ETUDE MUSIC MAGAZINE

MAY 1922

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PRESSER'S MUSICAL MAGAZINE

The Etude

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

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THEODORE PRESSER CO., Publishers,
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The World of Music

Oscar Beringer, well known to ETUDE readers through his frequent contributions to this journal, died in February in his 78th year. Beringer was born at Furtwanger Baden, Germany, July 14th, 1844, but he was brought up in London and always regarded himself as an Englishman. He was a pupil of Plaidy, Moscheles, Reinecke, Tausig, Erlich and Weitzmann in Germany. He established a School of Higher Pianoforte Playing in Berlin but returned to London in 1871 and established a school there a little later. In 1885 he became a professor at the Royal Academy and had many celebrated pupils including Katharine Goodson. He has written different valuable books upon piano playing. Part of his time was spent in South Africa conducting examinations.

M. Georges Hüe, was elected to the Academie des Beaux-Arts to succeed Camille Saint Saëns. He received 19 votes. The next in the order of election were Bruneau, Marechal, Pierne, Georges, and Vidal. Hüe was born at Versailles in1858. He was a pupil of Reber at the Conservatoire. In 1879, he won the Grand Prix de Rome. His operas are practically unknown in America where he is best known by his songs.

Mario Laurenti, an unusually good baritone, who rose from the Chorus of the Metropolitan Opera to sing prominent parts, died early in March. Laurenti was thirty years old. His real name was Luigi Cavadini. He was born in Verona, Italy.

The Music Teachers' Tax in San Francisco has been repealed. Credit for the repeal has been given to Victor Herbert, but in reality the fight has been going on for at least a year. A music teacher who only earned just enough to make a living had to pay as much as those who earned several thousand dollars a year. Educational institutions and public school teachers were exempted, thus discriminating between one kind of education and another.

Students at the Paris Conservatoire cannot compete for the Prix de Rome after the age of twenty-four.

Berlin in the throes of a municipal strike forced some of its concerts to be held by candle light.

The Columbia Graphophone Company, which was reported likely to go into Receiver's hands, is apparently coming along in fine shape. It was shown that a Receiver was uncalled for and the application was dismissed. This company has been one of the few leading companies which have paid especial attention to the educational possibilities of the phonograph. It has many magnificent records in its catalogue and it would have been most unfortunate if these had been lost through an ill advised business rashness.

Carl D. Kinsey, business manager of the North Shore Musical Festival, held at the Northwestern University Gymnasium Building in Chicago May 24, 25, 26, 27, 28, 29 and 30 has announced plans for this remarkable occasion. The Soloists include Farrar, Matzenauer, Dux, Danise, Pavloska, Althouse, Fitziu, Melius, Middleton, Karle, Hagar, Gould and Barclay. The Chicago Symphony Orchestra under Stock will be the orchestra during the week. Connected with the Festival is a contest for $1,000 for the best symphonic work submitted. Seventy-three orchestral scores have been received. Many new works including Percy Grainger's *"The Bride's Tragedy"* have been scheduled.

Alfredo Catalani's Lorcley was produced for the first time at the Metropolitan in March. The opera was written in 1880, but revised later. The story is the old legend of the Rhine, made familiar through Goethe's poem. No less than fifteen operas have been written upon this subject, the most famous being those of Bruch, Mendelssohn and Lachner. None has been a very great success. Alfredo Catalani, born at Lucca, 1854; died at Milan, 1893; was educated at the Paris Conservatoire and at the Milan Conservatoire. He was the successor of Ponchielli as Professor of Composition at the latter institution. His best known work is not *Lorcley*, but *La Wally*, produced in 1892. This opera was given in America in 1909, but did not meet with continued success.

WELCOME APPRECIATION

The National Federation of Music Clubs of America

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Nashville, Tenn., March 28, 1922.

To THE ETUDE,
1714 Chestnut Street.

The Board of Directors of the National Federation of Music Clubs, in session in Nashville, Tenn., has to-day adopted a resolution expressing deep appreciation of your splendid issue of "The Etude" March number (Musical Club Number). It is recognized by our Board of Directors that this recognition of our work so splendidly presented by you will be of untold assistance to us in accomplishing the purposes for which we are organized.

Pennsylvania's Music week organized by the State Director of Music, Dr. Hollis Dann, started, on Sunday, April 30th, with a State wide celebration. In most localities the preparations were made with splendid enthusiasm. In Philadelphia the direction was taken over by the newly organized Philadelphia Music League under the efficient management of Mrs. Frederick W. Abbott.

Hammerstein's famous Manhattan Opera House in Thirty-Fourth Street, New York, has been sold to the Scottish Rite of Free Masons of that city. The price is said to have been about $1,000,000.

Miss Ethel Smyth, the noted English woman composer, has been made Dame Smyth, after the manner of Dame Melba and Dame Butt. This distinction is being given to British women of great accomplishment much as the Knighthood is given to men.

An Opera School conducted by the city of St. Louis as a source of supply for their successful open air opera given in the summer at Forrest Park is reported to be in process of organization. This it is said will be the first municipal opera school ever attempted. Three hundred applicants presented themselves in the first try out for voices.

Henri Marteau has just been appointed director of the Symphony Concerts at Malmö, a seaport city of Sweden with a population of 61,000.

The gorgeous private theatre of Emperor Franz Josef in the palace at Vienna has been opened to the public for operatic performances of an intimate character. The theatre seats 600 people. A seat is said to cost 7000 crowns.

Marcel Dupre, the eminent French organist recently brought to America as a confrere of Charles Courboin and Alexander Russell in the famous Wanamaker concerts says, in an interview in *Musical America*, "It is a well known fact that mechanical improvements on American organs are far in advance of European."

Landon Ronald, the well-known London Conductor and Principal of the Guildhall School of Music has been raised to a knighthood.

The Baton Rouge Philharmonic Orchestra has given a series of highly interesting Matinée Concerts this year. The conductor is H. W. Stopher. The increase in the number of symphony orchestras in America is little short of amazing.

CONTENTS FOR MAY, 1922

MUSIC

The MacDowell Colony of Peterborough, N. H., long supported through the industry of Mrs. MacDowell is seeking larger funds leading to an endowment. ETUDE readers interested in this splendid project may secure particulars from Mrs. MacDowell. The purpose is to provide a haven for really worth while art workers where they may live among inspiring surroundings at reasonable cost while they are engaged in productive work.

Otto Langey, orchestral arranger and editor died in New York on March 19th, 1922. He was born in Germany in 1851 and had been associated with many excellent orchestras. His tutors for band instruments made him famous.

A Russian Opera Company stranded in San Francisco was brought to Chicago by two enterprising impressarios. There they produced Rimsky's Korsakoff's *The Czar's Bride*, winning the highest praise from the papers.

Congratulations to Mrs. Bloomfield Zeisler. Her son Ernest has just received the degree of Doctor of Philosophy at the University of Chicago. It means something to be a busy virtuoso and a fine mother at the same time.

The Pittsburgh Tuesday Musical Club comes to the front with a program composed entirely of the compositions of Pittsburgh women.

The Stockholm Academy of Music has just celebrated its one hundred and fiftieth anniversary.

The Syracuse Symphony Orchestra of which Melville Clarke is the president and William H. Berwald director, is an organization of seventy five musicians accomplished without any endowment fund. The B. F. Keith Co. has given the use of their theatre in Syracuse to the Orchestra, through the courtesy of F. W. Albee. The concerts of the orchestra have been very successful.

Prof. C. H. Farnsworth of Columbia University has received the degree of Doctor of Music from Oberlin College.

A very valuable report on "Music Departments of Libraries" in the United States has just been issued by the U. S. Bureau of Education. This book of 55 pages may be had for 5 cents upon application to the Superintendent of Documents, Government Printing Office, Washington. The Committee on History and Libraries of the Music Teachers National Association in 1918 appealed to this Bureau for its assistance in studying the condition of the music libraries. Mr. O. G. Sonneck, then chief of the music division of the Library of Congress, and a member of the committee, prepared a questionnaire which was sent by the Bureau to 2849 libraries. We are indebted to Mr. Charles N. Boyd for the careful analysis and summary of the results of the responses. The condition in each state is reviewed, and in the appendix are to be found a paper of Mr. Sonneck on "Music in our Libraries," and a note on "Bibliography of Music" by Mr. Ernst C. Krohn. The index is full of suggestive titles. This report should be in the hands of every serious music student in the land, as it shows the wealth of books, literature, and music available to him. How few students know that by the inter-library loan system one has access to the very best of every clime and time.

The New Art Museum at Cleveland has just had its fine $50,000 organ dedicated. Prof. Archibald T. Davidson of Harvard was the performer. The organ has 695 stops and 3080 pipes.

The dedication of Kilbourn Hall, the auditorium of the new George Eastman School of Music in Rochester, attracted wide attention to Mr. Eastman's great philanthropy. The hall is a memorial to the composer's mother and is one of the auditoriums that will be used in the project.

The National Music Supervisor's Convention at Nashville was splendidly attended by delegates from all parts of the United States. The convention took place during the week of March 10th.

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A companion volume to "Piano Pieces The Whole World Plays"—specially designed for recreation. The first consideration in selecting pieces for this book has been melody; the second consideration variety and the keynote of the whole volume has been joy, which will be found expressed in almost every composition. The book contains 256 pages. Price $1.25.

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"Children's Piano Pieces" serves equally well as a collection for teaching or for recreation. It covers the first three grades of technical difficulty, and the compositions are of the most comprehensive character, ranging from little classics to folk-songs and dances. There is an interesting group of tiny pieces by contemporary Russian composers which are charmingly original. 256 pages. Price $1.25.

DANCE MUSIC

Dancing is being indulged in to such a great extent as both a pleasure and an art, that this book will be found particularly acceptable and useful. It contains more than ninety compositions, including waltzes, valses lente, two-steps, marches, modern dances, round dances and the characteristic dances of great nations. A 256-page book. Price $1.25.

PIANO DUETS

This collection of four-hand pieces contains forty standard popular musical compositions. It is planned for use either for teaching purposes or for recreation and includes compositions suited to everyone's taste—classic, modern, light, sacred and operatic. The "Secondo" part is usually less difficult than the "Primo" permitting players of varying skill to select the parts best adapted to their abilities. Price $1.25.

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Modern Opera Selections fills a keenly felt want on the part of music lovers for a compilation of modern operatic music to take the place of individual foreign publications, many of which are no longer available. Its more than thirty selections afford a comprehensive view of modern Russian, French and Italian opera. Each selection contains the opera's salient melodies, and the arrangements are widely graded in difficulty. Price $1.25.

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If you enjoy reading the stories, and playing or singing the choicest music from the most famous grand operas, this book is exactly what you are looking for. It narrates the plots of twelve popular grand operas such as Aïda, Faust, Carmen, Lucia, Cavalleria, etc., and in addition presents their finest musical numbers in such a form that they can be played or sung at will. A 256-page book. Price $1.25.

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In this book are assembled twelve of the charming light operas which have been successfully presented on the American stage during the last twenty years, such as Martha, Pinafore, Mikado, Erminie, etc. You have the opportunity to read their exceedingly humorous plots, and to play or sing, as the fancy strikes you, the most pleasing musical numbers in each of them. 256 pages. Price $1.25.

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This book will be a source of delight to the music lover who is fond of drawing-room songs, for there are more than seventy songs in it by favorite composers such as Allitsen, Adams, Behrend, Bemberg, Chaminade, Cowen, Denza, D'Hardelot, Lehmann, Tosti and many others. The songs are in the original form, and in medium keys for the average voice. 256 pages. Price $1.25.

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"Concert Violin Solos The Whole World Plays" contains most of the great violin compositions in daily concert use by distinguished virtuosos—heretofore published separately at a cost for individual numbers equal in many instances to the publishers' price for this entire volume. Each composition is presented in its original unabridged form. 454 pages. Price for violin with piano accompaniment $3.00.

LIGHT VIOLIN PIECES

An ideal collection for teaching or recreation containing more than fifty melodious pieces such as Drigo's "Serenade" and "Valse Bluette." The list of composers includes Papini, Bohm, Simonetti, Alard, Cesek, Boisdeffre, Thomé, Hollaender and many others, while the choice of pieces is within reasonable technical difficulty. 272 pages. Price for violin with piano accompaniment $2.00.

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If you play or sing sacred music for your own enjoyment, or in church work, you will find this book ideal for either purpose, as it contains a splendid selection of sacred piano music; a choice group of sacred songs in medium keys and a varied assortment of hymns of all denominations. Famous oratorios, cantatas, sacred operas and church services are well represented. 256 pages. Price $1.25.

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This book has been written to assist the vocalist in his studies and to help the vocal teacher in solving problems that confront him every day. The three parts of the book—voice, mimicry and art of make-up form a unit of great interest to the singer. The author, Thaddeus Wronski, is not only a famous opera singer but also director of the vocal department at the Detroit Conservatory of Music. Cloth. Price $3.00.

MUSICAL EDUCATION

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FACE TO FACE WITH GREAT MUSICIANS

This book, which is published in two volumes, is the work of Chas. D. Isaacson, with introductions by Frank LaForge and Leopold Godowsky. It contains a series of biographies in the form of imaginary intimate personal interviews with great musicians from Bach to Granados. There are 60 sketches in the two volumes, which have enjoyed an immense sale. Cloth. The volumes are sold separately at $2.00 each.

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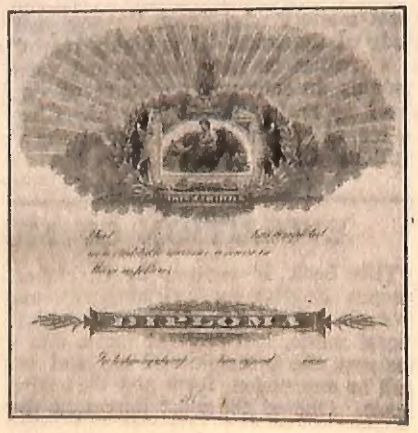

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"Sumer is Icumen In"

Instead of looking forward to summer as a grand spree of indolence, thousands of American students are eagerly waiting for the time when they can attend some one of the several highly successful Summer Schools conducted in different parts of the United States.

Summer musical education is concentrated study. Concentrated study is often best. There is usually a spirit of great interest and liveliness, despite the so-called hot season. As a matter of fact, the really hot season in our northern cities is limited to a very few days. These days may come in June or September, just as well as in July or August. Why libel the whole splendid open-door, open-window, fresh-air time of the year because of a few days?

Sometime ago, we have forgotten where, we read a series of carefully compiled statistics indicating that many of the world's great masterpieces had been produced in summer. It is reasonable to assume that most of us are in better health in summer than in winter; there are fewer colds and aches; there is usually greater energy because of greater oxygenation; the diet in summer, when plenty of fresh vegetables are obtainable, endows us with more vitamines; and in all, the average worker with a real ambition is better fit for concentrated study in summer than in winter. In addition to this the long period of sunlight spares the eyes and makes longer periods of work possible.

If you have not planned for special work this summer there is still plenty of time. The opportunities are very numerous. The Etude for years has done everything within reason to foster the idea of Summer Schools because we believe very sincerely in their real worth.

"Unbusinesslike Musicians?"

One of the most unjust accusations that can be made against our profession is that "musicians are not businesslike." It is true that the professional person with his mind upon his work or his art, does not give quite as much attention to the matter of making money as the man or the woman who makes an art of that alone.

On the other hand, in our experience with the Etude Music Magazine, we find that professional people are often extremely sensitive about paying their bills promptly, about keeping engagements and about living up to the spirit as well as the words of a contract.

There has been, in the past, plenty of poppycock on the part of certain musical hypocrites who have disdained all interest in money as long as they got plenty of it and what it buys, through various channels. The teacher who is so fastidious that he will not touch the fees of his pupils, but insists upon having them laid on the piano like burnt offerings on an altar is likely to be the one to grab those fees instantly after the pupil's back is turned. Such a person is not merely unbusinesslike,—he is innocent of any sense of humor. The first step in cultivating a sense of humor is to be able to laugh at one's own foibles.

Musicians are extremely sensitive about asking for assistance. The state of the profession during the last ten years has been somewhat astonishing. Businesslike or unbusinesslike, there have been very few really worthy appeals made to different institutions standing ready with funds to assist genuinely deserving musicians brought to the point of need through causes other than their own bad habits or neglect. The Department for Needy and Deserving Musicians of the Presser Foundation reports that there have been remarkably few cases calling for help for many years. Every case is investigated thoroughly and those meriting assistance cared for when possible.

Musicians are learning the lessons of thrift, providing for their old age and comfort. They know that to stand well in the community they must, first of all, conduct their business affairs in a way to command the respect of their fellow men.

The Dynamism of Repose

The aim of the great engineer is to produce the highest possible results with the least interference and friction. It is for this purpose that micro-measuring machinery has been contrived, and American precision in quantity manufacture has surprised the world. The engine that runs smoothly, quietly, securely and accurately is usually the best engine.

In most cases the greatest of men are those who in their very repose indicate their unlimited power. History affords countless illustrations. Really great men are often amazingly unostentatious and gentle in their demeanor. It is difficult to realize in meeting such a modest, unassuming, courteous journalistic genius as Cyrus H. K. Curtis, that he is really the high-powered dynamo responsible for the epoch-making success of four of the leading publications of the world. An explosive, spluttering, flamboyant man, wasting his energy in asserting himself could not, in one life time, have accomplished what Mr. Curtis has been able to do in less than fifty years of concentrated endeavor.

The same truism applies to music. The pianist of real power and sincere artistic inclinations is a kind of reservoir of ability and ideals which the audience comes to appreciate at its real worth without any need for exploitation on the platform by means of eccentricities and waste motions. De Pachmann succeeds in spite of his platform antics, not because of them. If he did not play marvelously he could not command attention for longer than one program. Josef Hofmann, Sergei Rachmaninoff, Josef Lhevinne, John Powell, Ignace Paderewski and Fritz Kreisler, are all splendid examples of the dynamism of repose.

The Value of Visiting Conductors

The death of Arthur Nikisch just after the announcement of a coming American tour was the occasion for deep regret on the part of thousands of his admirers in America. Nikisch for years was regarded as the greatest of living conductors in the many countries in which he carried his beautiful message. While he was in Boston the splendid philanthropy of Colonel Higginson developed as never before. The keen penetration, the artistic sympathy and the remarkable alertness of Nikisch, combined with his thorough musical background, did more for the development of the orchestra than any of the more severe drill masters who succeeded him. His contribution to American musical art was very precious and deserves the widest recognition.

This year we have had several visiting conductors, among them d'Indy, Mengelberg, Strauss and Coates. Strauss and d'Indy were already known. Mengelberg surprised his friends and those who heard him for the first time, by his wonderful virility and his authoritative interpretations. More attention, however, was attracted by Albert Coates, who, in ecclesiastical parlance, exchanged pulpits with Dr. Walter Damrosch during the past winter. Incidentally, Dr. Damrosch was received with immense favor in London when he was conducting Mr. Coates' splendid orchestras there.

Coates was born in Petrograd, in 1882 of an English father and a Russian mother. Notwithstanding his early continental background, he is typical of the stalwart Englishman, a man of magnificent stature and fine manly bearing. At the age of twenty, he abandoned his scientific studies and entered the Leipzig conservatory, studying with Teichmüller, Klengel and Nikisch. Nikisch realized his immense potentialities and secured many openings for him. His advance was very rapid. In 1911, he became the leading conductor of the Imperial Opera at Petrograd. In 1916, his opera *Sardanapalus* was given in Petrograd with great success, despite the war. On tours to London he conducted the Covent Garden Orchestra Wagner repertoire, in association with the remarkable Bodansky, who had been previously associated with him as co-conductor at Manheim. At the head of the London Symphony and the London Philharmonic, Coates rapidly became a great favorite because of his inspiring interpretations of great masterpieces. His work with the New York Symphony Orchestra was a joy at all times and the enthusiasm of his audiences was an indication that America will some day demand more of the time of this new master of the baton. The world will be better for a few more wholesome "he-man" conductors of his type.

Why Not?

Recently, in a conversation with one of the most famous musicians of Europe, who did not wish to have his name quoted, we were forced to listen once more to the old arraignment that American musical composition has not risen to European levels. It always makes us indignant to have it pointed out; but our better sense makes us realize that with the exception of the works of a very few writers the statement is absolutely true.

Some of our American composers, whose works entitle them to be called masters, have now and then gone into the realm of the immortal and brought back great musical creations.

Our critic, however, took a kindly attitude and pointed out that, to his mind, none of the American composers had touched the heights in music equivalent to those in literature held by such works as Whitman's masterpieces, or such distinctive creations as *The Fall of the House of Usher* or Mark Twain's *Joan of Arc* or Hawthorne's *Scarlet Letter*.

Is this so? Then why has it not been possible for American composers to rise to similar heights? Of course, the answer of thousands of our patrons is that the *Keltic Sonata* and Stephen Foster's magic combination of tonic, dominant and subdominant, for instance, are just as remarkable in their way as the greatest productions of our literary masters.

Bach's income, when he was Cantor at Leipzig in St. Thomas' Church, was estimated at not more than $350.00 a year. Part of this was raised by the choristers who went about the streets at stated periods singing and taking collections.

Precarious Opera

Just as we are going to press there are all sorts of rumors about the continuance of the Chicago Opera Company, an organization that in its tumultuous history has been the godmother of much of the very excellent new operas given in America. It certainly deserves to prosper, as far as its artistic accomplishments are concerned. The civic pride of Chicago should not permit this notable work to go begging. Yet, the withdrawal of public support of a very munificent kind might wreck the whole enterprise. Opera has almost always been precarious, with a few historic exceptions. As a business enterprise in America only a few men are reported to have made it pay. Handel lost his entire fortune reputed to have been $50,000.00 in opera, yet many of his operas were said to have been very great successes. He paid yearly to his star Senesino about $8,000.00; what would he think of the fees paid to Caruso or to Galli-Curci, who is reported to be receiving even considerably more for each performance.

An Amazing Organ

Of all the musical instruments the most amazing is, of course, the human voice. Few people, however, realize its wonderful endurance. Used incessantly for a hundred years, it survives, in most instances, until the heart ceases to beat. Locomotion halts, the senses fade, yet the voice is there as long as there is breath to put the vocal chords in vibration.

The voice of the singer and the speaker is used at least twice as much as that of the ordinary person. It must sustain a strain that only the one who has experienced it can realize. Let it pass the danger point and the voice is crippled just as any other organ is crippled by over use. However, the amount of abuse it will sustain is almost unbelievable. When used right, the voice holds its vigor in an amazing manner. Take the astonishing case of Dr. Russell H. Conwell. He has delivered one lecture over six thousand times, devoting the proceeds to erecting a university which has already educated a small army of young people. In addition, he has delivered thousands of sermons. Yet his voice is at this day rich, vigorous and powerful, despite the fact that he is very near to eighty.

Singers all know that on the day of a performance it is wise, if possible, to let the voice rest. Patti, Galli-Curci and others learned to form a habit of scarcely talking above a whisper. In his autobiography, the inimitably humorous Jimmy Glover, of London, theatrical conductor, the man of "a million friends," tells how he once found the great tenor Tamagno on the day of a concert wandering around with a slate tied around his neck. On this slate he corresponded, rather than talked, with all visitors. Yet Tamagno, according to report, had been a blacksmith and was a very vigorous man. Other singers are very prodigal with their voices—some even insisting that unless the voice feels tired it is useless to coddle it on the day of an appearance.

Our Limitations

The matter of our capacities is usually a little humiliating. We don't like to think that there is anything beyond our possibilities. None of us ever try quite hard enough to explore our real talents to find out the barriers in other directions.

One very human trait with creative workers is to pioneer. Few men are satisfied with what they know they can do. They want to try new things and find out whether they can do them. No instinct is firmer in the race.

Beethoven aspired to write songs. He wrote only two or three that have survived on concert programs. His art was instrumental, not vocal. Mendelssohn aspired to write operas. His one attempt was far inferior to his real masterpieces. Verdi had ambitions to be regarded as something other than an opera composer. Leandro Campanari who was selected to lead the string quartet in which Verdi hoped to make his début as a chamber music composer, once told us that the result was pathetic. Verdi, however, did not realize that his much loved string quartet was a *fiasco*.

The educational psychologists are harping upon this subject now. They say that it is one of the bitterest disappointments of some parents to realize that their fond darlings have psychological limitations in certain directions. In former times if a boy or a girl could not master certain subjects they were put down as stupid or lazy and flogged to make them do what nature had restricted them from doing. An appreciation of the limitations of the brain is largely a nineteenth century attitude. In the olden days the insane were treated like criminals and subjected to endless abuse.

If in your work you find that you are butting your head into a brick wall, don't be discouraged, this may be a valuable discovery. Study yourself. Ask yourself what of all things you enjoy doing most, confer with friends you respect. There may be some very slightly different line which has success at the turn of the road. It is right that you should go ahead in your work. If you are not going ahead and are a sensible being, study the cause and remedy it if you can.

Many Roads to Artistic Playing

An Interview with the Eminent Pianist-Conductor

By ALEXANDER SILOTI

Secured Expressly for THE ETUDE

SILOTI AND HIS TEACHER, TCHAIKOVSKY

SILOTI AND HIS PUPIL, RACHMANINOFF

[EDITOR'S NOTE:—Alexander Siloti (often spelled Ziloti) was born at Charkov, Russia, October, 10, 1863. His father played the violin and his mother sang. His mother's name was Rachmaninoff,—the pianist-composer, Sergi Rachmaninoff, being a cousin of Siloti. At the age of ten, he became the pupil of Zvierev and later on studied with Nicholas Rubinstein and P. I. Tchaikovsky at the Moscow Conservatory. His début was made in Moscow, in 1880. This was followed by other appearances, until he played before the Tonkünstlerversammlung in Leipsig, in 1883, with such success that his services were demanded everywhere. He then went to Franz Liszt for three years. From 1887 to 1890 he was professor of pianoforte at the Moscow Conservatory. After ten years devoted almost exclusively to touring, he returned to Moscow to conduct the Philharmonic Concerts which have since that time been an immense success. He then organized his own orchestra in Petrograd, giving six or eight concerts a year and paying especial attention to the orchestral works of his master Franz Liszt and to the newer works by the masters of Russia. Siloti has just completed his second tour of America where he has been received with the greatest possible enthusiasm at all times.]

"IT may seem paradoxical, but I have learned almost as much from teaching others as I have from studying with others. There is nothing like making one's mind alert by taking the responsibility of seeing that others play correctly and artistically. It is my firm belief that every teacher should play. He should be able to do more than play,—he should regulate his style to the pupil's performance. Nicholas Rubinstein was a past master at this. In fact, I could learn far more from Nicholas Rubinstein and his playing than I might from that of his great brother, Anton Rubinstein. Why? The reason is a simple one. When Anton played, his performance was so astonishing and so overpowering that the pupil became discouraged. He was inclined to throw his hands in his lap and say: "What is the use of my trying? I can never play like that I may as well give up at once." But when Nicholas Rubinstein played, he gauged his playing so that it was only a little ahead of that of the pupil. The pupil then thought, "Well, I can perhaps play as well as that with a little practice." The mother when teaching a child to walk, does not run ahead as though in a race. She walks slowly and carefully. Many teachers seem to think that they must amaze their pupils by playing in a very bombastic and showy style. That is never the best for the pupil.

As I look back upon some of the lessons I had from Anton Rubinstein, they seem like a nightmare even now. I felt that he was absolutely indifferent to what I played or how I played. There was naturally no question of enjoyment for him or for me. He did not actually teach me anything. He only gave a superinspired rendering of the music, and if the desire to learn was not killed in me it was due to my happy disposition which allowed me to regard these lessons as a temporary evil. Zverieff, my earlier teacher, who was a real pedagogue, felt the same way about them; after each lesson he talked to me in a peculiar way, as if he were making excuses for having made me study under such a master.

The Russian conservatory system provides for distinct staffs of the elementary and for the advanced departments. Because a man like Zverieff devoted his life to the training of the young did not rob him of any honor or any distinction in the faculty of the conservatory. Nor was such a man expected to have had any less severe general musical training than the teacher of the advanced classes. He was simply one of the professors who had elected to make a specialty of training the pupils in the lower grades,—a very important work, and one bringing him renown as a specialist. No one would dream of sending a beginner to other than such a specialist. It is a great mistake to place elementary pupils under the tuition of some famous virtuoso who, as a rule, is not adapted to teaching youngsters. It is like bringing some delicate plant out under the hot rays of a dazzling sun only to be shriveled up in an hour or so.

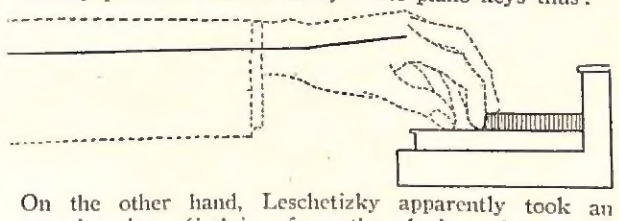
When I say that I have learned by teaching, I mean that I discovered there were a great many effects in my own playing that I did instinctively and did not understand. For instance, I would play a passage for a pupil and prescribe a certain type of pedaling. The pupil would repeat, apparently going through the same mechanical process, and yet it would not be the same. Then I would have to analyze my own playing to find out the secret. This has helped me time and again in my public performances. The best performer and the best player must learn to analyze his own playing.

Endless Roads to Parnassus

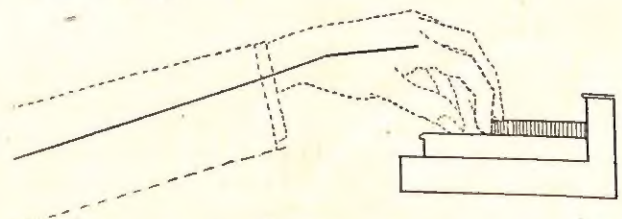
One of the first things that the student discovers in advanced playing is that there is no royal road to learning in music or in anything else. It is for this reason that the principal thing in all good art is the mental picture, the conception, the ideal. The reason why many students do not succeed is not that they do not work, but that they have no proper picture of what they aspire to do. They play, play, play at the keyboard, but they never think and dream away from the keyboard what their interpretation should sound like.

How does one get playing ideals? First by hearing as much good playing as possible and then through the development of the musical imagination. Your playing will never be any better than your playing ideal. Let us suppose that you were going to build a great temple. Unless your imagination permits you to see that temple in all its gorgeousness you will not be able to take the first step, no matter how great may be your technical skill. In pianoforte playing and in pianoforte study there are too many bricklayers and too few architects with vision.

The average student spends his time in worrying about methods, about the minutia of touch, fingering, accent and so forth—all necessary to the point of indispensability,—but by no means all in the art of playing. For instance,—during the last half century there have been two quite radically different methods of seating oneself at the piano. I incline toward the method of Franz Liszt, because that seems to me the most rational and the most effective. It may be described by a few simple lines: Liszt (judging from his own position at the piano) always felt that his forearm should be approximately parallel with the level of the piano keys thus:



On the other hand, Leschetizky apparently took an opposite view, (judging from the playing of many of his disciples.) He seemed to feel that the seat should be low producing an angle of the hand and arm tending in this direction.



Who can say which is right? No greater pianist than Liszt ever lived and he produced his results by his own manner of playing. The Leschetizky pupils play marvelously, so apparently the mere position of the hands and arm does not make such a radical difference in either case. What does make a difference with the individual pianist is the playing ideal,—the mental conception of the work whether it be program, music or pure music.

The best teacher for the student is the one who can bring the most from that student. Fame means nothing. Take the case of Tchaikowsky. With a good student, he was a most excellent teacher, taking great pains to help him, but if Tchaikowsky was not interested, he was not only indifferent to the student's progress but he would scold frightfully, Scolding never makes a good teacher. It is rarely necessary. It upsets the pupil's state of mind and unfits him to do his best. When I studied with Tchaikowsky, he never neglected the details of the pedagogical side of his work although he did not like teaching. He corrected all the harmony exercises with care and minute precision.

The pupil often does well when he has a teacher of opposite temperament. The effervescent pupil needs the hard training that a serious minded, patient master can give, while the sluggish pupil benefits from having a brilliant alert teacher always ready to spur him on. When I was teaching my cousin Rachmaninoff, he already manifested some of the sombre, almost pessimistic traits which marked his early career. On the other hand, I was an optimist. To me it was always the gold of morning sunshine,—to him it was the black of midnight.

While teachers should be able to play and play finely, they should remember that the duty of the teacher is to teach, not to turn each lesson into a pianoforte recital. It was only occasionally that Liszt played a whole piece through for us. The usual thing was for him to sit down and show us a single passage, but even that he only did for some of his pupils—the eight or ten out

A. SILOTI AS HE IS TO-DAY

of the thirty or forty present who actually played. The residue was made up, for the greater part, of English and American women in great variety, who merely formed an audience. This did not prevent them, however, from calling themselves Liszt's "favorite" pupils,—apparently he had none but "favorite" pupils.

In *My Memories of Liszt* I have endeavored to give a picture of Liszt as a conductor. He was not in any sense an ordinary conductor. Whether it was at Weimer or further afield, the orchestra had first to study the things that they were going to play with their own conductor until they knew them almost by heart. The conductors were also near at hand to help the orchestra or chorus on dangerous moments while Liszt was conducting, such moments being not infrequent, for the greater part of the time Liszt could not be said to conduct at all. His appearance at the conductor's desk was imposing. His long tightly buttoned abbe's cassock, his bushy mane of white hair, and his air of spirituality, all combined to give him an unearthly appearance as of being from another world. Not only did he look gigantic but he seemed to be soaring above us all—above the hall itself. He used no baton. In the soft parts he would beat time almost imperceptibly or not at all. When he came to a big crescendo he would suddenly spread out his long arms like an eagle spreading his wings, and the effect was so morally uplifting that you felt impelled to rise from your seat.

Realizing Your Musical Ideals

By Anna V. Watson

On a recent visit to a great conservatory in New England the writer heard so many young women and young men voicing their ideals for the musical life that she was all but disgusted.

Nothing worth while ever happens unless it is backed by an ideal.

The finest ideals in the world are worthless, unless there is enough manhood or womanhood behind them to realize them.

One girl from the middle west went about telling everybody who would listen, that her ideal was to play all of the Chopin Nocturnes. This was based upon the fact that she had managed to play the celebrated nocturne in E flat. She played it for me. Phew! It was as stiff as a walking doll! She was struggling with the nocturne in G minor and the Nocturne in G major and making a beautiful mess of both. Such a person is not a person of ideals but a person of silly dreams. Because you dream some night that you are flying around like a butterfly does not mean that you will wake up in the morning with wings.

If you have an ideal — an ambition — seek first of all to make a plan—a working plan as to how you will carry it out. Just as the master-builder puts down in the contract when the job is to be done, you should put a time limit on yourself. Say, "I will master this Novelette of Schumann in two months or bust." Then do it!

The writer once knew a teacher who practiced for the better part of three years upon a Schumann Novelette and even then did not get it. He had ideals but he did not mean them.

Better have no ideals at all unless you know how to mix them with your work. Ideals are like sand — a very important part of any building, but unless you have the cement or the lime to mix with the sand, the structure you build will totter before you have gone above the first floor. Don't waste your time with ideals unless you are ready with the energy and the persistence and the common sense to make your ideals count. The following quotation from William James' delightful book *Talks to Teachers* tells just what I mean.

"Mere ideals are the cheapest things in life. Everybody has them in some shape or other, personal or general, sound or mistaken, low or high, and the most worthless sentimentalists and dreamers, drunkards, shirks and versemakers, who never show a grain of effort, courage, or endurance, possibly have them on the most copious scale. The more ideals a man has, the more contemptible on the whole do you continue to deem him, if the matter ends there for him and if none of the laboring man's virtues are called into action on his part, — no courage shown, no privations undergone, no dirt or scars contracted in the attempt to get them realized. It is quite obvious that something more than the mere possession of ideals is required to make a life significant in any sense that claims the spectators admiration."

The Recorder

Intimate Glimpses of Famous Contemporaries

Next to living up to a distinguished name, is probably the difficulty of living behind a distinguished face. Certain people have such individual features that when fame comes to them they are identified by the public at once and recognized by admiring crowds wherever they go. We know of one music supervisor in the New York public schools whose resemblance to President Wilson is so startling that he has often been at a loss to find ways of denying that he was the President. On the "fake" Armistice day, this gentleman happened to be in front of the New York Public Library. Although President Wilson was in Europe at the time, the crowd recognized this man as Wilson and he was soon surrounded by a cheering mob from which the police had great difficulty in extricating him. Another musician, well known to Etude readers, bears such a remarkable resemblance to Chauncey Depew that he is frequently taken for the lawyer-railroad man. On one occasion The Recorder had the honor of having Lt. Comm. Sousa at lunch at a well known metropolitan restaurant. The Lieutenant's face is so well known that he is instantly recognized by the thousands who have been seeing that face at concerts, in the press and on bill-boards for three decades. It is one of the best known faces in the entire world. Of course, everyone in the restaurant identified the bandmaster after a few minutes. Later we walked from the restaurant to the Ritz-Carlton where Lt. Sousa was staying. On the way, nearly everyone we passed looked up and smiled pleasantly at the musician. "You see," said The Recorder, "you cannot escape your admirers wherever you go."

When we got to the Hotel, the Lieutenant took off his hat and there, in front, stuck in the ribbon, was the large hat check. It read, 23. No wonder the passers-by laughed!

Two piano-playing seems becoming in vogue again. Bauer and Gabrilowitsch, the Lhevinnes, Maier and Pattison, Hutcheson and Randolph and many others have given us an opportunity to learn of the beauties of the literature written for this branch of pianistic art.

In all this, the remarkable work done by the famous Sutro Sisters must stand out as a "pioneer" accomplishment in present day musical history. Rose and Ottilie Sutro are Americans, daughters of Adolph Sutro long a leader of musical life in Baltimore. After their American education they were sent to Berlin where they studied with that severe technicalist Heinrich Barth, himself an exceptional ensemble player. Since then, these ladies have played with many of the big orchestras of the world. With the passing of time there seems to have developed a kind of musical sympathy almost telephony. In recent performances they have seated themselves back to back, and without signals of any kind whatsoever they play as though their art was under the control of one mind rather than two. There are never any slips of time, rhythm or nuance. This is all the more remarkable because one has a fairly good sized pianistic hand and the other has a comparatively small hand making different technical systems advisable. Their programs, made up in part of works written especially for them by many modern masters who have recognized their ability, are interesting in the extreme.

Ensemble playing demands years of coöperation. The greatest artists cannot sit down at the keyboard and immediately produce results in this branch of art. The Sutro Sisters told the Recorder a story recently of Carreño and Hofmann in Berlin. The famous virtuoso played, according to report, a two-piano composition by Bruch. Later the composer asked Hofmann why he played so rapidly. He said: "I had to because Carreño was playing so fast." Then he asked Carreño why she played so rapidly. "Ah", she whispered, "I had to because Hofmann was playing so fast."

One is so accustomed to see artists inappropriately dressed on the stage, that the gowns of the Sutro Sisters are a relief. One of them recently remarked to the Recorder "Pianists do not seem to remember that when they are playing the backs of their dresses are the most conspicuous. For this reason my sister and I have always been very particular to have the backs of our gowns effective, and possibly the most effective device of all is a straight piece of beautiful material reaching from the shoulders to the feet *à la watteau*."

Music Facts from Plutarch's Lives

By S. M. C.

Themistocles, the great Athenian general, well understood the attractive power of music. While he was still young and obscure, he prevailed upon Epicles of Hermione, a harpist, who was eagerly sought after by the Athenians, to practice at his house, for he was ambitious that many should seek out his dwelling and often come to see him.

When Atisthenes heard that Ismenias was an excellent piper, he said: "But, he's a worthless fellow, otherwise he wouldn't be so good a piper."

Philip of Macedon once said to his son, who, as the wine went round, plucked the strings charmingly and skilfully: "Art not ashamed to pluck the strings so well? It is enough surely, if a king have leisure to hear others pluck the strings, and he pays great deference to the Muses, if he but be a spectator of such contests."

Alcibiades at school usually obeyed his teachers, but he refused to play the flute, holding it to be an ignoble and illiberal thing. The use of the plectrum and the lyre, he argued, wrought no havoc with the bearing and appearance which were becoming to a gentlemen; but let a man go blowing on a flute and even his own kinsman could scarcely recognize his features. (Greek flutes were so hard to blow that players wore bands over their cheeks to keep them from being broken by the wind pressure.) Moreover, the lyre blended its tones with the voice or song of its master, whereas the flute closed and barricaded the mouth, robbing its master both of voice and speech.

"Flutes, then," said he, "for the sons of Thebes, they know not how to converse; but we Athenians, as our fathers say, have Athena for foundress, and Apollo for patron, one of whom cast the flute away in disgust, and the other flayed the presumptuous flute-player."

As a result of Alcibiades' loathing for the flute and its votaries, this instrument was dropped entirely from the program of a liberal education, and was universally despised. Nevertheless, we read, that later the oarsmen of Alcibiades rowed to the music of a flute blown by Chrysogonus the Pythian Victor.

