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James Francis Cooke

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APRIL, 1922

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THE ETUDE

APRIL, 1922

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VOL. XL, No. 4

Ready for Penance

SINCE the publication of our Music Club issue we have spent
part of our time "in sackcloth and ashes." Notwithstanding
the great number of letters of appreciation there stand out be-
fore us certain omissions which of course we very greatly re-
gret. But we expected it. It was impossible to make an issue
of this kind, no matter how sincere our intent or how hard our
efforts, and please everybody,—especially as there were some
300,000 very active ladies to please. Several have written us
that they are convinced that the Music Club issue will be of very
great value to the progress of music club work in the United
States. If this is true we are happy. If your name, the name
of your club president, the name of your "particular friend"
was left out,—please take the will for the deed and remember
that our issue was the result of hundreds and hundreds of club
leaders in all parts of the country. We knew that there would
be some omissions and we could have written this editorial a year
ago.

"Don't go to the goat's house if you want wool," runs an old
Irish proverb. Many of the greatest disappointments in music
come from going to the wrong teacher, with the idea that a
cheap teacher "is good enough to start with."

Good Sight Reading

"How can I read at sight?" (Extract from letter No.
976,418 on the same subject lying on the Editor's desk).

"How do you read a newspaper at sight?"

"Oh I have no difficulty with that."

Of course not, you do a great deal of it and have done a
great deal of it. However, if you had to read aloud there
might be some difference. You would find yourself pronounc-
ing words incorrectly and giving the wrong interpretation to
many phrases.

However, you have hit upon the first secret of good sight
reading in music. Do a lot of it. Read, read, read.

But that is not all. Read correctly.

"But I can't read correctly," you say.

Nonsense, of course you can. There is always something
that you can read correctly. If necessary lead yourself back
until you find a class of pieces that you can play absolutely
without a flaw.

Then something may dawn upon you. You will find that
the reason why you have not been able to read well at sight is
that you have gradually been permitting yourself to read care-
lessly. You have been bluffing. You have formed the habit
of trying over this piece or that piece in a slipshod, listless man-
ner, glancing at the music,—missing notes and stumbling
through it anyhow.

The first step in the cure is to stop all efforts at reading
anything at sight that you do not propose to play exactly as it
is written, in the correct time, and with all necessary marks in-
cluded.

This will require patience, will-power and time; but if you
"would really give anything in the world to be able to read well
at sight," this is very little to give. It is nothing short of
marvelous what the human mind and the human eye can grasp
with lightning like rapidity; but do not imagine that the eye
has not a technique precisely as exacting as that of the fingers.
It must have drill and there is hardly any better way than that
which we have suggested. There are plenty of cheap albums
of simpler pieces that will serve your purpose.

Musicians and the State

WHEN Paderewski became Premier of Poland, he doubt-
less stepped into the most exalted governmental position ever
held by a musician, (unless we concede that Nero's gifts are
worthy of consideration). However, Paderewski was by no
means the only representative in the machinery of statecraft
which music may boast.

Lully was very close to Louis XIV and his power at court
was thought infamous by his rivals.

The Abbot Agostino Steffani, (1654-1728), in addition
to being one of the ablest composers of church music of his
time, was also a distinguished diplomat trusted with many
affairs of State. Indeed, Steffani was considered one of the
foremost Statesmen of his time.

Weber for a time dabbled in State matters when he was
Secretary to the Duke of Stuttgart.

The list of Statesmen who have been musical is very long.
Some have been finely trained musicians. In America, Francis
Hopkinson, (1787-1791), one of the signers of the Declara-
tion of Independence was our first composer.

In Washington we have just had in the person of the
British representative at the Peace Conference, the Hon.
Arthur Balfour, an enthusiastic musical amateur, the author
of notable brochures on music.

Let Everybody Sing

Have you ever watched the ocean calming down after a
terrible storm? Gradually the great waves grow lower, the
whitecaps cease and finally the sea is like a peaceful lake.

The world has just been going through the greatest tem-
pests in its history; but now the sun is shining again and the
waters are quieting down, so that the argosies of peace can once
more travel to and fro with their precious cargoes.

All through the hurricane more and more people looked to
music to give them the courage to meet the day. Never before
was the need for music so widely recognized. All unexpectedly,
the war gave music a tremendous lift.

Now and then we hear rumors of failures, panics, unemploy-
ment, some real, some fancied. In any event the great thing
is to keep one's courage up and one of the best props for courage
is song. Let everybody sing as much as possible whenever the
opportunity offers. Troubles melt away before good lusty song
like the blizzard before the blazing sun.

If business men only realized the potency of song (as many
do) there would be services of song to open the day's work in
thousands of firms. If things look blue—sing a little, cheer up,
take a fresh start. Nothing can be made better by worrying.
Song in the heart makes the mind and the muscles a hundred
times more willing. That axiom is as true as the ages. The
workers of all centuries have lightened their labors with song.

Have you ever heard how singing saved a town? It is one
of the most interesting of the medieval stories.

When that terrible plague, the Black Death, swept over
Europe in the Fourteenth Century, whole cities were wiped out
and thousands of homes became pest houses. In the town of
Goldberg, one of the citizens remained in his home and gradually
watched all human traffic in the streets cease. It was a city
of death; not a soul stirred in any of its avenues. Finally, this
man decided that he was not going to die like a rat in a hole,
especially since it was Christmas Eve, the gladdest time of the
whole year. So he bravely put on his hat and went into the
streets singing. *Unto us a child is born.*

After he had gone a short way a window opened and some one called to him. A panic-stricken man came out, then another and then another, until twenty-five souls marched out of the town to the top of a high hill all singing the famous Christmas carol. Instead of remaining in their little houses and waiting in despair for death, they took on new spirit and not one of this group died. The music of the wonderful Christmas carol saved them. Let everybody sing.

When is a Waltz a Waltz

NEVER shall we forget the disappointment upon the face of a pupil who once appeared at the studio door with a volume of Chopin Waltzes. "Mother bought these down town," she said, "and I tried to play them for our dance and they are awful."

Chopin saw in the delightful swaying rhythm of the Waltz an opportunity for the development of an art form which has since been adopted by many masters. Yet, in most of his great Waltz masterpieces there is really the swing of the waltz. This is shown by the fact that many of the ballet dancers of the present have used parts of these waltzes for their artistic dances in preference to the regular ball room music. The wonderful *Valse in C Sharp Minor* is most fascinating when used in this way.

Mozzowski, Schmitt and others have taken even more liberties with the form. Brahms, despite his German and Austrian background, could not seem to catch the real spirit of the waltz. His efforts in this direction were stiff and hard. Moreover he does not so short for the most part that they do not possess even the magnificent dignity of some of his other works.

To be a waltz, concert or otherwise, is not a waltz unless it possesses the intoxicating rhythms of the dance. Had Johann Strauss chosen to make his compositions other than ball room waltzes, they would now be played in all concert halls in piano recitals. The Tausig arrangements prove this.

Are there any other forms of the present day which a real master might glorify as did Chopin? There was a time when the shelves of music stores were laden down with various Polkas de Concert. Where are they now? Evidently the Polka has not survived the test. The Two Step hardly seems to possess possibilities which might inspire a classical writer. The various Jazz rhythms might be used in part but there has been, as yet, no distinct form which seems to possess promise.

Keeping the Hands in Shape

How much of the present day interest in piano playing (particularly in rural districts) can we attribute to the revolution in American home life brought about by what we might call home making machinery?

When daughter and mother had to wear out their hands with brooms, scrubbing boards, boiling dish water, hot irons and all manner of manual labor, they were in mighty poor shape to approach a Chopin nocturne.

More than this, the time formerly taken to run a home made it virtually impossible for the one who had the responsibility of it to be very much more than a slave. Now, electricity and power machines of all kinds have changed this. No sensible woman who has higher aspirations than those of being a drudge will strain her back, endanger her health and ruin her hands with a broom when she can have a modern sweeper or a pneumatic cleaner.

The advance of the times, the love for good books, good music, good magazines require leisure. The domestic machinery enterprises have recognized this and have provided everything that American ingenuity can think of to let the mothers and daughters of our land have the chance they wanted so long to keep up with the times, without killing themselves with unnecessary labor, work done far better and cheaper in the end by a machine.

There is no question that these machines have already enabled thousands and thousands of women with musical inclinations to spare their hands from household abuse, and permitted them to make progress in musical work which would have been

impossible in the days of their dear, overworked grandmothers, with their stiff, swollen, chapped, red fingers worn out long before their time, and often so abused that good piano or violin playing was out of the question.

Classical Springs

Go back, young man, and drink at the springs of the classics. The musical waters of to-day are muddied by modernism. Only the strongest constitutions can stand them without injury. You are not one to even attempt them.

Does this mean that all the greatest music was written years and years ago? By no means. The greatest music will be written in years to come. The whole art has shown an inertia written in its to come. The very beginning. Some of movement (vis interio) since the very beginning, sometimes the progress has been glacial in its slowness and sometimes it has been in false directions, but move it does and always will, so long as people have it in their hearts to sing. But the clear, pure, crystal, sparkling springs are high in the mountains. They are the hope of the art.

Time and again in musical history it has been necessary to return to the Classical Springs. What is it about the classics which makes them so greatly admired? First, simplicity; beautiful sculpture and fine painting. The great thinkers upon art second, proportion; third, power. The great thinkers upon art since its earliest developments have been differing in various ways to express these and allied principle: "different kinds of cogent terms. All seem to agree that a work of art to possess classical longevity, must have clearness, balance and mass. The terms used to express this are numerous.

There are, fortunately, hundreds of examples of the work of Bach, Beethoven, Mozart, Haydn, Handel and a few other master minds such as Scarlatti, Gluck and Palestrina which fill all the demands of classical art. Mendelssohn and Grieg were inclined to imitate in some of their compositions the earlier works and produced masterpieces of great beauty. Chopin, Schumann, Schubert, Brahms and Wagner sought freer fields and produced works in every way as beautiful as the earlier classics.

Then came the various rococo styles laden down with arabesques, ornaments for the sake of ornaments, and not for the sake of art. Anyone who has visited a Franco-Italian palace is soon sickened by the interminable designs with which every space is filled. In comparing these with a beautiful Corinthian column, a glorious Athenian entablature, or an inspiring Gothic steeple we realize immediately that in order to keep our artistic equilibrium it is constantly necessary to go back to the classics.

The Mills of God

"Though the mills of God grind slowly, yet they grind exceeding small."

The soul of the centuries is the judge of immortality. Inevitably it hands down its decisions and no one can successfully any other verdict. All art great and little comes to trial before this fearful tribunal and only the eternal survives. Pomp and circumstance, pride, pretension, pettiness, all are sentenced to the penitentiaries of oblivion.

