yourself whether the spark is turned on or not; then listen to your own playing, carefully, and critically, and do not play with the spark turned off.

## Resolutions for the New Season

Do not wait until June first to make your musical resolutions.

You will find plenty of other things to make them about them.

It is better to keep the musical ones "all in a bunch" and make them now. Put them in a special pigeon hole in your brain and file them for reference whenever you need them.

First. Practice more regularly this year.

Second. Practice a little longer this year.

(Note these two are not the same). Third. Always be on time for your lesson.

Four. Always bring all the music your teacher expects you to bring.

(Do not say you could not find something).

Five. Always have clean hands when you take your lesson.

(This does not mean that they are to be clean sometime during the day).

Six. Take better care of your music this year.

Seven. Try not to miss even one lesson unless sick in bed.

Eight. Memorize all of your pieces.

Nine. Try to get far ahead of your friends this year.

Ten. Learn some little thing about the composer of each piece.

## A Little Band Player

By C. Howard Schofoer

Have you ever listened to a piano player and wondered how he plays pieces that a whole brass-band plays, or an orchestra? Have you ever wondered what made the conductor so important?

Now the next time you sit down to a piano imagine yourself a band or orchestra—your mind the conductor, while your fingers are the band of players. Your left hand furnishes the bass players—those fellows with the big brass horns, who play the run-tum-dum or accents; while your right hand is the flute, trumpet, etc., which play the melody or singing part.

Remember your mind is the conductor and that without using it your band players are helpless and cannot play the right band.

Carefully watch a band and you will notice that all of the players do not play all of the time. So it is with your fingers. When you play scales imagine each hand men taking his turn at making some sound, and if some piece calls for a sustained note keep your little band player at it while the others are playing.

To keep these little men in practice so they will always be ready and capable at your command, it is very necessary to play scales and other exercises; and all hands practice too.

You will with diligent practice, be able to make your band players do most anything so that listeners will admire your ability as conductor of your own ten-men band.

## The Flat and Sharp Families

By Abbie Llewellyn Snoddy

SHARPS.  
When at the first of any piece, A little Sharp I see,  
I know that it is Mr. F.  
Who lends that family.

Then C and G in turn appear,  
And D is number four.  
While A and E and B come next.  
I'm glad there are no more.

FLATS.  
The chief and leader of the Flats,  
Is gallant Mr. B.  
His wife, who stands next on the staff,  
Is pleasant Madame E.  
The eldest of their children dear  
Is A, and next comes D.  
While close beside are G and C  
And lastly F, you see.

THE IMPORTANCE OF GOOD RHYTHM

(Prize Winner.)  
RHYTHM is the very foundation of our musical system. Man has rhythm in his body; and doubtless from the earliest times man has clapped and "beat time" with hands and feet, and swayed his body, which was the origin of the ancient religious dances.

The Indians made all sorts of interesting rhythms to amuse themselves; and when they beat their rhythms on wood or dried skins they were merely adopting for themselves one of the very oldest of instruments—the drum.

When music is played in perfect rhythm it is strong in its appeal. When a dance is played you feel like dancing. If it is a march, you feel like marching, and if it is a perfect rhythm, the stronger this appeal.

Rhythm is the physical side of music. Eileen Murray (Age 13), Minnesota.

Honorable Mention for Compositions

Victoria Eisenberg, Margaret Nelson, Dorothy L. Buckley, Virginia Greener, Iola M. Fiedler, Elizabeth Moore, Vernon A. Hammond, Herbert Schueller.

A symphony concert is blissful to me. With music the theatre's brimming; Though I sit way up On a little hard seat.

My soul can dive in and go swimming.

—Evening Bulletin.

Jan. 1. 1922

## NEW YEAR'S RESOLUTION

The pessimist says "It can't be done."

The optimist says "It can be done."

The PEP-timist says nothing, but goes ahead and does it.

Be a PEPTIMIST and go ahead and DO IT.









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Clarence Underwood

## You too, can have "A skin you love to touch"

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For 25 cents we will send you a complete miniature set of the Woodbury skin preparations, containing:

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- Together with the treatment booklet, "A Skin You Love to Touch."

Send for this set today. Address The Andrew Jergens Co., 5501 Spring Grove Ave., Cincinnati, Ohio. If you live in Canada, address The Andrew Jergens Co., Limited, 5501 Sherbrooke St., Perth, Ontario.



PERHAPS you have always longed for a beautiful skin—but felt that your skin was something you could not change.

You are mistaken; your skin is what you make it.

Every day it is changing in spite of you; old skin dies and new takes its place. This new skin you can make what you will!

If some special condition of your skin is giving you trouble—find the treatment that will overcome this trouble in the booklet of famous treatments that is wrapped around every cake of Woodbury's Facial Soap. Begin using this treatment tonight. You will be surprised

to see how quickly you can free your skin from faults that have always troubled you.

To keep your skin clear and smooth use Woodbury's Facial Soap regularly in your daily toilet. The same qualities that give Woodbury's its beneficial effect in overcoming common skin troubles make it ideal for general use.

Get a cake of Woodbury's today, at any drug store or toilet goods counter. A 25-cent cake lasts a month or six weeks for general toilet use, including any of the special Woodbury treatments. The Andrew Jergens Co., Cincinnati, New York, and Perth, Ontario.

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