Mañana

By Mildred F. Stone

We Americans of the northern hemisphere are often inclined to smile at the Spanish Americans who have made the word *Mañana* (tomorrow) significant of procrastination. At the same time we are most of us only too ready to put things off, despite all of our "Do it now" signs.

In music, practice cannot be put off. You cannot do to-day's practice tomorrow. To-day's lesson cannot be learned tomorrow. True, you may do an extra amount of work tomorrow to try to make up for what you lose to-day, but the processes of nature are peculiar. Gradual growth toward technical proficiency is always best. Irregular practice never seems to produce results half as excellent as regular practice.

Pianistic

By M. C. Gowen

The Germans call it *Klaviermässig*, which simply means that some pieces are distinctively for the piano, sound best on the piano, are hard to translate to other instruments and are first, last and always piano pieces. Conversely there is a great deal of instrumental music which loses much of its color value when played upon the piano. Chopin, better than all the masters seemed to know what was really effective upon the piano. More than this, he was very careful in the selection of the proper fingers for the proper effects. It is for this reason that some of the Chopin fingerings seem odd until the student tries them out. Then it will be seen that Chopin knew the possibilities of the human hand and respected them. In Brahms, however, we are continually encountering passages which fit the hand rather like a mit than a well tailored glove. Editors of popular music know the importance of making things idiomatically pianistic. Many a good piece has had its chances spoiled because it was arranged by some violinist or some cornet player.

There is only one good—knowledge—and only one evil—ignorance.

Socrates.

Practical Technic for the Beginner

By ERNST C. KROHN

TECHNIC may be defined as the art of securing results with the least possible expenditure of energy. All technical training aims at the conservation of energy, for whatever is done with obvious effort is inartistic. The art of piano playing ceases to be an art whenever technical proficiency is absent. The technical mastery of a Godowsky makes a Chopin Etude seem so easy as to be almost unimpressive. This is the highest phase of technic.

In the nature of things, piano playing is difficult, not only because of the awkardness of our poorly adapted playing apparatus, but also by reason of the intricate and highly ornamental form of piano figuration. At all stages of the study of piano playing, it is necessary that some form of passage work be studied. It is quite the fashion to frown upon technic for the beginner. It is quite the thing to do everything in a spirit of fun and play, and to relieve the aspiring pianist of everything remotely resembling work. It is also only too true, that, in this "land of the brave and the free," the teacher proposes, but the pupil disposes. However it is absolutely essential that the beginner become familiar with the playing motions of arms and fingers as early in his career as possble. It is also imperative that thorough drill, in the fundamental forms of piano passage work, be taken in hand from the beginning. It is assumed that you, in your self-imposed penance as teacher, will obstinately persist in presenting some phase of piano technic at every lesson and from the very outset.

In this slight sketch of elementary technic, the term "beginner" will refer to a child, although the principles stated may be just as successfully applied to adult beginners. All of the exercises suggested in the course of this discussion are to be presented to the student orally. They must be immediately memorized and so practised by the pupil. Only in this way can the child observe the movements of his arms, hands and fingers, and only in this way can he sense the significance of the muscular processes involved.

The child is by nature an arm player. His fingers are not sufficiently articulated to make independent finger action a certainty, his finger muscles are not immediately strong enough for audible keyboard manipulation. He instinctively sounds the keys by pushing or pulling them down. The large muscles in the back which control the arm as a unit, are the ones which decide the nature of his first efforts at the keyboard. We speak of "pulling a good tone," which is probably the extent of the child's conception. Unfortunately, the childish appetite for tone soon degenerates. At first satisfied with divers isolated tones timidly sounded, he rapidly develops an astonishing desire for unadulterated noise and turns the piano into a drum, to be beaten upon with stiff fingers and rigid arm. It is your province to guide the child along lines, which will utilize, from the very outset, his arm playing ability.

Arm Technic

The very first lesson in technic may very well consist of some such exercise as this: Have your student touch a piano key lightly with the tip of his second finger, wrist high enough to cause the hand to hang loosely, and arm swung slightly forward. By suddenly permitting his arm to drop, the finger will depress the key. Allowing his wrist to rise to its first position, he will notice that the piano key seems to push his finger right up. He is now in a position to repeat the whole performance. After a number of repetitions, he will become quite expert in this form of arm motion, which we will call the *down stroke*. This form of touch should be employed at the preliminary exploration of the keyboard, when, D between the two black keys having been sighted, the remaining keys are assigned their names. Familiar melodies may be picked out with one finger, in this manner, and the first acquaintance with the easier scales may be made in the same way, the proper keys being determined *entirely by ear*. After the possibilities of playing with one finger, preferably the second or third, have been exhausted, two adjacent fingers may be used, as in Exercise 1.

Ex. 1.

Right Hand	2 3	2 3	2 3	2 3	2 3	2 3	2 3
	C D	D E	E F	F G	G A	A B	B C
Left Hand	3 2	3 2	3 2	3 2	3 2	3 2	3 2

It is suggested that the Right Hand play upward from "two-lined C," and the Left Hand from "small C." This will keep the arm away from the side. In this exercise the connection of the two consecutive tones will require particular attention. Inasmuch as each tone is to be produced by a downward motion of the arm, there will be a strong probability of releasing the first key during the upward motion preceding the depression of the second key. The second finger must cling lightly, but hinge-like, to C, for instance, until the arm swinging up and down finally sounds D.

Ernst C. Krohn, the author of this article, was born in St. Louis, December 23d, 1888. He was the pupil of his father (a pupil of Kullak) and other well-known teachers of St. Louis. Early in his teaching work he started very interesting investigations of juvenile teaching material along quite original lines. This article should be of decided value to young teachers.

After diligently practicing this two-finger exercise, the student should be required to study the following three finger exercise:

Ex. 2.

R. H.	2	3	4	2	3	4	2	3	4	2	3	4	2	3	4	2	3	4	2	3	4	3
	C	D	E	D	E	F	E	F	G	F	G	A	G	A	B	A	B	C	B	C	D	C
L. H.	4	3	2	4	3	2	4	3	2	4	3	2	4	3	2	4	3	2	4	3	2	3

and also this four finger exercise

Ex. 3.

R. H.	2	3	4	5		2	3	4	5		2	3	4	5		2	3	4	5		2	3	4	5
	C	D	E	F		D	E	F	G		E	F	G	A		F	G	A	B		G	A	B	C
R. H.	2	3	4	5		2	3	4	5		3									
	A	B	C	D		B	C	D	E		C									
L. H.	5	4	3	2		5	4	3	2		5	4	3	2		5	4	3	2		5	4	3	2
L. H.	5	4	3	2		5	4	3	2		4									

Care must be observed in properly phrasing the above three and four tone groups. A continuation of the upward motion, until the finger tip leaves the last key of each group, will produce the required effect.

The preceding exercises have all been played by means of the *down stroke*. Its opposite, the *up stroke*, will next demand our attention. Have your student touch a piano key lightly with the tip of his second finger wrist and knuckles at the same level. By a quick forward motion of the arm, the wrist rising until the hand is almost perpendicular the finger tip will push down into the key and cause it to sound. The motion should be continued until the arm is fully extended the hand hanging loosely and almost in contact with the fallboard and the fingers dangling just above the key. By bringing the arm down to its first position over the next key, this one may be played by means of the same motion. An entire scale may be played in this way using at first the second finger, then the third, the fourth and even the fifth finger. Exercise 1 to 3 may now be practised with the *up stroke*. As the *up stroke* naturally produces a staccato effect, the phrasing need not be observed.

A combination of the *up stroke* and the *down stroke* will now be in order. Using the *up stroke*, have your student play C with the second finger and immediately repeat C, by dropping from the outstretched arm position at the end of the *up stroke*, into the hanging on to the key position at the end of the *down stroke*. Have him play a whole scale this way, using at first only the second finger, then the third, fourth and fifth. The change from key to key may be made by a slight shifting motion of the arm, without raising the wrist however. In the following exercise two adjacent fingers will be used. After the preliminary start with the second finger, using the *up stroke*, have your student play the first note in each group with the *down stroke* and the second note with the *up stroke*. Care must be exercised in securing a smooth connection between the two consecutive tones of each group.

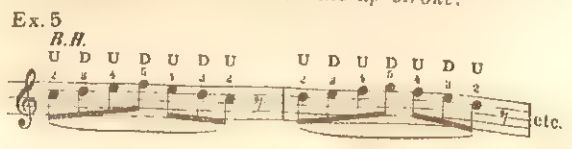
Exercise 4.

Right Hand	Up	Down	Up	DU	DU	DU	DU	DU	DU
	2	2	3	2	3	2	3	2	3	2	3
	C	C	D	D	E	E	F	F	G	G	A	A	B	B	C
also	3	3	4	3	4	3	4	3	4	3	4	3	4	3	4

Left Hand similarly but downward from "small C."

In the next exercise the combination upward and downward arm motion is employed in a very practical form. It will be noticed that this exercise is to be played in a connected manner, which will require a moderation of the violence of the *up stroke*.

Ex. 5



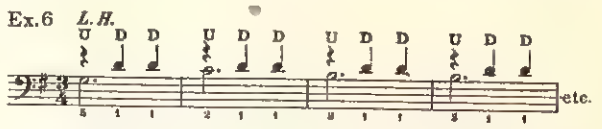
This exercise may also be practiced with the motion reverse: D U D U D U D

2 3 4 5 4 3 2. The thumb will get a chance to participate with this fingering: D U D U D U D

1 2 3 4 3 2 1

The combination up and down motion will be of immediate practical use in the playing of simple pieces. It goes without saying that the earlier pieces should be selected with an eye to their adaptability to arm playing. They should be written within the compass of five notes in each hand, so as to prevent the complications arising from frequent change of the hand position and turning under of the thumb. Mrs. Krogman's *Ten Five Note Recreations* Opus 110, are typical. *The First Lesson* can be played with the *down stroke* throughout. *"A Hammock Lullaby"* can be played with a *down stroke* for the right hand and a combination *up* and *down stroke* for the left hand. As this is an exceedingly common type of left hand part it deserves illustration.

Ex.6



Twinkling Stars and *Evensong* contain a large percentage of triads and afford excellent material for the very easiest type of chord playing by means of the *down stroke*.

Inasmuch as the *down stroke* is particularly useful in chord playing it will be desirable to give your student some work of this type. By adding an upper third to the following Exercises, they will serve as introductory chord studies. Have your pupil play them with the following fingering:

Ex. 7.

I. R. H. 4 5 and 3 4; L. H. 3 2 and 2 1;
2 3 1 2 5 4 4 3

II, R. H. 3 4 5 and L. H. 3 2 1.
1 2 3 5 4 3

A scalewise series of chords of the sixth will afford further excellent practice. In the course of time it will be found desirable to practice these chord studies with the *up stroke*, particularly as a means of producing a crisp staccato.

A very useful form of arm motion is that which is usually called *rotary motion*. Although this arm movement is not of immediate practical use in elementary piano music, its value as a means of inducing arm flexibility is sufficient reason for its inclusion here. With his arm hanging limply by his side, have your student twist it slowly to and fro, turning inwardly as far as possible and then outwardly, continuing the motion until tired. This twisting motion may with profit be practised for a few moments at the beginning of every practice period. In time it will be necessary to practice *rotary motion* in the normal playing position. With his arm in the usual playing position but tilted slightly upward so as to keep the fingers well above the keys, have your pupil twist his forearm outwardly and then inwardly, continuing as before until fatigued. In this exercise the arm revolves in the elbow joint, whereas in the first arm twisting exercise, it revolved in the shoulder joint. In rotating the forearm, the upper arm should not be held rigid. It must be perfectly relaxed and permitted to sway from side to side, even to the extent of allowing the elbow to point outwardly. The application of this motion to Exercise 6 will require persistent practice. So much depends upon acquiring the "knack of it." In twisting the arm or rocking the hand, as it will seem, the lower tone will be depressed at the end of the inward motion, the upper tone at the end of the outward motion. The fingers must not work but must remain absolutely passive.

Ex. 6.

R. H., Broken Thirds :	2 4 2 4 2 4 2 4 2 4 2 4 C E C E D F D F E G E G	etc.
R. H., " Fourths:	2 5 2 5 2 5 2 5 2 5 2 5 G C G C A D A D B E B E	etc.
R. H., " Sixths :	1 5 1 5 1 5 1 5 1 5 1 5 E C E C F D F D G E G E	etc.

Finger Technic

The training of the fingers may be taken up as soon as your student has fairly mastered the majority of arm exercises. The most important thing about finger work is the thought with which it is done. It is essential that the fingers swing freely up and down from the knuckle joint, and that the arm and hand remain absolutely passive. Under pretext of working the fingers, pupils usually jiggle the arm up and down, striking the keys with a clever assorment of short and vicious jabs. You must continually remind your student that the free swinging motion of the finger is of the utmost importance, and the production of a loud tone of

the least importance. As soon as the finger muscles have been sufficiently exercised, they will develop the strength which will insure the rapidity of key depression necessary for real tone production. The very first finger tapping exercises may very well be practiced away from the keyboard. A convenient table top, the piano lid or the back of a book, will afford a satisfactory surface.

As soon as your student succeeds in tapping with a loose swinging motion of the entire finger from the knuckle joint, you may transfer the work to the keyboard, for only there can the pupil become conscious of the fact of key resistance. A word as to hand and finger position. The fingers should be lightly outstretched, resting on the ball of flesh opposite the nail. The hand will be slightly arched, the wrist being at the same level as the knuckles. Whenever the size of the hand permits, the early exercises should be practiced on the black keys. This will induce the outstretched hand and finger position, whereas playing exclusively on the white keys, tends to curl up the fingers, which in turn induces playing on the extreme tips of the fingers, which is not good. The following is a simple and useful tapping study:

Ex. 7.

R. H. 4 4 4 4 4 4 etc.
3 3 3 3 3 3 "
2 2 2 2 2 2 "
CCC DDD EEE FFF EEE DDD CCC
also 2 2 2 3 3 3 4 4 4 5 5 5 4 4 4 3 3 3 2 2 2

as well as this, on black keys:

Ex. 8.

R. H. 4 4 4 4 4 4 etc.
3 3 3 3 3 3 "
2 2 2 2 2 2 "
F♯ – – G♯ – – A♯ – – G♯ – – F♯ – –
also 2 2 2 3 3 3 4 4 4 3 3 3 2 2 2
3 3 3 4 4 4 5 5 5 4 4 4 3 3 3.

At first there will be little or no tone, but in the course of time the finger muscles will become more active, and your pupil will acquire the knack of swinging at the keys with the speed requisite for the production of a pleasing tone. Above all do not permit him to force his tone by pulling or punching with his arm. For the time being, it will be necessary to keep absolutely distinct and separate the two varieties of touch. Specifically require your student to play a certain section, either with the *up* or *down arm stroke* (with no active finger movement), or with the *swinging finger stroke* (with no active arm movement). Eventually the two will blend, but by that time the pupil will have outgrown his beginnerhood.

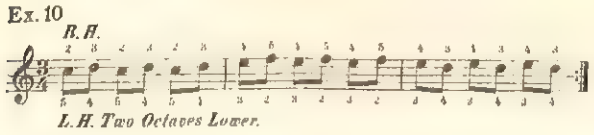
In playing the next exercise have your student keep his thumb under his hand. This will prevent the thumb from sticking out and stiffening the whole hand—a very common fault.

Ex. 9.

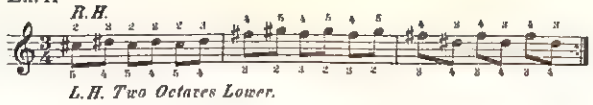
R. H. 4 5 4 5 4 4 5 4 5 4 etc.
3 4 3 4 3 3 4 3 4 3 "
2 3 2 3 2 2 3 2 3 2 "
CDCDC DEDED EFEFE DEDED
also 2 3 2 3 2 3 4 3 4 3 4 5 4 5 4 3 4 3 4 3
CDCDC.
also 2 3 2 3 2

Exercises 10 and 11 will be found slightly puzzling at first, but they are exceedingly useful.

Ex. 10



Ex. 11



Before grappling with the intricacies of the Five-Finger Exercises it will be well to give your pupil some thumb work. A very simple but effective thumb exercise is this one: Have your student lightly rest his second finger on a black key, meanwhile tapping the adjoining white key with his thumb. The thumb must swing up and down, gently rubbing the side of the finger in its course. A trill on two black keys with the thumb and second finger will afford further useful practice. The thumb is a very refractory member of the finger family and must be constantly watched. His fatal tendency to get away from the hand must be overcome. He must be trained to swing up and down like any other finger and when not immediately needed must stay close to the hand or under it.

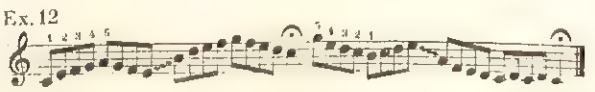
The preceding thumb exercise on two black keys will naturally lead into the Five-Finger Exercise on all five black keys. Have your student place his fingers on the five black keys, the thumb on D flat and the little finger on B flat. A number of useful exercises will be evolved by using the following fingering:

Right Hand 1 2 1 2 3 4 3 4 5 4 5 4 3 2 3 2 and repeat.
" " 1 2 3 2 3 4 3 4 5 4 3 2 and repeat.
" " 1 3 2 4 3 5 4 2 and repeat.
Left Hand 5 4 5 4 3 2 3 2 1 2 1 2 3 4 3 4 and repeat.
" " 5 4 3 4 3 2 3 2 1 2 3 4 and repeat.
" " 5 3 4 2 3 1 2 4 and repeat.

The spacing of the black keys is different in each of the five positions in which this exercise can be played. This will afford opportunity for lateral stretching of the fingers. The stretches become progressively difficult when the positions are practiced in the following order: Right Hand—D flat, G flat, B flat, E flat, A flat; Left Hand—G flat, D flat, A flat, E flat, B flat.

After you have exhausted the possibilities of the preceding black key study, it will be advisable to take in hand a Five-Finger Exercise which can be transposed into other keys. Exercise 12 is an exceedingly useful study of this type. Before assigning this exercise it will be necessary to give your student some thorough drill in the theoretical construction of the major scale. Using the C major scale as your model, explain clearly the spacing of the tones in the major scale. Then require your student to write major scales starting from every possible tone, eventually including F flat, G sharp, D sharp and A sharp. This work must be done by mental calculation and not by memory, or by ear. As soon as your student has acquired some proficiency in scale writing and can recite any required scale, have him take up the study of Exercise 12, playing with hands together from the start.

Ex. 12



This exercise is to be transposed into all of the major keys. They may be assigned in the following order: G and F, D and B flat, A and E flat, E and A flat, B and D flat, F sharp and G flat. Before playing the exercise in the key of G, have your student recite the G major scale. Likewise, before attempting the transposition into F, have him recite that scale and so on through all the other keys.

The thorough study of the above exercise and its variants will have brought your student to the threshold of Scale Playing at which point he ceases to be a beginner and has become fairly launched on the troubled sea of Pianism.

How Long is a Note

By Sidney Bushell

This reminds us of the old conundrum, "How long is a piece of string?" or "How much will a box hold?"

As a matter of fact, the answer to either question is about as definite as that which may be given to our original query—it depends upon what you want to use it for.

A good deal of confusion often exists in the mind of the young pupil, with regard to the time value of the individual note indicated by the time signature.

It is obvious that a certain number of notes of a specified value make up the motive or measure, but what is the value of the beat, or unit?

The answer is plain. There is no standard length for notes, any more than there is a standard size for boxes or lengths of string. It is determined entirely by the purpose for which they are to be used: a march, a dance, a funeral dirge; but once having decided upon the value of your note for the particular piece you wish to interpret, that must be taken as the standard for the whole of the piece, with all other notes in proportion. Make this clear to your pupil, and you will save much stumbling.

A Cover to Protect Sheet Music

By Elizabeth Leach

The easiest and most convenient way to prevent sheet music from tearing and growing shabby, is to make stout covers in which each piece of music may be kept. The quickest and cheapest method is to buy very heavy wrapping paper which will not tear, or any light weight composition paper softer that cardboard. (Cardboard cracks too easily to be serviceable). All covers should be made a uniform size to protect the largest sheet and, at the same time, be small enough to go into a standard size leather music-case. To do this, I cut the paper fourteen-and-a-half by twenty-two-and-a-half inches, and then bend it accurately through the middle, making each half of the cover fourteen-and-a-half by eleven and a quarter inches. To prevent the crease from tearing, I bind the fold with white gummed cloth mending tape, one inch wide (catalogued No. 5). I cut the tape about sixteen inches long, so as to leave three quarters of an inch at each end to turn inside the cover, to strengthen the fold at the top and bottom.

On the tape I write the name of the music which the folder is to hold. Besides protecting the music, this cover facilitates the finding of any composition on the shelves of a music cabinet.

Hymn Values

By Gertrude Greenlaugh Walker

The playing of hymns may become a valuable asset to both pupil and teacher, and this as soon as the student is able to read and play chords.

Hymns being written in complete or four-part harmony, the pupil should he taught to read the chords from their lowest notes upward. Accidentals are thus easily distinguished and should be named as a part of the notes to which they belong.

The ear must be trained to distinguish if all the tones sound at the same time, and thus to avoid the "kerplunk" so often heard in chord-playing. The hymn is one of the easiest of mediums for the teaching of transposition.

The "Golden Hour" of Home may be created when the son or daughter is able to play a repertoire of Hymns so that other members of the family may join in their singing. Thus will be developed a Family Spirit; less time will be left and less inclination felt for the introduction of the Serpent of Rag Time; here will be created some of the happiest of the memories to fill the years to come.

Music in the Age of Seneca

S. M. C.

The following extract from the Epistles of Seneca, the tutor of Nero, who lived in the first century of the Christian era, and was condemned by the cruel emperor to put an end to his own life, A. D. 65 may be of interest to Etude readers. Histories of music usually devote a chapter to "Music among the Hebrews and Assyrians," another to "Music Among the Ancient Greeks," a third to "Music in India, China and Japan;" but rarely do we find any reference to music among the Romans prior to the fourth century.

"Do you not see how many voices there are in a chorus? Yet out of the many only one voice results. In that chorus one voice takes the tenor (aliqua illic acuta est), another the bass (aliqua gravis), another the baritone (aliqua media). There are women too, as well as men, and the flute is mingled with them. In that chorus the voices of the individual singers are hidden; what we hear is the voices of all together. To be sure, I am referring to the chorus which the old-time philosophers knew; in our present day exhibitions we have a larger number of singers than there used to be spectators in the theatres of old. All the aisles are filled with rows of singers; brass instruments surround the auditorium; the stage resounds with flutes and instruments of every description; and yet from the discordant sounds a harmony is produced." (Epistle LXXXIV Translation of R. M. Gummere.)

Does not this description remind one of a modern pageant chorus?

The cornets of Shakespeare's time bore no resemblance to the cornet of to-day. In fact they resembled the horns of different kinds of cattle, (larger and smaller) and were usually made of wood.

Promoting Keyboard Accuracy

By GEORGE F. BOYLE

Professor of Pianoforte Playing at the Peabody Conservatory, Baltimore

THIS subject is so complete and, in some of its most important aspects, so peculiarly a mental problem, that it will be rather difficult to avoid in its discussion a lapse into generalities and abstractions which, however interesting they might be in themselves, especially to a psychologist, would prove of little practical benefit to the average piano student. As it is for the latter that the article is intended, this fact must be the excuse for a somewhat superficial scratching of certain of the more subtle aspects of the matter. Unfortunately, accuracy is not one of the outstanding attributes of the average mind, especially with regard to the observation and recollection of details. Habit—that is, unconscious (or, if you like, subconscious) mental and physical processes and acts created by repetitions of what were in the beginning conscious and voluntary actions,—plays such an important part in a performance that the first aim should be the most rigid concentration on the details which eventually must be allowed to look after themselves, to a great extent. Furthermore, such concentration must not be relaxed until we are certain that these details will look after themselves *properly*,—in other words, until we have *created* the necessary habits instead of allowing them, like Topsy, to "just grow."

There we go! Indulging in one of the generalities we warned against in the beginning! Still, this one has it's practical side, as it is the most potent argument for slow practice.

Let us now consider some more concrete aids to the attainment of keyboard-accuracy,—for instance, the eyes!

It is perfectly true that the sense of vision is not indispensable; the author has had several blind students who have acquired more than a respectable command of the keyboard; one especially, a young lady whose accuracy, even in long, dangerous skips, verges on the uncanny.

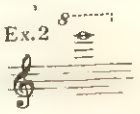
However it is so obvious that sight should be such a help in gaining keyboard accuracy, that it is strange so little is done to cultivate it in this respect. We must learn two things,—what to look at, and how to look! By the latter is meant the faculty of focusing on a small object and ignoring others surrounding it.

As a practical illustration, place two poker chips (or peppermint wafers, if you prefer them!) on a table, two feet apart. No difficulty should be experienced in jumping from one to the other (using either the same or different fingers) at a rather rapid rate of speed.

Now measure the same distance on the pianoforte keyboard—say from

Ex.1

Ex.2



try jumping at the same speed, and you will probably be more inaccurate and uncertain of your landing place. This is not because the keys may be a trifle narrower, but you have become confused by the similarity in the appearance of the white keys, and instead of actually focusing on your objectives your vision has taken in too much,—several notes on each side of them.

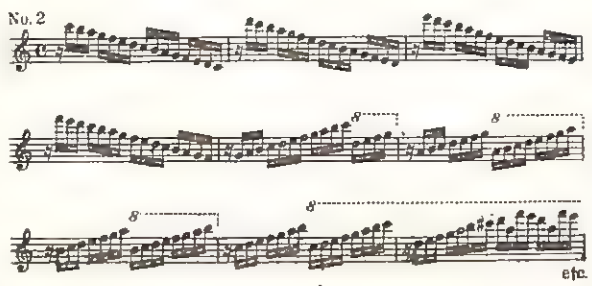
It is, fortunately, quite possible to train the sense of sight so that it can be rapidly focused on a small object, such as a piano key, to the comparative exclusion of similar objects surrounding it, and remember this if you look straight at a note while skipping, the chances are a hundred to one in favor of your hitting it!

Put a novice in the art (or is it a science?) of bicycle riding into a fair sized field containing one small tree, and the chances are that sooner or later (usually sooner!) he will run into the tree, simply because he will not keep his eyes off it.

It is just as important to know at what to look.

In general, it should not be necessary to look for notes which lie within the hand's grasp, such intervals which admit of being taken legato. The first exercise in Czerny's *School of Velocity*, opus 299, provides a good example for an "eye-study." In a certain sense it is possible to eliminate the feeling of the skips, even though they occasionally have a range of over two octaves.

No.2



Until the end of the eighth measure in the above example the eye need only be conscious of successive notes, and not concern itself with skips at all. It should not be necessary to look for the notes in a scale passage, the properly trained fingers will fall on them automatically.

Resist the temptation to allow the eye to follow the hand as the scale is being played, and focus on the first note of each measure only, until the fourth measure, when the eye should follow the scale down and then focus again on the first note alone.

So far as the eye is concerned the passage becomes

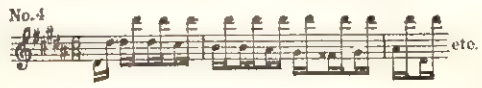
No.3

The eye can then follow the scale up in the next (eighth) measure, so that there will only be an interval of a seventh between it and the ninth measure. In other words with the exception of the interval of the seventh just mentioned, the sight need only be concerned with consecutive notes.

One need hardly go to such extremes in the actual performance of a piece, but it is a decidedly useful exercise for training the eyes to take care of the proper notes to the exclusion of those which do not need watching.

The student often regards with awe the accuracy of a virtuoso in handling seemingly dangerous jumps such as the following from the Liszt-Paganini *La Campanella*.

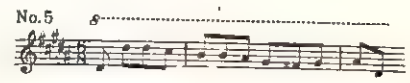
No.4



When, as a matter of fact, the performer may hardly be conscious of the skips at all. In this pasage the eye should practically ignore the top D#, and simply watch the theme

GEORGE F. BOYLE

No.5



After sufficient practice the fifth finger automatically returns to the high D#, and the feeling of jumps of different intervals becomes practically eliminated as both the eye and the mind are concentrated on the theme (thumb notes). Cases will occur where this "focusing," even for skips, is impracticable, for example when both hands are occupied with skips and only one can be properly watched. The accuracy of the jumps of the unwatched hand must then depend on *physical memorization*. The physical sensation experienced while skipping a twelfth, for instance, is quite different from that felt in skipping two octaves.

It is a question of learning to *recognize* and *distinguish between* the physical feeling of the different jumps.

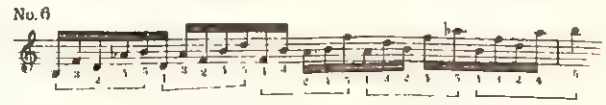
Practice with attention concentrated on these sensations can accomplish wonders. If when jumping, the finger falls habitually short of the required note, which is very often the case, the trouble is probably that the elbow is somewhat stiff, and consequently not having sufficient freedom, arrests the movement of the forearm a fraction of a second sooner than was intended. If on the other hand, the jumps are habitually overleapt, the arm may be rather too "flabby" and uncontrolled.

Physical sensation in the hand itself (muscular memorization) plays an important role also in passages which require no skipping, but lie within the hand's grasp. The feeling experienced in the hand while grasping a dominant seventh chord is different from that felt while holding a diminished seventh, for instance. These sensations must be mentally catalogued, as it were.

Another expedient of the utmost value for attaining accuracy is preparation, by which is meant the practicing of passages with the fingers actually touching as many notes as possible in advance of the one being played.

Take the following passage as a practical illustration:—

No.6



It is clear that this passage contains but five different hand positions (chord grasps) in each of which all the five fingers can lie on (prepare) the keys they will eventually sound. It should be so practiced, at first, to familiarize the hand muscles with the resulting sensation. When this has been achieved, the necessary adjustments in the shape of the hand, occurring where one chord grasp ends (5th finger) and another begins (thumb) may be practiced by an adequate and *early enough* preparation of the thumb. One of several ways of doing this would be:—

No.7

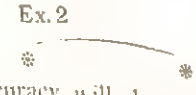
In actual performance so rigid a physical preparation would not be advisable in passages requiring such extensions, as a too continually extended hand position is apt to result in a tense and stiff muscular condition, which must always be avoided. Such a procedure—practicing with the fingers touching as many notes ahead as possible—should also be followed in passages not constructed of such obvious chord grasps, that is, where the intervals are more diatonic or chromatic.

In the preparatory practicing of skips, also, physical preparation should be employed; that is, the finger should be allowed to touch the note jumped for, before actually sounding it. This is only possible, of course, up to a certain tempo, but this important point should be remembered,—always endeavor to descend on a note vertically, even after a most extended skip. The correct action may be diagramed as

Ex.1

instead of

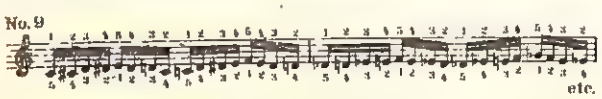
Ex.2



As mechanical accuracy will depend greatly on a thorough physical familiarity with the keyboard, it is important that *every part* of the keyboard be explored

It is, for instance, sometimes necessary to play high up on the white keys, between the black ones,—especially when the thumb and fifth finger have to play on the black keys. The "feel" of the keys is entirely different here, and exercises on this more infrequently used part of the keyboard are useful. Practice the following chromatic passages with the hand as far inside the keyboard as possible, the middle (longest) finger actually touching the wood.

No. 9



etc.

ascending, and

No. 10

etc. descending

The practice of all scales with the same fingering (that employed for C major), advised so strongly by Tausig, is very useful for developing a sense of keyboard mastery.

When the thumb is only occasionally being used on a black key, it is not necessary to keep the hand in such an unnatural position as was required in our last exercise. The natural and comfortable leading inward of the hand so that the thumb may reach a black key will depend quite as much on the freedom and flexibility of the *elbow* as of the wrist.

As it is generally the movement of the thumb which brings the hand into a new position, thereby controlling to some extent the accurate "placing," or preparation, of the other fingers, it may not be out of place here to mention a curious hallucination which seems to exist in the minds of some students concerning this thrice important member.

As the thumb has only two plainly visible joints, many do not realize that, like the other fingers, it actually possesses *three,* being joined to the frame (skeleton) of the hand, not at the second joint, but at the third, near the beginning of the wrist. Unless this latter joint be consciously trained (loosened and developed) no full thumb action is possible.

It should be obvious that practicing without watching the keys, or still better, in the dark, is a simple but valuable resort for developing a sense of physical familiarity with the keyboard.

A too great reliance on the eyes, except in the case of dangerous skips, is largely a matter of habit and unwarranted timidity; the assistance of the sense of sight may be dispensed with far more often and with less discomfort than may be generally imagined. This emancipation from the tyranny of the eyes, as has been said before, is a matter of muscular memorization.

Do You Know?

Do you know that the highest musical sound audible to human ears vibrates at 36,500 beats per second? The highest vibration in color is violet which vibrates at the rate of 708 trillion (708 thousand billion) vibrations per second.

Do you know that the range of the human voice from the lowest bass to the highest soprano is rarely over five octaves, except in the cases of freaks? Your piano has three and a quarter octaves more.

Do you know that the largest bell ever made, that of the old Kremlin in Moscow, weighed 247 tons?

Taking Advantage

By Arthur Y. Hall

Have you noticed the enormous amount of advertising being done by musical interests and in behalf of music in all parts of the country? If you are old enough, compare this with what was done back in the eighties or the nineties. Then the musical advertisements were limited to a few mild piano advertisements.

All the time this advertising force is pulling more and more people toward music. The current of the tide is evident. Are you taking advantage of it by doing the right amount of advertising yourself? Some teacher will profit by it. Why not you? The possibilities of music in the United States during the next twenty-five years are enormous. The teachers with the enterprise and the energy and the vision will profit from this. The others will be mere lookers on. In which class are you? Remember, the best advertising of all is the exploitation of really worth while pupils.

The true way to be deceived is to think oneself more knowing than others.

Duc de la Rochefoucauld.

Rubinstein's Hunger Years

Just at this moment in the United States, there are doubtless in our music centers hundreds of students who are undergoing privations in order to nourish their ambitions. It is always encouraging to read of the sacrifices made by masters of the past who have ultimately triumphed. Rubinstein, in his *Autobiography,* gives a very graphic picture of his hunger years in Vienna.

"In Vienna I gave lessons mostly at cheap rates; I lived in the attic of a large house, and often for two or three days in succession I had not money enough to pay for a dinner at the nearest restaurant, and so I went without. The room that I had hired was fairly bare, but soon I had crowded every corner and literally carpeted the floor with my writings. And what did I not write in these days of hunger! Every sort of composition, not only in the department of music, operas, oratorios, symphonies and songs, but articles philosophic, literary, and critical as well. In my "attic" I even wrote a paper for the benefit of a single reader,—myself. And how often I suffered from hunger! This life of poverty lasted a year and a half; and very poor I was in those days. In fact, it was the old story of a friendless man struggling on without help, a story that will doubtless repeat itself as long as the world lasts....

It was now two months since I had called on Liszt. My prolonged absence had at last reminded him of my existence. He took it into his head to pay me a visit; and one day he made his way up to my attic accompanied by his usual retinue, his so-called courtiers, who followed him wherever he went,—and a certain prince, a count, a doctor, an artist; all ardent admirers and servants of the master. The first sight of my quarters seemed to shock the whole party, more especially Liszt himself, who during his sojourn in Moscow had visited my family and knew our style of living. He showed, however, much tact and delicacy, and in the most friendly manner asked me to dine with him on the same day,—a most welcome invitation, since the pangs of hunger had been gnawing me for several days. After this I was always on good terms with Liszt until the time of his death. As for the music I wrote while in Vienna, but a small part of it appeared in print. Vienna was always well supplied with publishers, but during the year between 1846 and 1847 I had only ten musical works printed, among which were several very short pieces. If I by chance received a few guldens for certain of them, I esteemed myself fortunate. A young musician just entering upon his career receives but slight remuneration for his works."

When Simplifying Why Not Simplify?

By Helen L. Cramm

With shivers I recall my first scale practice when, without explanation other than "Now this is the scale of G, and the F in it is sharp. That is the scale of E, which has four sharps. Study the fingering, dear!" I gazed on long strings of notes trailing up and down the pages of an old-fashioned instruction book, monotonously similar, but Oh! so different. With no knowledge of scale degrees, no classification of keys or fingering, I struggled on; and, in the language of the famous Mr. Mantenelli, it was "Just one demnition horwid gwind." Now there is something to do before beginning to play scales. The majority of teachers know this, but should this reach the eye of one who does not realize the importance of scale knowledge, before scale playing, I hope she will register for a good course in fundamental training as soon as possible.

Regarding fingering: If one knows just where to put the *fourth* finger the trick is done for *all scales,* for the other fingers must fall in a certain order, otherwise the fourth will be out of place. Young pupils grasp this very quickly and learn how to *think fingering.*

In every major scale in sharp keys with no more than four sharps (including C) the fourth finger in the right hand falls on the seventh degree and in the left hand on the second degree. In every major scale in flat keys the fourth finger of the right falls on B flat. There's the whole thing in a nutshell so far as the right hand is concerned. But the left hand is not so easily disposed of. The scale of F major is fingered according to the general rule for left-hand scales which begin on white keys. *Fourth finger on the second degree of the scale.* In the scales of B flat, E flat and A flat *the fourth finger falls on the fourth degree of the scale.* The scales of D flat, G flat and C flat are fingered according to the general rule for scales having all black keys, that is *the fourth finger falls on the first of the group of three black keys, going up,* which in this case is G flat.

This system is not mine alone, it is followed by many teachers and in my experience it has never failed to interest and bring quick results with young pupils, who are delighted to find no terrors in black-key scales, and take more pleasure in playing B major than C major.

Pupils Who Discontinue

By Izane Peck

Any business man finds out that real expansion depends quite as much upon holding the trade he has acquired as upon getting new business. In estimating his profits he usually puts down first the cost of getting the business. Let us say that his representatives have been calling upon a customer for several months, meanwhile he has been spending a certain amount in advertising. His capital investment, his rent and his losses during this time are all amounting up. These are his efforts to get the customer interested, "land" his business and start a new account. Unless such an account runs for years so that part of the original cost of getting the business can be distributed over a long period, the merchant has been playing a losing game. Merely securing the customer is a small part of the work. Pleasing the customer, holding his interest by deserving it and making him so enthusiastic that he naturally brings other customers is more difficult, but all essential.

The Director of one of the largest music schools in the Middle West recently called his faculty together and asked for reports from each member. These told of work accomplished, the number of pupils, recitals given, size of classes, placement of out-going students, and other more or less routine matters.

The Director, glancing through the voluminous reports, laid them on the desk beside him, then said:

"Fellow musicians, I do not find any reference here as why lessons were discontinued. Please bring next week a report concerning all pupils who have stopped lessons during the past six months, providing they have taken less than three consecutive years of work. Go to any amount of trouble to find out the exact reason in each case."

The result of the second report was that the Director ordered his entire corps of teachers to concentrate on wiping out the causes for pupils discontinuing lessons before they had at least finished the teachers' course.

Perhaps some of these shortcomings apply to your own work:

Lesson periods changed in an unjustifiable manner.
Exorbitant prices for lessons.
Slighted lessons.
Failure to remember to be courteous.
Lack of attractive personality.
Humdrum instruction.
Lack of sincere interest in the pupil's welfare.
Dull and uninteresting music.
Bad grading.
Lack of punctuality and discipline.

All these faults were tracked down and eliminated as nearly as possible. They had to be, if the institution was to thrive.

The head of this Conservatory has thought out the matter of "lost patronage" to its proper conclusion. If others have not, it is because they have not given to the subject sufficient consideration.

Any teacher should hold pupils an average of four or five years. If he fails in this, he is not building upon a firm foundation. Keeping pupils is the heart, soul, and life-blood of the teacher's profession.

Every private teacher can profitably ask himself the same question. "Why do my pupils leave?" In the answer and in the proper solution by elimination of discovered causes, lies greater usefulness to the community and greater financial returns for the individual teacher.

It is not that the teacher who fails lacks pupils in the first place. It is rather that he fails to keep their interest a sufficient length of time to make his work a paying proposition.

Time Saving Ideas in Pianoforte Practice

By CLIFFORD MARSHALL, L.R.A.M., F.R.C.O.

The following article from a successful English Teacher reprinted from the "London Musical Opinion"

PIANO playing is thinking,—not thumping. Indeed, no key-board practice is really worth the trouble involved unless the mind governs the actions of finger, hand and arm. The mind has been likened to a gramophone disc, which, having received a definite impression in the making of the record, is able to transmit that impression again and again. Thus in piano practice we should realize that by the action of the will we can store up in the mind musical impressions on right lines which will be of great value to us in performance, and we shall soon see that correct thinking begets correct playing. It will also be obvious that wrong impressions will produce wrong playing if we have permitted the wrong habit to be formed during the practice. Thus it is particularly necessary to be constantly on the alert with regard to wrong notes or stiffness of action, as it is much more difficult to unlearn than to learn.