In the time of Dryden, years after the death of Shakespeare, the poet wrote that in London at that time the plays of Beaumont and Fletcher were given twice to every performance of one of the master works of the "Swan of Avon." Bach's great masterpieces were revived largely through the insistence and activity of Mendelssohn after they had slumbered for nearly one hundred years.

So it has been in the case of many immortals. It is hard to realize that Schubert was as popular as Beethoven in Vienna—indeed he was preferred by many of the superficial public. The public often seems to run toward the mediocre but the soul of the centuries is never deceived. Only the great like the right survives, and any real work of art will come into its own some day.

Let Music be the harbinger of good cheer and prosperity in your home community.

Good Beginnings in Vocal Art

An interview secured expressly for ETUDE Music Magazine with the most famous "Carmen" of History

MME. EMMA CALVÉ

(Transcribed by Harriette Brower)

"The young singer should have some idea of the magnitude of the task she is approaching, and not think of taking it up lightly; for it will mean endless study, if the novice would accomplish anything worth while. Few have any idea of the difficulties to be overcome, and the years of constant study that are necessary to fit the young singer for public work. It is a very superficial idea for the student, whose family and friends may believe she has a voice worth cultivating, to think that if she takes singing lessons for a year, or perhaps two years, that she can then come before the public and win financial and popular success. There is so much more to the art of song than just the mere fact of taking singing lessons. These are necessary certainly, but there is so much more to be done. If the young singer would become an artist she must be an artist on all sides, she must be artistic all through. She must learn to observe—to think!

Preparation

"To prepare the soil for the seed, it is needful to get impressions from various other arts, especially from beautiful sculpture and fine painting. From the former one imbibes ideas of form, and from the latter a conception of color. Can anything be more valuable to a young student of singing than ideas of form and color? If I see a girl who thinks she can one day become a singer, yet who has no interest in either of these forms of art, I feel this girl has not the spirit of art in her; or if she has, it is quite dormant and has never been awakened. Sooner or later she must arouse herself to see—in some degree—the beauty in all forms of art, and then learn how she can apply and reveal this beauty and understanding to her own particular branch of study.

"One may ask, 'how are these impressions to be acquired, which are so necessary to awaken the artistic instincts?' Through travel one becomes acquainted with what has been accomplished in the world of sculpture and painting. If travel is not possible, one can learn much from books. But best of all, the book of nature is always open. What can be more wonderful than a brilliant sunset, or the sea in sunlight or a meadow bounded by blue mountains! It is to have an awakened sense of these things the young would-be singer should strive for.

Dictation

"Before anything can be done with singing, or even with vocalizing, one should learn how to speak. The first lesson should be lessons in speaking, not singing. It is dictation, dictation before anything else. The word must be spoken before it can be sung. Particularly is this true right here in America, where the voice and articulation are so much in the throat. Words must be on the lips even as the voice must be brought forward from the throat and produced on the lips.

Constant Study

"These things cannot be learned in a few months, a year, or even in two or three years. I studied ten years

before I trusted myself to come before the public. But coming before the public is not the end, it is only the beginning. I keep on, I am always studying, always working on technique and repertoire. One cannot stand still, for then one begins to lose and fall behind. I had several teachers, some of them renowned. While giving them due credit, I feel I owe an immense debt of gratitude to my later teacher, Mme. Rosina Laborde. With her I learned the value of work, and how to work. I learned to realize that I must keep constantly at it and never let up. I follow this principle now, for I study every day.

Languages

"In America, young singers seem to have no realizing sense of the value—the absolute necessity—for the study of what they call 'foreign languages.' I am frequently asked to hear these young students sing, and to advise them. When they come to sing, what do I hear? A voice muffled in the throat, and a mumble of sounds which are supposed to be words, but seem to have no meaning whatever. Even in their native tongue they do not make themselves understood when they sing. What can I say? They think they can speak and sing their own language, but their efforts are often to be deplored. This is why I constantly preach diction and the study of languages. Italian is the easiest to sing, then comes French, German has the same vowels as the Italian; I have never studied the language as it was not necessary for my work. English is more difficult. The mouth formation is different for each language; by this I mean that the syllables must be formed in a way peculiar to each language. Every young singer should study both Italian and French, as well as her own language, if she is an American. And when I say study I mean just that—not a little smattering of so important a branch of the art of singing.

Memorizing

"In learning a rôle, I begin with the words. These are the things that give point and meaning to the music, are the things the composer has expressed the word-meaning in his music. One takes for granted that he has, and it is the singer's duty to know the meaning of the text. The value of the word is great in singing, not only from the point of view of diction, but for its significance. Unless the singer knows the meaning of the words she is singing, how is she to express that meaning and make it clear to the audience? The composer may sometimes make the mistake of joining a cheerful air to words which are either serious or mournful. The intelligence of the singer can rectify this in a degree, if she understands the text, thoroughly. Thus I begin with the language and diction of the text, and when these are learned to my satisfaction, I join to the music.

Bel Canto

"We hear many discussions over bel canto these days. Bel canto, beautiful singing, is a term applied to the full tones, without their being disturbed by passion and emotion. The modern trend is toward using music as a means of expressing all kinds of conflicting emotions. Thus bel canto is not so much needed as it was formerly. But the singer should understand and use it just the same.

Opera or Concert

"I find both opera and concert equally interesting. Opera seems to me easier because the background and atmosphere are already there, created for the singer.

In concert one must create one's own atmosphere, which is often more difficult. But on the other hand, one feels closer to the audience, and one can command the situation and sing as one is moved to sing.

"Finally, it all depends on



[Emma Calvé was born at Dècaveville, southern France, and was educated at a convent. Her studies in Paris were with Puget and with Marchesi. She made her debut at the Monnaie theater in Brussels, Sept. 29th, 1882. She next studied with Laborde in Milan. In 1890 she created the rôle of "Santuzza" in "Cavalleria Rusticana." Later she was engaged at the Opéra Comique, at Covent Garden and at the Metropolitan Opera House. She also appeared with immense success at Madrid, Milan, Monte Carlo, Petrograd and other centers. In 1895, she created Massenet's "La Navarraise," and in November, 1897, the same composer's "Sapho." Her triumphs in "Carmen" were so great that the public virtually refused to hear her in many other rôles, a discrimination very unfair to an artist of her calibre.—Editor's Note.]

the intelligence and mental alertness of the young student, what she accomplishes in her chosen art. If she has an innate love for art in its various forms, and has learned to observe closely; if she has an eye for form and for variety of color, an ear for shades and gradations of tone and quality, and I might add, if she has industry, patience and devotion to her work, plus a good natural voice and physique, there is no reason why she should not succeed."

If the small town student cannot have the artist-teacher, he can at least refrain from playing "Jazz." Some time he may have a chance of study under a great teacher. If he keeps up his practice of his studies and classics, he will not fall into the predicament of those who have been mentioned in previous paragraphs. He will not, as they did, miss his golden opportunity when it comes.



THE CLIMAX OF BIZET'S "CARMEN"

Don José, sweetheart of Carmen, sees in the bull fighter, Escamillo, a dreaded rival and determines to kill him.

Camille Saint-Saëns' Parting Advice on Piano Study

Translated by Arthur de Guichard

(Just before his death the great French composer contributed this article to *Le Monde Musical*, Paris, France.)

We should make an effort to interpret the music as exactly as possible, without omitting any of the composer's indications.

The duration of rests must be precisely observed; above all, we must avoid giving less time than what is indicated. The remark applies to precision of rhythm in general, in which we must be most circumspect; thus, when a dotted eighth-note is followed by a sixteenth-note (the two together having the value of a quarter-note), it is better to increase the length of the dotted eighth-note, thereby shortening the sixteenth-note, rather than to do the contrary.

This interpretation is even frequently necessary in ancient music.

The different notes of a chord that is not marked arpeggio must be heard absolutely together.

The two hands must play simultaneously and not one after the other, as happens too often either from pure negligence or because it is thought that more grace and charm are thus given to the execution, which is a great mistake; by this means only a pretentious and affected execution is attained.

It may be good, in some cases, to give the melody a certain freedom, while the bass or accompaniment keeps strict time; but this *tempo rubato* belongs to transcendental execution. Some who are unable to succeed in this, try to give its illusion by dislocating the bass and the accompaniment, in order to make them occur before the melody, which is not at all the same thing as slightly retarding the melody and making it lag behind the accompaniment around the time without marring it. It is better to play naturally and regularly.

All methods show that there are many different ways of attacking *touch*; but it is not enough to know that they exist; they must be sought, by listening attentively and by endeavoring to acquire great delicacy of finger; it is thus that the instrument will be made to sing, without without having the same facilities as string and wind instruments—has nevertheless very special abilities that are not to be disregarded. It is only the study of tone which makes the piano so interesting.

Abuse of the pedal is odious; but the pedal may be used without abusing it. We should practice at first to do without it as much as possible; then to study it like an instrument, whose varied effects must never induce confusion.

Unnecessary movements of hands or arms and contortions of body only occasion ridicule; nevertheless, sometimes the hands must be raised rather high and made to fall again flexibly. If it is desired to ally big tone to a certain melodiousness of expression. Besides, flexibility is always indispensable to the player, even in passages requiring the greatest energy.

Some persons, in order to have more power by utilizing the weight of the body, sit very high and lean forward; they thus have a "hunch-back" attitude, as ungraceful as it is useless; it is of great advantage to assume a natural attitude. Performance of the music must not give the impression of exercising a painful occupation; that spoils and even destroys all aesthetic impression.

Be Your Own Surgeon

By Marjorie Gleyne Lachmund

Every student of music should "be his own surgeon." Form the habit of dissecting your pieces to find the bad places, and then apply the proper remedy. Many students practice half-heartedly without even realizing it; they honestly think they are trying. How do you practice? When you miss a measure, do it over ten or twelve times. But—do you first find the exact note that was missed and correct it mentally before trying to correct the playing? If you do this you can learn the troublesome passage without expending half the effort which aimless repetition consumes. Once you realize that the mind is a great factor in piano-playing you will not have so much fault to find with the fingers.

THE ETUDE

you forgotten that shock of straight, tossed hair and the pointed dark beard sprinkled with gray? Or the white, pointed dark beard sprinkled with gray? Dark eyes flashed still face out of command? It was then that we considered the orchestra, not as a whole, but as separate entities subordinated to the will of an artist.

My memory turns to the direction of Nikisch. Just realize Berlin, under the direction of Nikisch. Just realize where in Berlin, by world famed artists, every night, yet Nikisch never failed to conduct to a packed audience.

Standing Room Only

Only once I took "standing place"—but never again! In line, with hundreds of students, I waited in the pouring rain (all seats had been sold), and when we rushed for the doors, the rain poured down the corridors to a huge and stamped floor space (which was used at other times for tables, where one could order refreshments). It was just behind a row of low-backed boxes, at least a foot behind the one each considered so—from where Nikisch, the Orchestra, and the Guest could be seen the best.

Do you remember how, when each one got tired of standing where he could see the performers, he (or she) stood where he could see the floor with his back dropped down somewhere on the floor which was up to the wall, or a pillar—if he could find the space? If he couldn't be made himself as comfortable as possible on the floor, without. I can see those students and musicians now, completely in the line outside; inside, before the concert began and while it was being performed.

I can see them (Americans, and foreigners) on the floor among their wraps, looking for all the world, like worn out emigrants. But not a word was spoken, nor a note lost to all those people. It was a sight that no one cared to miss, even though he only saw it once and took a seat thereafter.

It was not for some weeks after I went to Europe that I met Nikisch personally—it was at a private home. When he sat down beside me, we naturally dropped into conversation about music and musicians. I have him to thank, today, for my power of interpretation.

Nikisch said: "The trouble with so many students who come to Europe is that the one and only thought is: I want to finish! How long will it take me to be a great artist? 'Can't ever be a great artist?' If the Gods have vouchsafed me the gift of music, I must have power to use it." "Another thing—a piano student arrives in Europe, goes to seven piano classes a week. Piano—piano—nothing else! Same thing with the violinist, the vocalist. One side—all one-sided."

"Take my advice: Study as long as it is necessary. Go to every vocal concert, violin concert, orchestral concert. Not one can, as well as piano. Get the score of every thing you hear and try to play it exactly as you hear it. Be sure to study the morning hours, when the mind is like in muscle, nerve, and mind is still fresh and untapped, are the best producers. It can hardly be doubted that the great majority of great pianists would agree with this finding."

"The world knows how to play the piano, but it is not in that way. The early morning hour has gold in its mouth." It stands to reason that one's nerve will respond with greater efficiency before it has been subjected to the myriad sense-impressions and demands of the day.

Nikisch was "a King among musicians," and has left many subjects to mourn him.

What Berlioz Thought of Us

Read this and bawl—if you are that kind of an American. It is from a letter written to Humbert Ferrand at the time of the C.W. War.

"An American Director has offered me an engagement in the Dis-United States; but his proposals are unwelcome in view of my unquenchable antipathy to his great nation, and my love of money is not sufficiently great to tempt me on. I do not know whether your love for American utilitarian manners and customs is any more intense than my own."

This should concern us little, for despite Berlioz' scorn of instrumentation and his great symphonies his character as a man was superior to the homelike sometimes perfidious and egotistical to an absurd degree.

"The study of Harmony even though superficial, conduces to the better understanding of good musical conditions, for it renders the musical construction intelligible; indeed it is the grammar of music and therefore an indispensable requisite for a deeper insight into the nature thereof."

I. Moscheles.

THE ETUDE

Too Much Practice is Waste

How to Get Results Without Nerve Drain and Muscular Fatigue by Employing Scientific Methods

By WILLIAM BENBOW

learn a close analogy to those prominent in our piano practice. While of course certain industrial operations require heavy muscular labor, most other operations demand a technique depending upon finger and hand dexterity, quickness of vision, and alertness of mind—just the points prominent in our technical preparation.

Avoiding Fatigue

In showing the bearing of these facts upon the question of too much practice, let us recall a few facts about the human body. Nearly a half of the human body is muscle tissue, the other half being bone. And with every muscle fibre runs a nerve fibre. An excessive stimulation brings fatigue much sooner to the muscle than to the motor nerve that superintends the job. When a muscle works it produces heat, throws off carbonic and other acids, and brings about chemical changes and "fatigue stuffs." These products in turn react upon the tissue of the muscle itself, and affect the quality of its work. Another important fact is the fatigue of one set of muscles will affect sympathetically another set. A forced march brings fatigue to the arms as well as the legs of the soldier.

While the nervous system is not as quickly tired as the muscle, it takes a much longer time to recover from overstimulation. The phases of nerve recovery are trying enough, a period of slow improvement leading to a period of apparently rapid recovery, and then to a follow-up by a most disconcerting dimming.

Hummel summed up piano practice as: firstly, the scales; secondly, the scales; thirdly, the scales. But contemplating the demands of the modern Liszt and Brahms transcendental school, it is easy for one to realize that Hummel's rule would place one only on the first step of the steep Gradus. The 1921 technique requires a rigorous devotion, reminding us of the saying of Antisthenes in Plutarch's Lives: "The flute was too easy for Ismenias played excellently upon the flute, he answered: 'Then he is good for nothing else, otherwise he would not have played so well.'"

There is a sense in which we can say truthfully that everywhere and at all the time there is too much practice. The overwhelming majority of students attack a technical problem like they would a tangled skein. They pull and twist the whole mass back and forth, here a little, there a little, instead of cutting it straight through with a single strand and seeing it through. So the typical student will tug and tire at a whole section or passage instead of focalizing on a single awkwardness of motion occurring between two neighboring notes or chords. It is just that one separate motion which requires to be darned over back and forth.

Unnecessary Motions

This is equally as true of the method of the usual skilled artist. This was shown very impressively by a test given an expert bricklayer. Every motion he made was carefully studied and recorded by sensitive apparatus. This "motion study" revealed many unnecessary motions and points of friction. As he was an intelligent workman, he gradually eliminated these by practice. Where he had laid one hundred and twenty bricks an hour before, his new technique enabled him to lay three hundred and fifty an hour. Not only was his output greatly increased, but he was much less fatigued.

To indicate how this principle can be applied in our work, take Joseffy's instance of scales in contrary motion. Most students play these scales diverging and then converging, as usually written in the exercise books. But Joseffy advised that, if an hour is given to these scales, for the first half-hour one should use

only the diverging direction starting with the thumbs, and for the other half-hour the converging form. By this plan one gets the full benefit of the cumulative ease and skill derived from one oft repeated motion.

Muscular Demands

This cumulative result is the basis of correct habit. The muscular demand of an ascending scale is different from that of a descending scale. The descending form virtually acts as a change, a rest, a relief from the muscle play of the ascending form, and vice versa, so that neither form gets the effect of accumulative ability. Think of a penmanship exercise. Write ten n's in succession, connecting them; then on another line write ten s's in the same way. Now write "ns" ten times, and compare results in speed and form. Josef Hofmann says that in working up soft, the scale is best practiced steadily and carefully one should rest, but not too long, else some of the acquired pace will be lost.

Rest is great restorative, but even rest may be applied scientifically. In Dr. Gilbreth's book on Fatigue he tells of the operation of folding handkerchiefs. If instead of massing the rest period into the usual noon hour, the periods are distributed through the day, a wonderful increase of output results. In this case the operator works five minutes, then rests one minute through the hour, and repeats the last six minutes of every hour, which are also given to resting. If my memory serves me right, the number of handkerchiefs per diem by this arrangement is three times the usual number. This seems to suggest that as far as one single operation is concerned, steady and carefully one should rest, and far more productive to rest often than we do.

Stop That Nerve Drain

Too strenuous a drain on the nervous energy may entail any one of a long list of troubles ranging from St. Vitus' dances and tremors, just as an overworked muscle may bring on tetanus or paralysis. We remember that Paderewski was compelled to stop playing in the midst of a successful season, because of "pianist's cramp."

Here it is wise to recall that labor with nervous excitement is far more exhausting than work without such excitement. In intellectual, as in all forms of work, speed is attained only by the exercise of great power. It usually causes emotional excitement, and that is always expensive. It provokes a more intense discharge of nervous force. Vice versa, the mere physical act of writing aids in using up vital power, as in the case of the hand-poor artist who has to work fast and that when she was studying with Deppe, she had to use so much mental concentration and attention in practicing his exercises that after two or three hours of it she would feel like dropping dead. Josef Hofmann advises not more than four hours for technique, interpretation, and all. Miss Goodson says Leschetizky did not approve of more than four hours' work, because he thought that in that time with thorough attention more can be accomplished than in more protracted but less concentrated work. By too much practice one is apt to lose rather than gain in technique and virtuosity.

Tonic Effects of Gymnastics

A few words as to the treatment of overworked muscles, nerves and mind. Where the muscles have been disabled or partially paralyzed, electrical treatment has proved very beneficial. Judicious massage is especially helpful by inducing a supply of fresh blood into the worn tissues. Massage will bring quicker relief than rest alone, but rest should be given. Paderewski, Josef Hofmann, Josef, and Henselt have given us valuable testimony as to the tonic effect of gymnastics. Joseffy advocated the use of light dumbbells. Henselt went to the extremes of going through a series of gymnastic exercises, even going to difficult evolutions on the horizontal bars. For the same reason he walked endless distances in St. Petersburg. We are told that he had a little dumb piano which he used to play, even between the numbers. Paderewski, when tired of practicing, goes into

the fields and labors for an hour or two with his bare hands. Of course they get stiff and sore, but the stiffness soon wears off, and he can then practice "with a clear head and steady nerves." He prefers work in the sun, as the effect is "more restorative than anything else."

The Artist is Always Ready

By Ernest W. Bray

A PUPIL of Hans Von Bulow once asked him for an opportunity to play in public. At the time Von Bulow gave him no answer, as at that time, on his request was apparently forgotten. However, about six months later, he received a short note from Von Bulow inviting him to play at a concert just five days later in one of Germany's large university towns. The pupil, who had meant had given up all hope of an appearance and had devoted his time to teaching, made haste to call upon Von Bulow with the explanation that it would not be possible for him to play at such short notice as he was not ready.

"Not ready," exclaimed Von Bulow, and then turning away from him scornfully, said, "An artist is always ready." It is recorded in this incident, however, that "singing by his countess, the young undertook the concert, slept not during three nights and days of preparation, and was successful."

How many students and teachers are in the same predicament when called upon at short notice to play at a concert, or to fill an engagement which may mean much for their success! I realize that it is often times easy, in fact too easy, for a student who has repeatedly sought opportunities to play without success, to get discouraged and without the prospect of an appearance in sight, to lose interest. Then when the time comes when he is invited to play, he finds that he is "not ready." The same is true of teachers (with more excuse, perhaps) who are so busy teaching that, little by little, they neglect their practice until they are not able to grasp an opportunity when it presents itself suddenly. It is a long time in coming one should be all more prepared to meet it.