Having arrived at this stage, two aspects of the mind present themselves to our notice,—namely, the conscious and the subconscious. The conscious mind may be described as the original effort of thinking when we are learning to do something, always thinking in the same way and repeating the effort many times so as to produce a definite impression on the mind. In the subconscious mind the original effort of right thinking has been repeated so often that we no longer need to think consciously about the thing we have learnt, but it is now done as a matter of sheer habit. In fact most of the things we do daily, such as walking or cycling, are done more by habit than anything else. In other words, we have ceased to think how to do them; therefore they are done subconsciously. When you learnt cycling your eyes were first of all fixed upon the handlebars or front wheel, but as soon as you gained confidence in balancing yourself you looked straight ahead without any trouble. The beginner in piano playing has to commence finding the keys by the eye, but later on the habit of feeling for the keys is acquired whilst keeping the eyes more or less upon the printed page of music. In order to form good habits in advanced work, fingering, notation, and action of finger, hand and arm should all receive their fair share of concentrated effort during practice.

The reader will naturally ask himself at this point what are the right thinking habits to aim at in practicing, for it is only by this means that time can be economized. There are, however, several main features of touch which should constantly be borne in mind in order to keep our technical equipment "fit."

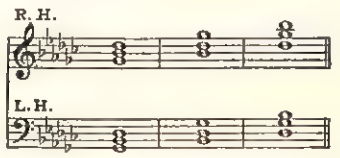
Tone

Realize from the outset that the act of making sound on the pianoforte is only momentary,—that is, as soon as the tone is made, the hammer has done its work. Now we must economize energy by making the finger feel light immediately the sound is heard; in other words, we must not waste force by continuing the original pushing of the key when the hammer hits the string. Realize also that as the key moves say about half an inch (from surface level to bottom level), your finger has only that distance in which to make tone. Experiment from *pp* to *ff* and you will find that a greater and more sudden pressure will be required for a louder note than a softer one. But whatever the tone may be, the finger must immediately feel light as soon as the sound is made. Think of key speed and pushing, not hitting. It is the hammer that hits, not you.

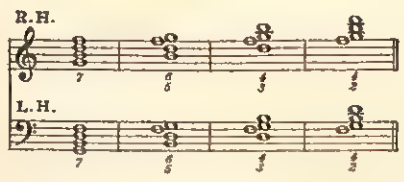
Arm Weight

In all playing a perfectly balanced and controlled arm is necessary. Sit at the piano and hang the arms loosely down the sides and notice the feeling of flabbiness. Then slowly lift the arms up into the playing position, still keeping the relaxed-arm feeling. Now remember that in all your practice the arms must always feel so; and whatever difficulty presents itself, you will not allow the arm to get rigid or stiff. We must now play a simple triad and its two inversions by arm weight:—

Proceed with separate hands as follows. Place the fingers lightly over the notes without depressing the keys, but with a balanced arm. Now suddenly let the arm drop by a collapse or "giving way" at the wrist. There must be no "putting down" of the arm, it must "let go" without restraint. The arm weight thus "set free" should cause the chord to sound. Now try this again without any wrist drop, but with a giving way at the shoulder and upper arm. Then play the following black note chord:—



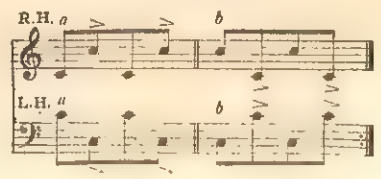
Now we must learn to economize. Immediately the chord is sounded, the arm must at once be allowed to re-adjust itself into the original balanced position while the keys remain depressed—*i.e.,* hold the chord lightly with a loose flabby arm. Facility of doing this with a pre-raised arm some distance above the key-board will come with practice, as also will the floating of the arm upwards after the chord has been sounded. In any case, the actual arm weight or "letting go" should only take place upon actual key contact,—*i.e.,* when the tips of the fingers touch the keys, not in the air as is often supposed. All movements should be done gracefully and without restraint. Jerkiness means rigidity. Practice triads and inversions (three-note chords) of all keys, then dominant sevenths and inversions (four-note chords) as follows:—



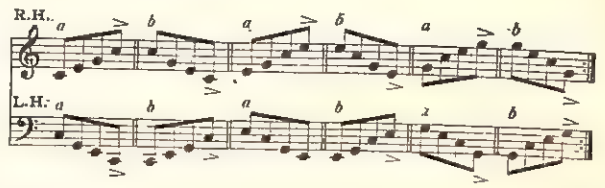
Care must be taken that the hands are not spread out stiffly. Keep the finger-joints loose. Practice in all keys. In chord playing vary your tone from *pp* to *ff*, both sustained and staccato; sound all notes together and exactly alike; and maintain a relaxed arm throughout.

Arm Rotation

This consists of a wrist twist to the right or left, thereby causing the forearm to rotate freely from the elbow joint. Its chief object is to help either the little finger or thumb side of the hand at will, especially when playing passages which contain broken octaves or broken chords (usually termed arpeggi), though there is hardly any piano music in which arm rotation is not in evidence. Hold either arm straight out in front of you, palm of hand downwards. Carefully balance the arm, then quite loosely and gently twist the wrist from right to left. Notice that the little finger side of the hand will turn further than the thumb side. Another way is to hold the elbow lightly against the side and so prevent any refractory movement of the upper arm, and is akin to the actual playing position. As soon as you can make the forearm roll easily, go to the instrument and play the following:—

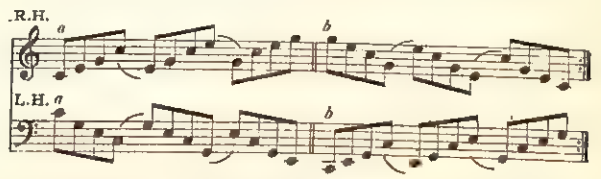


Example (a) are for rotation towards the little finger. Example (b) are for rotation towards the thumb. The rotary action should be a loose but definite and sudden twist of the wrist with a nicely balanced arm and quiet elbow. Next comes the arpeggio, which we can either regard as a chord or as an octave with two intermediate notes:—



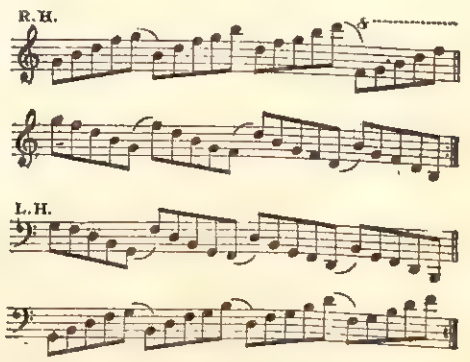
In Example (a) start with the thumb in a rotary position (*i.e.,* with the little finger side of the hand raised some distance above the level of the keys), then gradually rotate over towards the little finger until you reach the fourth note. In Example (b) commence with the little finger in a rotary position, gradually rotating towards the thumb until the fourth note.

Now try the following for change of hand position. Carry the arm neatly along after each arpeggio:—



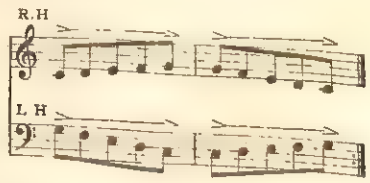
Example (a): rotation from thumb to little finger. Example (b): rotation from little finger to thumb. Do not make any break between the slurred notes.

The following dominant seventh exercises need no explanation and should be practiced in all keys:—

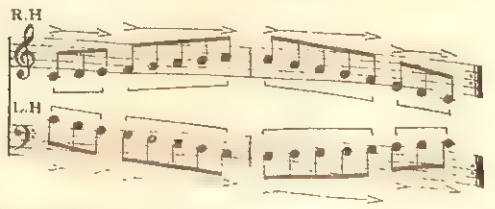


The fourth (ring) finger—erroneously called the "weak" finger—can be greatly helped by rotary exertion towards the little finger or thumb side of the hand, as the case may be. Rotary movement can also be obtained by arm weight,—*i.e.,* by allowing the weight of the arm to lapse on either side of the hand at will; but this is mostly used for slow cantando passages, there being insufficient time for the arm to recover quickly enough from dead weight to balance in velocity work.

Having discussed and illustrated broken chord passages, the reader will have little difficulty in understanding how the important rotary element exists in a simple five-finger exercise:—



or in any ordinary major scale when the position of the hand changes and thus necessitates a second rotary exertion before the octave is completed:—



Triads, dominant sevenths, both with inversions, should now be practiced with both hands together in contrary motion (*i.e.,* similar rotary movement between the hands) to the extent of one octave. Then scales likewise. When this has been done, try everything in similar motion for contrary rotary movement between the hands. Freedom and independence must be kept between the forearms, as any rigidity or stiffness will prevent their

"rolling" in opposite directions. In fact, if you think relaxation, you will get relaxation. In scales (similar motion) avoid tightness of the wrist when the thumb goes under the fingers or fingers over the thumb. Hold the hand loosely, allowing plenty of "give" at the wrist and quietly carry the balanced arm along like a feather.

Finger Action

For brilliant work, cultivate a good strong bent finger action from the knuckle-joints without in the least disturbing the arm balance and do not neglect rotary action. For slow moving melody notes and chords where tone is of greater importance than speed the flat finger is the best, with a loose but free hanging arm behind it. Rotary movement, where employed, can now be done by arm weight lapse, as there will be time for it.

Octave Playing

This requires a correctly balanced arm and loose wrist. More movement should come from the hand than the forearm when quick passages occur, as it will be obvious to any observant student of touch, that as the weight of the hand alone is insufficient to create key movement, some arm weight is necessary. Therefore let that weight be minimum, otherwise the arm will feel too overburdened to get along. First pretend to play, say, a scale in octaves by making the required action, but only allowing the fingers to make a touch-contact with the keys without sounding them, while the arm merely glides along. In actual octave playing, think both little finger and thumb side of the hand, as the two notes must sound alike. Stop occasionally to shake out the arm. Octave arpeggio playing is a more difficult accomplishment, but a pre-thinking of the notes before playing will do much towards sureness of key, as will also slow practice.

Staccato Playing

A sure test of a real balanced arm. The two forms are finger and wrist (hand) staccato. For delicate work use the finger method with loose finger joints. A *pp* arpeggio passage with celeste and damper pedals becomes harp-like if played with a light finger staccato touch. Try it for yourself. In all other cases adopt wrist staccato.

Practicing

We all have a tendency to practice as if we were performing, and do not give ourselves time to think the music out first. The mind must be given a chance to grasp the essentials before speed work is attempted. In overcoming a technical difficulty, a good plan is to work the hand slowly, but with a quick decided finger action; then when the time comes to get up speed, the fingers will already know their work and the hand and arm only will need attention. Remember that all difficulties must be played with ease and mastery, and time spent upon experimenting as to the style of touch most suitable will repay the trouble. Arm balance and arm rotation must be a constant reminder if the movements of action are stiff and jerky. Scales and arpeggios are merely a means to an end and many composers have spilt much ink in the writing of studies; but the real triumph comes in the conquering of the difficulties in your pieces when the imagination has full play in the interpretation untrammeled by the technicalities of the moment.

In conclusion, do not think that you have reached your "natural limitations." While we continue to learn we still progress; and if in our learning we begin to think on right lines, we shall both economize time and perhaps reach Parnassus by a much shorter route.

Jackers-Up and Jacked-Up

HUMAN endeavor seems to divide all workers into two general classes,—the jackers-up and the jacked-up. That is, there is always the class which has to be made to toe the mark and the others whose responsibility seems to be to see that they do toe the mark. If you happen to be in the jacked-up class the only hope of your getting into the jacker-up class is to start to jack up yourself. The application of this truism to music is thousandfold. It hits pupils and teachers alike.

Rossini's irrepressible wit is one of the sparkling stars of musical history. Once when a performer upon the musical glasses had forced himself into the composer's home, spilled puddles of water about on the floor and insisted upon playing interminable variations upon the composer's "Prayer from Moses in Egypt," Rossini said to a friend who came in, "Please sit down a moment, I will see you as soon as this artist gets through laundrying my Prayer."

All About the Waltz

By E. H. Pierce

COMING from a piano recital, a young man who was a fairly well advanced student of music, chanced to ask my opinion of a certain number—a "Concert Waltz," and I remarked that although it was admirable as a display of technic on the part of the performer, the *tempo* was so exaggerated that it lost all likeness to the dance named.

"The *dance?*" said my questioner, with blank amazement.

To cut a long story short, I discovered that in the circle of society which he frequented, although dancing was a common amusement, the waltz was practically as obsolete as the Chaconne or the Saraband. He had played many waltzes on the piano, but did not even know that a waltz was a dance! Doubtless his experience was not only narrow but exceptional, nevertheless the fact that such a thing could happen at all gave me a rough mental jolt. Perhaps in twenty years or so the waltz will be as antique as the minuet. If so, it will mark a most radical change of taste, for the waltz has not been something that enjoyed a mere transient popularity and then soon grew out of fashion and was forgotten, but has been *the* dance, *par excellence*, which has survived all the changes of fashion for some hundred and fifty years.

Ten or more years ago it would have seemed quite superfluous to describe the Waltz—one only needed to observe it at first hand—but bearing in mind that its musical characteristics have been formed and afterward modified, along with certain changes in the style of dancing, and that possibly some readers may have been limited in experience in the same fashion as the individual referred to above, we will presume to do so. The Waltz, then, is a dance in triple time —three steps to a measure—in which the couples continually revolve about each other as they move around the hall. The first two steps are open steps; at the third step the feet are brought close together. During the last few years, the art of graceful waltzing seems to have been largely forgotten, and one could often see dancers making the *second* step a closed step, which left them nothing to do at the third step but to make a most ungraceful little hop, not at all in keeping with the proper smooth and wavy character of the dance.

In most European countries, but especially Germany, it has been the custom for the dancers to revolve about each other *continuously in the same direction.* While this is not ungraceful, it cannot be continued long at a time without dizziness, unless frequent rests are taken. In America, it has been the custom to "reverse," *i. e.* to change the direction of rotation, every few measures. This is much harder to learn, but when done well is equally graceful and prevents dizziness and fatigue.

The earliest origin of the Waltz is lost in obscurity, but in its modern form, it dates from about the year 1780, starting in Bohemia, Austria or Bavaria. The first tune to which it was commonly danced seems to have been the old volkslied, *Ach du lieber Augustin.*

Ex. 1

By the year 1785 it was "the rage" in Bohemia, and was indulged in to such an intemperate degree that it was presently forbidden by imperial edict, as *sowohl der Gesundheit schaedlich, als auch der Suenden halber sehr gefaehrlich.* ("As damaging to health as well as dangerous to morals.")

Notwithstanding, it spread to Vienna, where it took firm root. At first the *tempo* of the waltz was quite slow, but it was afterward played and danced much faster. Soon there came to be recognized two distinct types of waltz, the slow and the fast, and these have each their vogue at various times and in various places.

The *name* of the Waltz and the *tune* of the Waltz reached England about 1797, but strangely enough, they were used for an entirely different sort of dance—a sort of contra-dance, more after the order of the "Virginia Reel." It was not until 1812 that the real dance made its appearance in the British Isles; it was greeted with such a storm of abuse from many influential and respectable quarters and this served to advertise it thoroughly and fix it in popular favor. One of the most savage and bitter diatribes launched against it was a poem by Lord Byron, under the title *The Waltz: an apostrophic hymn.*

The Peace of Luneville, which in 1801 ended, disastrously for Germany, a long war between that country and France, also marks the date of the first popularity of the Waltz in France, giving the wits an opportunity to observe that the Germans had ceded even their national dance to the French!

Musically, the Waltz has passed through several stages, at first following the development and changes of fashion in the dance itself, but lastly breaking away from it and becoming an independent musical form, existing for its own sake, and related to dance music only by the prevailing rhythm and the familiar accompaniment figure.

Ex. 2

which, however, is by no means found constantly throughout the piece, and is often modified in various ways, for instance, to

Ex. 3

These stages may be broadly classified as follows:

1. The folk-song in triple time—for instance *Ach, du lieber Augustin.*

2. The waltz consisting of several short numbers in various related keys. Usually each number consists of two strains of eight measures each, with repeats. Schubert wrote many such waltzes, and Liszt transcribed several groups of them as concert numbers for the piano, adding some material of his own and making a more lengthy and coherent piece.

3. The waltzes of the elder Strauss and his sons, likewise those of Lanner, Labitzky, Gungl and Waldteufel, which consisted of several longer numbers in related or contrasted keys, preceded by a free instrumental number as Introduction, and closing with a Coda. Sometimes each separate number had a short introduction. The Coda generally contained reminiscences of several of the most charming melodies of the waltzes, and was equally suitable for dancing: the Introduction was not dance-music, and in some cases—for instance, Strauss' *Beautiful Blue Danube*—was of great beauty and considerable musical worth.

4. The Concert-waltzes for piano or other instruments, of which the first famous example is Weber's *Invitation to the Dance*—a piece every pianist should know. (Hummel made a similar attempt many years before, but without equal success, his work is rather too dry to hit the mark in a popular form.) This follows much the same outline as that just described in the preceding paragraph.

5. Concert-waltzes having a more extended sweep of phrase, and not cut up into separate numbers. These may or may not have an Introduction or a Coda. Chopin's waltzes are the most famous of this type, but Moszkowski, Godard, and many other modern writers have produced excellent compositions in this same style. Sibelius' *Valse Triste* and Schütt's *A la Bien Aimée* are fine examples.

This represents the historical growth of waltz-music, but it should not be inferred that the earlier types of waltzes find no imitators in more recent days: Brahms' *Liebeslieder Waltzes* (for piano, four hands), also some by Jensen, Kiel and others, are very much of the same type as the old Schubert waltzes, while the early folk-song waltzes are still to be found represented (after a fashion) by "waltz arrangements" of popular songs, put out by publishers of that kind of music. Most of these latter are of very trifling musical worth, yet they have often been greatly in favor for purposes of dancing.

Waltzes of the Strauss type, as regards form, are still written by popular composers, although the demand for them is small, just at present, owing to the decadence of the dance itself. Lastly, popular composers of the French school have written some very charming music somewhat after the style of the Chopin waltzes, but more adapted for dancing.

The reason, by the way, why a concert waltz is seldom, if ever, suitable for dance purposes, is that it contains generally ritards, accellerandos, holds, or other nuances which interrupt the mechanical strictness of the rhythm; also the real dance-waltz demands a steady flow of the conventional waltz accompaniment, in one or another, whereas a good concert-waltz must not have that element too pronounced.

It is said that in certain very musical circles in Vienna, it has been actually the custom to waltz to music which contains ritards, accellerandos and even *tempo rubato*, the dancers following the changes in the tempo with graceful accuracy, but this seems almost "too beautiful to be true."

Music and Money

By CONSTANTIN VON STERNBERG

A GROUP of men, that on weekdays gather round the same table at luncheon time, consists of two business men, one physician, one lawyer and two musicians, of whom one was a piano teacher and the other a violinist of the Symphony Orchestra. One or another of these men is likely to bring up an interesting subject, suggested probably by his experiences as his daily occupation offers them. It is but natural that in discussing the subject every one of these men not only expresses his view but also discloses his cultural status, his disposition, character and conception of life in general. The other day the piano teacher appeared visibly disgruntled over something and when the others inquired the cause of his noticeable displeasure, he said:

"Oh, it's nothing much. It's only about a pupil of mine; a girl, very wealthy, highly gifted and an advanced, fine player who complained to me that her father and her brother constantly pester her to *do something with her music,* by which they mean: to make money with it."

The doctor asked:

"Does she need it? I think you said that she was wealthy—" to which one of the two business men interposed:

"That has nothing to do with the matter. Her father spent his good money on her music study and if she has accomplished anything in it, it represents a certain value. This value she should *realize,* for, what is worth anything in this world of ours, is worth *money!*"

Lawyer: "Is that the standard by which you measure the love and affection of your family which, I take it, is of some value to you?"

Business man: "Never mind my family. That's too personal."

Violinist: "Has, then, the study of music no other purpose than to make money with it? How, in that case, does the money come back to you which you spend for our Concerts where I always see you in the same seat?"

Business man: "That is *amusement!* I did not have to study for that."

The Highest Form of Pleasure

Violinist: "If you had, you'd probably not call it *amusement* but range it under the highest forms of *pleasure* ———."

Business man: "Well what's the difference? But, here, let's not get off our subject. I still maintain that skill and its products as well as any thorough knowledge are worth money. The girl's father is entirely right in demanding that she realize the value of her skill and knowledge."

Piano teacher: "You may be right; but can you explain why her father, from all her cultural possessions, has singled out her music? Has she been instructed in religion to make money with it? Or with her reading, writing, arithmetic, history, geography and all the other branches of her learning?"

Business man: "That's a funny question to ask. Why, my friend, these things are a part of her general education. They may help her to make money in almost any occupation, but they are not intended to produce money directly."

Piano teacher: "But music, according to your view, should do so——?"

Business man: "If she finds people willing to pay for it, it most certainly should. Don't you make money by your lessons?"

There was a general howl of protest among the entire group; a protest in which even the other business man joined, and said to his partner:

"Your last remark was rather personal, but it would not have been so pronouncedly disapproved if it had been a good argument——but it wasn't! Our piano teaching friend, who is a fine pianist and composer to boot, might have made just as much money, perhaps much more, if he had gone in business; for, the intelligence of the higher order of musicians is certainly not inferior to the intelligence needed for legitimate commerce. But his heart would not have been in it. He did not wish to deal in the products of other people's work because he felt that he is a producer himself. Music he *loved;* for this love he was willing to suffer certain privations in his earlier years and to renounce *even now* many things which only exceptional characters have the strength to renounce. His fees are paid him for his time only, because his knowledge is taken for granted, as it is with any tradesman and also with all of us here unless we are charlatans or swindlers. But our friend here possesses something beside time and knowledge; something of which the exchange value is not established until public recognition determines it—usually very late. That something is *talent,* and cannot be paid for."

Lawyer: "Oh yes, it can under certain conditions; but what you said—well meant as it was—went a little wide of the mark. May I suggest that every one of us knows right from wrong; but, if so, why should I have become a lawyer? We, all of us, have the equal privilege to enjoy the benefits and protection of laws; but can every one of us devote his time, energy and natural bent to *make* laws, to apply and interpret them? My medical friend here will admit that we all know when we are ill, but that it took him half a life time of study to find out what ails his fellow men."

Should She Teach?

"Correct," shouted the violinist, "but there is still another matter involved in the question. Suppose that the rich girl knew enough of pedagogics to teach music and thereby earn money which she does not need; would this money not be bread taken from the mouth of some poorer person who does need it?"

Piano teacher: "That is sociology. Let us avoid it, for it is bound to lead us into unpleasantly deep waters. Let us take rather a higher view. Here, then is a girl who has studied music seriously and who besides being a fine executant, enjoys the cultural, and ennobling influence of music, free from the dreadful necessity of listening constantly to false notes and other nerve racking mistakes common among pupils. She can dwell *undisturbedly* on a plane of mental and emotional elevation which—to speak with the great sages of all times—reveals to her heart and soul the innermost essences of life; which so develops her soul-life that some day, when she will be a mother, her children will unconsciously absorb and grow up under that same nobler conception of life and thereby form a step—be it ever so small a step—toward the higher type of humanity which to produce is our supreme cosmic purpose and duty."

Business man: "Such high falutin' talk I might have expected from an idealist and dreamer like you. Perhaps I cannot, but at any rate I shall not follow you there, because I want to stick to common sense."

Violinist: "Are you not confounding common sense with what some people call *low brow* sense?"

Lawyer: "Now it is you, my friend, who is getting personal. Take it back and recognize the fact that a professional and a business man can never understand each other unless the business man has learned something besides his business, and the professional in his turn has learned to distinguish mere sordidness from legitimate business. That is so because the ethics of one differ from those of the other. In order to understand each other they must find a basis for compromise and this basis must needs lie outside their daily occupation. Our friend here has an open store and if I enter it to buy an expensive piece of goods he will sell it to me without asking whether I can or cannot afford it; whether it be good or not good for me; it is none of his concern. But if I ask our medical friend to give me an order for morphine he will—before giving it—find out whether it be good or not good for me, and, if not good or not necessary for my well being, he will refuse to prescribe it, no matter how high a price I may offer him. Business men sell us anything within the law that *we ask for,* while professionals sell us what we *need* for our welfare. Herein lies one of the deep, fundamental differences between the ethics of commercial and those of professional people, and that is why the followers of the two pursuits so seldom understand each other."

Music for Self Development

Business man: "There seems to be something in what you say, but I don't see how it applies to the girl our friend spoke of" and turning to the piano teacher he asked "Now, what did you tell the girl?"

Piano teacher: "I asked her to find a polite way of saying to her father and brother—'Mind your own business, for that seems to be all you know!'—I could not tell her all I had in mind, but I told her to say at least: 'I am well equipped to earn money with my music and I shall do so when the necessity arises, but until then I shall use my time and energy for something better than monetary exploitation; I mean to use them for my *self-development,* which is something to which you never gave a thought. You have worked *at anything and everything except yourselves.* As far as your ethics, morals, character, your entire personality is concerned you are today the same man that you were years and years ago; you have not raised any part of it to a higher level. I do not propose such soul-stagnation for myself! I work to improve *myself,* not my *purse!* And in this I am greatly helped by my music. Did you learn driving your motor car to *make money?* Have you learned to play golf to *make money?* You say: "That is sport!" Very well, then, since you regard culture with the instinctive hostility of the ignorant, you may—if you wish—call music my sport. But comparing it with yours I find that my sport has the advantage that it neither vitiates my vocabulary nor violates the eighteenth amendment. Put that in your cigarette case, please!' That is what I told her to say!"

"Good for you!" was the hearty comment of five members of the table-round. One of the two business men alone kept silence, evidently nettled over "regarding culture with the instinctive hostility of the ignorant." Which one of the two was it? You have two guesses, dear reader.

Photo by Kubay-Rembrandt Studios

CONSTANTIN VON STERNBERG

Playing Before Folks

Translated for The Etude from the French

By Fanny Edgar Thomas

PUPILS sometimes play with noticeable ease, surety, tonal beauty, clear phrasing and intelligence of expression. During their recitals they come quietly to the piano and pause for a few seconds before placing their hands over the keys. This pause is not filled by fussing with the piano or dress, wiping the hands or ogling the audience, but by careful thought. These students show the proper training. They have been taught never to commence a piece till they have gone through mentally the first section or first measures of it, till they have the thought and structure clearly in their minds. Thus they begin with the contents of the piece clearly in hand and their playing shows that they have grasped the correct mental pictures. They seem unconscious of feet, hands or audience, and there is an absence of that flurried haste so noticeable in the usual pupil's performance.

—Le Chercheur

The Musical Scrap Book

Anything and Everything as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

NINETEENTH CENTURY CONDUCTORS

How busy the Grim Reaper has been this season, mowing down musicians. Caruso, Bispham, Humperdinck, Saint-Saëns, and—now Arthur Nikisch! Nikisch was almost the last of the great conductors who sprang into existence when the novelties of the Wagnerian scores called for a new virtuosity in the orchestral leader. Richter, Seidl, Mahler, Thomas, Leopold Damrosch! Shall we ever look upon their like again? Probably not, for though we may be sure that their places will be taken by other leaders as greatly gifted, it is not probable that these leaders will be surrounded by the same atmosphere of mystery and magnificence which gave such lustre to the older names. The great conductors of the nineteenth century came when the moment was ripe for them. The romantic movement in music which yielded such composers as Liszt, Berlioz and Wagner, called for a new idiom; a wider and more subtle comprehension of harmony, counterpoint and form. At the same time inventive instrument-makers gave us immensely improved instruments of wind and brass, demanding a corresponding improvement in the technique of the performers. Opera and Symphony Orchestras increased in size from the forty or fifty of Beethoven's day, to the hundred or more with which we are now so familiar. Conductors had to do more than conduct; they had to interpret the new musical doctrines, and at the same time acquire command of their own increased resources. Only men of exceptional magnetism and leadership could rise to such a magnificent occasion. The modern orchestra has about reached the limit of size and technique, and until a new composer arises who puzzles our ears as Wagner puzzled those of our fathers, the modern conductor is not likely to occupy the same niche in popular estimation which was accorded to Von Bülow, Mottl, Levi, Halle, Weingartner and the rest.

To make a home out of a household, given the raw material—to wit: a wife, children, a friend or two, and a house—two things are necessary. These are a good fire and good music. And inasmuch as we can do without the fire for half the year, I may say music is the one essential.
—ROBERT LOUIS STEVENSON.

WHAT DEBUSSY THOUGHT OF WAGNER AND BACH

DEBUSSY was very discriminating in his opinions and did not find everything gold that glittered, even in Wagner's scintillating scores. Speaking of the *Nibelung* cycle, he says: "It is difficult for anyone who has not had the same experience to picture to themselves the condition of a man's mind, even the most normal, after attending the Tetralogy for four consecutive evenings.....How insufferable these people in helmets and wild-beast skins become by the time the fourth evening comes around."

On the other hand he finds something to admire: "There are long moments of *ennui* when one does not really know which is most at fault, the music or the drama; then suddenly the most supremely lovely music, irresistible as the sea, surges into one's ears and criticism flies to the winds."

And of Bach he says, finally "Bach exercises a sovereign influence on music, and in his goodness and might he has willed that we should ever gain fresh knowledge from the noble lessons he has left us, and thus his disinterested love is perpetuated."

He insists on referring to Bach's fugues as "Arabesques," showing, perhaps, where he got his ideas for his own experiments in that form.

MUSIC AND THE MODERN AUTHORS

IN *The New Music Review* recently, Mr. Daniel Phillips contrived to add new material to the ancient theme of "The Literary Maltreatment of Music," but his examples were mostly taken from old authors. Modern authors make fewer "breaks." Perhaps this is the result of the modern tendency towards realism which demands extreme accuracy in details of all kinds. But it is due in part to the fact that many modern authors are themselves musicians, especially in England. Marie Corelli graduated from one of the leading London musical academies, and has composed several songs. Robert S. Hichens, author of *Allah*, had a musical training, wrote song-lyrics and composed music in his youth. The omniscient George Bernard Shaw was, of course, Music Critic for the *Saturday Review* for many years, and apart from his championship of Wagner, shows real insight in his frequently-expressed admiration for Mozart. In *The Way of All Flesh*, Samuel Butler reveals an intimate knowledge of Handel's works which redeems occasional inanities regarding other composers. George Moore is a penetrating, if prejudiced, critic who described Elgar's *Dream of Gerontius* as "water in a German beer-barrel." Conan Doyle tempted Providence by giving Sherlock Holmes a passion for Stradivari violins, but managed to avoid pitfalls. H. G. Wells knows nothing of music (which he ignores in his *Outlines of History*), but references to the player-piano frequently occur in his novels, and his taste apparently runs to the classics. One of the most successful novelists in treating musical matters is Arnold Bennett, who in all things has strict regard for fact. In a not-very-well-known novel of his, *The Lion's Share*, he has a particularly well-drawn violinist for his hero, and shows an intimate knowledge of the violinists' repertoire. In his earlier works he betrays a Wells-like interest in the player-piano. American novelists so often graduate from the newspaper office, that it is not surprising that few of them exhibit special musical tendencies. Frank Norris makes much of a mechanically-played pipe-organ in one of his novels (*The Pit*, if memory serves), but one is conscious of a certain crudity in his taste. W. J. Henderson, the veteran music critic, once wrote a novel; but the outstanding American example of musician-turned author is the short-story writer, novelist and screen-dramatist, Rupert Hughes, who at one time composed songs, and compiled a noteworthy Musical Dictionary that is still in use. He has recently published serious songs in modern style. Owen Wister, the famous publicist and author of *The Virginian*, wrote much music in his youth—one symphonic poem in manuscript being greatly admired by Franz Liszt.

OPERA FROM THE MOVIES?

THE Chicago Opera Company announces a deficit of half a million dollars per year, showing that opera is not yet a part and parcel of average American life. There is no such deficit from the movies. While in Los Angeles recently, the writer was shown a marvelous contrivance—a sort of pipe-organ enclosed in a box about six feet by eight which could be stowed away in a corner and connected by electric wires to the console. Music-rolls are provided for each "film" and a clever mechanical contrivance allows for any "cuts" made by local producers. In spite of such devices, however, many painstaking musicians prefer to arrange and improvise much of their own music. In so doing they necessarily acquire a strong sense of what is and what is not "dramatic." If there are any embryo composers working in the movie-field they are in a position to get splendid training for the task of composing operas. And the general public is slowly being taught how much music can do to bring out the emotional qualities of even the "unspoken drama." Are the movies educating musicians and the public to the point where we may expect genuine American Opera? It is a crude enough beginning; but the Republic of the United States itself is an evidence of how great a thing can come from a small start.

SAINT-SAËNS AND MENDELSSOHN

There is a curious resemblance between Saint-Saëns and Mendelssohn which may have been racial. Where they agree they are very much alike; and where they differ they do so antithetically Both possessed keen musical intellects, superbly trained Both blossomed early, achieving a precocious maturity; Mendelssohn's *Midsummer Night's Dream* Overture made him famous at eighteen, but Saint Saëns wrote his first Symphony when he was sixteen. Mendelssohn shone as a pianist, organist and conductor very early in his career, and Saint-Saëns was organist at the Madeleine when he was twenty-three, and soon established himself as a concert-pianist and conductor of first rank. Mendelssohn was a classicist, and so, except for a brief period when he fell under the glamorously romantic spell of Liszt and Wagner, was Saint Saëns. Wagner's penetrating criticism of Mendelssohn that he was a "musical landscape painter" might have been well applied to Saint-Saëns, for both possessed a remarkable gift for painting tonal pictures of the exteriors of things, and both lacked profound depth of insight. Both were extremely versatile, writing all kinds of music for all sorts of instrumental combinations. With his concerto, Saint-Saëns did almost as much for the 'cello as Mendelssohn did for the violin with his.

But for Felix the Happy, we must read Camille the Sardonic—this difference between them is obvious when you compare the *Midsummer Night's Dream* with the *Danse Macabre*; where Mendelssohn fled romantically to Nature in the *Hebrides Overture* and the *Scotch* and *Italian* Symphonies, Saint-Saëns went to the literary classics in the *Rouet d'Omphale*, and *Phedre* tone-poems.

Both were great travelers; but while Mendelssohn found his chief comfort in pious Victorian England, Saint-Saëns preferred the hot breath of the Sahara desert. While Mendelssohn wrote oratorios with *Elijah* in the lead and *St. Paul* some distance behind, Saint-Saëns wrote operas with *Samson and Delila* coming first and *Henry VIII* some distance behind. Both had considerable literary talent, but Mendelssohn expended his in sentimental letters to his friends, while Saint-Saëns wrote criticisms for the papers, and wielded a vitriolic pen in public controversy. And lastly, Mendelssohn died young, whereas Saint-Saëns lived to be eighty-six; but in both cases the years were filled with hard work.

Sir Michael Costa was a martinet, and particularly strict on having his orchestra assemble on time, both for concerts and rehearsals. On one occasion his first bassoon player annoyed him by coming an hour late to rehearsal, excusing himself on the ground that an addition had been made to his family.

"Very well," said the irate Costa, "I will excuse you, but don't let it occur again."

ONE WAY TO EARN A MUSICAL EDUCATION

A girl student at one of the large Conservatories earns "something on the side" by repairing and binding sheet music. This conservatory rents music to its students, which is often badly torn in consequence. The repair-work is done with manila paper, cheese-cloth and flour-paste. The music is spread open from the centre, and an outer cover made of manila is cut round it leaving an inch margin all round. Paste two-inch-wide strips of cheese cloth round the edges of each sheet and cover the manila-sheet also with cheese cloth. Paste a strip of cheese-cloth down the centre, also, and sew it to the cover. Torn sheets can be repaired with cheese-cloth, through which the notes remain visible. New music bound, and old music repaired in this way lasts longer. This young lady applies for work at other music schools and the studios of private teachers. A small advertisement in the daily paper brings other work of the same kind from other sources. Any girl who is neat and quick can do this,—and every little helps these days.

"Art imitates nature and necessity is the mother of invention."
Franck (1685)

WHY THE GREGORIAN MASS IS LONG

"THE following legend is gravely related by Da Corte in his *Storia di Verona*, p. 107 of the Venetian Edition of 1744," relates Robert Charles Hope in *Mediæval Music*—"Gregory the Great, to stimulate his devotion, used to visit the graves of the departed. Whilst so engaged he once saw one of the tombs uplifted and the head of a long-buried man appear with his pale tongue thrust out as if in agony. The saint, nothing daunted, accosted the spectre, and was informed that he was the Emperor Trajan, condemned to suffer forever for his idolatry. Pitying so illustrious a sufferer the saint resolved to importune the Divine Mercy for him, and succeeded so well that the Almighty at length set the Emperor free and admitted him to Paradise.

"But as the course of Divine Justice had been interrupted, He resolved to inflict some bodily suffering on the saint, who had been the means of its interruption, and accordingly ordained that Gregory should be afflicted with a pain in the abdomen—*dolore intestale*—except at such times as he should be occupied in saying the mass. Gregory then bethought himself of avoiding his malady by prolonging the service of the mass to the utmost extent, and so he instituted the chant called Gregorian."

Sir Charles Stanford relates the following curious experience of Sir Charles Hallé with Charles Gounod. ("Charles" seems a popular name with musicians). "Hallé had visited Paris to give a recital, which took place at the Salle Erard in the afternoon; and he had gone to a party in the evening where he met Gounod. Gounod seized him by both hands and thanked him profusely for the pleasure his recital had given him, instancing one passage in a Beethoven sonata, which he hummed, which proved to him that 'No one—no one, my dear friend, except you could have interpreted that passage in so masterly a way. Even with my eyes shut, I should have known that Hallé was playing'. Immediately after, up came Madame Gounod, who began by apologizing for her husband's absence from the concert owing to a previous engagement! Hallé used to act to perfection the slow and silent vanishing away of Charles Gounod after this exposé."

Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER
Of the Royal Academy of Music, London

Part VII

Overture

SPACE need not here be accorded to tracing the genesis and growth of the overture, this having been done exhaustively in many dictionaries of music. For the present purpose it is enough to point out that Overtures are now seldom written to operas, most composers feeling them to form somewhat of an anti-climax. But the Concert Overture is one of the most popular forms of instrumental music we have. Essentially this usually takes the form of an energetic Allegro movement in binary form with or without an Introduction, and thus approximates the first movement of a Symphony. There are several differences, however. One is in the absence of any repeat of the first part; another is the comparative unimportance of the working-out, for which sometimes a middle episode is substituted; yet another is the great importance of the Coda, or last climax, which must work up the excitement to the highest possible pitch.

It is worth noticing that both Beethoven in his *Leonora Overture* and Wagner in his to *The Flying Dutchman* were dissatisfied with their first versions and rewrote the ending working it up to a much more exalted climax. A comparison of the two versions is a very instructive lesson to the student.

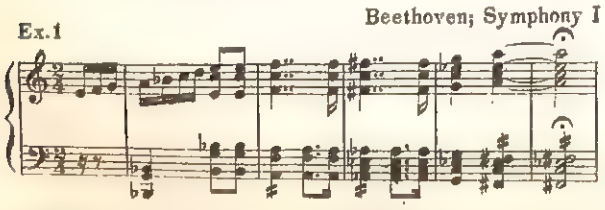
While these two Overtures, with that of Wagner to *Tannhauser* and Tschaikowsky's "1812" stand as the mightiest efforts in this department of music, there are many others, not less well known or individual, such as Smetana's *Lustspiel,* Mendelssohn's *Midsummer Night's Dream, The Hebrides* and *Ruy Blas* and Mackenzie's *Britannia* which, if less dramatic, paint vivid mental pictures.

Poetic and descriptive orchestral pieces, whether entitled "Poems" or "Mood-Pictures" or what not, usually conform to the scheme of the Concert Overture, for the simple reason that if they do not, they tend to become vague and unintelligible. Of course there are some who consider this an object worth striving for; but the admiration of unintelligibility is never sincere.

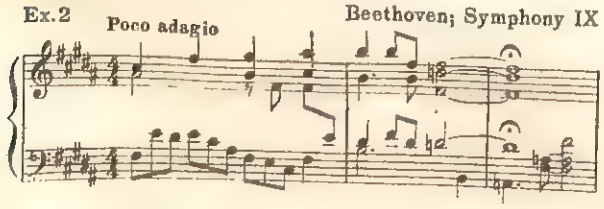
Pause

The sudden cessation of the music just before a climax, at a half close, or in some other important situation, is one of the most effective of devices. The effect is strong in proportion to its unexpectedness, and it is therefore more admirable in a quick than in a slow piece. It is to Beethoven, the master of the unexpected, that we must look for the finest examples. From the *Finale* of his first symphony to that of his ninth, he uses the pause with unerring skill.