It is always possible for students to have a repertoire of at least two or three pieces which can be played acceptably. These need not necessarily be pretentious and, indeed, they should always be well within the technical abilities of the player. Nothing is more distressing to an audience than to hear a young player struggling with a composition which is obviously well beyond his abilities. On the other hand, nothing is more agreeable and pleasing to an audience than the performer who plays something (no matter how unpretentious and lacking in technical brilliancy) with such finish and style that he appears very much at his ease on the platform. I cannot sufficiently urge upon every young player, the absolute necessity of always keeping well within his limitations.

At all times, keep something in readiness to play, in order that when the time does come you will not have to say that you are "not ready."

Making Pupils Count

By S. E. Jennings

A PUPIL fails at count because he is lacking in a sense of rhythm. Develop this sense of rhythm, and soon he is counting without realizing that he is doing so; he counts because he cannot help counting, just as one instinctively puts his foot to the music of the jig.

But first the pupil's sense of rhythm must be developed. To do this have him keep time by clapping with his hands, or simple chords played in four-four time, a loud clap for the first count and lighter ones for the others. When he has learned to keep time to these, the chords, go to little melodies where the beat is well accented—simple waltzes and marches played with the pupil counting aloud and beating or patting the time with his hands. From the simple melodies, proceed to six-eighths time—selecting some slow, swaying movement, having the pupil sway with the rhythm, counting as he sways. Gradually, from these, one may proceed to more difficult pieces where the time is more complex and the accent less marked. But by the time the pupil will have learned to count, he will have learned to feel the rhythm and he will count instinctively. He may not, if he is young and does not know much about arithmetic, be able to demonstrate immediately how a dotted eighth note and a sixteenth constitute a beat, but he will get the time, and that, after all, is the main thing.

Fraudulent Musical Masterpieces

By Camille Saint-Saëns

I REFER to pieces, either ridiculous or mediocre, which the masses have thought they were compelled to admire, falling headlong into the snare set for them by publishers of too knavish a type.

First, there were the *Waltzes* of Beethoven. These were authentic, written by the author in his youth; they were slight, insignificant, but moreover devoid of charm, in no way resembling the modern idea of the waltz, but simply a three-time rhythm.

This vogue appeared at a time when, the Conservatoire concerts having begun a series of performances of the Symphonies, it became a matter of *bon ton* to appear to admire Beethoven. The publisher of the *"Waltzes"* supplied these admirers—hungry enough, of feeble digestion—with such nourishment as they were able to swallow. He had cleverly placed at the head of the collection the delightful *Disur* of Schubert, naturally attributed to Beethoven. All these waltzes were played very slowly, with an excessively affected expression, contrasting in the most ridiculous manner with the rapid platitude of the music.

About the same time, Weber's *Dernière Pensée* (known in England as *Weber's Last Waltz*) was at the height of its popularity. Here is the story of this spurious composition:

A German company had performed the *Freischütz* at Paris with great success; in the salons, Liszt had played the *Excitation à la Folie*. Weber was in the fashion. Then a publisher took up the waltz of Reissiger, a composer unknown in France, and made of it the *Dernière Pensée* of the composer who died in the prime of life. By formidable chest notes, the effect was irresistible. The colossal success of the *Lebewohl* reached the ears of the true author. It was perfectly reasonable that von Weber should loudly protest and claim his rights. Van, however, was far as the public was concerned, and he spoken enthusiastically of Schubert, though the only thing of his that he knew was this *Lebewohl*. From *The Musical Times*.

*La nuit est une amie
Qui rend la liberté;
Et cet ciel rose en vie
Et par l'harmonie!*

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What Did the Ancients Mean by Music of the Spheres

By S. M. C.

PUPIL: "We have lately been studying Grecian History and I have often met with allusion to the 'music of the spheres.' Will you kindly explain the meaning of the term?"

Teacher: "Most willingly. The celebrated philosopher Pythagoras, 580 B. C., who originated the doctrine of the music of the spheres, thought that the celestial spheres, in which the planets move, produce a sound, and that this sound must vary according to the diversity of their magnitudes, their velocity, and relative distances. Taking it for granted that everything respecting the heavenly bodies is adjusted with perfect regularity, he further imagined that all the circumstances necessary to render the sounds produced by their motion harmonious were fixed in such exact proportions that the most perfect harmony is produced by their revolution."

Pupil: "I thought the Greeks knew nothing of harmony."

Teacher: "Not in the sense in which modern musicians accept the term. To them it was merely a succession of single notes and octaves. Aristotle ventured to ask why they did not sing fourths and fifths as well as octaves. This probably led Husdahl, about 900 A. D., to introduce a succession of parallel fourths and fifths, which are so offensive to modern ears. But to return to our subject."

Cicero, following the system of Pythagoras, compares the movements of the seven planets, and the spheres of the fixed stars, to the vibration of the eight chords, which composed the ancient musical instrument called octochord. This was formed of two disjoint tetrachords, or of eight strings, producing the eight tones or sounds of modern music; namely, *mi*, *fa*, *sol*, *la*, *si*, *do*, *re*, *mi*. The moon, the lowest of the planets, answers to *mi*, the lowest of the eight sounds; Mercury to *fa*; Venus to *sol*; the sun to *la*; Mars to *si*; Jupiter to *do*; Saturn to *re*; and the sphere of the fixed stars, which is the most elevated of all, to *mi*, the highest tone, making an octave with the lowest. These eight tones are separated by eight intervals of certain definite proportions. From *mi* to *fa* is a fourth; from *mi* to *sol*, a minor third; from *mi* to *la*, a fourth; from *mi* to *si*, a fifth; from *mi* to *do*, a minor seventh."

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A RARE PORTRAIT OF FIELD
(Painted by Lonsdale)

[EDITOR'S NOTE: William Henry Gratton Flood was born at Lismore, Ireland, 1859. His musical knowledge was largely self acquired. At first destined for the priesthood, he decided to become a musician. He received a few lessons from Dr. Kerbach and from Sir R. Stewart. After serving as organist in well-known churches including the Tharles Cathedral and Emancipatory Cathedral, he became Professor of Music and Classical languages at St. Wilfrid's College in Staffordshire. In 1907 the University of Dublin made him a Doctor of Music. He has been a contributor to the Grove Dictionary, the Catholic Encyclopedia and other important scholarly works and has written several books dealing with various phases of musical archeology.]

John Field, probably the greatest musical genius produced by Ireland, was born at Dublin July 26, 1782. He died in Moscow in 1837. He came from an exceptionally musical family, his father being a violinist and his grandfather an organist. Dr. Flood now points out that Field's mother was a composer. His parents were so ambitious to have the boy become great that they treated him with the sternest discipline at home. Later he was apprenticed to Clementi when the pianist-com-



Some New Facts About the Creator of The Nocturne

JOHN FIELD of Dublin

Secured for THE ETUDE
by the Eminent Musicologist

W. H. GRATTAN FLOOD,
Mus. Doc. K. S. G.

Together with unique portraits of the
composer and a newly discovered
youthful composition.



AN ADULT PICTURE OF FIELD

poser had embarked in the pianoforte business in London. There he was employed to show off pianos in Clementi's warehouse and was given the strictest kind of training under a severe master. In 1804, Clementi sent Field to Petrograd where the young man remained, becoming a great success in his chosen work. Field wrote seven concertos, four sonatas and much other music for the pianoforte. He is best known, however, for the invention of the "Nocturne." Up to that time almost all of the serious music written for the pianoforte took on the nature of the strictly contrapuntal works, such as, fugues of Bach and Handel, or were written in the form of sonatas or variations—mostly sonatas. Field saw the advantage of writing in a much freer style and his composition of this type set the example for the Nocturne form employed by Chopin and others with such great success.]

Who has not played some of Field's Nocturnes? Who has not read Schumann's eulogistic notice, almost rapacious, of Field's *Serenade* and *Nocturne*, the first of sonatas or variations—mostly sonatas. Field saw the advantage of writing in a much freer style and his composition of this type set the example for the Nocturne form employed by Chopin and others with such great success.]

developed by Field. No doubt Chopin developed the *nocturne*, but as Henry Vavay writes, "he did not altogether eclipse Field, the original inventor." And yet it is an extraordinary fact, that although there are monographs of Field in French, Italian, German, Flemish, Danish, and Russian, the only English memoir is that which was issued last year by the present writer, and published in an edition de luxe by Martin Lester, Ltd., Dublin.

Among the new facts brought to light as the result of a patient search through the newspaper files in the Royal Irish Academy, Dublin, were the following:

1. Particulars relating to the father and the grandfather of the composer—both of whom were Irish.
2. An account of Field's early training as a pianist by Tommaso Godeiani, who spent his latter years in Dublin.
3. The discovery of Field's *début* in his native city on March 24, 1792.
4. The notice of Field as a composer at the age of eleven.
5. An account of Field's departure from Dublin, and his apprenticeship to Clementi.

An Example of Field's Precocity

This manuscript of Field bears the inscription "Composed by John Field, (aged 12 years)." This fragment shows Field's fine sense of balance at a very early age.

Organist, composer. Poughkeepsie, N. Y.

Little Hints on Piano Technique

Marcus A. Hackney

In the first study of a new piece or an exercise, decision and accuracy rather than delicacy should be the aim; be sure every key is struck clear down and held clear down until the time-value of the note is complete. The most refined pianissimo is that which comes, not from a timid, experimental kind of touch, but from nicely controlled strength.

In giving slow and repeated practice to a difficult passage, be sure that those fingers which strike the black keys sit *firmly on the top of the key*. A finger which hits on the edge or corner of a black key will, at a more rapid tempo, be likely to miss it altogether, or slide off to the white key below. If you hit black keys a little too easily (in phrases) do not repeat the note, but instead work the tip of the finger on to the proper place as promptly as possible.

Formerly, owing to the quite unfounded belief that the backs of the hands should always be held parallel to the face of the keyboard, it was a terrible task to educate the fourth and fifth fingers to attain a proper degree of efficiency and strength. There is, however, a certain position of the hand which greatly favors these weaker fingers, and in case of sudden and exceptional demands on them (as for instance in a trill accompanied by a chord played by the fingers) great help may be had by assuming this position. Lower the thumb-side of the hand, at the same time turning the wrist slightly out; until the fifth finger reaches about as far on to the keys as does the fourth finger. Then, by moving the palm of the hand *inward* a little, still, but let it move, if it will, in such a way as to favor the motion of the fingers mentioned.

Counting Aloud Before Playing

By Francis Kendig

A MOTHER once asked me what I considered to be the most important thing which her child could do to improve his playing. Unhesitatingly I replied that he should count aloud during three-fourths of his practice period.

Counting aloud should always be rhythmic. Rhythm is the regular recurrence of accented and unaccented pulsations. The pupil should be able to feel this, and it is here that playing for the pupil is especially valuable. Clapping the rhythm, and counting at the same time, with attention to the accents, is useful with young students. A waltz which has regular note divisions may sometimes be counted *strong* (f), weak (p), weak (p). All this will give swing to the playing of the pupils' music. Students are keen to work on pieces in which their inner self feels the give and take—the sway of strong rhythm. This is what Paderewski meant when he said, "Rhythm is Life." Rhythm should be taught by imitation, and the explanation comes after—rather than before—the pupil feels its measured beat.

The trouble is that the teacher starts the pupil counting with the playing, whereas it is always better to plan to have the pupil count aloud, stressing the rhythm for three or four measures before beginning to play. In fact, a very good way is to have the pupil count in a little human metronome, and then when the time and the rhythm are right, give the command, "Ready," "Play." Say "Ready" at the beginning of the previous counted measure.

When the Conductor is Necessary

Few people seem to realize that the real work of the conductor is in the preparation, the rehearsal of the work. Of course in very intricate compositions the players are very grateful for the skilled help of the keen musical mind and the accurate baton of the master conductor, but in a great many instances where the work has been prepared with great care and the players know the intention of the composer, the baton is largely unnecessary. Anton Seidl used to delight in sitting down and hearing his orchestra play by itself without a conductor. Mendelssohn did much of the same thing. It is said that he would sit in the orchestra and conduct the first section of sixteen measures of a movement from a symphony or an overture and then would put down his baton, take a comfortable seat and enjoy the work, applauding with the hearers.

Upon who the performers are and how they have been rehearsed.

The Indispensable but Misunderstood Art of Reviewing

By the Well-Known American Composer-Pianist Henry Holden Huss

THAT wise old Greek Pythagoras once said that we must forget an idea four or five times, before we can remember it. In other words, he doubtless meant that some ideas must be reviewed several times before we have them thoroughly incorporated into our very being. Let me ask an embarrassing question. What is the usual repertoire of the average school girl or boy who studies music?

Let me ask the honest and frank about it who will have to confess that it usually consists of two pieces more or less—mostly less! That is: *Firstly*, the piece you were supposed to have learnt last month, and which you are already heartily sick and tired of, and which is already beginning to be moth-eaten at the elbows, and frayed at the seams.

Secondly, the piece you are now studying and cannot yet play correctly.

A noble repertoire surely, and one which must make you tingle with pride!

Some charming young pianist with glowing eyes and indignant air pipes will say, "Why I think you may be over the old ones!" Let your piece alone for a while, and it's more fun to study new pieces than keep going if you, my dear young pianist, you have struck a most important point. DO NOT MAKE THE FATAL MISTAKE OF CONTINUALLY GOING OVER AND OVER YOUR OLD PIECES. LET THEM ALONE! THEN COME INTO THEM NOW! OVER THEM!!!

You are perfectly right in saying that you—and for that matter everyone within earshot of your piano gets "perfectly sick of hearing you play your old pieces over and over again." It is one of the best ways of ruining a piece permanently. No! As I have just said, leave it alone for a long time after you have first learnt it, until you experience a positive craving to hear it again, and then—and now comes the most important part—take up the piece with the same care with which you approached it the first time you had it in your hands, proceed, in other words, that it is an absolutely new piece, go over all the places, places very slowly, in small sections, one hand alone, paying the most exact attention to the notes, fingering, phrasing, rhythm, accent, and interpretation and pedaling, these two last elements coming last, perhaps after the fourth or fifth period of review.

Perhaps you say "that's *hard* work with an old piece." Of course it is, and it will prove whether or no you have real character and back-bone.

On the other hand, take the usual way of inexperienced students in reviewing an old piece, they generally play it only rapidly in long sections; now these methods will not only not bring the piece to a greater state of perfection than formerly, but it will not go as well as it once did, for the very good reason that through mere mechanical repetition of a piece in fairly quick tempo the player's attention is relaxed, all sorts of errors and blurs creep in—careful analysis and most of the love for the piece is extinguished.

Now my dear young pianist if you will only try the method I suggested of carefully analyzing every phrase which offers any slight difficulty, and then, by the way of making little exercises out of the difficult passages, playing them in various rhythms, shifting the accents, transposing them into other keys, playing the legato passages staccato, and the staccato passages legato, *and above all playing EIGHT TEXTS OF THE TIME-PIECE SLOWLY*, all these modern and intellectual ways of study make the piece sound like a new and different composition; they will prevent your getting tired of a piece—and prevent others also wishing you and the piece had been born!

The piece of study because they have done it in hundreds, may thousands of cases in the past, make the piece grow into a lovely art creation beautiful in all its parts. Why even that hard cadenza will go rapidly and beautifully now, and what is more important and significant, you, my dear young pianist, will have really advanced and climbed a little higher on that difficult mountain that leads to the temple, if not of fame anyway of beauty. Now is not this worth while? Is it not worth all the trouble and loving care? Speaking of character and

backbone, this careful, conscientious method of reviewing develops character, concentration of mind and mental strength.

One of the important elements that goes to the making of a great artist is exactly this painstaking care and conscientious, loving attention to detail. This careful reviewing is necessary to every artist, and every would-be artist.

It was said of the great Joachim—one of the most superb of violinists—that when he first had learned a new concerto he did not do himself complete justice the first time he played it in public, and it took several performances before it became the marvelous art creation which stamped it as a Joachim performance.

So young artist be up and doing! Go at that lovely old piece you haven't played for "steep" months, play it slowly, in small sections, one hand alone, in the varied ways I have suggested—these are the identical methods which I have used in my own practice—and make a great artist emerge from your old piece earning the thing a triumphant beauty of your old piece earning the blessing of your own conscience and the plaudits of your enthusiastic audience.

Teach More Facts

Mae-Aileen Erb

"It is not worth while for Mary to take a lesson this week as she has been ill and has not touched the piano since her last lesson."

Does every teacher have heard the above remark many times in his teaching experience. The teacher who allows his pupils to pay at each lesson or who does not charge for missed lessons (which is an injustice to those who hear it more frequently than the one who has a frank understanding of his patrons that all lessons must be paid for.)

The average mother, if she has not studied music herself, does not realize the vastness of the subject, neither is she cognizant of the many different branches of it, knowledge of which should be included in a well rounded musical education. The teacher who therefore is able to convince the parents that even though the assumed work is unprepared, the time could, nevertheless, be profitably employed.

Even broken arms need form no barrier to the continuation of lessons. The writer has had occasion to demonstrate the truth of this statement in two instances this season. Six weeks is a long time for a pupil of music to be so handicapped, and in both these cases the accident occurred to the left arm, but the children, at the end of their disabilities, resumed their active practice with so great an increase of interest and musical knowledge that the parents were fully convinced as to the great value of the lessons.

Through-out the teaching season, teachers would do well to devote entire lesson periods to the study of facts—musical facts. It is a mistake to feel that a lesson, to be a lesson, must be spent at the keyboard. When a student comes to a lesson after an illness, or when fatigued, a frame of mind not conducive to good playing, the discerning teacher will seize the opportunity to try the monotony of a regular period.

Merely a cursory list such as the following will reveal the possibilities which lie hidden in a lesson of this type:

Sight reading of notes.
Sight playing.
Time beating exercises—rhythm study.
Ear training.

Written work (Scales, Transposition exercises, Writing of studies from memory.)

Recitation and discussion of scales formation.
Rapid recognition of key signatures.
Introduction of some new form of technique.

Interesting facts in Musical History.
Biographies of famous musicians.
Stories of the various Grand Operas.
Current events in the musical world.

Pupils taught in this manner will have something in addition to their ability to play. Their appreciation for music and their musical will not only be aroused, but they will know how to speak intelligently on the subject whenever opportunity arises.

The Teachers' Round Table

Conducted by N. J. COREY

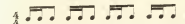
This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all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

Cliches

"Is it advisable to use the word 'and' between counts where there are one or more notes to be played? I was not taught this, but I notice that other teachers make use of the device in teaching."—H. M.

A cliché is often a necessity, but it should be discarded as soon as possible. As to whether or not a pupil may need such assistance a teacher should be able to decide. Fundamentally there is nothing wrong in allowing a pupil to use "and" on the half beats in four-four measure, any more than there is in counting right in an *adagio* four-four measure as is often done, even orchestral conductors sometimes beating double even number of counts in very slow tempo. Counting means little or nothing to a pupil unless the rhythmic beat is felt. Nearly all beginners must perform play slowly, so slowly when they begin an étude or piece that they do not feel the time beat. Counting one-two-three-four briskly, with sharp accents on one and three, and continuing for some measures, they will learn to feel the metrical divisions. Dragging it out slowly with no accents, they will not. Hence it is often wise to subdivide the measure beats, discarding the extra counts as soon as correct tempo is approximated. You should teach your pupils to count the measures without relying, until they can count steadily and regularly, on phrasing the counted beats, until they realize what a measure really is. Then the notes must be made to fit these counts, not the counts to draw into the notes.

In all of this it is important that the pupil learn to feel the time with the hand or with a pencil. Some teachers use words to teach the rhythmic divisions of beats. The word *Florida*, for example, represents the following figure:



A celebrated Boston teacher used to use the word Florida with pupils who were practicing the scales in four note groups, in order to secure an accent on the first note of each group. Some use the word *merely* to teach triplets. Regulate the amount of work needed by the pupil's ability. Some are naturally gifted with the time sense, others sadly deficient in it.

First Time in Public

One thing I found out, which I think every public performer must or should know; I had always to hold myself especially well in hand when I was playing a composition for the first time in public. It is only by great volition that just when the pitfalls may lie when it comes to actual performance. A passage which may seem to present any unusual difficulty in practice, may prove a stumbling block in public, so that it is well always to be ready. As each a time I always made a point to keep my mind especially free and sit apart to watch, listen to and criticize my playing.

In my opinion, nervousness, so called, is of two sorts; the mental nervousness which is born of uncertainty or lack of concentration, and the purely physical nervousness which is nothing more nor less than stage-fright. Mental nervousness results from a lack of thorough preparation as well as from a lack of confidence. The way out of these two things of which almost all students are guilty. Practicing slowly is a habit which cannot be over-cultivated, and once acquired it will bring about thorough preparation. Practicing with each hand separately is most valuable.

A Great Help

Class lessons are a great help to mental discipline. All the students gain with the teacher as the directing force, each student plays in turn while all the rest listen—and criticize; it being a well-known fact that students are the most remorseless critics. The player who can pass through this ordeal successfully has the ability to fear from a public performance.