Ex.1 Beethoven; Symphony I



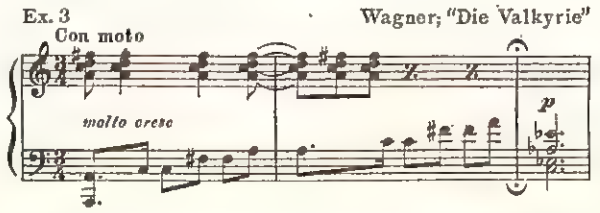
Ex.2 Poco adagio Beethoven; Symphony IX



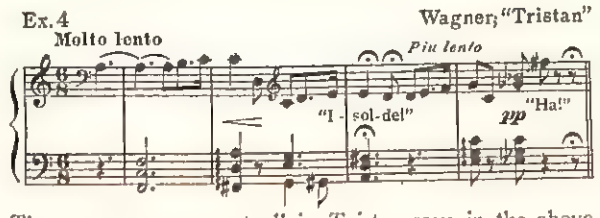
The tendency in modern music is to make the Pause almost a part of the rhythm—a mere rest—instead of an interruption of it. Indeed, Raff often writes it out at length, as 2¼ measures of sound or silence.

It is especially weak to write the Pause over a dominant seventh, or other discord, merely to divide off one section from another. Wagner, whose rhythmical sense was not his strongest point, employs it thus only too frequently; and instances of really thrilling pauses, like the following, are rare.

Ex. 3 Wagner; "Die Valkyrie"



Ex. 4 Wagner; "Tristan"



There are no pauses at all in *Tristan* save in the above quotation. Liszt uses the Pause more frequently and uninterestingly than any other composer, betraying thereby his lack of continuity of thought.

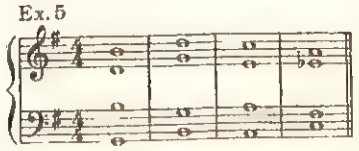
In conducting, the young musician should know that a Pause is usually twofold: a resting on the note (where there is a note) and then a momentary cessation, like the taking of one's breath, before re-commencing. The *Baton* is held still for the duration of the note, then given a slight, but not too sudden, jerk, to make all leave off together, after which the normal beat is resumed.

Part-Writing

The art of Part-writing may be defined as the practical application of the principles of Strict Counterpoint. In Strict Counterpoint we study to divide up the melodic outline among the various parts, or to give simultaneous melodic interest to these, *where the harmonic skeleton consists of concords.* In actual music, where dissonances so largely prevail, we are controlled by the necessary resolution of those dissonances.

It is not necessary, as some think, to study what they call Free Counterpoint as a distinct thing, but simply to add what they have learned of Counterpoint to what they have learned of Harmony. For example, in writing a String Quartet or a choral piece the composer is at one moment harmonizing melody, at another melodizing harmony; but it is the latter process which most controls the course of his music. Now if his sequence of harmony is as follows:

Ex. 5



the difference between his procedure in the first three measures and the fourth is that, while he has concords in the harmony his parts may move almost anywhere; while, with the diminished seventh chord, whoever has F-sharp must proceed to G and whoever has E-flat must go to D, and so forth. It is only the progression of concord to concord, therefore, which needs practice. Moreover, since no note needing resolution may be doubled, there are small possibilities for multiple part-writing when we are using discords. Even the introduction of the dominant-seventh at once introduces limitations.

Since the root, third or fifth of one Common Chord or Triad, can move (barring consecutive fifths and octaves) so as to become the third, fifth or root of any other, or may remain stationary, we have 3 x 3=9 as the actual limit for the number of parts. For those standing still there is no limit; and it is evident that in such pieces as Tallis's 40-part Motet the parts can only attain anything like their full number if they arpeggio upon one chord. Space does not permit quoting a passage from the last chorus of Bach's great *Magnificat,* which is in thirteen very bold parts.

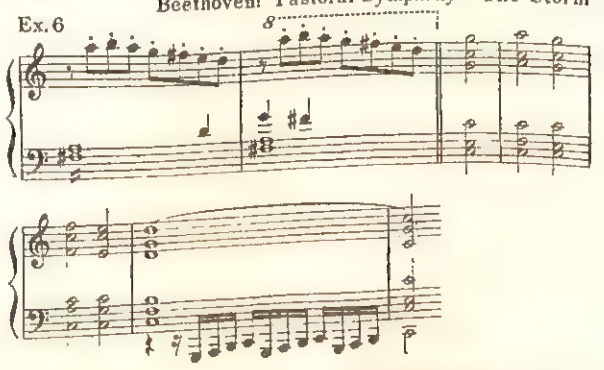
The mention of Bach and his unrivalled powers in this connection leads to the question, "What is the best number of parts with which to work?" Bach evidently preferred three, where all were florid. The student of Counterpoint will find that two parts are too thin to convey a satisfactory harmonic effect, except for short periods, while three are quite sufficient, and with four or more it is always a struggle to preserve the melodic interest. In choral work the limit of effect is reached at five parts. With a greater number it is necessary to double major thirds and to use far more notes than you actually require. Besides, the human ear is incapable of following the actual progression of more than two or three parts at a time, so that such complexities address themselves only to the eye after all. It is far better to employ an occasional *divisi* than to try to write in an unnatural number of parts.

In practicing either Strict Counterpoint or free part-writing the student should remember that it is easier and more effective to write an important phrase for each part in turn and then fill up this sketch than to make one complete and good part and then add others to it. We read that Mendelssohn used to teach Counterpoint at the Leipsic Conservatorium by writing a *Canto Fermo* on a blackboard and requiring his pupils to supply successive parts till no more could be added. This seems scarcely credible, for Mendelssohn was far too capable a musician not to have known better ways of teaching than this.

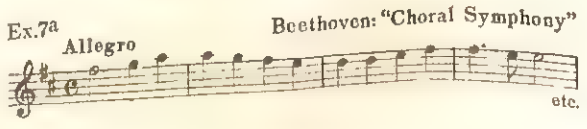
Passage

A term for a phrase or pattern in music, generally applied to those patterns of quick notes which are not interesting enough to be called melodies. It is difficult, however, to distinguish between the two; for many mere passages could be converted into melodies by more elaborate harmonizing, and all melodies can be converted into passages.

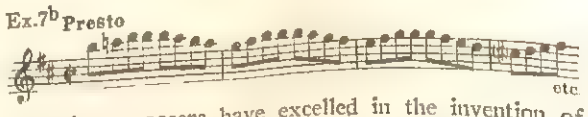
Ex.6 Beethoven: "Pastoral Symphony" The Storm



Ex.7a Allegro Beethoven: "Choral Symphony"



Ex.7b Presto



Certain composers have excelled in the invention of passages. Such are Hummel and Chopin for the piano,

The "thirst for knowledge" is the basis of all progress. This series of articles, which will continue for some months, answers in a most readable manner many of the hundreds of questions which have come to "The Etude" office daily for years.

Professor Corder, who has been the teacher of by far the greatest number of British composers of note of the present day, started out to write an Encyclopedia of Music. However, he was far too interesting a writer to produce anything so arid as an encyclopedia in the ordinary sense. He embodies the human aspect of Sir George Grove, combined with a masterly musical technique. This is enlivened by a rare sense of humor and broadened by a life-time of rich experience as a teacher, composer, editor and writer.

There is always a demand for musical dictionaries. The "I want to know" spirit is particularly strong in America. No amateur or professional musician can read these paragraphs by Professor Corder without acquiring a more comprehensive aspect of many of the most interesting things in the Art. This series began in October.—EDITOR'S NOTE

Wieniawski and Max Bruch for the violin, and Bach for voices and instruments in general. Most others have been too often content to use stereotyped and worn-out formulas. It is the unmistakable sign of the tyro to be unable to invent a passage.

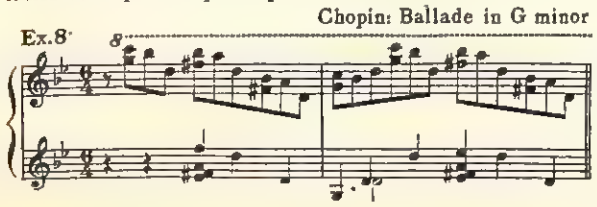
Analysis of Chopin's passages for piano shows a constant use of the following resources:

1. Cross Rhythm.
2. Combination of scale and arpeggio, or introduction of passing notes into arpeggios.
3. Irregularity of outline, taking advantage of the fact that a common chord has its notes at the distance of a third, a third and a fourth.

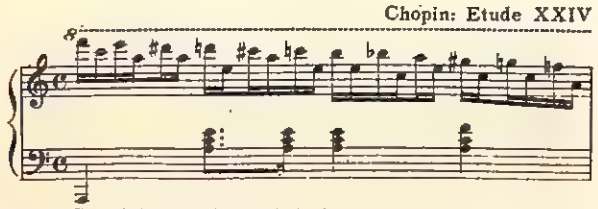
A never failing source of elegance and charm is the building of a passage upon a pattern of four notes when the time is triple or a pattern of three notes when the times is duple or quadruple.

Chopin: Ballade in G minor

Ex. 8



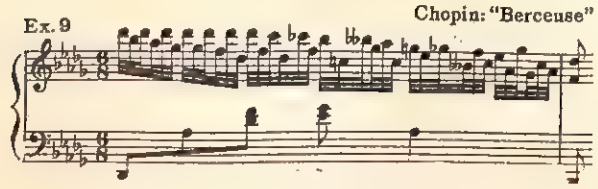
Chopin: Etude XXIV



In Chopin's *Etude XXIV* is a good example of the last form cited. The cross accents obtained in the next illustration prevent any suspicion of cheapness attaching to the passage. Few people think of this.

Chopin: "Berceuse"

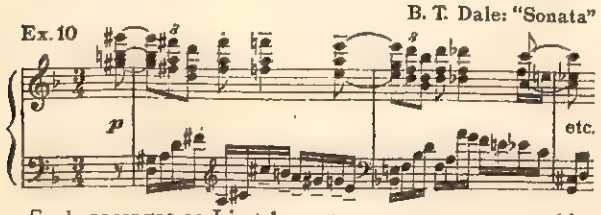
Ex. 9



Ordinarily arpeggios, especially in the left hand, are tawdry and commonplace; but the introduction of a single passing note here and there does much to improve them. Patient labor bestowed upon the shaping of individual passages is amply rewarded by improved effect, but care has to be taken to avoid undue difficulty of execution.

B. T. Dale: "Sonata"

Ex. 10

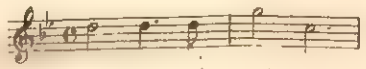


Such passages as Liszt loves to use are very agreeable, though balking to the fingers on account of the irregularity of accent.

Phrase

If we take the eight-measure sentence as the normal type of melody it will generally be divisible into two half-sentences of four measures each and these into two two-measure portions called Phrases. Or we might define a Phrase as the natural musical setting of half a line of verse. A Phrase is the smallest portion of music which presents musical sense or completeness and is generally regarded as the unit out of which compositions are built. A more accurate definition than the foregoing can hardly be attempted, as, owing to our uncertain notation, we can never be sure of what a measure is. Thus a simple phrase, such as the following,

Ex. 11



which most people would write as two measures, would have been written by Beethoven as one measure, or even a half-measure, if in very slow time; while Schumann in his *Humoreske* spreads it over no less than sixteen!

As time in music is either double or triple, so the groups of accents (i. e. phrases) can consist of either two or three measures; but the three-measure phrase is far less common than the two-measure phrase; and the larger the scale on which we frame our sentences the rarer and less acceptable is the ternary subdivision. Just as in verse a three-line or six-line stanza is felt (by the uncultured mind) to be an unsatisfactory thing, so in music the normal musical intelligence does not take kindly to three-measure, five-measure, or even six-measure phrases of melody. This should be born in mind when it is desired either to remove an idea from the commonplace or to endow it with a simple and homely character.

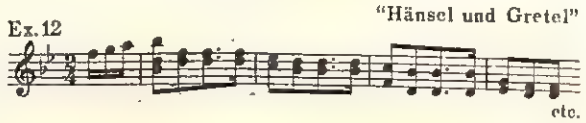
Polka

A Bohemian dance, apparently of no very remote origin. It first became popular in the Paris and London ball-rooms about 1845; and newspaper references to it are frequent about that date. The original manner of dancing it being unsuitable to the high-class ball-room, it quickly became modified to the three staggering steps and a turn which have ever since been retained.

The original rhythm of the music is a very simple one, the Witch's dance in Humperdinck's *Hänsel und Gretel* being a typical example,

"Hänsel und Gretel"

Ex. 12

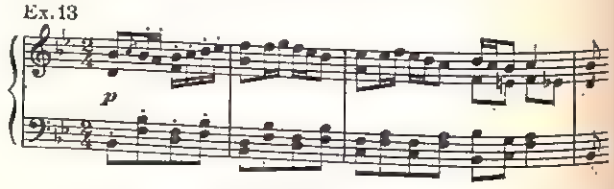


but it has been improved by the addition of alternate measures of even accents.

The Polka has been turned to good artistic account by Smetana and Dvorak; but they generally adopt the feature of commencing with the last eighth-note (or two sixteenth-notes) of a measure.

From a set of *Bohemian Dances* by Smetana we find that a polka tune very familiar to English ears is really a *Slepicko*, a dance with the quaint feature of only three eighth-notes to the last measure.

Ex. 13



A man makes no noise over a good deed, but passes on to another as a vine to bear grapes again in season.
Marcus Aurelius.

Remedies for Nervousness in Public Performances

By Walter Howe Jones

Every successful musical artist, whether a singer or player must have at least a modicum of the temperamental or emotional element in his make-up. It goes without saying that he must first possess mental qualities in a more than average degree. The task of a performer in whom intellect is the predominating force will be to keep his interpretations from being dry and uninteresting; he may have the comfort of knowing that he will never "slop over."

The artist in whom the mental and emotional qualities are well balanced, with the mind always in control, is to be envied, since he has little in his make-up that is to be overcome. He who has the emotional element in over-powering quantity is most deserving of sympathy: for he has the hardest task on hand, to bring his emotions under control. Once he is able to do this he will go farther than any of the others in artistic accomplishment, and the rewards will be richer in consequence. I myself belonged to this last class, and so long as I appeared in public it was a constant fight to keep my emotions in line. When I was a youngster just to catch sight of the word "music" in print was enough to make me "see red."

I well remember my first recital experience. I had never had a good teacher and most of what I had learned had been in spite of rather than with teaching. I had never been given any pointers as to what might happen in a public performance and was therefore totally unprepared. Just as I was ready to walk out to the piano I became quite blind, and I forced myself to find my seat as best I could by feeling my way. The blindness disappeared gradually, but not for several minutes after I had begun to play; and I doubt if the audience that night could have suffered any more torture than I did.

After it was over and I had regained my normal poise, I set myself to analyze the experience in order to avoid its repetition; "for," said I to myself, "if I expect to be a pianist and play in public, I cannot afford to waste so much vitality over such foolishness."

My first and greatest discovery was that I had not been sufficiently prepared for my task; and by that I mean I had no technical equipment. I knew my numbers, as far as my brain was concerned, but not wherein my fingers had anything to do with it. Moreover, and this was the second discovery, the places in which my fingers failed most miserably were those where the greatest demand was made on the emotional qualities; and these latter broke loose and ran riot with disastrous results. It was like Phaeton trying to drive the horses of the sun and coming to grief. I also discovered that I had been altogether too conscious of my audience—as well as of myself—to be able to go at my work with singleness of purpose.

My first task then was to set myself to acquiring sufficient muscular training in the use of my fingers, hands, wrists and arms. My experience leads me to believe that this can be done only by constant, conscientious work with scales, chords, arpeggios in all different forms, as well as other finger exercises. This work is to the pianist what hitting the punching bag is to the boxer. In my own case I found it to be a task of years. In fact it was not until I became years later, the pupil of that celebrated artist Teresa Carreño that I was enabled to obtain the mastery of technic which I needed. Once having this, I could leave my fingers to do their work without thinking of them, and keep my mental faculties concentrated on the interpretation of whatever I was playing.

As for my second task, it was simply a question of learning to keep my emotions under the control of my will; and that meant being able to tell always how far to let them go before pulling the rein on them.

The accomplishment of these two tasks brought about that of the third; for I found that as I grew in ability to give real interpretations, I forgot about myself and about my audience in the impersonal joy of doing something worth while. In all my years of public playing there was an excitement, an exhilaration about every appearance, but I became able to eliminate completely the feeling of nervousness which so distracts and detracts.

Choking the Muse

By Bartley V. Edmunds

The time of artists and composers is often wantonly invaded by curious admirers of celebrities who bring nothing to them, but who have an insatiable desire to gratify their appetites for meeting famous people.

Recently in reading the autobiography of Charles Gounod I came across a passage which should be a fine lesson to many who think nothing of "butting in" upon the privacy of the creative worker or the interpretative artist. Gounod says:

"Think then of *the visitors*, the crowd of idle and curious loungers, who assail your privacy from dawn till dark! Somebody says, 'That is all your own fault —you can say you are not at home.' Very fine indeed! But how about those letters of introduction, frequently requesting some service on your part which you cannot well refuse? You make up your mind to do your duty, and the visitor is shown in.

" 'Excuse me; I fear I disturb you!'

'Well, frankly, yes!'

'I beg your pardon; I will not stay now. I'll call another time.'

'Oh, pray don't!'

'But ———when can I see you without disturbing you?'

'The fact is I am always busy when I am at home.'

'Are you really always so hard at work?'

'Yes always, unless I am interrupted'

'Oh, I am so sorry to trouble you! But I will only detain you a very few minutes.'

'Well, well, sir, that's long enough to kill a man, not to mention an idea! But as you are here, pray proceed.'

"This is a sample of what occurs daily; and I speak here of artists as a general class. But there is a certain category of artists who have quite special advantages in this line. I can speak out of my own experience, for I refer to musicians. A painter or a sculptor can easily protect his working hours by mercilessly closing his door. He can plead a sitting model, or, if the worse comes to worst, he can wield the brush or chisel even in the presence of visitors. But the musician? His case is quite different."

Common Musical Matters in a New Guise

1. Presentation of Dominant 13th
2. Pedal Suggestion from Overtones

By BLANCHE DINGLEY-MATHEWS

Thousands of readers of THE ETUDE who profited from the very interesting and able pedagogical articles written by the late W. S. B. Mathews will be pleased to read the following article from Mrs. Mathews who for many years was associated with Mr. Mathews in his unusual educational work. The article will be found very informative.

One of the most serious problems of the piano teacher is the question of "drill." Realizing that our best tool is repetition and fully aware as we are of the American child's aversion to "grind," we are, as teachers, confronted with problems that appear at times unsurmountable. How to present common things in a new dress; how to illumine the beaten path; how to stimulate the curiosity of the pupil; how to uncover beauty in unexpected places; how to start rather than stop thinking,—all of these questions are vital in the life of every modern teacher.

One of the secret springs of success is to see common things more clearly. We know that the Ideal is unchanging but that our appreciation and understanding of it must be constantly undergoing transformations if we are to be of real service to the individual and through the individual, to the community.

Along with other changes that have taken place, one of the most important is, perhaps, the feeling that is deep-seated among teachers, that we must foster a better understanding of the musical vocabulary and after that understanding, we must use the knowledge so gained constructively. That is, instead of using theory as a matter of analysis, we must use it to show the nature of music material. We must dovetail the work with other languages or other modes of expression, whether it be architecture, painting or the more homely arts of Domestic Science, to the end that the daily life of the music student is constantly enriched.

The apostles of this new gospel are being asked by earnest teachers, just what do you mean by "dovetailing" the music work with other activities! "I wish I knew better how to present this to my following." So do we all want to know better the co-relation of music to daily life and to have our tools tempered with reason and experience to make our work more fruitful and more enduring.

Ear Training Universal

Twenty years ago only a very few teachers taught ear-training. Now it is almost universal. But all of us are becoming more and more anxious to see more results from this work in the preparation of lessons. We find that often there is no coördination between the ear-training, the theory and the piano lessons. That goes to show that, after all, ear-training may be merely a matter of sense perception. That is, we may present chords aurally and secure the quick writing of chords and find as soon as we turn to other things that these faculties, that we thought we were strengthening, do not function as they should. We have merely presented something that has only a skin-deep reaction. This information has not become a matter of knowledge, it has not even in many instances, become a matter of memory.

So we have come to learn through trial and error that it is not enough to teach the pupil to hear and to write, but we must in some way create an insatiable appetite for things musical. We must *use* the knowledge attained and we must present old friends in new guises approaching the Ideal from a different standpoint. And fan the spark of wonder afresh at each lesson.

An Invaluable Tool

It is difficult to illustrate what is meant by relating music to other modes of expression without taking some concrete example. So, for the sake of being definite, let us take a composition like—*The Sirens* of Rogers which is one of the best teaching pieces of the third grade. Teachers realize that this piece is a very good recital piece as the main subject illustrates the melody principle and the second subject is good for the fingers and presents some slight rhythmic complications that are very attractive. But few appreciate how much can be taught through this piece and what an invaluable tool it is to the teacher who is anxious to make the study of the vocabulary of music vital, to stimulate thereby the curiosity of the student.

Let us examine this composition a little and apply this new method of awakening interest. Our student has been introduced many times to the dominant seventh chord. He knows that it is built on the fifth step of every key—knows that it is a dissonance and requires an answer and the several conventional answers. In this review we present the chord again, relating it to a tall building, a presentation something like the following:-

When you go to a large city, one of the first things you will want to see will be some sky-scraper building. If it is New York it will be the Woolworth building. If it is Chicago, it may be the Wrigley building. You will marvel that it is possible to erect a building with so many stories and you will realize as never before what a foundation such a tall building must have. To support such weight and to have so many people all interested in so many different businesses, what labor must have expended on the beginnings! It was erected on a foundation that took months to prepare and it was many, many months before it even showed on the street level. Finally it was visible to every passer-by, and after months of effort the completed structure was ready for use.

We began our music foundation for one of our most expressive chords months ago. We laid our foundation for what we call the chord of the dominant 13th. It is built story upon story on a dominant foundation. Each story is added by a skip of the third. Working from the key of F, our dominant 13th is built on C. Our old friend the dominant reads C-E-G-B flat, then we add one story getting the 9th, which is D—another story getting the 11th, which is F—another story getting the 13th, which is A. So if you will examine this "sky-scraper" chord you will see how many stories have been added to make this chord of the 13th.

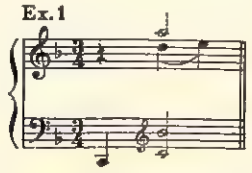
Pedaling and Overtones

Like all good builders it is not merely a matter of constructive material put together in a certain way, but just think of how the builder must feel when he realizes that he is making a business home for many people. Of course he is wondering and imagining of all that is to go on inside those walls that he is creating. So our chord of the 13th carries with it a lot of listening at each story for all that could happen on that level.

After some such presentation as this of the chord of the dominant 13th, every student enjoys looking and re-examining the fourth measure in *The Sirens* which we have under consideration. He is interested to note that of the three dissonant tones contained therein only one tone, D—the ninth, is immediately resolved and that is carried up to E. The whole measure is really answered in the following measure but the arresting quality of the dominant 13th is preserved because the high A in the fourth measure is not resolved but left in the air in true "fairy fashion."

MRS. BLANCHE DINGLEY-MATHEWS

Ex. 1

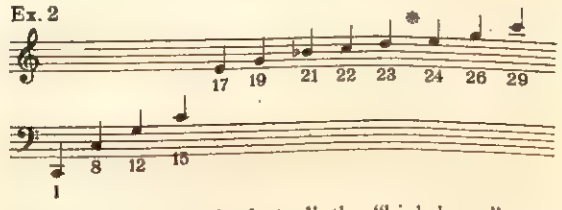


Pedaling of Overtones

There are many other interesting music lessons that can be brought out in this measure. Perhaps the most important is working out the pedaling from the standpoint of the overtones. The pedal should continue through the measure even though it may sound discordant to some ears. The reason for this is because the D is one of the overtones of the low C and therefore the dissonant effect is justified and in time gets over to the listener as well as to the player, as a dash of cayenne or spice improve the *pièce de resistance* of a dinner.

After such an example every boy will work out the overtones all over again from many fundamentals and will find much in doing it that will stimulate his imagination and deepen his curiosity and interest in the compound nature of tone.

Ex. 2



Many teachers and in fact all the "high-brow" musicians are loath to use analogies like the above in speaking of art effects. But after all what we want is to create an appetite for things musical and the art hunger takes a varied diet to satisfy itself. Is it not a question of seeing common things more clearly and fitting our music into the experience of the individual rather than giving him a lot of un-related facts that will be to him merely a matter of memory? Let us get our roots in the soil, for after all "a touch of nature makes the world akin" and all and only that which draws us closer together in harmony with the Divine is worth teaching in a true democracy.

The Right Treatment of Crescendos

By Amina Goodwin

The marks of a "crescendo" will often tempt the student to play forte, or else to carry out the "crescendo" too soon and without gradation; thus naturally preventing him from leading up to a climax. When the necessary tone is required for the climax, he has not the requisite degree of strength wherewith to produce it; thus the zenith of the passage is not attained and the effect is imperceptible. The greatest economy should be exercised in the working out of a crescendo; the increase of tone should be approached by degrees and the sound should be graduated according to the length of the crescendo. For the same reason, attention should be given to the working out of diminuendos. Here, there is an inclination upon seeing the mark to play suddenly piano, before making the necessary gradual decrease in tone. It requires as much strength of finger to execute a good diminuendo as a good crescendo.

Maelzel and the Metronome

By Orlando A. Mansfield, Mus. Doc.

EVERY student of practical music is, or should be, sufficiently familiar with the metronome to need no description of its form, construction, or general use. But what do we know about its reputed inventor? Who was he, and why should he be of special interest to American students? Taking first the former of our two last questions, we note that the metronome is named after Johann Nepomuk Maelzel, who was born, in 1772, at Ratisbon, where his father was an organ builder. When twenty years of age Maelzel settled in Vienna, where, in addition to teaching the pianoforte and other branches of music, he developed to the full his *penchant* for the purchase, construction, and exhibition of all sorts of automatons and automatic machines. Amongst the former was Kempelon's Chessplayer, which he purchased, improved, sold, and afterwards purchased again. This was, professedly, a machine which played chess automatically but as Edgar Allen Poe, the celebrated American author, has shown, the machine was doubtless actuated by a person concealed within the mechanism. About 1808 Maelzel constructed an ear trumpet for the alleviation of Beethoven's deafness; and in 1812 he secured the approval of the great master on behalf of a musical chronometer, the forerunner of the modern metronome. Thus commenced an intimacy which increased to such an extent that these acquaintances arranged to visit London together, and actually gave concerts to raise the necessary funds. For one of these concerts, and for one of Maelzel's mechanical players, Beethoven wrote a piece of program music known as The *Battle of Vittoria.* This Maelzel claimed as his property, whereupon Beethoven broke off his friendship with the pseudo-inventor, abandoned the idea of his English tour, and actually entered an action against Maelzel, in the Viennese courts, for the recovery of his copyright. Meanwhile, in 1814, Maelzel obtained from Winkel, an Amsterdam mechanician, the idea of a machine for beating time by means of a swinging pendulum weighted above and below. This invention he surreptitiously copied, took it to Paris in 1816, and patented it there under his own name. Later on Winkle brought an action against Maelzel in the Dutch courts. He won his case, but posterity has not confirmed the verdict, as Maelzel and not Winkel is now universally regarded as the inventor of the metronome.

Eventually the breach between Beethoven and Maelzel was healed. After 1817 the latter travelled extensively, in order to display his various inventions and automatic machines. Finally he made his home in the States. Several journeys were made to the West Indies; and on one of these he was found dead in his berth, on board the American ship *Otis,* July 21, 1838, leaving behind him the memory of a clever but decidedly unscrupulous mechanician. Students in this country using his reputed invention should at least be aware that Maelzel spent his last days in an American environment, a circumstance which, if it does not atone for his faults, will, at least, create a local interest in his memory

Teuton and Latin in Music

ALMOST since the beginning of modern musical history the strife between composers of German nations and those of the Latin nations has been unceasing. The first famous example was that of Handel and Bononcini, in 1725. Handel was not any too particular about purloining melodies, but Bononcini was caught in a flagrant case of plagiarism and forced to leave England more or less in disgrace.

Later, in the same century, the Gluck and Piccinni war in Paris (1776) was hardly less intense in its bitterness than that going on at the same time in America. Piccinni was really a very able musician and showed withal a very big spirit. After Gluck's death he busied himself giving memorial concerts for his former rival.

A little known musical war existed in England in 1791, when Haydn visited that country. His Latin antagonist was Giardini. "I won't know this German hound," shouted Giardini. "He plays the fiddle like a hog" exclaimed Haydn. Enough said.

"Beethoven never accepts anything where humanity is concerned," was the master's reply when they offered him money for conducting a concert in aid of wounded soldiers.

Department of Recorded Music

A Practical Review Giving the Latest Ideas for those in Search of the Best New Records and Instruments

Conducted by HORACE JOHNSON

The New Musical History

BEFORE the invention of musical notation which occurred about the beginning of the eleventh century, music was largely traditional. For this reason practically nothing of any very definite character remains about the actual music of the ancients, despite the somewhat voluminous writings of the contemporary philosophers who gave great attention to the value of music. The invention of notation, however, was not dissimilar to the discovery of the art of writing itself. It preserved a record, and a very valuable record, but there was little that was accurate as to the manner of rendition.

An accurate record is always valuable. Before the invention of the Daguerreotype all portraiture was so indefinite that only a composite could give the desired result. For this reason, we have never known accurately just what Mozart or Bach really looked like. In the case of Wagner and Liszt there are scores of portraits on record giving us indisputable ideas of their interesting personalities.

With the coming of the music recording apparatus it may be said that we entered upon a higher phase of musical history that bears about the same relation to notation and print that the hieroglyphics of the days of Rameses bear to the motion pictures of to-day. Both the stone carvings on the obelisks of the Nile and the latest movie of Griffith or of De Mille are forms of picture writing, both are significant of their times, and both are wholly different in their spirit. One is dead as a mummy while the other is alive with action.

With the great advance in recent years of means of recording, practically all instruments and all voices are heard "on the records." More than this—great composers, whose personality means much in the performance of their works, have been induced to conduct orchestras and bands so that the very life of their ideas may be preserved. Sir Edward Elgar, Dr. Richard Strauss, Percy Grainger, to say nothing of our own John Philip Sousa, have authorized the publication of records of organizations playing under their batons, which are as much history as any records made in the past. It is only by comparing such records with inferior interpretations of the same compositions, made on other records, that the value of these disc documents may be realized. Often it is revealed that the composer is sometimes (but rarely) surpassed in his interpretations by some very individual conductor.

It is with the voice, however, that the greatest meaning comes into the life of the people through the talking machines. Imagine what a wonderful thing it would be today, if we could hear as though coming from another world, the voice of Napoleon, Washington, Franklin, Dickens, Emerson, Lincoln, Jenny Lind, or Mario, as today we can hear the great singers of the world!

The educational significance of the phonograph is little short of tremendous. At first, the teachers of musical instruments had an idea that it might interfere with their livlihood. Quite the contrary seems to be true since the manufacture of sheet music is increasing by leaps and bounds all the time. The teacher who employs a fine instrument with the best records has a kind of interpretative assistant continually on tap which cannot fail to be of value. There can be no question that with the piano recordings, for instance, there are certain losses in tone value in some records, but what of that, if the nuance, the rhythm, the accent, the tempo, and the spirit of the performer is there! Some of the piano records show an immense advance, even during the last five years. The teacher of the future will possibly have a library of records, like the library of the lawyer, and when the time comes he will consult different authorities of interpretation of the same piece and give his pupil the advantage of this information. In the case of certain of the percussion instruments, the tone value actually seems to be improved. This is true of certain xylophone instruments. Some of the violin recordings are singularly beautiful and seem to gain in charm. The writer knows of one violin teacher who had purchased seven recordings of one composition and he repeatedly had his pupils hear that work in his studio, giving his own ideas and telling them that the real artist is the one who makes his own conception based upon the attentive listening to as many different renderings as possible.

New Records

The Brunswick has issued its first record of the tenor of the Chicago Opera, Tino Pattiera, singing the aria from *La Gioconda*—"Cielo e mar" (The Heavens and the Sea) (15019). This disc is a splendid reproduction for a first effort, and introduces an artist of unquestionable ability to record enthusiasts. Mr. Pattiera sings with exceptional enunciation, and his tones have registered with an evenness of vibration worthy of a record artist of much experience.

A record artist of many years' experience has made one of his finest reproductions for the May list of the Columbia. The artist is Louis Graveure and the selection is the *Kashmiri Song* (A3562) from Amy Woodforde-Finden's *Indian Love Lyrics.* This song is the most popular of the cycle of the *Love Lyrics* and justly so. It has a haunting melody which is unforgetable. Mr. Graveure has interpreted the song with his inimitable skill—etching carefully his tonal effects, and singing with a clarity of diction and volume of tone that makes this disc a record worthy of the library of every music-lover. It has also the necessary elements for vocal dissection to aid the study of the art of singing.

Paul Reimers has ceased making records for the Victor and is devoting his attention to Edison recreations. His latest reproduction is a record of *The House of Memories* (80694), a ballad of quaint charm. When I was in the Service, the Y. M. C. A. hut, which I frequented, was presented with a phonograph and among the records which were also given was a reproduction of this same little ballad sung by Reginald Werrenrath. It was one of the most popular discs of the collection and was played constantly until Mr. Werrenrath's voice became indistinguishable, though the song made everyone of us deathly home-sick. Mr. Reimers has done well to revive the song with his recreation and it is sure to meet with as great civilian approbation as it did with the fellows in uniform.

Somehow I have picked mostly vocal records this month, for my Pathé choice is also of this type. This is a reproduction of *Darling Nellie Gray* (20689) sung by Elliott Shaw. It is an unusually fine record and shows the splendid efforts the Pathé is making to accomplish the best in phonographic reproduction. The song is well known to you all and is of the best of early ballads of American song literature. Mr. Shaw has achieved a disc of exceptional merit.

With the Vocalion, however, I have selected a 'cello solo for notice. It is the familiar *Angel's Serenade,* played by Dambois,—an interpretation that is fully musical, even in tone, and perfect in phrasing. This record has much interest in it for examination by a 'cello student as the melody is simply played with no cadenzas and with but little double stopping. For pure pleasure to the listener, it compels attention and gives utmost satisfaction.

On a recent list of the Victor there appeared a new record of Enrico Caruso. It was the *Messe Solemnelle,* from *Crucifixus.* I neglected to mention the reproduction in my last article, but do so now that you may know of it. This record was one of the last made by the world's greatest tenor, and it expresses beautifully that superb veiled quality of tone which has been the possession of no other artist.

Brunswick—*Nocturne in F Sharp*—Chopin—Elly Ney; Piano Solo (15021).

Columbia—*Canzonetta*—D'Ambrosio—Toscha Seidel; Violin Solo (49689).

Pathé—*All That I Need Is You*—Samuel's Music Masters; Fox Trot (20696).

Edison—*She's The Lass For Me*—Harry Lauder Ellison, Baritone (50878).

Vocalion—*Celeste Aida*—Verdi; Crimi

Music and astronomy are peculiarly connected in many ways. The first great English contrapuntalist of record, Dunstable, is said to have also been an astronomer. Gallilei, the astronomer had a distinguished composer as a father. Herschel, the astronomer, supported himself as a music teacher while he was making his way to become an astronomer. Camille Saint-Saëns made astronomy his avocation. There are several other instances.

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.

Ensemble Pieces

"Will you please give me the names of some good ensemble music, something of the classical order and brilliant, to be used in spring recitals, about two numbers for each of the following: One piano, six hands; two pianos, four, eight and twelve hands."—M. R. J.

For one piano, six hands:—Mozart, *Minuet* from *Symphony in E Flat* Overture to *Marriage of Figaro* Schubert, *Two Marches,* Op. 27, No. 1 in B minor, and No 3 in D. The most usual shortcoming in playing pieces like the Mozart overture is the slowness of tempo. It should be played with the greatest speed with two counts to the measure.

Two pianos, four hands:—Saint-Saëns, *Danse Macabre;* Beethoven, *Overture to Egmont*; Brahms, *Hungarian Dances,* No. 5 in F sharp minor, and No. 6 in D flat major. These two dances are often played in a group.

Two pianos, eight hands:—Schubert, *Overture to Rosamunde;* Moszkowski, *Spanish Dances,* Nos. 1 and 2, published together, and 3 and 4 published together. Beethoven, *Military March in D.* For two pianos, twelve hands;—Pagnoncelli, *Ballata e Bizzaria.*

An Outline

I would like to have an outline of work from the first to fifth grade, inclusive that I could lean on as a "course of study." I would like to know just what a pupil ready for the sixth grade ought to know, to memorize, and what he should know in Harmony and History."—R. G.

One of the first things you should constantly consider and study in your work is the value of the selective and eliminative processes in your teaching. That means that you must study your pupils, both as to their aims and talent, in order to determine what may be best for them. This is why in the first grade it is a good plan to place in the hands of your pupil both the *Beginners Book,* and the first book of the *Standard Graded Course.* While at the very beginning of making your experience it may be better to confine yourself to the printed page, yet later you will find yourself developing judgment and discernment as to your pupils, and select back and forth between the two books, as the selections seem more suitable to immediate conditions. Then there is *The First Steps* which is excellent, especially in the case of adult pupils.

In the second grade there is the *Student's Book,* the second book of the Standard Course, and first book of Czerny-Liebling, as a basis upon which to build. Some of the first studies in Czerny-Liebling could be done in the first grade.

In the third grade Presser's *Player's Book* may be used as a guide for instructive purposes. The third book of *Standard Course,* and second book of Czerny-Liebling may be begun. There should be also selections from Heller's Op. 47 in this grade.

In the fourth grade Vol. IV of the Standard Course and book II of Czerny-Liebling completed. Selections from Heller's Op. 46 and 45, and with those of sufficient talent, some of Bach's *Little Preludes.*

In the fifth grade the fifth book of the Standard Graded Course, and the easier Cramer etudes, and some of Bach's Lighter Compositions.

You will have to exercise your judgment in regard to Bach for certain pupils whose taste and natural aptitude is of so low an order that an insistence on things of a very high order will only result in their giving up their lessons. Young people who have been brought up in remote districts and heard nothing throughout their lives but the most inconceivably trashy music, Gospel Hymns being their severest classics, can be only led out of this slough by beginning with music that approximates what they are used to, and gradually leading up. This is a condition which some of the well-favored teachers in the larger centers never seem to be able to comprehend, or realize the existence of; probably because they have never come in contact with it. A child that has been brought up on symphony concerts and recitals by Harold Bauer and other virtuosi is an entirely different proposition.

To take up about one question at a lesson, orally, from Gibbon's *Catechism* is a good plan, in order to make sure the pupil understands elementary theoretical details. What if it does take two or three years to go through the catechism at this rate? The amount you can regulate by the length of the lessons. Except in the case of bright pupils, *Harmony Book for Beginners and The Standard History of Music* should be taken up about the third or fourth grade, and then exceedingly short lessons should be given. Lead them to feel that this may be increased when they have more time for study and lessons.

Furthermore you should yourself diligently study THE ETUDE for hints. The magazine is full of them every month. Furthermore you will need a blank book with a number of pages allotted to each grade. In order not to forget, keep a record of what you do, and what music you use. Especially of such music as makes a hit with very dull or ignorant pupils. Keep track of everything in making up your outline of instruction.

Helping Nature

"I have a very 'bright' pupil whose fingers are unusually large, and in playing chords and rapidly moving passages he often strikes two keys instead of the one intended. Is there any successful means of reducing the blunt ends of fingers?

"I also have a girl of seven years whose fingers are not long enough to reach octaves. She is very bright and in advancing rapidly constantly encounters octaves. What would you suggest for her?"—G. W.

I have heard of fleshy people attempting to "reduce," but as yet have not known of anyone trying to lessen the blunt ends of over-large fingers. To constrain them by wearing a set of thimbles over nights might help, but I am afraid the impact against the keys on the following day might spread them again. Any treatment of this sort would have to be done in the fashion formerly used by the Chinese in binding their girls' feet so they could not grow. It might not mean years, but it would require months before definite results could be reached. This suggestion, however, is not based upon experiment. I am of the opinion that the pupil will have to worry along with fingers just as Nature has made them, using every precaution in practice for accurate aim. I would mention by the way, that it is not alone broad fingers that strike two keys, for I have known some with narrow points to acquire the annoying habit of striking falsely in this manner.

There is nothing you can do with a child of seven but to wait for her to grow up. Nature will gradually give her the requisite length of finger, and if she is playing the piano meanwhile, a convenient expansion will also develop naturally. So far as possible select music in which there are few octaves. When she does encounter them she will have to omit one of the notes until she grows older. Chords you will have to re-adjust for her.

Scale Contest

"I have from time to time various pupils in about the same grade whom I would like to form into mutual scale contests in order to stimulate their practice. Please tell me how to go about it, select the judges, their number, etc."—A. X.