While mental nervousness can thus be cured or taken care of in advance, physical nervousness must be met and conquered almost at the moment of performance. It is, as I have said, stage-fright, like any other kind of fright it produces a stoppage or a serious disturbance of one or more of the physical functions—

as for instance the circulation of the blood. After a few experiments I found that the most successful way to deal with this was to give the pupil who was about to perform several sharp slaps on or over the shoulder blades. This raised perhaps a bit of involuntary excitement which did no one any harm, and at the same time started the blood to circulating freely, so that the pupil was able to play with satisfaction to himself and his teacher, and to the pleasure of his audience.

Wavering Lines and Grace Notes

"How would you teach a pupil to play the broken chords and other graces in the following examples? Some of these signs do not show what tones succeed others, or whether the principal note is delayed, or what tones are to be anticipated, or as an anticipatory. Sometimes I find arpeggiated chords written out in small type. Why in this?"—B.

There is no question that recurs more frequently than that of Grace Notes of various kinds. I have a letter before me now asking for "more, and still more" articles on Grace Notes. I have still other letters asking for copies of articles I wrote years ago, which are now out of print. Particularly for one I wrote for the Music Teachers' National Association entitled *Grace Notes and False Notes*. This has been referred to occasionally in print and the last word in the title changed to *Notes*, which destroys the intended meaning. My contention was that certain methods of playing grace notes in modern composition distort the phrases somewhat as a false note distorts the face.

The whole question is in a transition period, hovering between the traditions of an old idiom, and a re-translation of the various signs in modern music. Confusion arises here, because even composers do not seem to be in agreement, to say nothing of teachers. At present the problem must be largely a matter of personal opinion. I am not in agreement with some of the most eminent authorities on the subject, and would feel more inclined to apologize to the few who are not dead and gone, were it not that I see a constant and increasing tendency among musicians, many of whom have had the traditions thoroughly pounded into them to make a re-statement of the question to fit modern conditions. Grace Notes are often an abbreviation, and hence are sometimes subject to different interpretations in various compositions. This applies in a more limited extent to arpeggiated chords.

Ex. 1



As written the first chord evidently does not play from the bottom to the top, but the two hands play together. As to time I do not think it necessary to take this into consideration. The arpeggiation is played so quickly that any attempt to write it out, as is sometimes done, only distorts the intent. There is no notation that represents it accurately. The chord at the beginning of the second measure is a little more troublesome. The low D of the first chord is the same note in the next measure, hence may be considered a part of the arpeggio. The rest of the chord follows immediately after the sixteenth note F in the melody, the top notes of the two hands coming together, on account of the *sf marcato*.

Ex. 2



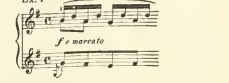
This passage is very similar. The piece is *l'italienne* in character. Furthermore the directions a little farther back are *rall. poco a poco*. By the time the arpeggiated

chord is reached the time is obliterated, the preceding notes melting into the chord which should be arpeggiated rather slowly, beginning with the octave bass; all of which accords with the spirit of the passage, which is soft. At this point it may be suggested for all young teachers living remote from large centers and opportunities for coaching, that remarks made here should be looked upon as principles to be applied in other cases, and, therefore, thoroughly thought over in the mind.

Ex. 3 *trappo*

In this case the first beat of the first measure should be played exactly like that in the first example. In the second measure the arpeggiation should precede the beat by the infinitesimal portion of time it requires so that the D and the B come exactly together. The two graces, the *moderate*, should also slightly anticipate the beat. Although traditional usage would reverse the directions for the last two measures, yet it would not be in the spirit of modern practice.

Ex. 4



In this example the acciaccatura should anticipate the beat by about one ten-thousandth of a second. The B and the G in the melody should come exactly together.

Ex. 5 *in gentle swaying rhythm*

It was the custom of Beethoven and other composers to write the notes of an arpeggiated chord, like that in the example, in order to indicate that the lowest note should come exactly on the beat. In this piece of Cadman's therefore, it will be fair to assume that he had the same desire. The wavering line is used in the third measure because he assumes that having indicated how he wished it performed, the player will perform in a similar manner in other measures.

Ex. 6



In this excerpt the grace note G should anticipate the beat, so that the chord opens with the G in the right hand notes. If the playing should be made to correspond with the teachings of the older music, the second group, B and F in right hand, would fall together with B and F in left hand, producing an incomplete effect. In this case the grace note cannot be rated as an ornamental note, as grace notes often are, but as a makeshift of necessity, the left hand not being large enough to include the fundamental note at the same instant.

Several other measures were sent in by L. B. but they involve no principles not amply covered by these that are given.

Then and Now

By DR. A. A. STANLEY

Professor of Music, University of Michigan



A. A. STANLEY, TORAY

Part of a Series of genial retrospects by well-known musicians. Several others will appear later from time to time



A. A. STANLEY, AT TWENTY-ONE

In responding to the courteous but insistent request of the Editor of *THE ETUDE* to present "before and after" representations of my physical self, I do so with a full sense of the honor conferred, but must say with reservations as to the desirability or using space that might be better filled. The first photo shows me at the beginning of my student career in Leipzig just fifty years ago; the second as I now look back over that long vista. A half-century is a good bit of a man's life, and few can feel that the years have brought a realization of all that their ambitions held before at the beginning. While in my own case, my life-work has developed along unanticipated lines, I feel that I have had more of blessing than I really deserve. The last thirty-three years of my career have been spent in academic work at the University of Michigan, but with that scholastic activity I have been obliged to function as a conductor and administrator. I may as well confess right here that when I left Leipzig, my teachers and musical friends predicted for me fame as a composer. A busy professional career in Providence, Rhode Island, made it impossible for me to

indulge in my ambition without neglecting those who had placed themselves under my guidance. With my New England birth I inherited that annoying New England conscience that resists "scaring" and is persistent in its admonitions. When I was called to the University, the real lure was the promise I held out of my having an opportunity of contribution to the paper shortage. But pointed out the absurdity of lecturing on music and I was free to join the "ranks of the forgotten." My best energies were directed to the creation of a real reputation of the best music on the part of the University through which such a result could be attained. This has been accomplished in greater measure than I had any right to expect, so now that I am what the old sea-captain called a "Septuagenian," my greatest joy is the feeling that I have given to many young men and women a glimpse of the power of the divine art.

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

By Mary M. Schmitz

[Editor's Note.—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement to work in classes and clubs, with such texts as *The Child's Own Book of Great Musicians* series and *The Standard History of Music*.]

III

Franz Joseph Haydn (1732-1809)

1. Q. Where and when was Franz Joseph Haydn born?

A. In Rohrau, Austria, April 1, 1732.

2. Q. Was Haydn's family a musical one?

A. They were not musical but his father loved music and played the harp by ear, not knowing a note of music.

3. Q. How did Haydn happen to get a chance to learn music?

A. One day, when Haydn was five years old, he was playing a make believe violin while the rest of the family were singing. A relative noticed how well he kept time and persuaded Haydn's father to let the boy go with him to Hainburg to learn music.

4. Q. How long did Haydn stay in Hainburg?

A. For two years.

5. Q. What did Haydn study in Hainburg?

A. Singing and the rudiments of music.

6. Q. What did Haydn play in a church procession that showed his talent for music?

A. The man who played the drum in the procession could not come so Haydn's cousin, Mr. Frank, showed little Franz Joseph (who was not yet eight years old), how to make the stroke and when to come in with it in the drum.

Haydn had no drum but he stretched a cloth music.

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A. Nine concertos for the violin, twenty-four operas and fifty-three works for the piano.
Q. Name two great oratorios Haydn wrote.
A. "The Creation" and "The Seasons."
Q. What kind of a man was Haydn?
A. He was a kind hearted, cheerful man, whom every body loved. The players in his orchestra called him affectionately "Papa Haydn."
Q. Where and when did Haydn die?
A. In Vienna, May 11, 1809.

When Rubinstein Lost His Memory

RUBINSTEIN in his biography, a very excellent translation from the Russian by Aline Delano, (Little, Brown and Co., 1900), tells how he felt memory slipping in and out of his grasp, and his efforts to conceal his deficiencies, middle life and his efforts to conceal his deficiencies.

The story is almost tragic in its relation:
"My musical memory until my fiftieth year, was prodigious; but since then, I have been conscious of a growing weakness. I begin to feel an uncertainty; something like a nervous dread often takes possession of me while I am on the stage in the presence of a large audience."

One can hardly imagine how painful this sensation may be. I often fear lest memory betray me

to forgetfulness of a passage, and that I may unconsciously change it. The public has always been accustomed to see me play without notes, for I have never used them; and I will not allow myself to rely upon my own resources or ability to supply the place of some

of the piece I am performing, will readily detect any alteration. This sense of uncertainty has often inflicted upon me the piece I am performing, will readily detect any alteration.

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ARAGONESA

ED. POLDINI, Op. 92

In the real style of the seductive Spanish dance. Grade 3.

Vivo allegretto M.M. = 54

p *con Ped.* *sempre legato* *pp* *cantabile* *f* *2a volta pp* *f* *p* *Fine p* *cresc.* *mf* *dim.* *D.S. al Fine* *ff*

The Charm of Accentuation

[Adolph Kullak, son of the famous Kullak, in his "Aesthetics of 'Pianoforte Playing'" makes the following helpful statement about accentuation:]

"The accentuation characterizes the performer, and one may say, that its treatment reveals distinct style. One virtuoso will mainly cultivate refinement in the accent, another distinctness and correctness, while the third seeks to draw out its full power. Who has not been forced to note the strong impetus of accent of the Liszt school, the piquant charm of dancing rhythms in Th. Kullak's playing, the fine declamatory and very regular accent of Thalberg, or A. Dreychock's full, noble tone and exquisitely sensitive accent, distinct in the softest piano, as characteristic of the styles of these artists?"

Rubinstein's manner of accentuation is, like his whole playing, ravishing—of most brilliant power, most delicate poetry—but not always faithful in details, sometimes even not lovely in form. His greatly inspired improvisation often gives prominent importance to insignificant tones.

By contrast, one can imagine no more finely balanced accents than in Tausig's limpid, reflective style; no greater mental power, than is shown in Schubert's rhythms.

Finally, the deplorable habit should be mentioned, of multiplying irregular and marked accents for the sake of an effect of virtuosity which must be censured. Real effect lies in truth, not in startling touches."