Determine, from what you know of your pupils, how many scales you wish them to perform at the contest, and assign their keys. Then the approximate speed, perhaps four notes to a group, metronome set at 132 for a beat. This, as other details you must determine from experience. There should, perhaps, be other groupings, three, six, or nine to a measure as set forth in *Mastering the Scales and Arpeggios,* or the second book of Mason's *Touch and Technic.* Then there is contrary motion, staccato in one hand and legato in the other, (reversible), crescendo ascending and dimuendo descending and *vice versa,* pianissimo or fortissimo throughout. Scales in thirds, sixths and tenths may or may not be included, but probably at slower tempos. Double thirds and sixths they probably will not be ready for unless in advanced grades. The judges you will prefer to select from musical amateurs who have a knowledge of music and what is required. There are usually three in most contests, and they should have no children among the contestants. Of course professional musicians would make better judges, but in smaller towns you are so apt to run up against competing teachers who are jealous of your work. It is always a good plan to have the contestants play behind a screen, a portiere or sheet before the piano will do, so that the judges will have no knowledge of who is playing, therefore securing an impartial marking.

Perseverance Accomplishes Much

The Round Table exists for the purpose of helping those who, in their piano study, have come up against difficulties that hinder them in their work, or teachers who find trouble in emergency experiences. If we had space to print the complimentary letters received, which show a spirit of gratitude for help received, it would make a very voluminous showing. Meanwhile our readers are always glad to read the experiences of their associates when they have something to offer along practical lines. We are constantly receiving letters from those who are struggling for accomplishment after the age of twenty, showing that there is an unlimited number who are trying to take up music after youth has been passed over. We are glad to print, therefore, the following letter from E. D., who has something very practical to say growing out of her own experiences.

"To an adult beginner, the letters from other such students are very interesting. I began piano study at the age of twenty-one, and have continued eleven years. It was my dream to teach very elementary things to little children, and the Italian Settlement here seemed an opportunity for service to the community. After college I went to a well known Conservatory, hoping eventually to take the Normal Course in Primary Work. But 'the best laid plans o' mice and men gang aft agley.' My conservatory career was brief and inglorious. It appeals to me to recollect that so elementary a student as I was then should have attempted it. After a year my teacher spoke substantially as follows: 'You have worked faithfully, but because of your late beginning you have no muscular control, and can never acquire any technic. It is not worth while for you to study and I cannot conscientiously teach you.'

"Needless to say, I abandoned all thought of teaching! But I loved music and resolved to work harder than ever if only for recreation. My father, who is a dentist, encouraged me thus: 'No one has more delicate manual skill than a great surgeon, but neither the surgeon nor the dentist acquire their skill in early youth. And while surgeons are not necessarily musical, they have learned as adults to use their hands in a new way.'

"The first year was spent in corrective work to develop muscular co-ordination. The hand gymnastics in *From Brain to Keyboard,* by MacDonald Smith, proved useful in this, I practiced them at my lesson, and twice daily away from the piano. These concern not only the fingers, but arms, shoulders and back. I also practiced spacing exercises for all the intervals within the octave in order to learn their feeling. These gymnastic exercises I have supplemented to my practice ever since. Simple exercises practiced under a screen also helped in acquiring a sense of finger spans. The first four measures of Heller's Op. 45, No. 15, and other similar passages were practiced from memory with closed eyes. Fifteen minutes daily practice of these exercises has proved very beneficial. My teacher led me from elementary harmony, with which I was familiar, through advanced harmony to counterpoint and original composition, which has proved a great inspiration, and when he left I continued the work by mail. My present teacher, with whom I have studied five years has helped me greatly. Last season I studied routine technic, keyboard modulation, Heller's Op. 45, several of Bach's *Two Part Inventions,* and many pieces. In March 1920 I began teaching small children at the Settlement with excellent success. THE ETUDE provides me with a constant supply of new and helpful ideas.

"From my experience I have learned that the adult beginner has an obstacle that does not exist for the child, namely, extreme difficulty in acquiring muscular control and freedom in playing. With a child this develops without conscious effort, but in the adult it must be acquired by special exercises. Undoubtedly most of the adult beginners expect to advance too rapidly, and the teachers become discouraged because they do not make progress similar to that of children."

Then and Now

By EDGAR STILLMAN KELLEY

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

EDGAR STILLMAN KELLEY AS A YOUTH

EDGAR STILLMAN KELLEY TO-DAY

DOUBTLESS the perception of the emotional quality of music is manifest before a talent for the art can be expected to show itself. At least so it was with me, for, before I could speak, friends were amused by noting the different effects produced upon me by melancholy, and again, by vivacious melodies. I remember how I enjoyed somewhat later, the selections from Mozart, Beethoven, Rossini and Auber as played by my mother, who was my first teacher,—but I also recall my pronounced antipathy to the commonplace songs, dances and hymn tunes of that day.

I was born in the little town of Sparta, Wis.,—virtually a New England colony, where although there was little interest in good music, one found unusual literary taste and culture considering the size of the community. Good books were therefore available. Among my earliest discoveries was Bunyan's *Pilgrim's Progress* which so powerfully affected me that the characters delineated therein accompanied me through life. Shakespeare's plays next attracted my attention and I experienced great pleasure in imagining fantastic settings for the various scenes, particularly of *Macbeth* and *Midsummer Night's Dream.*

Shortly after, continuing my piano study with Mr. Farwell Merriam, I was introduced to the Sonatas of Beethoven and the Polonaises of Chopin, which impressed me more and more with the emotional and descriptive power of the art of tones and made me feel the possibilities of increasing the effectiveness of the drama by means of appropriate music.

A performance of Liszt's transcription of Mendelssohn's Music for *Midsummer Night's Dream* fascinated me and ultimately suggested the composition of my Macbeth music, one of the first of my dreams to be realized, although years of study transpired between the initial conception and the public performance. Indeed the major portion of my more extensive works have been the musical elaborations of favorite literary subjects—the themes for which I have jotted down in note books, some of them dating back to my boyhood days.

The more youthful photograph given above was taken about this time in Chicago when I was fifteen years old on an ever memorable occasion, namely, a journey of two hundred and fifty miles to hear the great Rubinstein, whose highly dramatic interpretation of Beethoven, Schumann, Chopin, etc., were inspiring to a degree. On his tour he was accompanied by the famous Wieniawski, who revealed to me the possibilities of violin virtuosity. On this occasion I also enjoyed the rare privilege of hearing these artists in ensemble. Even at this moment I can distinctly recall the powerful impression produced by the virile themes of Beethoven's *Kreutzer Sonata,* as rendered by these gigantic personalities.

Another event, less immediately remarkable but of ultimately far greater significance in my development, occurred during this period of artistic awakening. My teacher, Mr. Merriam, had just returned from a course of study in Leipsic and was full of enthusiasm concerning all that he had seen and heard. I eagerly listened to his graphic recountals of operatic and orchestral productions, but what particularly appealed to me were his accounts of a much persecuted man by the name of Wagner whose operas, he said, "were perfectly stunning, with a strange and beautiful music, brilliant orchestration and gorgeous scenery." His experience at the *premiere* of *Die Meistersinger* was wildly exciting, half the crowd hissing, the other half violently applauding. No wonder it was difficult to determine which side to take. Thousands have been in this dilemma and I resolved, when I had the opportunity to hear and properly study the work of Wagner, to weigh all pros and cons, (for there are both) and my conclusions in regard to this matter have affected my entire activity.

When I first visited California, I was fascinated by the baffling music of the Chinese residing there. My explorations in their world of tones led to my Oriental setting of the Arabian Nights' tale *Aladdin*—and this paved the way to the *Gulliver Symphony* in which are incorporated the peculiarities of the Lilliputian tone systems.

My opera *Puritania* which contains allusion to old colonial airs, was first given in Boston and was the means of my meeting Edward MacDowell who from then on proved a helpful and a valued friend. Owing to this operatic venture and the *Alladin* suite, MacDowell recommended me as the composer for the projected stage production of *Ben Hur,* which has enjoyed thousands of performances in English speaking countries.

Alice in Wonderland attracted me, as she does all lovers of the fanciful, so I put her into a little orchestral suite. A few years ago I was fortunate in obtaining a worthy text in the form of a musical *Miracle Play* by Elizabeth Hodgkinson based upon *Pilgrim's Progress* and so, at last, I was able to realize my early dream of writing choral work on this theme. One hears much concerning the neglect of the American composer, but when I recount the fine productions of this work by the Cincinnati May Festival Association, New York Oratorio Society, the Chicago Apollo Club and the Worcester, Mass., Festival chorus,—and enumerate the performances scheduled for the future, it is obvious that I am hopeful regarding the appreciation of the American for American compositions.

I have also had a similar experience with my New England Symphony. It has been given twenty-five performances by the leading orchestras in its home country since its first performance at the Norfolk, Conn., Festival. This symphony was developed around the very beautiful New England hymn, *Why Do We Mourn Departed Friends,* which affected me deeply as a child on acount of its association with a tragic episode in my mother's family. I early planned using it in some orchestral composition. It forms the basis of the variations on the slow movement of my *New England Symphony* in which I have sought to express the emotions and aspirations of the Pilgrim Fathers as set forth in the "History of Plymouth Plantation" by Gov. Bradford, my earliest New England ancestor.

A pendant to this symphony is my setting of Hermann Hagedorn's *Harrying Chorus* one of the contributions by various American composers for the Plymouth, Mass., Centenary Pageant, being given at Plymouth, Mass., in July and August, 1921.

When Cherubini Played Without Fee

CHERUBINI, whom Beethoven regarded as the greatest operatic composer of the time, was always insistent upon big fees. Once, however, he was forced to give his services for a day or run the chance of losing his life. The story runs that during the stormy days of the revolution he was seized by a band of *sans culottes* and when he failed to lead them in their songs they immediately raised the cry of "A Royalist! A Royalist!" This was usually an overture to the guillotine. A quick witted friend put a violin in Cherubini's hands and the musician was soon leading the crowds through the streets. Finally, they placed the famous composer upon a barrel top and forced him to play while they danced and feasted to their hearts' content.

The June ETUDE will contain splendid educational articles giving valuable information from Elly Ney, Tetrazzini and others.

How to Write a Good Advertisement

By Rose Frim

THE experienced advertising writer takes into consideration certain principles which every teacher who has a penny to spend upon any kind of advertising should learn. There are thousands of dollars spent in circulars, posters, and in newspaper and magazine advertising of music, which could be made to earn much more if just a little thought were given to these principles.

The first consideration is a thorough knowledge of of what you are going to write about. It might be supposed that the teacher knew all about himself and his art, but he must be able to present those points which will interest his possible patrons most in such a way that their desirability will be instantly obvious.

The Advertising must be Directed. That is the advertiser must realize just who are the people he wishes to reach and must talk to them. Many otherwise excellent musical advertisements are weakened by being made to appeal to too big an audience.

The Point of Contact. The advertiser must discover the bridge between what he has to sell and what the customer knows about his product. Musical advertisements often fail because the advertiser talks in musical terms above the heads of his audience. Singing Teacher advertisements are often made ridiculous in this way.

Your Advertisement must be Interesting. Elbert Hubbard was a wonderful writer of advertising copy because nearly every thing he wrote had "hooks in it." You simply had to read it. Let your advertisement talk in a way to command interest.

What Pictures Do. The first writing was picture writing hieroglyphics. The most direct appeal is still pictures. If you illustrate your advertisement rightly it will add much to its attractiveness. To do this is a very individual matter which the teacher must decide for himself.

Your Advertisement must be Good Looking. Until your patron comes to know you personally he must depend upon reports about you and upon how you have represented yourself in print. The writer has before him a number of bombastic, poorly arranged, cheap looking musical advertisements which are probably not at all like their sponsers. Don't save on appearances. You are judged by them.

Accumulating a Reputation. If your services to the musical world are needed and your advertising is right, it must be persistent. It is foolish to start advertising for a few years and then cease. Why keep on advertising in the music teaching field when every moment of your teaching time is taken up? The reason is that the only possible business advance which the teacher has is by means of raising the teaching fee. You have exactly as much teaching time as Leschetizky or Marchesi had. It is like the case of the jeweler who having the right location increases the patronage of his store and raises the quality of merchandise. (You must be worthy of a higher fee before you can rightfully maintain one.) The law of supply and demand is such that if by persistent advertising you increase the demand for your services there will come a time when you will naturally be placed in a position to ask new pupils more for your time.

Compelling results. While it is not always possible to do so, it is often very desirable to put some line in your advertising that will compel results,—that is, something which will start a business correspondence leading to an appointment to start lessons.

Again, remember that the best advertisement is worthless unless you can "deliver the goods."

Strengthening the Ring Finger

By Sidney Vantyn

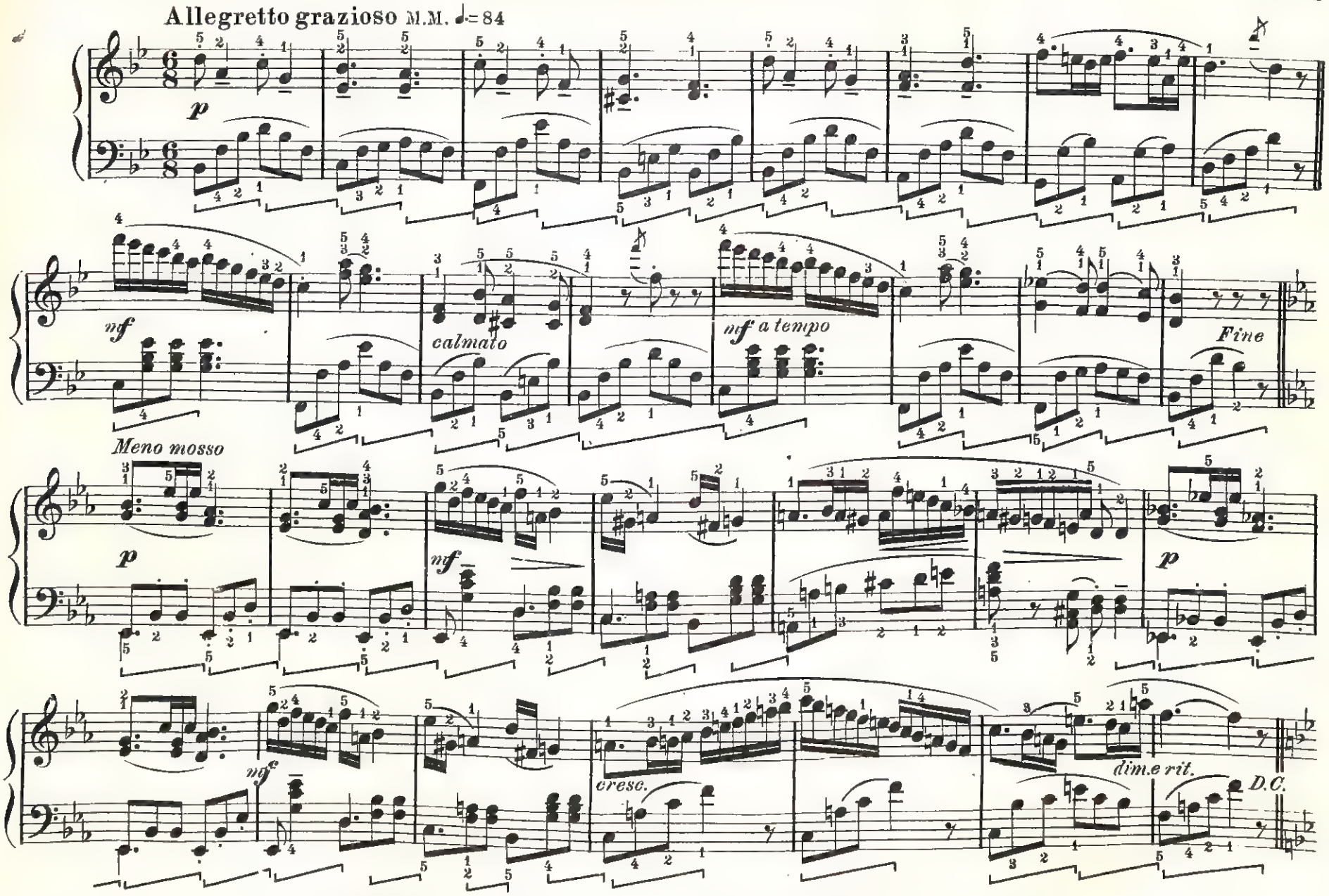
THERE is grave danger of forcing this finger. Once the muscles are lamed it may take years to get them right again. A gentle assistance of nature and a careful, exercising are the only means of developing this finger so that it may become useful. The only reasonable way to strengthen the ring finger is by lifting it with the other Land. The tip of the finger is grasped on either side of the nail, gently but firmly by the thumb and the index finger of the other hand. The finger is then lifted up sharply to its maximum height, held there and then brought down with a rapid movement, the thumb and index finger retaining a constant grip.

This should be repeated sever 1 times in succession.

SONG OF THE FOUNTAIN

A graceful drawing-room piece. To be played in light and rippling style. Grade 3.

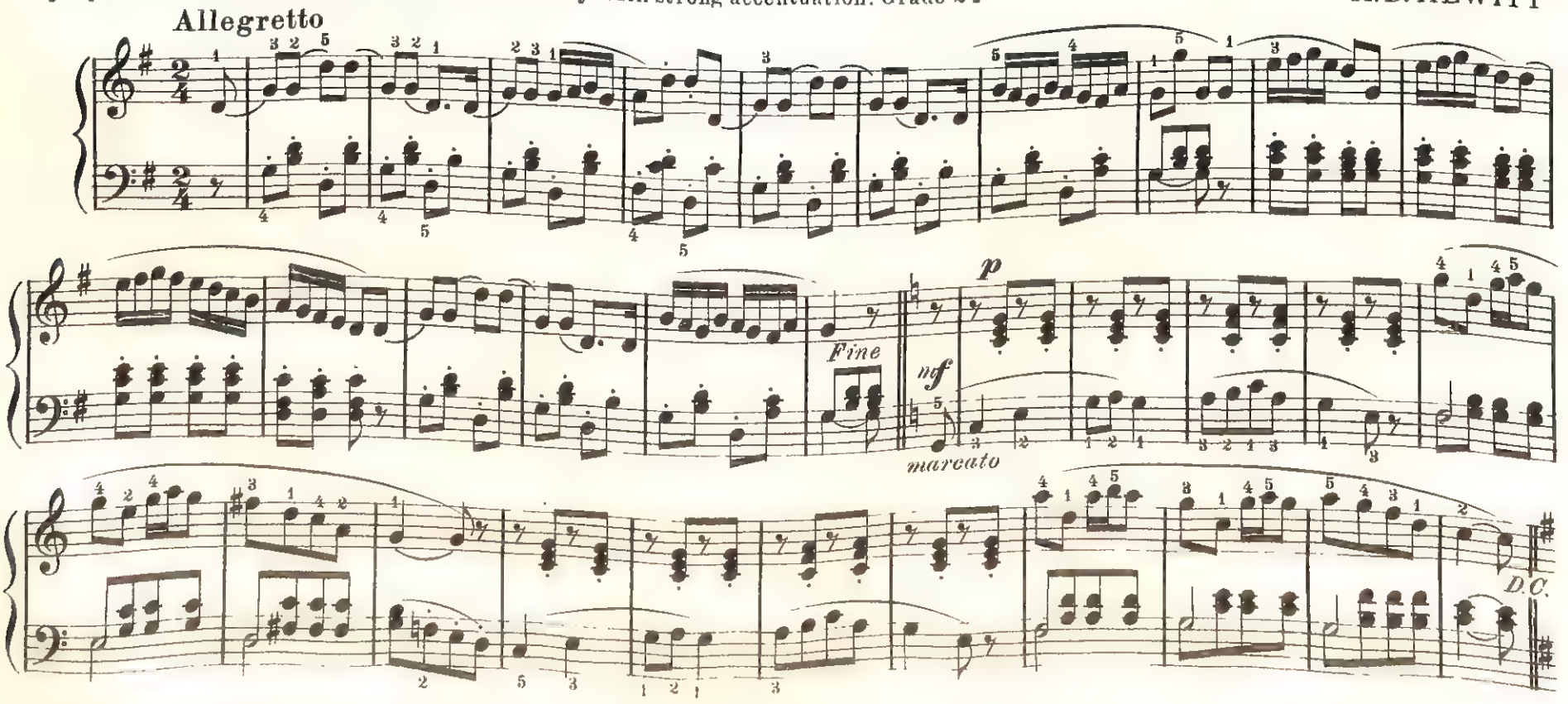
L. RENK



DANCE OF THE GRASSHOPPERS

A jolly little *caprice,* in the style of a *hornpipe.* Play with strong accentuation. Grade 2½

H. D. HEWITT



ROSEBUDS

VALSETTE

FRANZ von BLON

A neat little waltz by a master hand. The first theme partakes somewhat of the mazurka rhythm. Grade 3.

Tempo di Valse-quasi moderato

f

poco rit.

p

a tempo M.M. ♩=152

a tempo

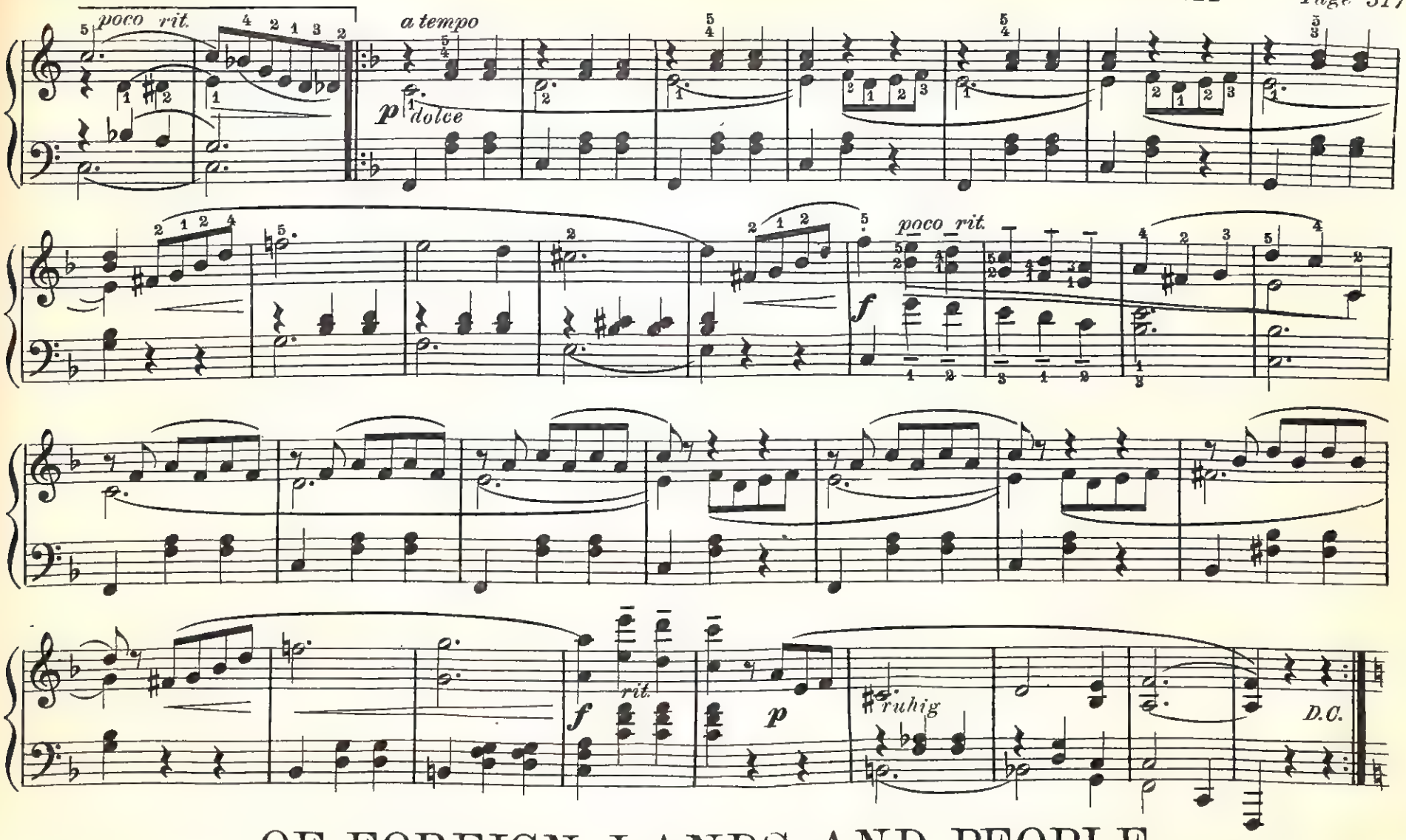
poco rit.

a tempo

poco rit.

1st time only

Last time only

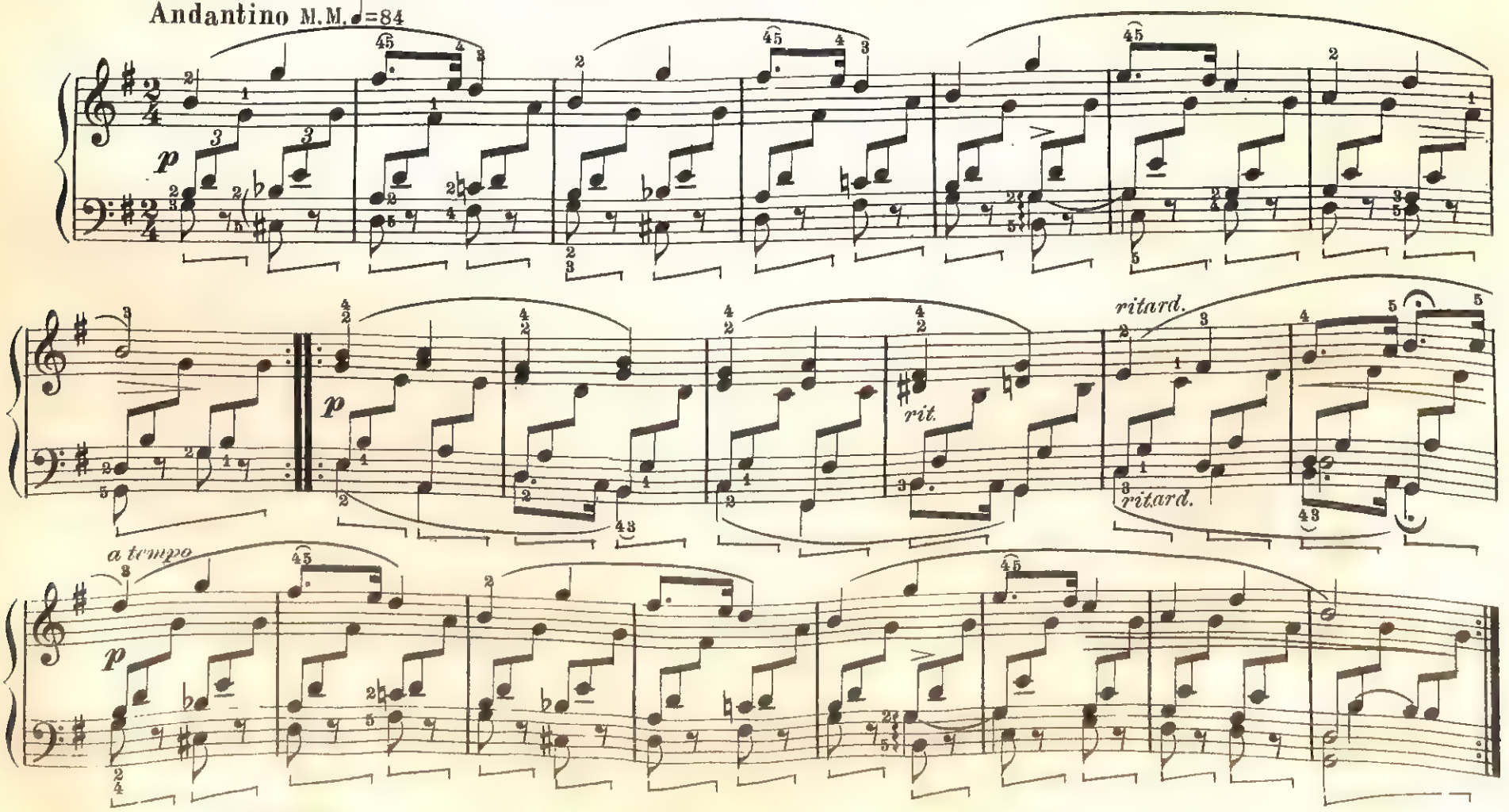


OF FOREIGN LANDS AND PEOPLE

ROBERT SCHUMANN, Op.15, No.1
Composed 1838

Schumann's *Scenes from Childhood* are intended to be played to children rather than to be played by them. In a sense, they are reminiscent. No.1 presents the problem of playing three voices. There is the song-like melody in the right hand, the detached bass and the middle accompaniment in triplets divided between the hands. All this must be accomplished smoothly. Grade 3.

Andantino M.M. ♩=84



CHERRY BLOSSOMS

JAPANESE DANCE

An aesthetic or interpretative dance, in characteristic vein. Very popular in solo form.

H. ENGELMANN, Op. 733.

Moderato, tempo rubato M. M. ♩= 116 **SECONDO**

p scherzando *fz* *p semplice* *p*

poco cresc. e string. 1 2 *Fine.*

p con grazia

1 2 *D. S.* 𝄋

TRIO

mf pesante *f*

f *p* *fz* *pp* *p* *mf* *poco dim. e rit.*

Grandioso

fff a tempo 1 2 *fz lunga* *D. S.* 𝄋

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

CHERRY BLOSSOMS

JAPANESE DANCE

PRIMO

H. ENGELMANN, Op. 733.

Moderato, tempo rubato M.M. ♩= 116

scherzando *p* *dolce* *p*

poco cresc. e string. scherzando *Fine* *pCon grazia*

TRIO

p *fz* *p*

poco dim.e rit.

Grandioso

ffz a tempo *p* *ffz lunga* *ffz* D. S. 𝄋

D. S. ✻

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

HOMEWARD BOUND

MARCH

In playing this jolly little number, try to imitate the effect of a military band in full swing.

BERT R. ANTHONY, Op.165

Tempo di Marcia M.M. ♩= 120

SECONDO

f *mf* *f ben marcato* *mf* *f ben marcato*

TRIO

p smoothly *fz* *mf cresc.* *Fine* *f* *D.C. Trio*

HOMEWARD BOUND

MARCH

PRIMO

BERT R. ANTHONY, Op. 165

Tempo di Marcia M.M. ♩ = 120

TRIO

Fine

D.C. Trio

POLONAISE
IN B♭ MINOR

A splendid teaching or concert number, very imposing; the chords affording practice in "full arm touch," and the octaves in "wrist work." Grade 5.

FRANCESCO B. DE LEONE, Op. 7

Allegro furioso M. M. ♩ = 108

ff *marcatiss* *fz* *fz* *fz*

fz *fz* *ff deciso.* *marcatiss.*

cresc.

ben pronunziato

cresc. e accel.

rit. ma

a tempo

marcato

cresc.

ff

1st Ending

Last Ending

Fine

ff

8

f

marcatiss.

fz

D.S.*

TRIO

Cantabile e molto espressivo

pdolciss.

con Ped.

dolce

cresc.

stentato

f

maestosamente cantando

f

sempre con Ped.

f

8 *stentato*

cresc.

f

D.S.

* From here go back to 𝄋 and play to *1st Ending*; then play *Trio*.

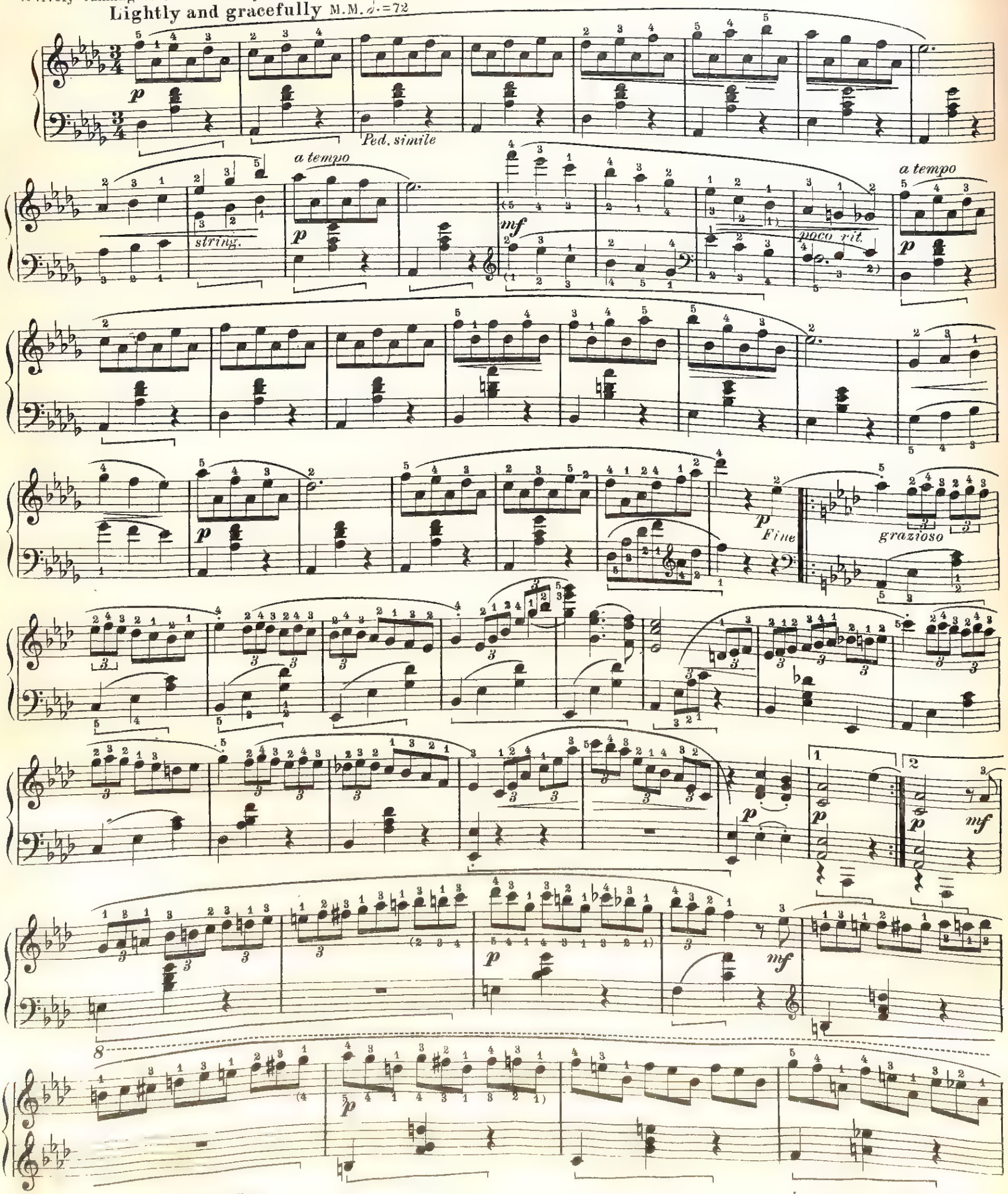
PIERRETTA

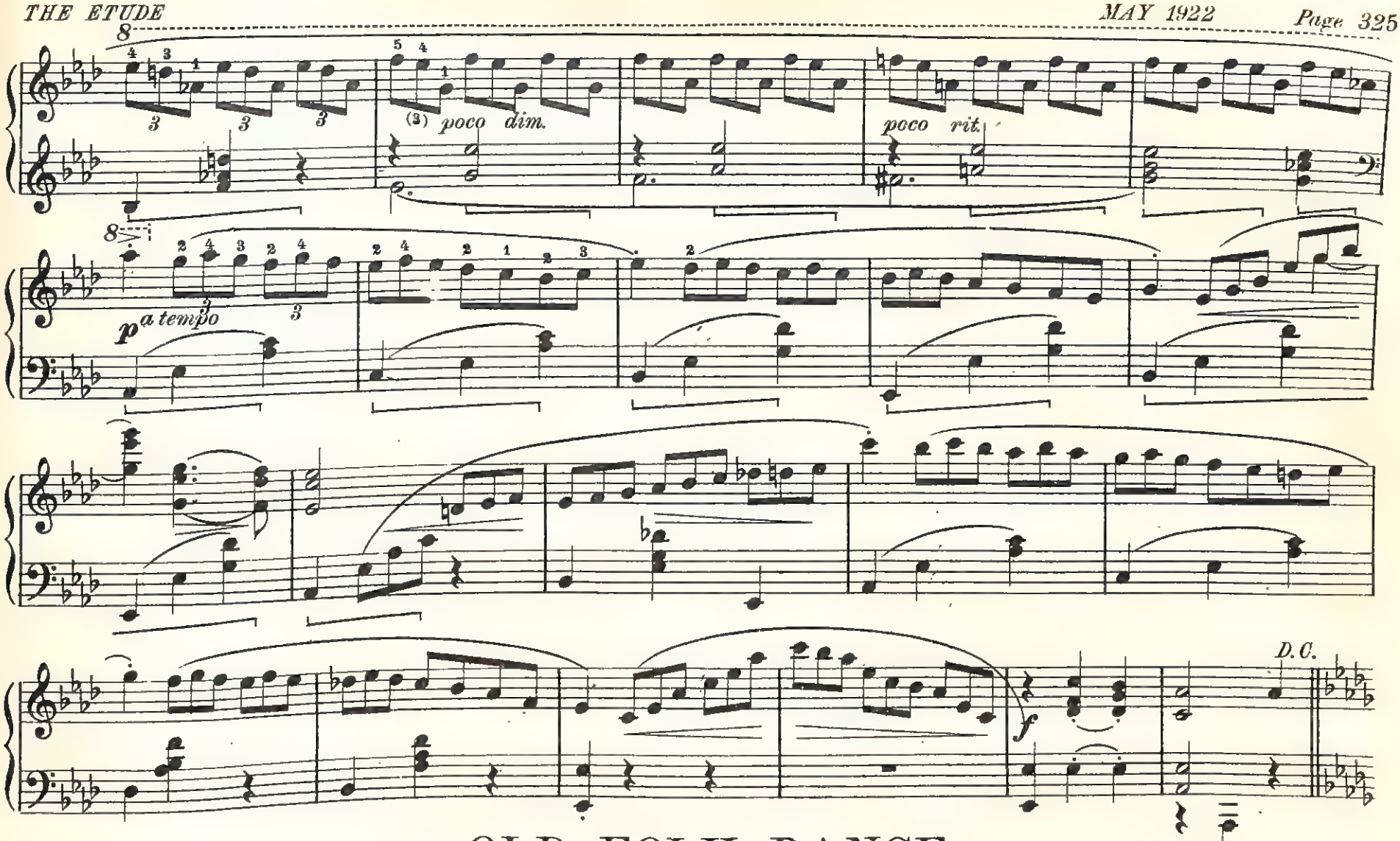
VALSE

AUGUST NOELCK, Op. 227

A lively "running waltz" which may be taken at a good speed. Clear and crisp finger action is demanded. Grade 4.

Lightly and gracefully M.M. ♩.=72



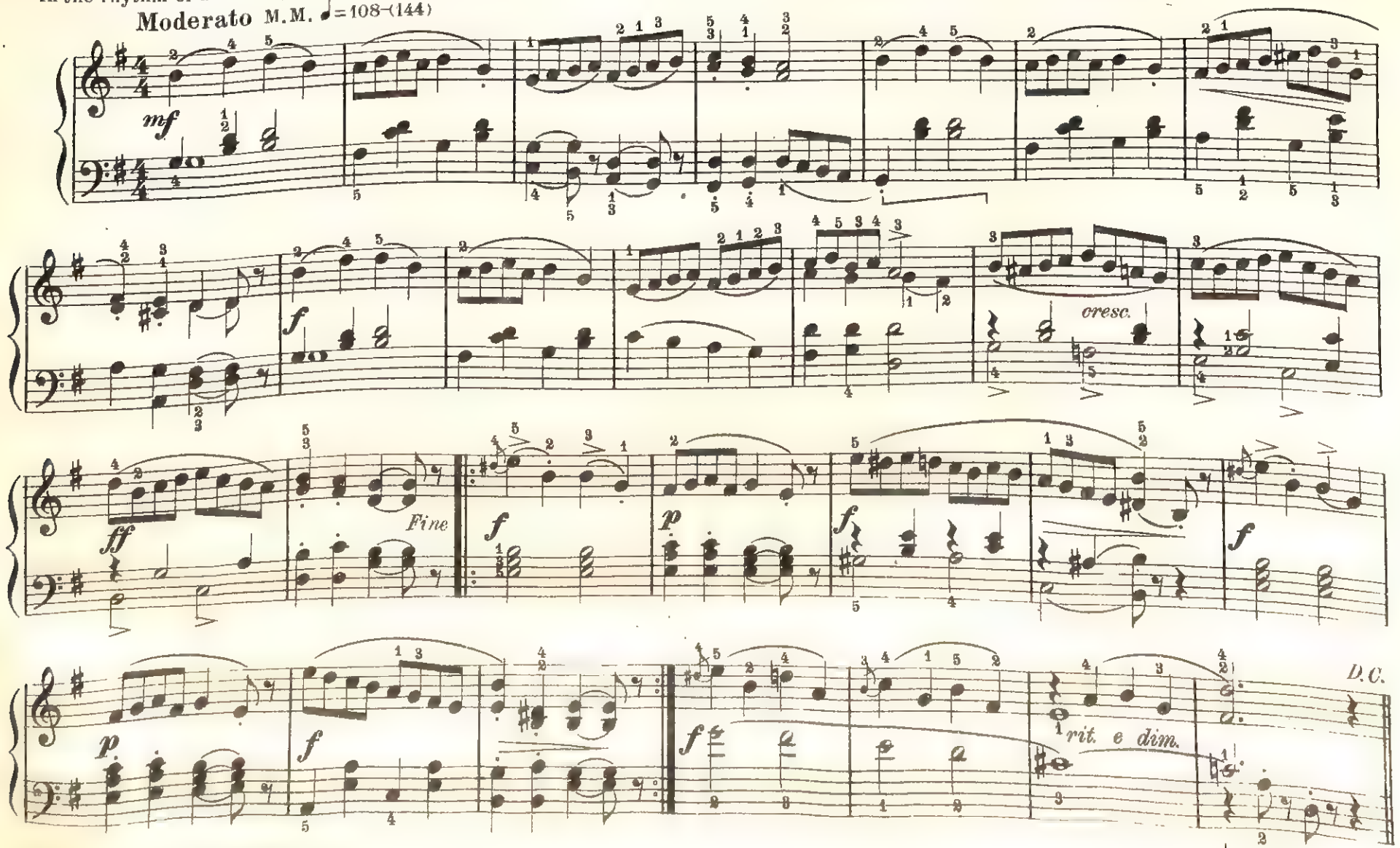


OLD FOLK DANCE

J. E. ROBERTS

In the rhythm of an old style *gavotte*. For practice this number may be played with rapidity, when it will have the effect of a hornpipe. Grade 3.

Moderato M.M. ♩=108-(144)



ON THE NILE
INTERMEZZO

In modern popular style, with an oriental atmosphere. Grade 3.

HANS SCHICK

Allegro non troppo M.M. ♩ = 108

TRIO

1st time only

last time only

Fine

D.C. Trio.

Are You

World-Great Artists now on Double-Faced Records!

OF supreme importance to every family with a phonograph, is the recent decision of Brunswick to offer Standard Artists' numbers on double-faced records.

It marks the first step of Brunswick's nation-wide movement to place greatest artists and greatest music within the reach of every American home.

Brunswick Gold Label Records!

JUST twice the music as before! Two selections in place of one! An inexpensive way to quickly acquire a distinguished musical library. Start by obtaining three or four of these records from the new release each month.

Leopold Godowsky, Richard Strauss, Elly Ney, Giuseppe Danise, Mario Chamlee, Max Rosen, Bronislaw Huberman, Florence Easton, Tino Pattiera, Claire Dux, and other internationally acclaimed artists of the New Hall of Fame will contribute, continuously and exclusively, to the new Brunswick Gold Label Records. *Play on any phonograph.*

BRUN

PHONOGRAPHS

Guiding them, Mother,

to an intimacy with the great artists of Today?

—with Godowsky, Strauss, Chamlee, Easton, . Danise, Huberman and the others upon whom the eyes of the musical world now are turned?

"IN selecting phonographic music for the home," recently said a world noted educator, "parents should remember there is a *new* Hall of Fame of concert and operatic stars—great artists of today, succeeding those of yesterday.

"Chamlee, Danise, Easton, Dux, Pattiera, Huberman, Ney, Rosen, Godowsky, Richard Strauss—those are names coming most frequently from the pens of world's critics, both in Europe and America.

"To know them is to live in a world of musical art as it is today—to be familiar with current musical topics. Hence, one must view their recordings as indisputably essential to the modern musical education." essential to the modern musical education.

Play On Any Phonograph

YOU can now hear them in your own home, regardless of which make of phonograph you have. For all have chosen Brunswick as the most fitting means to perpetuate their art. And Brunswick Records can be played on *any* phonograph.

Thus the world's *de luxe* recordings, including those of the great Richard Strauss himself, are available to *every* home.

Note, too, that they come on *double-faced* records—a radical Brunswick departure, explained elsewhere on these pages.

Why Brunswick Was Chosen

BY means of exclusive methods of Recording and of Reproduction, Brunswick achieves perfect rendition of the so-called "difficult tones," reproducing even Soprano High C without "metallic" suggestion, discord or vibration!

For that reason, foremost living artists are now recording exclusively for Brunswick.

And for the same reason, you will find Brunswick in the homes of greatest musicians, both in this country and abroad.

Where To Hear Them

For a demonstration, at which you will not be urged to buy, call at your nearest Brunswick dealer's. The Brunswick plays all makes of records, and Brunswick records can be played on any phonograph. Hear, compare—then judge for yourself.

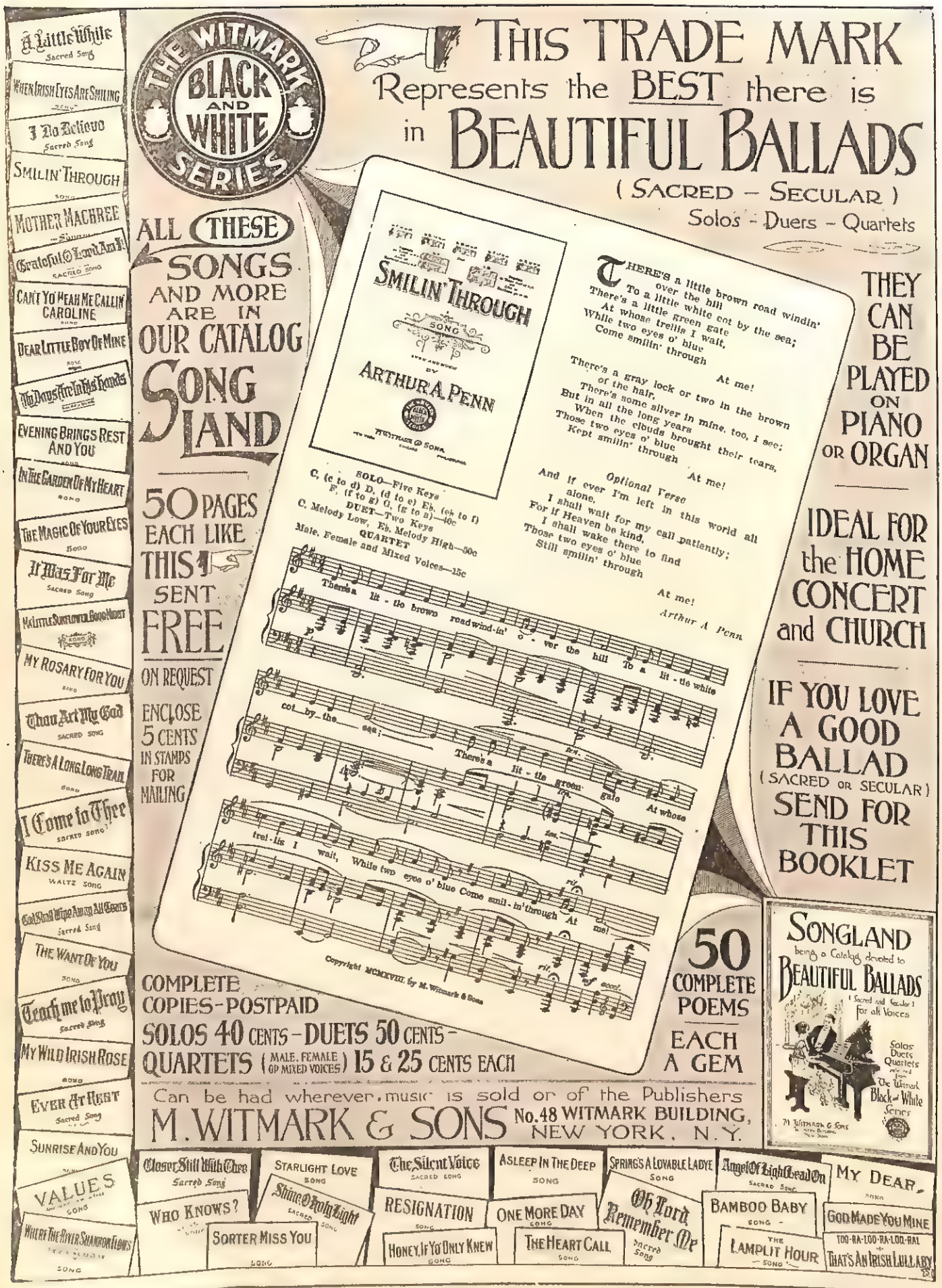
THE BRUNSWICK-BALKE-COLLENDER CO.
Manufacturers—Established 1845
CHICAGO NEW YORK CINCINNATI

THE NEW HALL OF FAME
OF CONCERT AND OPERATIC STARS

RICHARD STRAUSS
Composer-Conductor

One of the triumvirate of greatest living composers, and the best known music writer in the world today. It remained for him to place the crowning emphasis of world's musical acceptance upon Brunswick, by choosing it as the most fitting means to perpetuate his own art. His recent recordings repay, in living tone inspirations, available to this and coming generations, the high honor and praise bestowed upon him by the music loving peoples of the world.

BRUNSWICK AND RECORDS



THEME

from "SYMPHONIE PATHETIQUE"

P. I. TSCHAIKOWSKY
from Op. 74

An excerpt from the first movement of one of the most colorful and impressive symphonies ever written. Grade 4.

Andante M.M. ♩=69

p teneramente, molto cantabile con espressione

incalzando

mf

rit.

Moderato assai M.M. ♩=88

Adagio mosso M M ♩=60

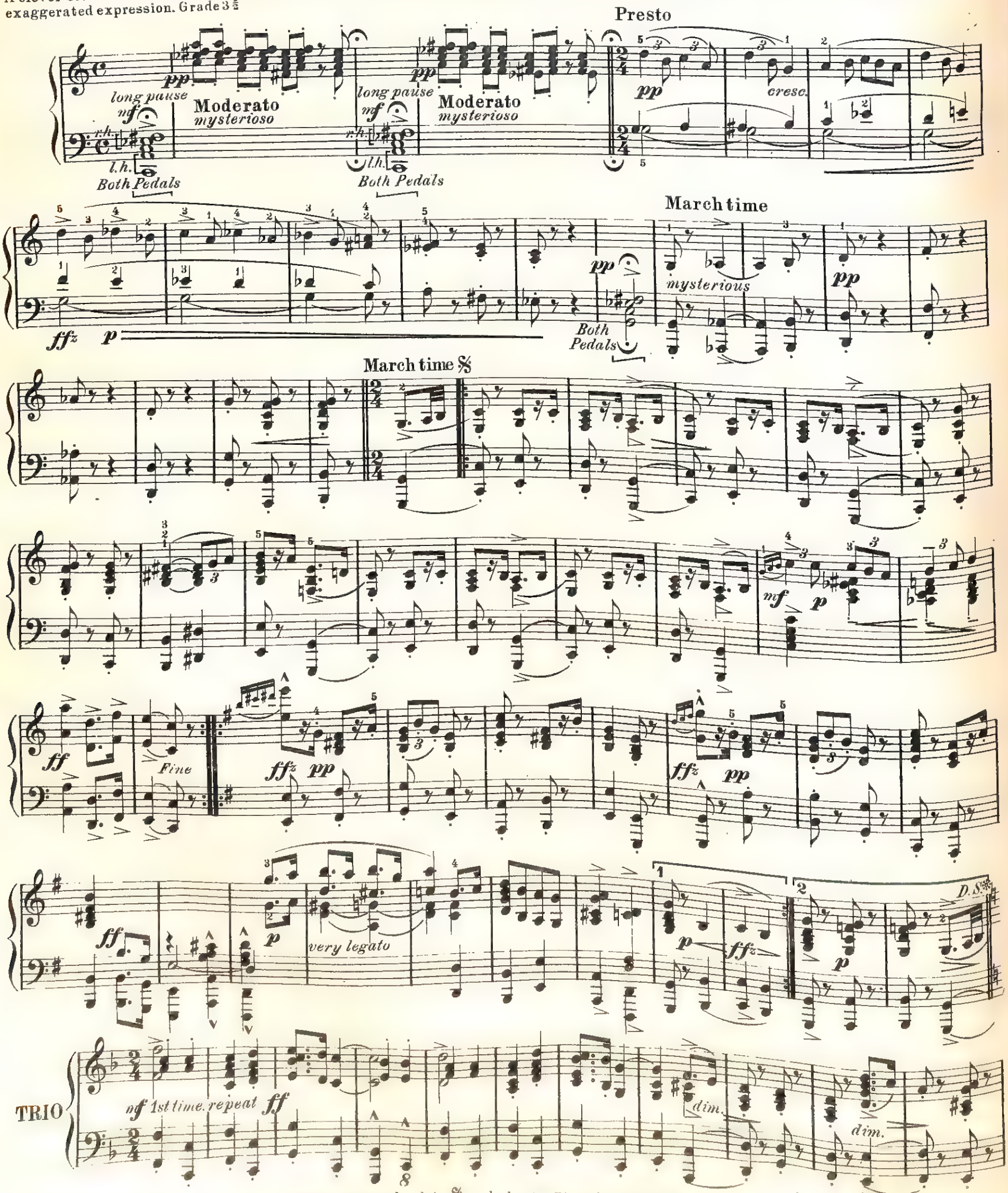
molto

Andante mosso M.M. ♩=80

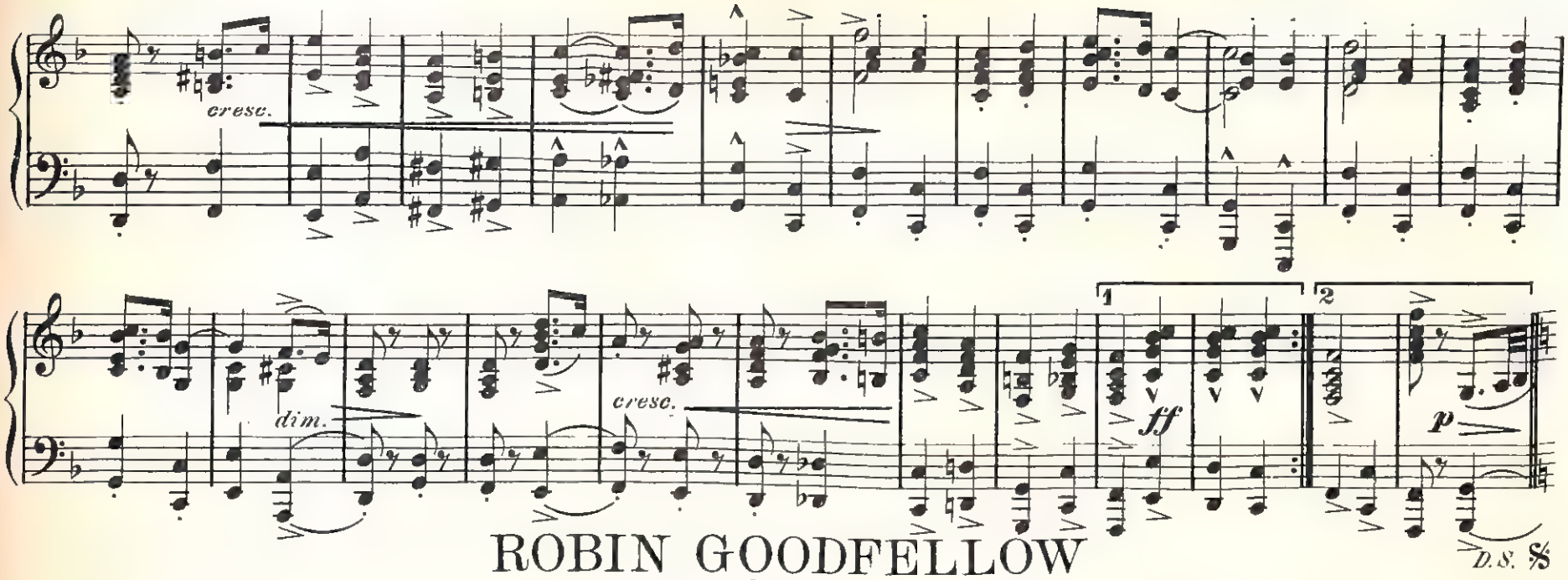
NIGHTMARE
DANSE GROTESQUE

MANTON BENNETT

A clever bit of real musical humor, introducing a theme from Gounod's *March of the Marionettes* and the refrain of *Pop Goes the Weasel*. Play with exaggerated expression. Grade 3½



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

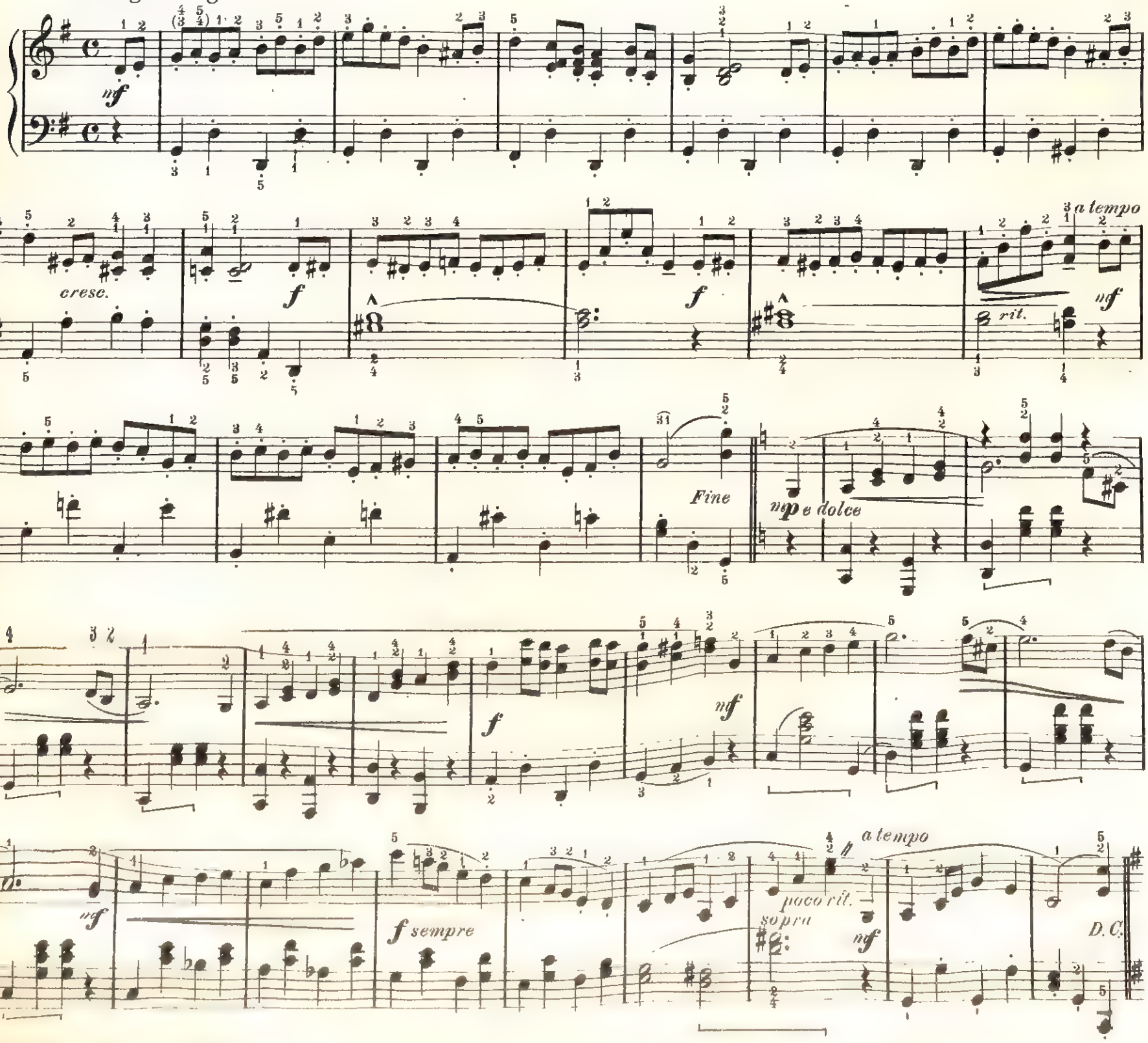


ROBIN GOODFELLOW

A pleasant little *air de ballet*. As a study piece it will afford practice in *staccato* and in the playing of a *legato* melody in the middle voice. Grade 3.

Allegretto giocoso M.M. ♩= 92

L. LESLIE LOTH



MINUET

from Divertimento in D

W. A. MOZART

The *Serénade* or *Divertimento* for string orchestra, composed in 1797, is a most genial work, full of youthful vivacity. Grade 3½.

Molto moderato M. M. ♩ = 100

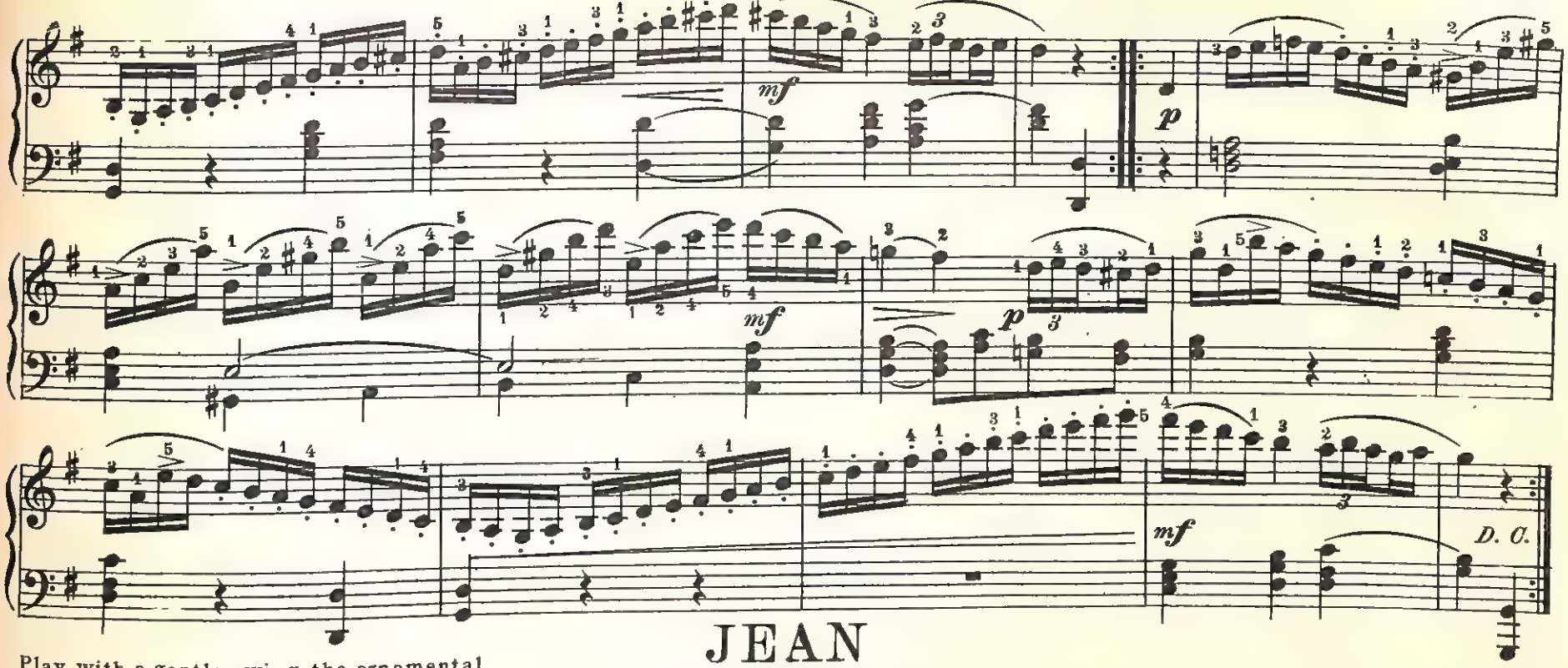
p con grazia

con grazia

TRIO

p

Fine

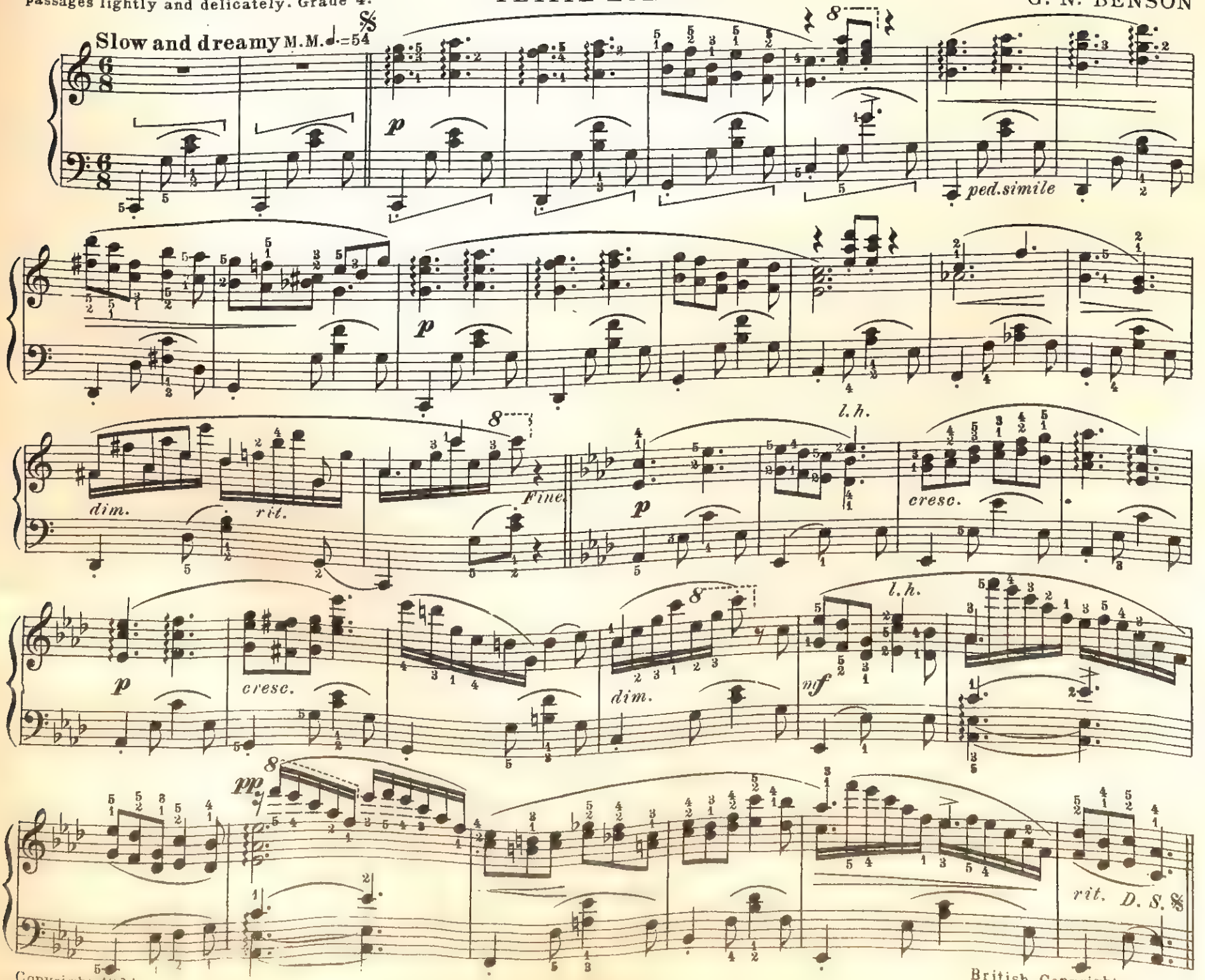


JEAN

PETITE LULLABY

G. N. BENSON

Play with a gentle swing, the ornamental passages lightly and delicately. Grade 4.



DOWN THE TRAIL O' DREAMS TO YOU

Marian Phelps

A choice ballad for all singers. A haunting melody.

R. S. STOUGHTON

Andante espressivo

mp

When twi - light folds her man - tle gray—
Through all the cares that crowd the day—
A-round the form of gen-tle
My heart goes singing on its

f

mp

con Ped.

day.
way,
And lit- tle drow-sy shad-ows creep—
To meet the hour when shad-ows creep—
A- long the trail to bless-ed sleep;
A- long the road that leads to sleep;
For

Then my heart goes forth a - roam - ing,
well I know when falls the gloam - ing,
Led by love's own star so true,
Love's own star will shine a - new.
With the shad-ows through the
And my heart a - gain be

slower

gloam - ing, Down the trail o'— dreams to you.
roam - ing, Down the

1

2

trail o'— dreams to you.

colla voce

a tempo

MY MEMORY

The refrain is one of the unforgettable melodies.

Andante con molto espressione

ROB ROY PEERY

Dear one, as day is dawn - ing,
And now, as life is pass - ing,
And life be-fore you
And dusk is draw - ing

mp

poco rall.

mp

colla voce

con Ped

lies, near,
Give ear, and hear my sto - ry
Tell me that you re - mem - ber,
For time so swift - ly flies.
Tell me that you will hear!

rit.

f con espressione

Can I for-get you when the sun - beams
Bring ten-der warmth from heav'n a - bove,
Can I for-get when the

f

moon - light
Kin - dles the em - bers of love;

fz

a tempo

When sum-mer ros - es bloom in fra - grance,

rit.

Tell - ing their sto - ry a - gain,

ff largamente

When swal-lows come to warm their nests once more,
Can I for-get you

ff largamente

rit.

1 then?

2 then?

ff

ff largamente

MY PRAYER

WILLIAM BAINES

LINNIE C. BENOIT
A song for every one, every day, every where.

Moderato

Fa-ther in heav'n O hear a sin-ner's plea, With con-trite heart I tremb-ling come to Thee. Give me this day Thy par-don rich and free, O God be mer - ci - ful to me. Fa-ther of mer-cies, O heav'n-ly Dove, Send Thy blessings from a - bove, Com-fort and cheer me, Ev - er be near me, Let me live in Thy grace and love. Tho' drea - ry the path and bleak and bare, Let not my faint-ing heart de-spair, Stretch Thine hand and calm my fear,

Let me feel Thy pres-ence near, Stretch Thine hand and calm my fear, Let me feel Thy pres - ence near,

Let me feel Thy pres-ence near. Fa-ther of mer - cies, O heav'n-ly Dove, Send Thy bless -ings from a - bove,

Com-fort and cheer me, Ev - er be near me, Let me live in Thy grace and love.

THE CUCKOO

GEORGE F. HAMER

Although the cuckoo is not found in this country, we are all familiar with his call. In this little teaching number it comes in naturally as a part of the melody. Grade 2.

Allegretto M. M. ♩=126

What lit-tle bird sings this lit-tle song? All day long In wood and mead - ow

gay and free— Cuck-oo! Cuck-oo! Hap-py is he.

Yes, 'tis the Cuck-oo's song we hear Fall-ing so sweetly

on the ear, Joy - ous and free, joy - ous and free as he sings in the tree.

CANTO FILIPINO

A genuine Philippine folk melody which has been sung in the islands for many years. Mr. Santiago is a talented student of the musical department of the University of the Philippines. His transcription is most effective. A combination of Spanish and oriental coloring.

If desired, the lower notes of the "double stops" may be omitted.

FRANCIS. SANTIAGO

Andante moderato

VIOLIN

PIANO

dolce *p* *dim.* *p* *p*

cresc. poco *mf* *dim.*

poco animato *f* *poco animato* *pp* *f* *poco rit.* *p*

delicato *poco cresc.* *p* *dim.* *dim.*

Tempo I

f animato *p*

grazioso

mf

poco ani-

dim.

f

dim.

f poco animato

mato

delicato

dim.

p

dim.

p

dim.

p

pp dim.

ppp smorzando

pizz.

pp

ppp perdendosi

pppp

LOVE'S SWEET LONGING

Prepare { Sw. 4′ & Oboe / Gt. 8′ & 4′ *mf* coup. to Sw. / Ch. 8′ & 4′ coup. to Sw. / Ped. 16′ & 8′ *mf* coup. to Sw. & Ch.

C. B. CLARK

Arr. by ORLANDO A. MANSFIELD

A taking soft voluntary for church recital or picture playing. Its easy but varied pedal makes it a good teaching piece.

Andante amoroso M. M. ♩= 72

MANUAL

PEDAL

Ch.

1 2 *last time only*

Gt. Sw. *rit.* Sw. Gt. *poco animato* Gt.

coup. to Gt. to Sw. to Gt.

1

2 *a tempo*

rit. Ch.

to Ch.

rit. *a tempo*

Gt. *cresc.*

to Gt.

stringendo Add Gt. to 15th. Full Gt. *D. C.*

How Mendelssohn Recovered Himself

LUCKY is the man who has learned that wher things go wrong, a line of song or so may put him on his feet again. Some troubles are too serious to be sung away in a few minutes, but there is deep psychological truth in the fact that the man who can whistle in the face of disaster or danger is often far better able to meet the situation. There seems to be something instinctive in this, for when a boy is afraid he naturally resorts to whistling to "buck up" his courage.

Once, when a young man, the ever cheerful Mendelssohn whilst in Switzerland was overtaken by a terrific storm which drenched him to the skin, ruined his notes and manuscripts and left him in a very depressed and irritated condition. In writing to his sister he said:

"Neither the dreadful storms nor the various discomforts I had endured annoyed me half so much as not being able to remain at Interlaken, consequently, for the first time since I left Vevay I was out of humor for half an hour, and obliged to sing Beethoven's "Adagio" in A flat major three or four times over before I could recover my equanimity."

Eatser Carols

A GLORIOUS Idea. Community Service (incorporated) has been advocating the the plan of making Easter another occasion for group singing in the open. We can never have too much of this. *Stories of the Easter Carols*, by Professor Peter W. Dykema, issued in bulletin form by Community Service, have been used by thousands of newspapers to promote the idea of getting together groups of singers to herald the dawn of Easter, by going through the streets singing some of the beautiful Easter Hymns. In a great many communities, the plan worked out splendidly. Next year, arrange to take part in such a movement. The immense expansion of musical interest in America is due to the fact that musicians, who in former years thought that their work was done when they closed the doors of their studios, are now learning that their greater mission is to preach the gospel of good music in every way, through every means adaptable to a given purpose. Imagine the joy of being awakened of a glorious Easter morning by voices singing *How Firm a Foundation, ye Saints of the Lord.*

Why Not a Stradivarius Piano?

By Andrew Ross

LAST night I saw a Stradivarius violin that cost its owner $15,000.00. It poured forth a beautiful tone and it was a work of art in every sense. Reposing upon a grand piano of one of the very best makes I could not help realizing that the piano had cost only $1,500.00 or one tenth as much as the violin. Why is this? The piano is ten times as large and ten times as complicated as the fiddle, yet its market value is only one tenth.

Is this because the piano is manufactured by a great many men working upon the various parts,—while the violin is the work of one master maker?

Is it because the violin seems to have a durability which makes it live five or ten times as long as the keyboard instruments?

Is it because the piano makers do not regard their product as an art work but rather a factory product?

America which has produced several of the great pianos of the world is constantly tending toward better and better instruments. Judging from past experiences the piano will be made more and more durable, but since the instrument is operated by a machine and a machine must necessarily wear out with time, we cannot hope for a "Stradivari" of the piano whose instruments made now will be used one hundred years from now and command a higher price.

Read Beethoven as You Do Shakespeare

No one supposes that you teach people Shakespeare with the idea of their becoming actors or even dramatists. You teach them because Shakespeare is an essential part of their mental resources and mental wealth. And I assert that to teach them Beethoven is exactly of the same importance, and exactly on the same level

"It is not true at all that there is a difference between music and literature, and that music appeals to the emotions and literature to the intelligence. That is not only nonsense, but mischievous nonsense. Music, just as literature, appeals to the whole of the spiritual nature of man. In so far as you can separate and distinguish them from each other. I maintain that whatever range is covered by literature in its appeal to human nature is covered also, in a different medium, not less surely, not less certainly, by music."

"Why, have we so constantly ignored music? In some measure musicians themselves were responsible. One of the defects, until the last generation, was the extraordinary inadequacy of books about music, and our study of musical theory is still a great deal too much confined to rather dry rules of grammar and composition. We have not nearly enough penetrated to the center and core and heart of the whole thing. Music is something which belongs to ordinary human life and intercourse, from which nothing human is alien, and until we realise that and frame our music and history and life and civilization on that certainty we shall not deserve to bring it back to its proper place in the ordinary life of our country.

"What would you know of Shakespeare, if you had no means of making his acquaintance except at the theatre? How do you suppose you are going to know anything of Bach and Beethoven by hearing the B Minor Mass and the Eroica once a year? We make the acquaintance of the poets by taking them with us into our arm-chair and reading them over and over again. Why don't we do the same with Beethoven?

"People say you can't read music. Nonsense. I believe we can do more to make music familiar to us by reading it as we read the plays of Shakespeare and the novels of Dickens than by any other means so practicable at the present moment. No one really understands music who appreciates it only through the ear.

Sir Henry Hadow in an address at the Royal College of Music.

The Singers' Etude

Edited Monthly by Noted Specialists

Editor for May, JOHN C. WILCOX

How to Remedy Common Vocal Faults

IN addressing the readers of THE ETUDE I realize that I have before me the largest audience of voice teachers and students of singing that it is possible to reach through any single medium.

Doubtless the majority of those who scan these pages live and work in cities and villages somewhat removed from the principal musical centers. What I shall say here will, of course, have general application to the problems of teacher and student wherever they may be located; but I shall have in mind particularly those who have not the advantages of direct contact with the music life of the great cities where the opportunities of listening constantly to acknowledged artists and, perhaps, of studying under famous masters, minimize the importance of the printed page in solving vocal problems.

Right here I wish to emphasize my belief that the task of developing a generation of better singers and of creating a more discriminating public in vocal matters rests even more upon the average teacher in the small town or city than upon the metropolitan masters. If this is not apparent at first thought, just consider that the classes of the metropolitan masters are made up, for the most part, from the exceptionally gifted pupils of these "average" teachers—young singers of such unusual endowment that professional aspirations awaken within them as a natural reflex from the preferment shown them in their home environment, and who gravitate to the big musical centers where wider opportunities await them. Thus, while the teacher of the interior city, gathering his class from his own immediate locality, may consider himself lucky to have in his list a very few pupils of such natural endowment as to make possible their development into singers of more than mediocre ability—and doubly lucky if the choicest of these elect do not fly to the big city before he has an opportunity to definitely shape their vocal habits—the metropolitan teacher is blessed with pupils of far greater ability and must be deficient indeed if from among them he cannot occasionally develop an artist who will bring him fame.

The Average Need

But here is the point: While the standard of American singing will be set to a great extent by the work of these conspicuously gifted artists emerging from metropolitan studios, it rests with the *average* teacher in the *average* American city to maintain and promulgate that standard among the *average* students of singing.

Say, for example, that one out of every thousand students has the supreme gift to make possible a notable public career. That one eventually become a conspicuous artist and by well-schooled, intelligent performance, helps to advance the natural standard of singing. Fine! But—

If the nine hundred and ninety-nine other vocal students of lesser gifts are not taught the correct principles of singing and so can neither appreciate the work of their gifted contemporary nor themselves help to educate the laymen of their respective communities to such appreciation, how long do you think it will take to make universal that high standard of singing attained by the gifted one-in-a-thousand? Under such conditions the vocal millennium must for a long, long time continue to be spoken of in the future tense.

Importance of the Average Teacher's Work

And so, Mr., Mrs. and Miss Average Vocal Teacher, resident in Averageville, U.S.A., throw out your chests, take a deep breath, look the world squarely in the eyes, and say to yourselves and to any others who may be listening: "We have a work to do of great importance and dignity, in inculcating among the great mass of *average* students those high standards of singing exemplified by the chosen few of supreme gifts; for unless the *many* have ears to hear, and minds trained to comprehend, and faculties developed to approximate in their own singing the artistic standards exemplified in the performance of the gifted *few*, how shall those standards prevail?"

The Really Important Thing

The vainglorious pride of Mr. Average Teacher often leads him to complain because his most gifted pupils leave him, just as they are beginning to be a source of satisfaction, to finish their education with some already famous metropolitan master who will, when they have stepped into public life, get all the credit for their training. This is a cross that any teacher working in a field outside the great centers may be called upon to bear. To desire credit for good work accomplished is human, and the ingratitude of pupils who forget to mention the foundational work done by the first patient teacher because more prestige attaches to the name of the "finishing" teacher deserves sharp rebuke. Yet this is a matter of relatively small importance. The really important thing is that the first teacher shall do his work so well—shall establish such a good foundational vocal habit in the pupil—that when the transition is made to the finishing teacher there will be no necessity of *undoing* what has already been done. Then will gratitude flow from the hearts of both pupil and master toward that teacher who laid a good and true foundation, and honest satisfaction will be his for work well done

I believe it is safe to say that approximately ninety per cent. of the students entering the studios of famous metropolitan masters have first spent from one to five or more years of study under other teachers. Sometimes this means that comparatively little work with a pupil will bring to the lucky master a great deal of credit, most of which would more fittingly accrue to the former teacher or teachers. *Many* times it means a great deal of patient and skillful work in eliminating bad habit reflexes established under previous instruction. Is the tremendous responsibility of the unsung *Average* teacher, to whom is entrusted the first years of vocal guidance, not apparent?