The Bright Smile

By May Hamilton Heim

ONE of my small pupils held the preconceived idea that "staccato" referred to a certain trick of the muscles in touching the piano keys. Though not otherwise dull, she could not see that the end of one phrase was staccato—cut off—from the beginning of the next. When there was a dot over the last note under the slur, she would invariably raise her finger to attack what she called staccato, thus breaking the phrase. All my stock illustrations, the paper dolls with jointed hands (see *Etude*, Sept., '20), as well as vocal demonstrations, failed with her. In playing a phrase of four notes she played both the third and the fourth notes staccato.

"Don't you see," I said despairingly, "that you cut the little note that held the four together too soon?"

THAT penetrated her consciousness, so she has had no further trouble.

"Major is active and masculine; minor is passive or feminine," said Robert Schumann. That was before the days of the militant suffragettes.

BLUSH OF THE ROSE

VALSE

GEORGE DUDLEY MARTIN

A recital waltz in the "mandolin" style with *staccato* repeated tones. Play briskly and lightly. Grade 4.

Moderato M.M. ♩ = 72

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TRIO

tempo rubato

D.S. al Fine

JUNE BUGS' LULLABY

A tuneful little song without words affording excellent practice in the *legato* style. Grade 2.

H. D. HEWITT

Andantino con moto M.M. ♩ = 72

D.C.

ANDANTE CON MOTO
5th SYMPHONY

from 5th SYMPHONY

L.van BEETHOVEN

(One of the finest of all slow movements. This arrangement is somewhat condensed from the original orchestral version, but it gives a good idea of the complete musical content.)

SECONDO

Andante con moto M.M. ♩ = 92

One of the finest of all slow movements. This arrangement is
of the complete musical content.

Andante con moto M.M. ♩ = 92

SECONDO

ten.

p dol.

f p p f p

cresc.

pp

dol. mp

ff sempre

s f pp sempre p dolce

f p f

p dolce cresc.

dim. mp

cresc. ff p ff

ANDANTE CON MOTO
from 5th SYMPHONY

from 5th SYMPHONY

L.van BEETHOVEN

PRIMO

Andante con moto M.M. = 92

This image shows a single page from a musical score, likely for a piano. The music is written on ten staves, arranged in five systems of two staves each. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. At the top left, the tempo/mood is indicated as "Andante con moto M.M. ♩ = 92". Above the first staff, the word "PRIMO" is written. The notation includes various musical symbols such as notes, rests, beams, slurs, and fingering numbers (1-5). Dynamic markings are used throughout, including "p" (piano), "f" (forte), "pp" (pianissimo), "ff" (fortissimo), "cresc." (crescendo), "dim." (diminuendo), and "sempre" (always). There are also markings like "dolce" (softly) and "en." (possibly indicating a change or end). The paper appears aged, with some yellowing and minor stains.

THE RUSSIANS ARE COMING

SECONDO

R. VOLKMANN, Op. 11, No. 3

A very apt characteristic piece employing motives of Russian style treated canonically.

Vivace M.M. ♩ = 126

p *cresc.* *f* *Fine* *p* *ff martellato* *D.S. al fine*

THE RUSSIANS ARE COMING

PRIMO

R. VOLKMANN, Op. 11, No. 3

Vivace M.M. ♩ = 126

mf *f* *p* *cresc.* *f* *p* *ff martellato* *D.S. al fine*

AT NAPLES TARANTELLA

EDUARDO MARZO

A lively tarantella lying right under the fingers. Grade 3.
Allegro non troppo M.M. ♩=144

RUN, RUN, RUN! ETUDE MELODIQUE

J. CONCONE, Op. 24, No. 7

A fascinating little piece, much used in the Public Schools for rhythmic drill. Grade 3½

Allegro M.M. ♩=126

BOATING IN THE MOONLIGHT

An ornate drawing-room piece, not difficult to play, but requiring a smooth and finished style. Grade 3½
Lento Andante cantabile M.M. ♩ = 60

R. S. MORRISON

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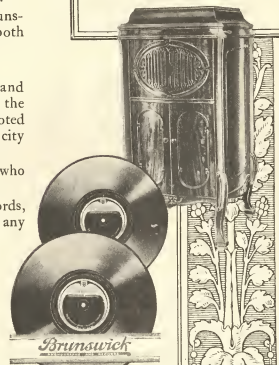
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Paganini's characteristic violin pieces have proven most fascinating as vehicles for translation into the idioms of the piano. Liszt, Brahms, Schumann have all tried their hands at it. Schumann's transcription of the *Caprice* in *B* is one of the most successful. Grade 6.

Allegretto M.M. ♩ = 84-96 **ROBERT SCHUMANN, Op. 3, No. 2**

10

Musical score for "The Etude" on page 260. The score is written for piano and includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *marcatiss.* (marked). It features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into sections labeled with letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z).

Musical score for "The Etude" on page 261. The score is written for piano and includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *marcatiss.* (marked). It features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into sections labeled with letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z).

MIDNIGHT BELL

Ding dong dell! Ding dong dell!
 Hear the deep-toned midnight bell,
 Calling fairies to their play,
 Haste before the break of day.

Elfs, goblins, Nightmares all,
 Jack O'Lanterns hear the call,
 King and Queen with royal court,
 Comes again to view the sport.

WM. BAINES

A good little bell piece. Grade 2.

Andante M.M. = 72

Musical score for "Midnight Bell" on page 261. The score is written for piano and includes various dynamics such as *f* (forte), *p* (piano), *cresc.* (crescendo), *ff* (fortissimo), and *marcatiss.* (marked). It features complex rhythmic patterns, including triplets and sixteenth notes, and is divided into sections labeled with letters (a, b, c, d, e, f, g, h, i, j, k, l, m, n, o, p, q, r, s, t, u, v, w, x, y, z).

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Edited by C. V. STERNBERG

From the famous "Nutcracker Suite," Grade 4.

Andante ma non troppo M.M. ♩ = 84

Ped. segue

a) The double notes of the *LA*. in this measure and the two following measures form an ascending scale; that is: they stand in a certain relation to one another as well as to the downward motion of the melody in the *FA*.

THE GAY COQUETTE

THE ETUDE

In the style of a caprice or fancy dance. Grade 3½

A la Caprice M.M. = 108

NORWOOD DALE

Musical score for 'The Gay Coquette' by Norwood Dale. The score is in 2/4 time, marked 'A la Caprice M.M. = 108'. It features a piano accompaniment with various dynamics including *f*, *mf*, *ten.*, *marcato*, *ff*, and *resaca*. The piece includes a 'TRIO' section marked 'D.S.*' and 'TRIO'.

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* From here go back to % and play to *fine*; then play *Trio*.

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MY GYPSY LOVE

WALTER R. SHARITZ

J. LAMONT GALBRAITH

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Allegro con fuoco

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1. If you were my gyp-sy sweet heart, And I were your trou-ba-
live our lives for each oth-er Far away from the haunts of
dour, man I'd sing to you all that is in my heart As we wan-dered a-cross the moor, can
Con-tent-ed to be to- geth- er, dear, Just gyp- sy-ing while we
2. I'd sing of your eyes like the a- sure skies With their mes-sage of con-stant-ly. Of your
4. Not a jot wed care, as we wan-dered there With heav- en can o- py up-a- boy-a For
gold-en tresses and fond car-esses I'd sing to you ten-der-ly, I'd sing to you ten-der-ly. 3. We'd
I'd be your trou-ba-dour bold and gay, And you'd be my gyp-sy love, And you'd be my gyp-sy love. 5. For

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Piano

sempre legato

pp

mp

poco rit.

a tempo legato

string.

cresc.

col parte

Tempo I.

rit.

mp espress.

legato

sempre legato

nf

THE ETUDE

APRIL 1922

Page 269

string.

piu mosso

calmato

rit.

pp a tempo

col parte rall.

pp

col parte

Prepare (Swell-Voix Celeste
Choir-Clarinet and Tremolo)

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Adagio non troppo M.M. ♩ = 63

F. MENDELSSOHN

Manuals

Pedal

Ch. pp

Sw. p

p

add Concert Flute to Ch.

poco rall.

add Gedack 4 to Sw.

a tempo

Ch. pp add Dulcet, Flute 4

Sw. p add Flute 4 to Sw.

poco rall. a tempo

poco rall.

Ch. pp tranquillo

Sw. p

Sw. p

rall. pp

Off Sw. to Gt. add Gt to Ped.

FAITH

Sw. Diaps.
Gt. 8 & 4 coup. to Sw.
Prepare Ch., Clarinet or Viola da Gamba
coup. to Sw.
Ped., Soft 16' coup. to Sw.

F. MENDELSSOHN, Op. 102, No. 6

Andante M.M. ♩ = 72

Manuals

Pedal

Ch.

Sw.

Gt.

Add. 4 & Oboe

Gt.

Sw.

Gt. Diap.

Reduce Gt.

Add. Open Diap.

Gt.

Gt.

cresc.

Add. to Gt.

Solo Tuba or Full Choir

Gt.

to Sw.

to Gt.

Reduce Gt. & Ped. Gt. Chimes or Ch. 8 & 2'

Sw. pp

pp

THE ETUDE

THE ETUDE

How Some Vaudeville Accompanists Transpose The So-called Art of Faking and Changing Keys for Voice Accompaniment

By P. J. Vargas

(Editor's Note: Here is a novel and interesting article. Many of the Etude readers have doubtless wondered at the facility with which certain vaudeville performers in the musical field, which in most instances would hark the musician trained by the ordinary method. Many vaudeville performers have had a fine musical background, but others are largely self-taught in a school quite different from that of the average musician. The editor remembers that years ago he preferred his services as an accompanist at all of those wonderful benefits given in the aid of a Crippled Children's Home, at

which famous grand opera artists appeared. The program with vaudeville performers. The first performer approached the editor with her music. All she possessed was bass viol parts and the accompanist was solemnly told to "vamp the rest." Then the singer confessed that she never liked to use the regular piano accompaniment "because the accompanist who cannot vamp doesn't know how to follow my act." Whether or not you have any aspirations to play for moving pictures or vaudeville, you are sure to find this article entertaining. It is printed as received.)

First: This is for beginners. Transposing is not playing by ear! And to do it well you do not have to be a Paderewski, or a Godowsky.

Second: If you aspire to play for vaudeville acts or for a singer in picture houses, social functions, etc., transposing will be a very essential requisite to the pianist or organist.

By observing the following rules you will avoid many mistakes as well as much embarrassment when asked to play for a singer who cannot sing in the original key. (The key in which it is written.)

Rule I. Find out the range of the singer's voice on the keyboard. Have him tell you which is his high note, or better still, have him sing up the scale to find the highest note within easy reach of his voice.

Rule II. If the song is too high for the voice, drop it a second or third lower, by reading the melody one or two notes lower, not one or two tones lower. If by so doing you put the song into a key with more than three sharps or four flats, raise or lower it again a half tone. This will make it easier to play.

Rule III. Do not quibble with the singer about the key, and if the new key is one-half or a whole tone lower than his highest note, do not say anything about it! Remember that even professional singers, as a rule, know very little about written music, and some sing altogether "by ear." They will resent your teaching them anything about music before the public.

Rule IV. For playing higher, for women's voices especially, make believe the melody is written entirely in the bass clef. By so doing the key becomes one third higher. For instance, a song written in C major will sound in E-flat if you just imagine you are reading in the bass clef. For organists and pianists, this should not be a "hard stunt," as they are used to reading in two clefs.

Rule V. In transposing, all accidentals in the melody and harmony should be changed to sharps, flats, or naturals, to conform with the new key in which you are playing.

Rule VI. Never say, "I can't transpose." If you do you will never be asked

to play a professional job where a singer is part of the entertainment.

Rule VII. As to the base notes and harmony of the song, try to figure the bass notes and harmony mentally in the new key. If you hit some "blue ones" do not despair as even fine pianists, who do not make a study of transposing, admit that it is difficult. Transposing becomes second nature with practice.

Rule VIII. Remember that pianos used in halls, theatres, ball-rooms, etc. are either international or concert pitch, or neither; which means nothing to the embryo grand opera star or "Our Favorite Entertainer." He must be pleased.

Rule IX. Some singers never know whether you are playing in the original or some other key. This sounds untrue. However, it is true, with some vocal artists. (?) Try it.

If when transposing you must resort to "faking the bass" do not be ashamed of it, as it is the singer's fault for not handing you the music properly written and arranged in the proper key for his voice. Sometimes they will like it, provided you use the correct harmony.

Rule X. Most important. Never try to transpose more than a third lower, by reading in the treble clef. It is too confusing. To play a fourth lower, imagine the melody is written in the bass clef and play two notes higher; a fifth lower—only one note higher to play one note higher than the original, which is the same as playing seven notes lower than the original, but in the treble clef.

By following the above rules and hints, you will be able to play easily any melody in eight different keys, which is quite sufficient for the average performer's needs.

Use these eight keys for your keynotes and you won't go wrong. They are: C, D, E-flat, F, G, A, A-flat and B-flat. They are within the reach of the average pianist's technique.

Lastly, keys in four, five, six or seven sharps and flats will never be missed by singers who ask you to transpose.

A Gymnasium Echo

By Rena I. Carver

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No. 1. Practice with the hand flat on the table. Use ¾ time and count slowly. Use each finger in turn. Let all other fingers drop quietly and lightly on the table. Drop the finger easily on the third count of

every one measure and raise it gently on the third count of the next. Let the finger "drop" as if it were going down through the table.

No. 2. Now place the hand on the table with the fingers curved and the wrist resting on the table. Use ¾ time. Raise one finger. At count "4" tap the table with a quick staccato touch. Let the finger rebound high. Wait until count "4" of next measure to play again. Use each finger in turn. Keep the finger curved. Watch the up-action of the finger.

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 Jeannette Carter Feller, 50 Eden Crescent, Rochester, New York.
 Mrs. Jean Warren Carick, 1611 E. 68th St., Portland, Oregon, June, September and March.
 Mrs. Wesley Porter Mason, 1611 E. 68th St., Dallas, Texas.
 Virginia Ryan, 1115 Washington St., Ware, Texas.
 Carrie Munger Lang, 608 Fine Arts Bldg., Chicago, Classes held monthly through the year (Chicago).
 Stella Hartner Seymour, 1219 Garden St., San Antonio, Texas. Summer class opens June 5th.
 Mattie D. Willis, 125 Carnegie Hall, New York City, New York, June 26th, July 16th, Sept. 16th and every month thereafter. Address 611 So. 5th St., Waco, Tex., or 912 Carnegie Hall, New York City.
 Laura Jean Kaufman, 554 Everett St., Portland, Oregon. June 17, Portland, Oregon, Jan. 1, Seattle, Wash.
 Mrs. Ursula Winkler, 824 North Irving Ave., Dallas, Texas.
 Mrs. Frances John, Dallas Academy of Music, Dallas, Texas.
 Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Entire season begins Jan. 5th.
 Mrs. Catherine Garrett, Bay City, Texas.
 Isabel M. Tate, 489 Grand View St., Los Angeles, Cal., Normal Class, June 19th to July 22nd, 1922.
 Mrs. Beatrice S. Elmer, 1240 Key Court, Sherman, Texas.
 Mrs. H. R. Watkins, 124 East 11th St., Oklahoma City, Okla., March 15, May 15.
 Una Cleaves Talbot, 2665 Washington Boulevard, Indianapolis, Indiana.
 Ada C. Edy, 124 W. Sundry Ave., Bellefontaine, Ohio, Feb. Mar., Miami, Fla., April, Bellefontaine, Ohio, June, July, Columbus, O.
 Mrs. Anna W. Whitlock, 1100 Huron Ave., Fort Worth, Texas.
 Mrs. S. L. Van Wert, 2015 Helen St., Houston, Texas, Normal Class.
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 And what is play?
 And can we do both at the same time?
 WORK is making an effort to attain anything.
 LABOR is performing an act which gives pleasure, interest or amusement.
 So, if performing well on the piano is what we wish to attain, we work for it. But performing well on the piano is also an act that causes pleasure and interest; therefore we really work when we play and play when we work.

Such being the case, practicing is a real pleasure, isn't it? It is bound to be, for it has just been proven.

And such being the case, it is impossible to be bored with practicing.

And again such being the case, one is sure to do good "work" and "play" well on the piano.

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Who can Do This?

Here is an exercise that is hard to do and, incidentally, it is scales—but then you see, it is something new and quite interesting. If you have had all your major and minor scales, so much the better, but you can do it with the once you have had, anyway. It is not easy, but I will explain it to you:

You know, your hands are queer things, and you have probably found out by this time that it is easier to play the scales smoothly with the left hand going up and the right hand going down. This exercise is to do just the opposite—play them up with the right hand and down with the left.

Start the thumb of the right hand on C below middle C, and play it up three octaves. Then, as you play the last C, put your left hand thumb on C, an octave below the right hand, and play it down three octaves. There is no repeating in this—if you make a mistake, it counts a point against you—but you must not repeat.

Now you are down to starting point (good for you!). Take the right hand up on C Minor, and left hand down the same. No mistakes, and no repetitions. Now take D-flat Major up right hand and down left, then D-flat Minor (only one, remember), then E-flat Major, etc., on up the chromatic scale.

This sudden change of scales—which changes hand positions, fingerings, tonalities, etc., all in quick succession—makes a very good exercise of "just scales" and gives your brains some extra work to do too. The left hand must pay strict attention to business to come down a scale correctly, without having gone up first.

How many Juxton readers think they can do this correctly, from C-Major up to B-Minor? Go to the piano and try it out, and see if you can!

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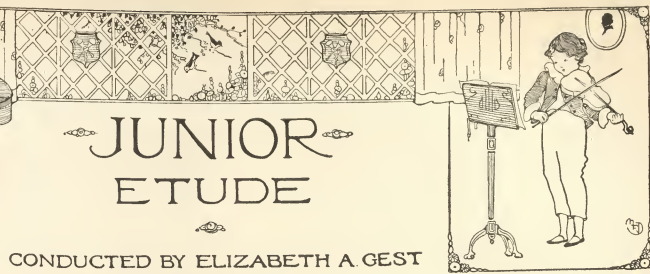
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

By Edith S. Green

One evening, when the house was quiet, such a plaintive cry seemed to come from the corner of the room. "Oh, la, la, too, too. Why cannot someone let me out?" it said.

"What on earth is the matter with that corner?" demanded the piano. "I should think that I might be allowed to have a little rest, for I certainly need it," complained the poor piano. "Mary Jane was never so clumsy as she was today, and I am just tired of being pounded so. Why, oh why, do people pound me so?"



"Oh, la, la, too, too," continued the corner. "Won't somebody please let me out of this box? I might as well be buried, as to stay in this black hole day after day."

"Well, I have been out of my box very little lately, too," complained the violin, "and when Anthony does take me out, he gives me some extra work to do too. The left hand must pay strict attention to business to come down a scale correctly, without having gone up first."

How many Juxton readers think they can do this correctly, from C-Major up to B-Minor? Go to the piano and try it out, and see if you can!

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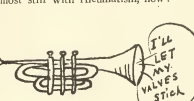
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"I will tell you what I have decided to do," announced the corner. "If George does not take me out of this lonesome box more often in the future, I will let my valves stick when he does. They are almost stiff with rheumatism, now!"



"Now, now," said the piano, "the children have not really intended to slight us. You know they really do love us, but they just forget sometimes. Let us all go to sleep, and get some rest."

"Well," answered the horn, "I will give George another chance. Maybe he will do better after this."

"And I'll try to be good, too," answered the violin, "but it is most annoying—most annoying!"

But the children never knew how near their beloved instruments came to going on strike.

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The Smiling Garden

LITTLE Doris was listening to the soft, rustling flowers in "The Smiling Garden." She walked from one pretty path to the other, noticing some lovely, pink morning-glories; and then in the sunlight came dancing to see her, three of the dearest blue bells that she had ever seen singing a little tinkling tune.

"Why are you tinkling so?" asked Doris.

"We are practicing for the Fairy Orchestra tonight," said the Blue Bells.

"Oh, I want to go, I want to go," cried Doris.

Then she saw coming towards her some beautiful pink-and-blue morning-glories clapping their soft petals, and then one of the blue-bells said, "they are our symbols for the Fairy Orchestra this evening." Mr. Honeyuckle, with his French horns, came to meet her.

"Yes," he answered. "I am going to play Fairy Music."

Doris laughed, as she saw the Trumpet Flower, dressed in brilliant red, coming towards her.

Then the Blue-Bell said, "The Trumpet Flower is our director for this evening."

It was a beautiful, silver evening. All the tiny musicians began to gather, and then suddenly the little bird-carriage alighted with guests, as the Blue Fairy, in their midst.

Doris seated herself in the white-and-gold chair, and the small musicians began to assemble, as the insects chimed in to join the chorus to make The Music In The Smiling Garden.



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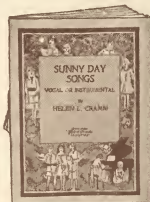
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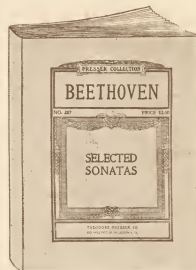
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