Once again, Mr., Mrs. and Miss Average Teacher: Yours is not only the responsibility of promulgating among the average students in your average community those high standards of singing established by our best artists in order that discriminative appreciation may be established; you must furthermore do your work so well at all times that in the event some one of your students develops a large talent and eventually goes to some great center for greater opportunities of study, the foundation laid under your instruction will prove sound and enduring. Some glad day you may perhaps have the privilege of completing the training of a gifted pupil who will step from your studio to the professional stage and whose success will redound pleasantly to your credit. Every teacher dreams of that eventuality. But even if you be denied such an experience, remember the supreme importance of keeping your work in accord with the highest standards, that you may contribute to the general advancement of your country in vocal art; in order that students of even average talent may at least approximate the best standards; in order that, so happen there be entrusted to you the early training of one who shall later on be given the opportunity for the most advanced artistic preparation, your guidance shall prove to have been wise and sound. And—who knows?—if you hold yourself to this high standard, you may yourself become, at last, one of those metropolitan teachers to whom come the opportunities and fame that you now so much envy.

Practical Helps in Meeting Problems

In this article I wish, if possible, to suggest a few practical ways of meeting the problems that present themselves to the average teacher of voice development. While I shall address the teacher more specifically, the vocal student may, by deduction, extract such helpful hints as will fit his own individual case.

Any vocal "method" fit to meet the varied and complex problems presented in the studio of a busy teacher must be extremely plastic. The only fixed elements in a system of voice teaching should be the basic principles. The devices through which a student is trained into conformity with these principles must be adapted to the peculiar vocal habits of the individual pupil. The method must always be tailored to fit the student. A real teacher never tries to "fit" the student from a "ready-made" stock of method devices.

The true teacher has ever in his mental ear his ideal (normal) tone, which is the Master Tone to which he wishes every pupil's tone to conform. One pupil's vocal habit will show a divergence from this normal tone in one direction. Another's will diverge in an opposite direction. It is absurd to suppose that the same treatment will bring both of these divergent vocal habits to a common center. The essential thing is that the teacher shall (1st) correctly diagnose the pupil's case and (2nd) prescribe such treatment as will counteract the faulty habit and in its place establish a correct habit.

Common Faults and Their Remedies

One cannot hope through the printed page, to indicate all the faults to which embryo vocalists are subject and indicate the method by which those faults may be eradicated. It may be possible, however, to list a few of the most common faults and to suggest logical means of correcting them. I will try:

(1) *Throat-muscle interference.*
(2) *Nasal twang.*
(3) *Unsteady, tremulous tone.*
(4) *Constrained vowel formation.*
(5) *"Scooping" approach to pitch.*
(6) *"Breathiness" in tone.*
(7) *"Breaks."*

Before attempting to indicate treatment for the correction of any one of the common vocal faults above listed let me say that none of them is likely to appear in such isolation as to permit of independent consideration. One of them may *predominate* to a degree that will make it paramount; but in most cases the interference will be a composite one, including to a greater or less degree several of the faults here catalogued.

(1) *Throat-muscle interference.* Encourage in the pupil as a temporary, corrective process the repeated utterance of the sound *showing the least interference* upon *the pitch most favorable to this particular pupil* under conditions of greatly exaggerated release of throat, jaw, tongue and facial muscles. Something approaching the grunt of a half-wit will most quickly establish a basis of vocal release. (I know a highly successful metropolitan teacher who calls this phase of corrective work the "idiot stage"—and it very aptly suggests what I mean. The self-consciousness that restrains the average Anglo Saxon from yielding himself to such a radical treatment usually requires more time to overcome than does the pernicious muscle-interference itself, once such yielding is achieved.) Adjure the pupil who is trying to work out of such muscle-interference to keep out of his mind any notion that he is trying to *sing* or make a singing tone. Treat the effort simply as one to secure a mere *sound* which shall cause the vocal organism to function in *involuntary* co-ordination. Once this *sound* is secured on either a speech inflection or a monotone, have it repeated *many times*, until the sensations accompanying it are registered upon the pupil's consciousness so that he may reproduce it at will. Then change the pitch slightly upward or downward as is in-

Mr. John Wilcox, for many years one of the foremost of vocal teachers in the West, was born at Sebewaing, Huron County Michigan, in 1870. His vocal training was received from some of the leading voice teachers of the large American music centers and later his own gifts were so pronounced that he became associated with these same teachers in their studio work. As a singer, teacher and editor he has had wide and valuable experience. In 1908, he settled in Denver Colorado and has since made that city the center of his principal work. There he became conductor of the Denver Municipal Chorus (300 voices); he has produced many leading oratorios. The success of his work has been such that he has been invited to many other large cities to conduct special courses for voice teachers and singers.

Editor's Note

and here again have the *sound* repeated many times. Proceed along this line until the range in which the pupil may, at this time, be trusted to retain the condition of muscle non-interference is indicated. Then go over that range with any definite vowel forms that may be secured under like conditions of non-interference. The tone resultant from this process of exaggerated release may very probably be somewhat "flabby" if judged by standards of a completely satisfactory singing tone; but—under the very honorable and wise rule of "one thing at a time"—do not attempt to concentrate the tone until the pernicious throat-muscle interference habit is eliminated. Eliminate the interference of *voluntary* muscles before attempting to develop the strength of *involuntary* muscles. When the student is able to make the basic vowel sounds throughout a reasonable range without obvious interference from the constricting muscles of the throat the exaggerated release of the "idiot stage" may be dropped and attention turned to more constructive work.

The Nasal Twang

(2) *Nasal Twang.* Unless there be some malformation or obstruction—such as bone or polypus tissue growth—in the resonance cavities, the "nasal twang" is usually due to nothing more serious than a bad habit of speech. In other words, it is usually a fault of pronunciation, and may be readily cured merely by correcting the habit of pronunciation. The "nasal twang" never bothers the resourceful teacher very much. It is far easier to correct than the habit of muscle interference, which has had prior consideration in this article. Induce the pupil to *expand* the vowel form and the objectionable nasal element is immediately neutralized. (Not *eliminated*, mind you;—*neutralized.*) Never try to eliminate nasal resonance from a tone. It sounds nasal because through incorrect vowel formation the tone is *localized*, and so lacks resonance balance. *Release* the sound from its localized contraction and the objectionable nasal sound will be automatically neutralized and agreeable resonance balance established. There is never too much nasal resonance in a tone, save in proportion to other resonance elements. I repeat, the corrective process is not one of *elimination* but of *neutralization.*

(3) *Unsteady, tremulous tone.* Held muscles either in the throat or in the breathing tract—usually both—are responsible for this common fault. Steadiness of tone is not to be secured through the voluntary control of the muscles about the diaphragm, as many singers, and a few teachers, assume. Such voluntary control may reduce the undulating tone line to a *rigid* line of less undulation; but a rigid tone is most undesirable and there is little virtue in a remedy which merely substitutes for one undesirable tone another hardly more desirable. *Flowing steadiness* of tone—*poised* tone, if you please—comes only from proper coördination of muscles throughout the whole vocal tract, from the diaphragm to the resonance cavities, and this coördination comes automatically and involuntarily through development of these muscles *by systematically using them under conditions of non-interference.* "How may I eliminate the tremulo, the 'wobble' from my tone?" *Let go* of the interfering muscles of your throat and your breath organism and under this condition of release practice making vocal sounds until *all* the muscles involved are developed into coördinated strength. Hold your pitch line firmly in your *mind;* hold no muscle of your body; *forget* the "wobble", and one day it will no longer exist.

(4) *Constrained vowel formations.* Correct vowel formation is not only the necessary basis of good singing diction in any language, but also a prime requisite in the production of vocal sounds which will meet the esthetic demands of cultured listeners. The singer must eliminate all colloquial speech habits and base his utterances upon classical vowel forms—the Latin forms. Of modern song languages, the Italian offers the purest example of vowel forms, and for that reason is the ideal medium for the vocal student striving to master the classical vowel sounds. The five basic vowel sounds are the Itailian, *i, e, a, o,* and *u* (phonetically *e, eh, ah, o* and *oo.*) It is impossible to express in the English alphabet the exact sounds of the Italian *e* and *o.* Both completely avoid the diphthong endings of the equivalent (phonetic) English vowels *a* and *o.* The Italian *a* (printed *e*) is achieved by sustaining the *first* sound of our English *a* throughout the entire time of prolongation, releasing it finally with *no tapering toward the sound of e.* The Italian *o* is sustained in the same manner with *no tapering toward the sound of oo.* Often in Italian the *o* has a still broader sound, approaching our *aw* but that is a matter of understanding the Italian language itself, and need not concern us in the consideration of the basic vowels as mediums of vocalization.

In considering language sounds as a basic of vocal training it may be stated that the objection to English vowels is found in their *diphthong* characteristics; to French in their too constrained or "close" formations; to German in the many guttural diphthong sounds of the language. None of these handicaps to free emission exist in the Italian language, and it is therefore an ideal medium for vocalization during the formative period of vocal training.

Let no reader jump to the conclusion that I am placing the Italian language above English as a medium for *singing.* On the contrary, I believe English the most expressive of all song languages. But I also believe that the singer who has mastered the Italian vowel forms and who utilizes them as the basis of his vocalization will be able to maintain a singing tone of greater freedom and more complete resonance balance in *all* song languages because of this basic preparation.

Speech Habits

In eliminating colloquial speech habits and establishing the classic vowel forms as the basis of the student's vocal habit, there is no fixed formula which may be followed. Possible divergences from the correct forms are many, and patient, persistent reiteration of the correct sounds under the guidance of a teacher who holds inflexibly to the standard, until the student's habit of pronunciation is indelibly recorded, is the only process. Both teacher and student should remember that mastery of the classic vowel forms is an absolutely necessary step in the making of a singer, and that without this mastery there can be neither thoroughly good tone nor thoroughly good diction in *any* language.

(5) *"Scooping" approach to pitch.* This common fault is due more to mental than to physical causes. Ear training—sensitizing of pitch thought—is the logical procedure for correcting this distressing habit. There is not infrequently a physical phase, when habits of throat-muscle interference cause the singer to approach tones of high pitch with excessive tension and "scoop" to pitch because of the physical pull. The practice of a very light tone, free from any physical strain, together with mental concentration upon the pitch, will correct this habit if persisted in. Short, almost staccato, tones are better for this corrective process.

(6) *"Breathiness" in tone.* Unless there be diseased vocal bands, with resultant interference in their normal approximation, breathiness is merely diffusion of resonance waves, due either to faulty formation

of the sound or to forced breath exhalation —or both. Practice upon the close vowel form *e* (Italian *i*) avoiding any undue breath pressure and emphasizing the nasal humming element of resonance should afford a starting point for the entire vowel series with a tone free from "breathiness." Then follow with the other vowel sounds, retaining a close formation and constantly thinking the compact humming element of nasal resonance, until there is no longer diffusion of resonance waves, or "breathiness."

(7) *"Breaks."* Whether one affirms or denies the existence of the vocal "registers," the fact remains that in many voices which have been incorrectly used, there occur "breaks" between the low and medium sections, and the medium and high sections of the singer's vocal range. While not a few authors of vocal treatises have stated that these "breaks" occur at practically the same pitch in all voices (between E and G of the scale) my own experience is that while in most high voices the "breaks" occur here, in most low voices the point is between A and D-flat—usually at B-flat or B.

The "break" is caused by forcing the tone upward with such constriction of the extrinsic muscles of the throat as to prevent the natural adjustment of the involuntary vocal muscle for the higher pitches. I believe it well established that the vibrating part of the vocal bands is, under normal conditions, automatically lightened in weight as it is brought to increased tension for each upward pitch progression. When the extrinsic muscles of the throat are so tensed as to prevent the involuntary adjustment of the vocal bands, they are forced to vibrate under this increasing tension demanded by the higher pitches without the lessening of weight that takes place under normal conditions. As a result, there is a point in the scale above which the bands cannot be forced to vibrate under this unnatural weight of tissue, and so, in place of the very gradual readjustment of muscle balance intended in the natural scheme, there must be an abrupt readjustment; and when the upward scale is continued with the inevitable new adjustment, a different quality of tone prevails.

Breaks

The relative ease or difficulty in eliminating a "break" depends upon how long it has been persisted in—how deeply the reflex muscle habits are ingrained—and upon whether or not the vocal muscles have been so strained as to cause chronic relaxation. If there be this chronic relaxation, the "break" is practicably incurable in any complete sense, although it may nearly always be greatly helped by proper treatment.

To cure a "break": Begin at a point of the scale just above the change, with a very soft humming tone, released from any interfering tension, and carry the hum downward by chromatic intervals over the point of difficulty. When the scale fragment may be hummed easily and rapidly both descending and ascending with no break in the resonance line, use the close vowel *e* (Italian *i*) in the same manner. (If the difficulty is experienced in singing the vowel sound, prefix each chromatic step with "m" making the syllable "me.") Once the close vowel transition is accomplished go on to the other vowels. When the downward transition is accomplished, try the ascending scale passage; also direct approach to individual pitches in the vicinity of the "break," always releasing the throat muscles so that the vocal bands may automatically adjust with the lightest possible tension. Do not be discouraged if you have to work *many months* before the transition over this "break" area may be accomplished satisfactorily. I have worked fully two years with a pupil to eliminate a bad "break," and finally succeeded.

"Breaks" appear more frequently in the voices of contraltos than in any other division of vocalists—due, in my opinion, to the morbid fondness of almost all uncultured listeners for the heavy, masculine, "freak" tones that are so easy for contraltos to produce in the lower range—commonly called "chest tones." Praise and applause—ignorant though its source unquestionably be—encourages the young contralto to sing these heavy tones as high as possible in her range, with the result that she soon has a "break" that hurts every sensitive listener and will cause her plodding, tiresome work to overcome. The fact that so many contraltos whose vocalization is marred by pronounced "breaks" have nevertheless won public fame attests the lack of discrimination among the concert going laity, and greatly increases the difficulty of the conscientious vocal teacher who is trying to convince his contralto that the masculine sounding "chest tone" is both inartistic and a sure voice wrecker.

Breathing

Would one dare write even a brief treatise upon the subject of vocal training without some reference to breathing, or breath control? For fear that some of my readers might otherwise feel cheated, I will state, very briefly, my ideas on this subject:

I believe it the business of the vocal teacher to help the student to *re*-establish the natural habit of respiration. Just why every adult must be laboriously taught to breathe again in the exact way that he breathed when he first came into the world, is something that I will not attempt explain. That almost every adult must be so taught, I know from experience. And so I first induce the pupil to "pant" the breath, gently and without voluntary pushing or pulling of the muscles—just as he did in babyhood; just as every other baby in the world does; just as his pet dog does. Then I induce him to make short vocal sounds on the outgoing "panting" breath. Then these sounds are somewhat prolonged, always taking and expelling the breath on the same unforced "panting" impulse. Persisted in until this habit of breathing is established as a subconscious process, one has the correct breath habit for singing.

Do I not believe in breath control? Yes indeed, but not in *voluntary* breath control. Voluntary breath control means tensed muscles—and *that* means tone rigidity. Consistent, persistent, reiterated use of the breath in vocal practice as I have indicated will give strength to the breathing muscles and that coördinated balance of energy which *is* control—as surely as persistent, rational use of any muscle of the body will develop that muscle into controlled strength.

EVERY "stop" consonant, which in unskilful enunciation may seriously interfere with free vowel emission, has an "affinity" consonant in the free group that may be "mixed" with the stop consonant with happy results. "Mix" *k* with hard *g*; *f* with *v*; *t* with *d*; *p* with *b*; *ch* with *j*. Use just enough of the "affinity" consonant to neutralize the stop consonant but not enough to make the process obvious to the auditor.—J. C. W.

THERE is not such a divergence in methods among successful teachers as would appear from the several spoken and printed expositions of these methods. The lack of standardized vocal terminology is responsible for much of the apparent contradiction between vocal masters. Reduce their ideas to standard idiom and you would find them pretty well agreed upon fundamental vocal truths.—J. C. W.

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

"Andrea Chenier"

Of the group of six or seven modern Italian composers of opera, whose works have attained popularity outside of Italy, Giordano has a very loyal following. Of all his works, however, *Andrea Chenier* is generally accepted as his masterpiece thus far.

Umberto Giordano was born at Foggia, August 26, 1867. His first teacher was Gaetano Briganti. Later, at the Naples Conservatory, he studied with Paolo Serrao, well known in Italy for his operas and his sacred works. In 1889 he entered the famous prize contest offered by the Italian publisher Sonzogno, with the opera *Marina*. Unluckily for Giordano, Mascagni won the prize with his *Cavalleria Rusticana*. This little work, however, brought him other commissions; but it was not until the production of *Andrea Chenier*, at La Scala, Milan, March 28, 1896, that he achieved a real triumph. Since then he has written several other works, including *Fedora*, *Siberia* and *Mme. Sans-Gene*. All of these works have been produced in America. *Mme. Sans-Gene* had its premiere in New York, January 25, 1915.

Andrea Chenier was first produced in New York in 1896, the year of its premiere in Italy. The impresario was the famous Colonel Mapleson, and it is said that this season caused the ruin of that enterprising operatic director. Mr. Oscar Hammerstein revived it for one performance only in the season of 1908. In 1916-1917 the Boston Opera Company presented it with success, and since that time it has steadily increased in favor.

The character of *Andrea Chenier* is historical. Saint Beuve ranks him with Racine as a writer of French verse. The book of the opera is, however, not historically exact, as the poet and patriot was charged with heading a conspiracy and, together with twenty-three others, was beheaded in prison for political reasons. Illica, however, in his very ingenious libretto, introduces *Gerard* as a rival of *Chenier* for the love of *Madeleine*. *Madeleine*, to save *Chenier*, offers herself to *Gerard*, who is so affected by the girl's devotion to her lover that he joins in the plan to save the poet's life, but without avail. *Chenier*, with his sweetheart, goes to his tragic end to the music of the *Marseillaise*. Giordano's score is richly colored and the opera offers opportunities which are greatly prized by singers.

When the opera was revived by Hammerstein, in 1908, one interesting circumstance was that the wife of the conductor, Cleofonte Campanini, was the *Maddalena de Coigny*. Mme. Campanini is Eva, a sister of Luisa Tetrazzini, and the public curiosity to hear the sister of the already famous Luisa sing was very great; but Hammerstein did not consider it sufficient for another performance.

Some of the records of numbers from the opera have been very popular. Among these may be counted *Son sessant' anni*, known in English as *My Aged Father*; *Improviso*; *Un di all' azzurro spazio*, known in English as *Once o'er the Azure Fields* (a favorite number of Caruso);

The Story of "Andrea Chenier"

The hero of the opera is Andrea Chenier, the poet, whose destiny becomes involved in the shifting impulses of the French Revolution.

Act I. *Andrea Chenier* is a guest at a ball in a Chateau. *Madeleine*, the countess' daughter, asks *Chenier* to improvise a poem of love; but instead he sings of the wrongs of the poor, and discloses his revolutionary tendencies. *Madeleine*, wearied of a life of fashion, and *Chenier* discover feelings of common interest. *Gerard*, a servant, also a revolutionist and secretly in love with *Madeleine*, appears with a ragged, mixed crowd, who are expelled at the countess' command.

Act II. Paris, several years later. The Cafe Hottot. *Chenier* has offended the revolutionists by denouncing *Robespierre*. A spy sees *Madeleine's* nurse pass a note to *Chenier*. It is from *Madeleine* who now loves him and begs that he come to her aid. *Robespierre* passes, a mob following him. *Madeleine* comes to meet *Chenier* and they are about to flee when *Gerard* interposes. A combat with swords ensues, in which *Gerard* is wounded. The lovers escape.

Act III. A tribunal of the Revolutionists. All join in the "Carmagnole." *Chenier* is captured and *Gerard* writes the indictment for his rival. *Madeleine* pleads for her lover, even to the limit of offering herself to *Gerard* if he is spared. Moved by her devotion, *Gerard* agrees to do what he can. At the trial he declares the charge against *Chenier* to be false; but the mob rave for the poet's death.

Act IV. The Prison of St. Lazare at midnight. *Madeleine* and *Gerard* enter *Chenier's* cell. She has bribed the jailer to allow her to substitute for another woman prisoner. If she cannot live for him she can at least die with her lover. Together they go to the scaffold.

THE responsibility for the care of the blowing plant is not always definitely placed. A water motor should be left alone and protected from the average sexton. When the stroke has been adjusted and the automatic rigging properly installed, the only attention required is the occasional emptying of the air chamber. The packings should not wear out in less than ten or twelve years,—unless the water is sandy. A water motor is, after all, the most long-suffering and automatic machine ever made.

All electric blowing mechanism needs periodic inspection and oiling. An electrician should do this, though many sextons take excellent care of electric motors. Where there are belts, either for the blower or the generator, the method of keeping them tight should be well understood. It is obvious that the organ tuner should inspect this apparatus at each regular visit, and notify the church when any electrical repairs are necessary. The organist and sexton should know how the wind supply is regulated,—if near the blower, or at the organ by means of curtain or other valves in the regulators So often an annoying accident is due solely to the breaking of a cord or its coming off a pulley, or the sticking of the valve, which can be fixed in a few minutes.

What kind of air is driven into the organ? Its temperature, degree of humidity and cleanliness are of vital importance. The air should be taken into the blower room some distance above the floor,—not, as some have supposed, by a cold air box from the outside! The air should be of the same character as that in the organ chamber, and wherever possible it is wise to draw it directly from the chamber itself. The air should also be of the same humidity as that in the organ chamber. The dryness of the winter steam heat must be overcome.

Screen the Air

The air should certainly be screened. The only way to keep reeds from dust is to prevent its ever reaching them. On one organ which had a 5 h.p. blower a piece of cheese-cloth had been tied over the intake while it was being tuned. After awhile it was found that there was not enough wind for the full organ. It was discovered that this was due entirely to the amount of dust caught in the cheese-cloth. What a good thing it was to have prevented so much dirt from entering the instrument!

The circulation of air in the organ is worth studying. The front case-work is often quite high and behind it is an air tank which never gets its proper circulation. It is much colder in winter and is generally more damp in summer than the upper part of the chamber. In old organs the only opening near the floor was where the Swell pedal was set in the knee panel and many of us can remember the cold draft which struck the foot at that point. To remedy this, several gratings should be cut in the case close to the floor. The effect of large windows on the temperature is often serious.

It is a universal rule that mechanical swell pedals should be left open. Electric swell actions automatically remain open when the power is shut off. I noticed recently that out of more than forty tuning reports about three-quarters stated that the tuners had found the swell boxes closed. It is needless to say that not much tuning was possible.

Practical Care

These points should be mastered by all organists, but some who are more practical can attend to minor troubles themselves when the need arises. Among the simple things they can handle are fixing a rattle in the front pipes, and often in panels or inside pipes taking out a pipe that cyphers, greasing a swell connection, easing a key that sticks at the pin, etc. In emergency they can tune a reed, or touch up single pipes that have gone off pitch, though it is sometimes hard to locate these pipes. A few organists are really good mechanics. I knew two who had regular repair shops in their organs and took entire charge of them. Several more do all the tuning. As a general thing this is not wise. It takes up time which should be of greater value to the organist, and it spoils the Church. The next organist may not be able to continue the practice, and it will be harder for him to secure the usual attention from the builder.

Organ Department

Edited by Noted Specialists

What Every Organist Should Know About the Organ

By Reginald McCall

This article is a continuation of a very unusual address prepared and delivered by Reginald McCall at a convention of the National Association of Organists. Mr. McCall in addition to being an Organist, was for some years employed by a large organ manufacturer. The first part appeared in THE ETUDE *for December.*

Cleaning

In addition to the regular care of the organ, the pipes should be removed and the entire organ cleaned every few years. Some organs require this much sooner than others, depending upon the amount of dust that settles on the instrument. If the church is cleaned by a vacuum cleaner the organ will not need cleaning so frequently.

Rebuilding

The organist's special opportunities are, however, not limited to the purchase and care of his organ, but may occur if there is a chance to rebuild or improve an old organ. It is a fact that a really fine organ fifteen or twenty years old is often worth adapting to modern conditions. Read the history of the important European organs. They are nearly always rebuilt, and very seldom brand new. This plan can only be carried out if the original organ was of the finest quality. Otherwise the results will not justify the use of expensive labor and material. I do not refer to so-called rebuilding in which a few old pipes are incorporated in an entirely new organ. Many churches however, could spend from $500 to $2,000 on judicious changes and exchanges on the old chests, thus securing perhaps a larger Diapason, better strings, and other useful foundation work. The organist will find the task requires all his ingenuity, and it will thoroughly test the practical knowledge he has acquired.

How can he decide whether the organ is worth rebuilding? A good test is to see whats parts must be replaced. Fine organs generally show wear only in small moving parts, or the bushings of the action, or the bellows. They do not reveal fundamental defects in the chests. If well cared for, the pipes are not mutilated at the tuners. Such an organ may deserve to be rebuilt.

Care and Repair

Passing on, we would emphasize the value of the organist's practical knowledge when he is keeping his instrument in proper repair. People are now realizing that the only fair way to treat an organ is to arrange for frequent and periodic visits from the tuners. It is the way the Chinese pay their doctors. In China doctor's fees are paid only as long as the patient is well, and thus it is to the doctor's interest to keep him well. It is just the same with an organ. Pay the builders to keep it well. Do not wait until the organ groans and squeaks before you give it attention. The only disadvantage of the most durable organs is that they last so long without adjustment that they get horribly out of tune; and people willingly suffer that state of affairs,—I would almost say that they seem to enjoy it. Such must be the experience of the writer of the following letter:

"In 1903 we placed one of your organs in our Church; nothing has been done to it since. What in your opinion should our organ need now in the way of cleaning and tuning?"

It is a serious mistake to allow the organ to get badly out of tune. This condition is most injurious to the choir, to say nothing of its effect on solo playing. To prevent it, the organist should urge a yearly contract for the care of his organ as soon as possible. He must then master its peculiarities, in order to give the tuners the information they need.

Organists are of two kinds. Some can only learn to diagnose correctly the troubles that may occur, others are able to make minor adjustments or even tune, and can be trusted not to break or damage any parts they handle.

Analyzing Conditions

Every organist should at least know how to make such an analysis. An organ is a relentless animated bundle of causes and effects, and no one who lacks the logical faculty can master it. You tell me that the artistic temperament does not develop logic. But the organist's reasoning powers are taxed in the appreciation and performance of any great organ composition, and he surely needs them in studying his registration on a modern organ. If therefore, it is necessary for him to reason closely in building up his tonal effects, the same power will help him in finding out the cause of any mechanical trouble.

A note was received this spring which reads as follows:

"When the second Open Diapason is used on the Great, either by drawing the stop, or using a piston, or by means of the Crescendo Pedal, it cannot be released, thereby making it impossible to use the Flutes and Gamba on the same manuel. Occasionally it can be released by drawing and withdrawing the first Open Diapason on the same manuel, but this is seldom effective and can never be relied upon."

This was written by a lady who had just accepted an important organ position near New York. As a piece of analysis it is perfect, and indicates complete familiarity with the organ from the key-desk, as well as a refreshing power of deduction.

Such clear information is most helpful to the tuner. It should be as exact as possible. Sometimes, due to various reasons, the trouble has disappeared when he arrives, and unless he has an accurate description of the facts he cannot locate or correct the cause. For example, it is not very helpful to write that the organ squeaks, or that the power gives out, or that the Choir organ sounds all the time, or that the Swell is out of tune. The organist will be amply repaid for the care with which he states conditions as he finds them. The letter quoted above saved a great deal of time.

It is interesting to notice that its writer also possessed the quality of courtesy, for the very next week she wrote:—

"The defect in the organ, concerning which I wrote you, was repaired very satisfactorily on Saturday."

We like to give such organists our very best service, and with it goes a respect for their accurate reasoning.

The deterioration of an organ directly due to hard use and wear is far smaller than is supposed. I do not believe that one organ in a hundred is really worn out. But hard use will reveal any weakness,—in fact time without hard use will bring out the defects.

Meeting the Problem

So we see then that the fate of an organ depends on the brains and material entering into its design, the conditions of its installation, and the intelligent co-operation of those who care for it.

This statement defines the responsibilities of the organist and indicates the great need of his fitting himself for this task.

How is he to do so? Many of the questions raised can easily be solved by study. The organist must approach the organ from a practical point of view. He must read the general literature of the organ and of the physics of tone production. He should visit an organ factory, and perhaps apprentice himself in the erecting room. He can at any rate assist in the erection of some new organ. He can inspect all the organs within reach, studying their tonal and mechanical features. He can watch any extensive rebuilding or repair work, or cleaning or even general tuning, asking such questions as the organ men can answer. He can study tone production, cultivating a keen ear. In all these and many other ways he must be thoroughly alive to the need for original first hand investigation.

In conclusion, I hope that these remarks may stimulate us all to be more faithful stewards of our noble calling, not being content with smatterings or confessions of ignorance and even indifference, but striving to lay as much stress on our practical knowledge as we do on our artistic ideals.

"All nature is but art, unknown to thee,
All chance, direction, which thou canst not see,
All discord, harmony not understood;
All partial evil, universal good;
And spite of pride in erring reason's spite
One truth is clear,—Whatever is, is right"

Pope (Essay on Man)

Chant Accompaniment

By William Reed

CHANT accompaniment, as an art, stands in a class by itself.

Assuming that choir singers are safely solid in their work of chanting, they can, once started, be left to themselves, the organ, while keeping somewhat in the background, yet furnishing adequate support and occasional suggestion. Both support and suggestion are, however, to be kept within certain limits, the resultant effect being that of a *sensible* undercurrent of color and variety.

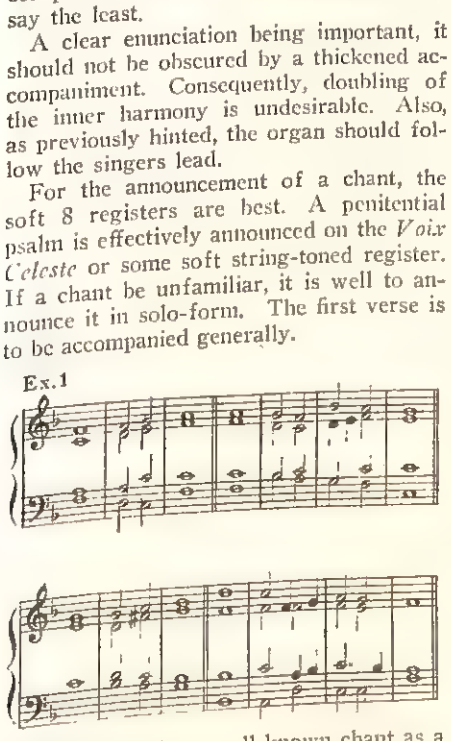
The nature of a psalm will necessarily indicate the pervading type of accompaniment desirable. In the cases of the Canticles and Psalms of Praise, a general, though not a monotonous, accompaniment will suffice.

On the other hand, the penitential and historical psalms offer more scope. Here, the background of support may be reduced, while variety in registrative color and harmonic distribution are needed in order to relieve monotony. At the same time, care must be taken that such variety does not degenerate into sensational tone-painting. Such, even when effected with conspicuous ability, is unecclesiastical—to say the least.

A clear enunciation being important, it should not be obscured by a thickened accompaniment. Consequently, doubling of the inner harmony is undesirable. Also, as previously hinted, the organ should follow the singers lead.

For the announcement of a chant, the soft 8 registers are best. A penitential psalm is effectively announced on the *Voix Celeste* or some soft string-toned register. If a chant be unfamiliar, it is well to announce it in solo-form. The first verse is to be accompanied generally.

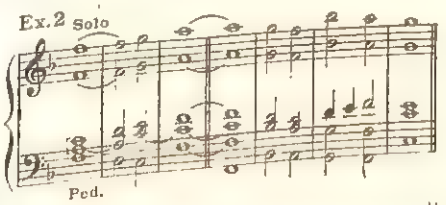
Ex.1



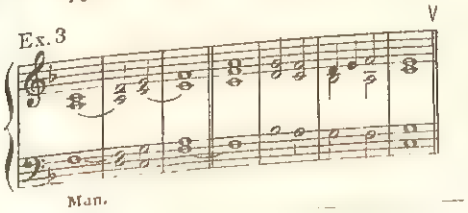
Taking the above well-known chant as a subject, a plan of procedure for the body of the psalm may be outlined as follows:-

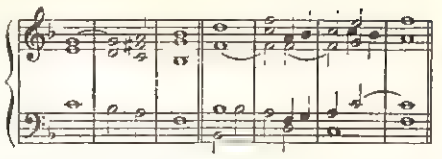
(1) Gt, Sw. or Ch., mp, mf, manuals coupled and uncoupled.

Ex.2 Solo

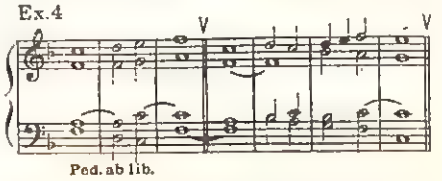


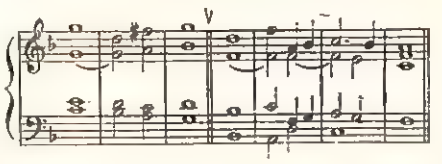
Ex.3





Ex.4





(5) A or T as a solo in its own register.

(6) S. A. on different manuals, well balanced and with assimilating tone-color. The combinations are endless.

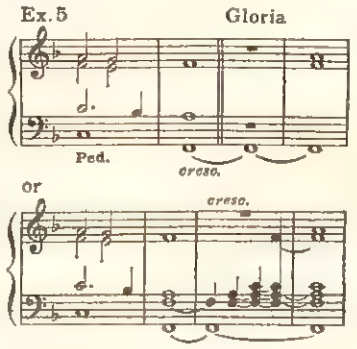
In varying the registration, changes should melt, as it were, one into another, the reeds being used with judicious reserve.

A certain effect of continuity between verses is frequently desirable, being indicated mainly by the cohesion of the text. This continuity may be produced by slight *creses* or *dims;* overlapping of the manuals by finger-extension and thumb notes; or by means of the pedal only. But the pedal should not be used continuously throughout a psalm.

The Gloria

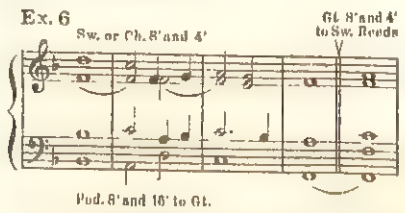
The *Gloria* may be separated or continued from the preceding verse. Continue it like this:-

Ex.5 Gloria



A time-honored and striking effect, still heard in some old Cathedrals, is that of playing the second half of the verse preceding the *Gloria* thus:-

Ex. 6



A short psalm may sometimes be left unaccompanied, the organ re-entering at the *Gloria.* This can, of course, only be done with voices maintaining the correct pitch throughout. It is, however, very effective, and even when only used at rehearsals, the plan is excellent ear-training for all concerned.

Pictures of Tunes

ONE of the strangest of musical customs is that of visualizing music by means of pictures. This, according to the well known authority on Indian music H. A. Poppley, is common in India where the various Ragas or primitive songs are so identified with pictures telling their stories that the Indian musician can literally sing from the picture. Many of the Ragas are said to have mysterious power and the natives often believe implicitly in this legendary character. For instance, the Megh Raga is believed to be a cure for tuberculosis. The same authority asserts that American Chippewa Indians have pictorial ways of indicating certain tribal tunes.

Organ Recitals and Their Musical Value

By Rev. F. Joseph Kelly

THE ignorance of the general American public on the subject of the organ and its music is a fact that cannot be gainsaid. The policy of treating the organ merely as an instrument for church service, as an accompanying instrument, has had much to do with this condition. How many of our large concert halls have well-equipped pipe-organs? And of these that have the modern concert pipe-organ, how seldom is that organ heard in recital? It is time to consider this subject somewhat seriously; for none may doubt that the present is a period of comparative neglect of the noblest of all instruments. Any desire to question the correctness of this view can, unfortunately, only proceed from a reluctance to admit it; but however natural and lovable this feeling may be, we shall do more good by casting it off and looking realities in the face, than by nursing any fond delusions. In the last few years, our people have become acquainted with pipe organ music, outside of church services in a way which bodes no good for the future of that noble instrument. I refer to its use in our moving picture theaters. Are our people to become an organ loving folk by listening to the renditions of this instrument when attending the "movies"? The present degraded use which the king of instruments is made to serve should arouse all who realize its high mission to efforts that will counteract its misuse. With conditions as they now exist, how can we expect our people to have an intimate knowledge of, and an appreciation for good organ music.

Real organ music has also to contend with transcriptions of popular orchestral items. There was ample justification for a liberal dose of arrangements in days when orchestral concerts were few, and when there was little good organ music outside the works of a handful of old writers. But these reasons no longer exist, as the last twenty-five years have seen an enormous output of fine music for the instrument, and orchestral concerts are now cheap and plentiful. We must perhaps have the "Transcription," and also it must be admitted that some pieces "come off" better on the organ than through the medium intended by the composer. But this will not justify the neglect of the really great repertoire which is the birthright of the organ. It may possibly be urged that the modern organ, when of large size, possesses stops of varying character which would never be used except in transcriptions. The fancy stops are indeed nothing but different varieties of the foundation stops. It is only necessary to point out that the works of Bach, Mendelssohn, Rheinberger, etc., are possible on any organ, great or small, to convince all but the confirmed charlatan that the instrument is worthy of the attention bestowed upon it by those masters.

Let us by all means have organ recitals, and let the program consist, for the most part, of music written for the instrument, (and of that only the most worthy), but arrangements should be confined to those that are least likely to rob the organ of its characteristic dignity. Organists can find no better way of upholding the dignity of their noble instrument and of uplifting the standard of public taste. The one thing that is needed is a consistent bringing forward in recital of the best organ music, ancient and modern. In this way alone, will be created a public taste for pure organ music, and, moreover, an acquaintance will be cultivated with works as artistic as any ever written.

Awakening Public Interest

In choosing the items of his recital program, an organist might quite naturally desire to please his audience, without pausing to think that in so doing, he may be, if not actually degrading his art, at least losing an opportunity of raising the ideals of some of his hearers. That he may have to bear criticism is quite probable, but let him be assured that he must in the end be successful and that he will make a name, not necessarily on account of his brilliant execution, but for the ennobling influence commanded by his insistence on high ideals. He must remember, that his audience will include some at least, whose conception of music is low indeed, but also, that there will generally be found those to whom his message will appeal. So long as unworthy music is offered to the multitude, so long will they be content with a low standard.

One of the most useful things an organ player can do in the educational line then, is to train the public in the appreciation of real organ music. I know the objection that will be raised at once, the bulk of such music is fitted rather for the church than for the concert hall. I maintain that there is a great mass of fine organ music fit for both church and concert purposes, with a still further supply for concert use only, and I am sure that most organists have so far done little more than touch the fringe of it. The organist's educational opportunities lie rather in the direction of bringing to the ears of his audience the less familiar works with which the literature of the organ has been enormously enrichened by composers of the highest standing, than in extracts, which are well-known through frequent orchestral performances. Since orchestral concerts are fairly frequent, there is less reason to include arrangements and transcriptions.

If, therefore, the interest of the public is to be awakened, and the "organ recital" is to become an institution in our midst, it can only be by the recognition of facts guiding us to the selection of works to be performed. In other words, let the great classics form the staple repertoire, and next in order, compositions of the highest class expressly written for the instrument, although there is no artistic ground for objection to good transcriptions. There is absolutely no composition of beauty, which æsthetically the organ is incapable of reproducing; a graceful translation of the ideas of the latter into its own idiom. Let the work, however, be worthy; for as Schumann says: "There is no instrument that so quickly revenges itself on anything unclean and impure in composition."

I wonder how many readers of THE ETUDE know that Bach wrote a cantata in praise of coffee? The merits of this beverage are highly praised by a self-willed young lady who resists—with success, as is to be expected—her father's efforts to persuade her to give it up. The text, by Piccander, gives the dialogue of father and daughter in a quietly whimsical way and is set in an elaborate manner, with rather full instrumentation. Now, in these days, if the subject were a recently banished beverage, we might more easily understand the enthusiasm for it. Be that as it may, to learn that Bach devoted his contrapuntal powers on an elaborate setting of a praise of so mundane a thing as coffee is interesting, to say the least. A. L. M.

Important School and College Announcements Pages 359, 360, 361, 362 and 364 of this issue.

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

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

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

Make your questions short and to the point.

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

Q. In what particular way does a minor scale differ from a major scale? Must the seventh of the minor scale be sharpened?—PUZZLED.

A. A *minor* scale has a *minor* third from the key-note (or three semitones) and a *minor* sixth (or eight semitones), for example: C to E♭ and C to A♭. A *major* scale has a *major* third (C to E, four semitones) and a major sixth (C to A, or nine semitones). In the original, or primitive, minor scale the seventh is not sharpened; in the harmonic and the melodic (ascending) it is.

Q. What is the difference between a Chromatic and a Diatonic semitone?—G. B., St. Louis, Mo.

A. A chromatic semitone (Greek, *chroma*, color) is a note that changes its color (or sound) by a semitone, as D to D♯, A to A♭; a diatonic semitone (Greek, *dia*, through) proceed through to another name at the distance of a semitone, as D to E♭ (ascending), A to G♯ (descending).

P. R. J. C.— "Thompson," violin maker of St. Paul's Churchyard, London, Eng., was a maker of some ability, but could hardly be classed as a great maker. There were several Thompsons. Bauer, in his *Practical History of the Violin*, says of them: "Thompson, name of a large number of London violin makers in the eighteenth century. Charles and Samuel R. Thompson in St. Paul's Churchyard, 1720-1748; Ino. Thompson 1753 1759; R. Thompson about 1749; Thompson and Son about 1764. None of them has excelled as a fine maker." However, every violin maker makes a masterpiece occasionally, and maybe you have gotten hold of one of these. The Thompson violins are better known and more highly valued in England than in the United States. You could get an idea of the present market price by writing to W. E. Hill and Sons, 140 New Bond St., London, Eng. 2. A beginner in violin playing finds some such work as Wohlfahrt's *Easiest Elementary Method* Op. 38, much less tedious than Sevcik. A pupil of very great talent could get along with the Sevcik. The same rule would hold good for a pupil of any age. 3. Every pupil is a problem unto himself about how he should be handled by the teacher. No two are alike. A pupil who is very deficient in bowing, correct position, and the mechanical part of violin playing, needs the teacher's almost undivided attention, in seeing that these are correct. Where a pupil has poor talent and plays habitually out of tune, the teacher has to play the violin or piano with him a good portion of the time. No hard and fast rule can be laid down to cover all pupils. The teacher must use his judgment and do the best he can for each individual case.

Q. I can read music fairly well. How would you advise me to proceed in order to become a good accompanist? What must I know, and what must I be able to do?—GEO. A. S., 42d St., New York.

A. You must be able to accompany. Essentials: a thorough, practical knowledge of Harmony, Counterpoint and Composition; an intimate acquaintance with the possibilities, scope and timbre of the solo instrument; if for voice, a correct knowledge of the value and meaning of words; perfect piano technic, with the ability to keep your part subservient to the solo part, or to play your instrument adequately in partnership with the other instrument or voice according to the composer's intention; the ability to play accurately at sight; the ability to read and to divine the solo part simultaneously with your own.

Q. I find the term "canon cancricans" which is given as a name to several pieces I have by ancient church composers; what does it mean?—HERBERT L., St Louis, Mo.

A. Cancricans or cancrizans (from Latin cancer, a crab) is a form of counterpoint in which a subject or subjects are repeated backwards (as a crab walks), note by note and interval by interval absolutely identical with the forward exposition. A well-known double chant by Dr. Crotch is a remarkable example of this in four-part writing, all strictly "cancricans."

Q. Can you tell me who were Caruso's teachers of singing? Has there been any other musician of the same name?—MARIO B., Boston.

A. 1. The late Enrico Caruso studied singing under Lamperti and Concone, according to Riemann; though how he studied with the latter, is difficult to understand, seeing that Caruso was born in 1873 and Concone died in 1861! ! ! He was a pupil of Maestro Vergine, of Naples for several years until he entered the army for his military service, and again afterwards. There was a Luigi Caruso born also in Naples in 1754, of great renown as a composer of opera, of which he wrote fifty-six, in addition to five oratorios.

Q. What is meant by "equal temperament"?—EDWIN DAY, Atlantic, Mass.

A. Equal temperament designates the scale to which the piano is tuned, whereby the octave is divided into twelve equal parts, or half-steps. These half-steps are equal only in relative sounds, *not in vibrations*, for the latter vary according to pitch.

Q. Will you please tell me the chromatic names, both sharps and flats, ascending and descending the scale? I never know when to say li (pronounced lee) or le (pronounced lay).—GERMAINE S., Broad St., Philadelphia, Pa.

A. For sharps: keep the consonant of the note and change the vowel to—i pronounce ee), as do—di. For flats: keep the consonant of the note and change the vowel to—e (pronounce ay), as sol—se. Following is the scale, ascending by sharps and descending by flats, the notes in capitals being the unaltered notes of the diatonic scale: DO-di, RE-ri, MI, FA-fi, SOL-si, LA-li, TI, DO, TI-te, LA-le, SOL-se, FA, MI-me, RE-ra (pronounce rah), DO.

Q. I understand that there are two kinds of arpeggi, one for which the hands roll right up from the bass to the highest note, that is, the left-hand plays the bass chord arpeggio and the right-hand follows on with the treble chord, thus making a wavy, harp-like run up from lowest to highest notes. The other kind is when the left and right-hands play their arpeggio chord together, at the same time. How am I to know when to use one or the other?—A. M., Boston, Mass.

A. When the wavy, crinkley line, which is used to indicate the *arpeggio* or broken chord, goes right up from the lowest note of the bass chord to the highest note of the treble chord, *without any break*, then the two chords are played in succession as you term it: "making a wavy, harp-like run up from the lowest to the highest notes." But when there is one wavy line indicating that the bass is to be played as a broken chord, and there is another detached wavy line for the treble chord on the same beat then the two broken chords are *played together, on the beat.*

Q. Who was William H. Dayaz or Dayas? I have heard it said by some that he was English and by others that he was South American. Will you please give authentic information about him?—PERCY B., Troy, N. Y.

A. William Humphrey Dayas was American, born in New York City in 1863, in which city he held a position as organist at the age of fourteen. After a period of study in Berlin (Germany), he succeeded Busoni as professor of piano at the Conservatory of Helsingfors, Finland (then part of Russia). In 1893 and 1894 he lived in Dusseldorf and Wiesbaden. He then came back for a while to America; went to England where he taught in the Musical College at Manchester, in which city he died in 1903 at the age of 39. He was a talented composer and has left several works of merit, for piano, organ and chamber music.

Q. Who was the inventor of the Harmonium as it is known to-day, and what is the predominant difference between this instrument and the Organ used in this country (not the pipe-organ).—ORGANIST.

A. (a) The name of harmonium was first given, by Alexandre Francois Debain, of Paris, France, to the instrument he patented in 1840, which consisted of an assemblage of different registers. (b) The chief and most radical difference between the harmonium and the American organ is that in the former the wind is forced through metal tongues or registers, while in the latter the air is drawn through them.

Q. What kind of instrument is the "Pochette," which we find mentioned so often in old books about dancing.—ERNEST K., Pittsburgh, Pa.

A. The Pochette, better known in English as "kit," was a small, three stringed violin, which the old dancing masters made use of in their lessons. It was tuned to C, G and D.

Q. Would you kindly inform me who was Carl Zerrahn—St. Louis, Mo.

A. Karl Zerrahn, born in 1826, at Mecklenburg, was a musical conductor and teacher of music. He was educated in Germany and became director of the Handel and Haydn Society of Boston, from 1854 to 1895. He was also director of the Harvard Association symphony concerts, and teacher of singing, harmony, and at the Peabody and New England Conservatory of Music (Boston).

Practical Advice on Mastering the 'Cello

By the Most Famous Living 'Cellist

PABLO CASALS

Secured Expressly for The Etude Music Magazine

By ROBERT BRAINE

THE steps by which a great artist has achieved fame and fortune are always of the highest interest to the music student, as well as the general musical reader. This is the story of a man, who, from a humble beginning in a provincial city in Spain, became the greatest cellist of his generation, because, as he says, he studies the art of music thoroughly, as well as the technic of his instrument.

Of actual 'cello lessons under a teacher, he enjoyed but four years, from the age of twelve to sixteen years. These four years instruction gave him a thorough command of the technic and resources of his instrument—all the rest he worked out himself. How well he did this work is evident from the esteem in which he is held by his eminent confreres in the world of music. Of him Ysaÿe has said: "He is the greatest intrepretative artist I have ever heard," Fritz Kreisler, the violinist, says: "He is the greatest musician who has ever drawn a bow." Josef Hofmann, eminent pianist, says: "When the Russians speak of Casals, they speak of him as a God."

Pablo Casals enjoyed from his babyhood the "many-sided musical intercourse" which Robert Schumann recommends as so necessary to the growing artist, in his *Rules for Young Musicians.* His boyhood added one more to the list of eminent musicians who sang as choir boys in their early youth. At the age of five he sang in the local church at his native city of Vendrell, in Spain, where his father was organist and choir-master. The mystic swell of the organ, and the melodious chant of the voices, rising to the fretted arches of the roof of the church, and the stately ceremonials of the mass, filled his boyish soul with an undying love for music which bore golden fruit later on.

At five, he commenced the study of the violin, and piano, and gradually added theory, harmony, counterpoint, and composition as he grew older. By the time he was twelve, he was already a good violinist, pianist, and had added a wind-instrument —the flute to his studies. At this age his theoretical and composition studies were also well advanced.

A Fine Beginning

In an interview for THE ETUDE, obtained by the editor of the violin department, Mr. Casals said of his career: "I was born in Vendrell, in Spain. My father was organist and choir-master of the local church, I took to music almost as soon as I could walk, and at five, began to sing in the choir and studied the piano, violin and flute, besides beginning theoretical studies in music. I was considered something of a prodigy on the violin, and by the time I was twelve, I had acquired enough technic to play several concertos. I suppose I would have been a violinist, but the fates decided otherwise, for when I was eleven, an event happened which made me forsake the violin for the 'cello. That event was when I heard José Garcia, a very good cellist of Barcelona, play several solos. I was overwhelmed. It was a revelation to me. It was like a case of love at first sight. I fell violently in love with the 'cello. It was what the French call a *coup de foudre.* I felt that here was the instrument which realized all my ideals.

"At twelve, I moved to Barcelona to study the 'cello with Garcia. I started on a half sized 'cello, my previous practice of the violin, piano, flute and my theoretical studies stood me in great stead I was already a musician, although a young one, and I consequently made very rapid progress. I studied in Barcelona four years in all, and during that time I suppose my actual practice on the 'cello would amount to four hours daily.

"Most artists have had many masters on their chosen instrument, but I had only the one 'cello teacher, José Garcia, and four years lessons in all. At the age of sixteen, I had conquered the fundamental technic of the 'cello, and after that age depended on myself entirely.

"About this time my playing attracted the attention of Queen Christina of Spain, and she conferred a decoration on me and also granted me a pension, so that I could go to Madrid for further development in my profession. The age of seventeen found me in Madrid where I remained for two years, but took no 'cello lessons. I played the 'cello parts in the chamber music organization of which the eminent violinist and musician, Monasterio, was the head. This did much to broaden me and perfect my style.

"The Secretary to the Queen, who looked after my pension then suggested that I go to Brussels to see Gavaerts, a famous and influential musical authority there. In Barcelona and Madrid I had devoted much time to composition and theoretical studies, and I took many of my compositions along to show to Gavaerts. After inspecting them he said: 'Young man, you seem to have studied theory, harmony, counterpoint, composition and all branches of the musical art thoroughly. You know the technic of your art, and your work shows great talent for composition. I should advise you to go to Paris, hear all the music you can, write industriously and introduce your compositions wherever possible. I think you will succeed.'

"I followed this advice, set out for Paris, and settled down to composition. Unfortunately I had not gained the formal consent of the Secretary for leaving Brussels and going to Paris, and when he heard of it, he considered it a case of rebellion against his authority and induced the Queen to withdraw my pension. This left me stranded in Paris with my mother and two brothers, who had come to the French capital to be with me. As I was not yet known in Paris, we decided that there was nothing to do but return to Spain, and after many hardships succeeded in returning to Barcelona. Upon reaching that city a meeting with the secretary followed, and after I had explained matters to him, a complete reconciliation followed and I was restored to royal favor. For the next three years I remained in Barcelona, practising my profession. I filled the position of first 'cello in the symphony orchestra, and the orchestra of the grand opera, and gave lessons on the 'cello.

"At twenty-two, I returned to Paris, and here followed the first really great event of my career. I had an introduction to play for Lamoureaux, the director of the famous orchestra concerts. He liked my playing and engaged me to play a 'cello concerto with the orchestra at the next concert. I played, and it proved to be a sensational début. I awoke the next morning to find myself famous. Engagements poured in, and since that day, I have never known what it was to be without a choice of many engagements, if not in one country, in another. Since that time I have been on the go, visiting and playing in every civilized country in the world. My life has been a succession of concert tours."

PABLO CASALS

Is the 'Cello More Difficult than the Violin

"How would you compare the violin and the 'cello in point of difficulty?" Mr. Casals was asked.

"If one would play pieces of any difficulty in an artistic manner, the 'cello is much more difficult than the violin," was his reply. "'Cello playing has all the difficulties of violin playing, and many difficulties which are peculiarly its own. The 'cello calls for much greater strength and more vitality on the part of the player, as the strings offer more resistance. The left hand technic presents many difficulties not found in violin playing. The strings are larger, and require much pressure to press them to the finger-board to ensure a perfect tone. Then in the lower positions it is required to skip a finger in making whole tone intervals in many passages, instead of using consecutive fingers as would be done on the violin. The stretches are much greater on the 'cello, which adds to the labor of playing it. The distance for the intervals are greater, making perfect intonation more difficult. Then in the "thumb" positions on the 'cello, the left thumb must be withdrawn entirely from the neck of the instrument and placed directly on the string required where it acts as a moveable nut. To get the thumb exactly in the right place is very difficult. In the case of the violin the thumb is never entirely withdrawn from contact with the neck or the side of the violin.

"The control of the bow is much more difficult in 'cello playing, since the 'cello is held in a vertical position. This being the case the strings offer no support to the bow, which must be supported and kept at all times in playing position by the thumb and fingers. The violin is held in a horizontal position, and the strings offer a support for the bow a great deal of the time. This is an important help in many kinds of difficult bowing."

"What advice would you offer to the student who wishes to become a first rate 'cellist?" I asked.

"The boy who is destined for the profession," said Mr. Casals, "should be strong, sturdy and healthy, since it requires much strength to play the 'cello. He should have a perfect ear and good all round musical talent, otherwise he could not possibly make a success on this instrument. He should have a hand large enough to make the stretches required in 'cello playing. People with very small hands have no business with the 'cello. Abnormally large hands again are not required, since extraordinarily long fingers are only in the way. A normal hand, with fingers long enough to make the stretches on a normally sized 'cello, is all that is required. The actual start on the 'cello should not be made at an extremely early age—10 or 11 years is soon enough. However, I should strongly advise the future 'cellist to commence his studies in music as early as five or six years of age.

(Continued in the Violin Dept. on page 353)

Let him take up the study of the piano and the violin, and theoretical studies. I consider it absolutely necessary that every musical student should study the piano, since that instrument is complete in itself, string and wind instruments are not. The piano player gets the musical picture complete, and not simply part of it, as is the case with other instruments. The study of the violin is also valuable because the problems of violin playing are very similar to those of 'cello playing. Theory, harmony, counterpoint, etc. can be added as fast as the young pupil is able to comprehend them.

"The average pupil of ten, usually requires a half-size 'cello, and the change to a large instrument can be made as the pupil grows.

"I consider the largest sized 'cellos too large for even an adult player. The length of the body of the largest sized 'cello is from 75 to 76 centimeters. The body of the Bergonzi 'cello I use in my own playing is only 73½ centimeters. I find that I can play it much more effectively than the largest sized instruments. Strange to say, my playing seems to have as much volume and brilliance on the smaller instrument as on the larger."

"What are the finest toned 'cellos in existence?"

"Those of Stradivarius and the other Cremona makers. These great men made violins for the most part, but most of them also made some 'cellos. The 'cello I use in my concerts was made by Carlo Bergonzi, at Cremona. Bergonzi was the greatest pupil of Stradivarius, and his violins and 'cellos are of the highest quality, and are constantly increasing in value. This Bergonzi 'cello is valued at $20,000."

"Which do you consider the world's greatest 'cello?"

"The Mendelssohn Stradivarius. This great 'cello is one of the masterpieces of Antonious Stradivarius. It is owned by the Mendelssohns the famous bankers of Berlin. The family are descendents of the Mendelssohn family of which the famous composer, Felix Mendelssohn Bartholdy, was a member. One of the Mendelssohns is a 'cello pupil of mine, who takes lessons when I am in Europe anywhere near Berlin. I have thus had ample opportunities of studying this great instrument. This 'cello originally belonged to Signor Piatti, the famous London 'cellist, and at his death, some years ago, the 'cello was bought from his widow by the Mendelssohns. It is one of the highest priced stringed instruments in the world, if not the most valuable of all. On one occasion I offered 150,000 marks for the 'cello, at the time when the German mark was at full value. This would be in the neighborhood of $37,000 American money. My offer was refused however."

"What about new 'cellos?"

"I have played on some new instruments in Europe made by modern makers, which were of fairly good tone. I however prefer the old 'cellos made by the makers of Cremona to all others. These great men had the genius and inspiration which enabled them to attain the ideal tone in their violins and 'cellos, and their instruments have never been equalled or even approached."

"How do you hold the bow?"

"The bow should be held as shown in the picture which accompanies this article, which shows it very clearly. The thumb is held against the stick opposite the second and third fingers, as in violin playing (as illustrated in Courvoisier's *Violin Technic.*) I do not bend my thumb outwards though, so that the root of the thumb nail touches the edge of the hair of the bow, as is the case in holding the violin bow but hold it straighter.

"In bowing, the edge of the hair (with the stick of the bow inclined away from the bridge) is used at times, and at others the entire surface of the hair is kept on the string. It takes great strength and the full surface of the hair to produce a full and resonant tone on the C and G strings, but on the D and A strings and when producing lighter tones, the stick can be inclined away from the fingerboard and the edge of the hair used."

"What of the position of the left hand?"

"In regard to the position of the left hand there is some difference of opinion. The Brussels school has a position of the left hand very similar to that used by a violin player, that is, the neck of the 'cello is grasped between the finger and thumb. I do not approve of this position as the stretching capacity is less and as it throws the second finger too far forward on the fingerboard in making semi-tones. The position which I use, and which I think is the best, is where the ball of the thumb is held against the neck on the under side, as shown in the picture. The hand is held well out from the neck, with fingers at almost right angles to the neck and resting with their tips on the strings. This is the position which the best teachers and the leading 'cellists use. In Paris some of the teachers use a position which is somewhat of a compromise between these two positions."

"How about the use of stretching machines and devices for stretching the fingers, which have come into use during the past few years?"

"Positively not. I am strongly against the use of any mechanical stretching machines. The use of these machines has become quite a fad in Europe within the past few years, but I think they are quite unnecessary and do more harm than good. The 'cello student can get all the stretching necessary in playing good technical exercises on the 'cello directly, without the manipulation of his hand by machinery. I do not approve of these stretching devices for the hand of the violinist either."

"What are the best 'cello bows?"

"Those made by Tourte, who also made the best violin bows. Tourte, you know, was a genius. He is called the Stradivarius of the bow. His 'cello bows have the same supreme qualities as his violin bows, for balance, elasticity, correct weight and all other points of excellence. They command the highest price of any 'cello bows."

"What of great teachers?"

"There are a number of great teachers of 'cello. Two of the greatest are Julius Klengel, of Leipzig, Germany, and Diran Alexanian, of Paris. Alexanian has just completed a *'Cello School* for students which will soon be available, and which I consider the greatest of all educational works for the 'cello. It is not yet on the American market."

"How about practice?"

"At first two hours daily will be enough for the young student, but as the pupil progresses he can increase this to four hours, but as it is very fatiguing to practice the 'cello, the practice should be divided into short periods of an hour or less. Four hours practice should be enough for any one."

"How about strings?"

"I do not adhere to any particular brand of strings. I buy good strings wherever I can find them. I do not actually insist on the C and G being wound with pure silver wire, copper wire will do if the winding is done evenly. The workmanship of the strings is the main thing. They must be perfectly true and produce a fine tone. Really first rate strings are sometimes difficult to procure. Any good violin rosin will do for the 'cello. Patent pegs of any kind are an abomination. Ordinary pegs which have been fitted by a

skilled instrument maker are the best. The best case for the 'cello is one like I use—made of papier maché. It is light, strong, and offers good protection. I carry my own instrument with me everywhere, as I would not care to trust it to be sent by express. I do not know what it is to have an accident with it. Cloth bags which are so much in use, are of little protection to the 'cello, either against accidents, or against atmospheric changes. A strong light case of papier maché is the best."

"Can you give a message to the violin and 'cello students of America?"

"Tell them to become really good musicians, to study, not their own instrument alone, but the piano as well. Also the theoretical part of music, theory, harmony, counterpoint, fugue, composition. Listen to as much good music as possible, and gain a broad and thorough knowledge of the art of music. The student who confines himself solely to the study of his own instrument has a one-sided education at best, and will never get very far."

Mr. Braine's Replies to Violin Inquiries

V. B. S.—I do not know of any descendants of the violinist, Anton Schindler, who died in Vienna in 1864. 2—The correct wording of a Joseph Guarnerius label is as follows: "Joseph Guarnerius fecit Cremonae 17—IHS." The label also has the sign of the cross. 3—Violins vary in weight.

E. A. K.—An "o" above a note is used to designate that it should be played open string, or if placed above a note other than one of the open strings, that the note should be played as a harmonic. Thus the "o" above the B in the example you send means that the note B should be played as a harmonic.

A. S.—If your pupil plays the works you name really well, and with sound technic, she has made remarkable progress, and must possess great talent. It all depends on how well she plays them. I do not notice any concertos in the list you name. If she has completed Kreutzer, and Fiorillo, and is working on Rode, she ought to be studying concertos. You might commence with the *23rd Concerto* of Viotti, followed by the 7th of Rode and the 7th and 9th of De-Beriot. She ought also to be studying Schradiek's Scale Studies and Sevcik's *40 Variations Faciles* (for bowing) *Op. 3.* Above everything you will have to avoid over-training your pupil. Very talented pupils usually take five or six years to complete the course you say your pupil has completed in twenty-two months.

M. J. B.—The inscription means (if it is genuine) that your violin was made by Jacobus Stainer, at Absam, in 1650. However there are hundreds of thousands of imitation Stainer violins, each one duly ticketed with a label, which reads like the one you send.

F. N.—There is no exact rule as to the height of the end of the fingerboard above the belly of the violin. This depends on the height of the bridge, and some models of violins require bridges slightly higher than others. In my violin the upper surface of the fingerboard at the end lies three quarters of an inch above the belly. 2—The same is true of the height of the A and D strings above the fingerboard. Some players prefer to have the strings closer to the fingerboard than others. Somewhere near a quarter of an inch, at the upper end of the fingerboard should be about correct. At the nut there should be a space between strings and fingerboard, sufficient to pass a playing card between. 3—There is no such person as the "best" violinist in the world. Individual tastes differ in regard to violin playing. It is also true that one violinist may excel in one branch of the art, and another violinist in another. 4—For self instruction in elementary bowing you might get Daneln's Conservatory Method for the Violin, and the Hermann Violin School, Vol. 1. You should have instruction, if a good teacher is available. Remember that a teacher can show you more about bowing in one hour, than you could learn by yourself from books in fifty hours. Trying to learn the violin without a teacher is a frightful waste of time. 5—Do not clean your violin by washing it with water. Wipe your violin with a clean dry cloth after using each day. If it has been neglected for a long time, and is coated with rosin and dirt, you can get a prepared paste in tubes at the music dealers, especially adopted for cleaning the violin.

P. P. R.—Your chances for mastering the violin thoroughly would depend, first, on the thoroughness of your foundation in your studies from the age of ten to nineteen, and, second, on your talent. Without hearing you play it would be impossible for me to advise you intelligently. Your best course would be to arrange to play for some recognized musical authority in your vicinity, and get his advice. To become a concert violinist of note, which you say is your ambition, is another matter. Starting the serious study of the violin at nineteen, you would have to compete later on with violinists who had become finished artists at the age of fifteen or sixteen, and had years of experience on the concert stage. You would probably be disappointed in your aim of becoming an eminent concert violinist, but could no doubt become a teacher or orchestral violinist.

E. T. L.—The time to take up the various studies you name is when you are ready for them, that is, when you have acquired enough technic, to be able to cope with their difficulties. The most successful teachers of the violin do not follow a fixed routine in giving studies. They fit the course to the needs of the pupil. After you have completed the first book of Kayser, which you are now studying, you might take up the other two books of the same composer, then the *Special Studies* of Mazas, then the studies in the seven positions in the Herman Violin School, Vol. II, then the *Brilliant Studies* of Mazas. By this time you would be well prepared to take up Kreutzer, followed by the *Caprices* of Fiorillo. Other violin teachers might arrange this course in a different order. Kayser composed his studies Op. 20, as a preparation for Kreutzer, and many teachers go from the third book of Kayser directly into Kreutzer.

L. H. A.—The word "Paganini," stamped on a violin is a trademark, which has often been used by violin makers. Such violins are usually factory fiddles of very indifferent values. I could not value it without seeing it.

R. E. T.—The information has been supplied by an ETUDE reader, that the bridges about which you inquired, consisting of three pieces of wood glued together, the inner one pine, and the outer ones maple, can be obtained from Messrs. Rushworth and Draper, 11-17 Islington, Liverpool, England.

J. A.—Whether you have made good progress in the time you have been studying, depends on how well you play the compositions you name. 2. Probably "Dancla's Conservatory Method" might do as well as anything else for self-instruction, as it contains a good deal of explanatory text.

E. B. K.—If you ship your violin to a dealer for examination or for sale, you could send it by express, insured for the full value of the violin. If carefully packed, there is not much risk in shipping violins in this manner. I am afraid it would be difficult for you to find a purchaser direct, for so valuable a violin, unless you lived in New York, Chicago, or one of the large cities. You would run much more risk in shipping your violin around over the country to prospective purchasers, than you would to dealers. Of course you would have to pay the dealer a commission, but the chances are that he could sell the violin for a better price, even after deducting the commission, than you could yourself.

M. E. W.—In counting time to your violin exercises and pieces, it is better to get the habit of counting to yourself, mentally, and not out loud. 2. In the earlier stages it might assist you to sing the notes with your playing, but when you get to more advanced music, this would hardly be practical. It would be highly beneficial however to sing a phrase *before* you play it. 3. It is possible to learn a good deal without a teacher, but when it comes to developing into a really artistic violinist, several years instruction under a good teacher is necessary.

H. B. G.—The vibrato, and how to acquire it, is described at great length in the little work, "Violin Teaching and Study," by Eugene Gruenberg. You will acquire it much more easily from lessons by a good teacher, or by watching a good violinist execute it, than you will from written descriptions. 2. "Sp." in violin music stands for spitze (German)—the point of the bow. When it is written at the commencement of a passage it means that the bowing is to be executed at the point. 3. The word Alquanto, is Italian. It means "somewhat" "in some degree." It is used to qualify some other term. It is seldom found in musical dictionaries. 4. The vibrato is rarely indicated in violin music. It is left to the judgment of the performer where it should be used. When specifically indicated the sign ~~~~ is used.

L. A.—I cannot trace the maker of your violin from the description and label you send me. There are thousands of violin makers, only a very few of whom, are of any note.

H. L. B.—Back numbers of THE ETUDE giving information on the Vibrato are as follows: Aug. 1913, "How to Acquire"; May 1918, "Control of;" June 1918, "When to Use." There is a complete work on the "Vibrato, and its Artistic Uses," by Eberhardt, and a good chapter on how to acquire it in, "The Violin and How to Master it," by Honeyman. There is also a very comprehensive discussion of the subject in "Violin Study," by Gruenberg. As there is no teacher in your town, possibly you will have opportunities of watching some traveling violinist, perform it. You will learn it sooner by watching a good performer execute it, than from reading books about it.

How to Arrange for a Small Orchestra

By Edwin Hall Pierce

Part XI

Editor's Note.—Thousands of musicians and music lovers want to know more about the orchestra, particularly the small orchestra. The vast attention being given to orchestras in public schools and high schools has prompted us to publish the following article, the first of a series which will run for several months. Mr. Pierce, former Assistant Editor of "The Etude" has had long practical experience in this subject and has conducted many small orchestras. He explains everything in such a simple manner that anyone with application should be able to understand his suggestions without difficulty. "The Etude" does not attempt to conduct a correspondence in any study, but short inquiries of readers interested in this series will be answered when possible.

Clerical Details

ONE important element of success in this work is *absolute accuracy in copying*, especially where transposition is involved. Even the most experienced writers make mistakes occasionally, and it is well to have some system for detecting common mistakes before letting the work pass out of your hands. Play over every part you write, on the piano, or any convenient instrument. Count the number of measures in each section of the original copy and see if the count agrees in the part for each separate instrument. It is the easiest thing in the world to find you have somewhere slipped out a measure or two, or, on the other hand, put in the same thing twice over. Correct all mistakes carefully and neatly. In cases where your "cued-in" part is likely to interfere so with the regular part as to make it illegible, use two separate staves. (This very often happens in the First violin part.) In case double bars are few and far between supply "reference letters" (A, B, C, etc.) at convenient points, and then count the measures between them to be sure they agree.

In writing on music-paper use a good, solid *black* ink, never a bluish writing fluid, as the latter is apt to run, the paper not being heavily sized. Do not use a blotter, but let the page dry naturally. You can work on another part while waiting for one page to dry.

Music pens, having the point split into three, instead of two, are to be had. They are fine for beautiful large round-headed notes, but for rapid work an ordinary stub pen is as good or better.

Suggestions for Further Study

The student of Orchestration (as it is managed for the full "symphony orchestra") finds the study of Scores indispensable. Among those most instructive are the Symphonies of Haydn, Mozart, Beethoven, Tschaikowsky, Dvorak; the Overtures of Mendelssohn, Berlioz, and, above all, Wagner. Most of these may be obtained at moderate prices in the so-called Miniature Score Edition, and we strongly recommend their diligent perusal. For the particular purpose of learning how to arrange for small combinations, however, one should keep constantly in mind that the problem of dealing with a full orchestra is quite different, owing to the large masses of tone and the fact that each group of instruments exists in sufficient numbers to be treated independently on occasion, whereas with small combinations one has to consider the difficulty of obtaining not only variety but *fullness of tone* from rather inadequate numbers. The point where one will notice the most radical differences is in the treatment of the trumpets (or cornets), horns and trombone; also the clarinet. (The trumpets and horns, by the way, in Beethoven's day and earlier, had no valves, and consequently lacked the complete scale; instead, they were made to stand in a great variety of possible keys, by the use of shanks and crooks.) It would be of the greatest help, for our present purpose, if we could obtain scores of the best modern arrangements for the so-called "theater or hotel orchestra." Unfortunately, no such thing exists in print, as only the separate instrumental parts are published; but the ambitious student, who is willing to undertake a little rather tedious labor, may make them for himself by copying out the separate "parts" into a regular score on one page. It is not absolutely necessary to copy out the *whole* of any piece. One may select a few measures each of such portions as seem specially effective, or of which it is desired to study the details of arrangement.

We would also recommend the student to provide himself with one or more of the larger works on orchestration; as he will find therein much valuable information which lack of space has forbidden us to deal with in the present article. Berlioz is the old standard authority, but portions of his book are already obsolete, owing to the great changes which have taken place in several of the wind instruments. The same drawback is found in Jadassohn's *Instrumentation*, though in a less degree, yet this work is remarkably full and practical—well worth having in one's library. The most modern works on the subject will be the best, all things considered, and any large music-publishing house can recommend and supply the most desirable. We purposely refrain from mentioning any by name, because new and excellent ones by various authors are still appearing from time to time.

(The End)

New Musical Books

Conscious Control in Piano Study. By Ellen Amey. Harold Flammer. 97 pages, numerous examples. Bound in cloth. Price $1.75

An expository work upon piano study, particularly technique and analysis by a teacher thoroughly modern in ideas and conversant with practical problems. The reviewer finds the chapter "Musicianship Through Analysis" very helpful in that it points out the way to systematic memorizing. The teacher who devours books of this kind acquires a kind of pedagogical strength which must show in the practical work of the student.

The Nietzsche-Wagner Correspondence. Edited by Foerster-Nietzsche. Translated by Caroline V. Kerr. Boni and Liveright. 310 pages. Bound in cloth. Price $2.50 net.

The clash of two giant minds, both radical and oftimes erratic is bound to be interesting. There is loss in this correspondence of the political or temporary interest than one might at first suppose. For this reason if for no other the book makes interesting reading for those who like to poke behind the scenes of musical history.

The English Madrigal Composers. By Edmund Horace Fellows. Oxford University Press. 364 pages. Bound in cloth. Price $3.00 net.

A splendidly done record of the remarkable school of choral composer which is the glory of early English musical history. The chapters on Rhythm and Barring in Tudor Music and that on Madrigal Lyrics are especially fine. What charm, what fascination is there in such lines as these:

Cold Winter's ice is fled and gone
And Summer blooms on every tree
The Redbreast peeps amid the throng
Of warbling birds that merry be
Come let us dance upon the green
And crown fair Daphne Summer's Queen.

A Musical Pilgrim's Progress. By J. M. M. Rorke. Oxford University Press. 92 pages. Bound in cloth. Price $1.25 net

A book of personal impressions in which the author tells how the music of Chopin, Wagner, Tchaikovsky, Debussy and ultimately Beethoven affected him. This does not sound particularly inviting, but on the other hand the work is done with such delicate touch and so many interesting side comments that it makes delightful reading.

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

NEW WORKS.

Advance of Publication Offers—

May, 1922	Special Offer Price
Brahms' Album	$0.75
Broekhoven's Harmony	.60
Carnaval Mignon—Schutt	.40
Casse Noisette (Nutcracker) Suite—Tschaikowsky	.40
Child's First Book of Melodies—Honska	.30
Child's Play—Tompkins	.30
Choir Collection—Pike	.20
Class Method for the Violin—Oscar J. Lehrer	.50
Famous Hymns for Men's Voices—Wick	.20
From the Far East—Tompkins	.40
Granberry's Writing Book	.25
"Green Timber" Songs—Lieurance	.50
Kindergarten Book—Bilbro	.50
Music and Morals—Haweis	.80
New Orchestra Folio—Parts, each	.15
New Orchestra Folio—Piano Part	.30
Preparatory School to Bach—Liftl	.35
School of the Pianoforte, Vol. III—Theodore Presser	.25
Science in Modern Pianoforte Playing—Brandt	.50
Secrets of the Success of Great Musicians—Pirani	.75
Transcriptions for Organ—Stewart	.75
Transcriptions for Violin and Piano—Arthur Hartmann	.50
Woodsy-Corner Tales—H. L. Cramm	.30

Comfortable and Convenient Summer Music Buying for Teachers

Just at this season while a large body of teachers are preparing to discontinue their work until Fall there are still a very considerable number making arrangements to take care of pupils who, excused from routine school work, are ready to begin or to resume their musical studies. This is especially true as regards beginners in piano or violin music. Our observation has been that each summer there is an increasing volume in the demand for teaching material, not only for beginners, but for more advanced students as well. Pupils naturally depend upon their teachers to provide the proper teaching pieces, studies or instruction books and the teacher must, in turn, depend upon the nearest music store either in the same community or in some nearby town or city. Very often such sources of supply are inadequate even for the needs of a few pupils and as a consequence much time is lost in obtaining what is needed from the local dealer's wholesale house.

Under these conditions the logical thing for the teacher to do is to get in touch with a mail order music house equipped to meet all demands; not just a few of them. The Presser house has always been identified with music teaching; it has not only anticipated the needs of progressive teachers, but through its publications has facilitated and promoted the profession of music teaching in general; it has encouraged the "new" teacher to make a beginning and has provided a wealth of attractive and practical teaching works that are in universal use. A highly specialized and well organized mail order system delivers the Presser publications promptly and economically; also includes liberal "return, if unused" privileges. All the conveniences and accommodations of this house are constantly at the service of music teachers. That it is easy to get acquainted and to start business relations with the Presser Company may be demonstrated by a trial order. If you are teaching or planning to teach this summer, write us.

New Music on Sale During the Summer Months

Great numbers of our regular patrons, in fact almost all of such, receive from us during the winter months a small package of New Music at regular intervals. A great number receive piano music, others desire new songs; and then we also send octavo music, sacred and secular, as well as music for the violin and piano and for pipe organ. The sending of these packages is discontinued from May until September but there are many of our patrons who continue their work, and to those we desire to say that a postal card will bring two or three packages between the months of May and September inclusive. Piano, or vocal, or both, or anything you may desire in any of the other classifications mentioned will be sent and you would do well to have your name entered on our lists.

The music is on inspection, any or all of it not used may be returned. The discount is the same liberal one as on regular orders, the only responsibility being a small amount of postage.

Awards of Merit

From time immemorial the victor in any event has been distinguished by receiving a reward in the form of a medal, a pin or some article of jewelry which the recipient is proud to wear.

During the past few years this plan of rewarding meritorious students and honoring choristers has grown and with the thought of proving helpful to our many teacher friends, readers of THE ETUDE and others, we have added several new and novel lines to our stock of Sterling Silver, Rolled Plate and 10K Gold Jewelry which we show on page 330 of this issue of THE ETUDE.

Choir and Choral Organizations, Graduating Classes and Music Clubs also find in these distinctive designs, appropriate emblems for Class, Society and Club Pins.

These medals and pins, although inexpensive, not only look well but they wear well. Pupils and others receiving them will feel rewarded, we assure you, for the efforts they may have put forth to earn an award of this kind.

Special discounts are allowed when six or more articles of the same design are ordered. Remittance by check or Money Order, including the Government tax of 5 per cent., should be mailed with order unless person so ordering is known to us as a charge customer. In this event we will charge jewelry to the account subject to payment in 30 days.

Music and Awards for Commencement

The question as to what music to use for commencement programs is annually a perplexing problem to many. One of the best methods by which to obtain suitable material is to present in a letter the qualifications or limitations of the student body to sing the chorus numbers, giving ages and sexes, and send the letter on to the Theodore Presser Company with a request in it for a selection of material from which a choice can be made. Not only chorus numbers but solo numbers for piano or voice can be secured in the same manner for examination. Piano ensemble numbers are very acceptable on a commencement program and a selection of these is also available.

A full-page advertisement in this issue gives a selected list of various choruses, songs and piano numbers for the program and also a few suggestions to aid those who desire to make a graduation gift to a student friend. These gift suggestions also make very practical awards.

Remember, above all, that it is advisable to avoid waiting until the last minute to secure program material or awards. This suggestion is none too early and it would be well to act immediately upon commencement details such as these.

Settlement of Accounts

Although it is customary for us to mail specific directions with yearly statements in June of each year, we believe that some of our patrons, those wishing to make settlement of their accounts before June 1st, will appreciate this preliminary notice and the knowledge that upon our receipt of the teaching materials they intend to return for credit, we will send revised statements of their accounts in advance of those mailed on or about June 1st.

Of course this notice is intended chiefly for those of our patrons who have had On Sale Accounts during the teaching season now drawing to a close. Those of our patrons, however, who have regular monthly accounts and who have not settled them at thirty-day intervals as expected, will certainly earn our hearty appreciation if they, too, will plan an early settlement of their accounts.

It is possible that when planning to make return of teaching material sent On Sale this season and which thus far has not been disposed of, certain selections may appear worth holding over. In such case we will be quite pleased to extend the courtesy of permitting these selections to be carried over until the following season, our patrons to pay us for what has already been disposed of; with the understanding that a complete settlement will be made at the close of the *second season*. If, however, a complete settlement is intended at this time or after the teaching season closes, our earnest request is, that it be made before the summer is too far advanced. Our reason for making this request is that during the so-called "slack" or "off-season," we are able to augment our force of trained clerks who handle the parcels of returned music and thereby admit of better service, fewer errors and the certainty that full credit is being given for every piece of music returned.

Our patrons will help us materially and as well spare themselves the possible delay of credit for returned music, by at all times observing the following few simple rules concerning the return of On Sale Music.

1. No matter how you make returns, whether by mail, express, freight or parcel post, YOUR NAME AS SENDER MUST APPEAR PLAINLY WRITTEN ON THE OUTSIDE WRAPPER. Without this means of identification, we cannot guarantee proper credit to the person making the returns.

2. While we do not like to refuse to accept for credit any teaching material returned, we ask our patrons not to return to us any soiled or used copies of any music ordered on regular account. Unless understood at the time of purchase that such regular items were returnable, we cannot credit such items and must return them to the patron at his or her expense.

3. As the transportation charges on all return parcels must be prepaid, our patrons will save themselves considerable expense and possible annoyance by consulting their local postmaster or express agents as to the cheapest way of sending these returns to us. A package of sheet music weighing less than four pounds can be sent at eight cents a pound from any point, and if it weighs more than four pounds, it would be advisable to follow the direction as suggested above.

Just a word in closing, and that is to send in *early* your order for next season's On Sale Music. Let us fill it for you at our leisure and we can promise you results that will prove most helpful and satisfactory. We will forward this material on or about any date you specify so that it will be in your care in ample time to start the new season's work with a fresh and complete stock of teaching material.

Our Talking Machine Department

The day of cheap records that wear out after a few playings seems to have passed. Things are getting back to normal, and this fact is particularly noticeable in the talking machine line. Everybody knows what the Victor records are, and the public is gradually coming to know the merits of the Brunswick records. It is a noteworthy fact that during 1921, which was a period of great business depression, during which time phonograph manufacturers and dealers went into the hands of receivers, the Victor output was greater than in 1920. Our own sales of Victor records during 1921 compared very favorably with previous years and our mail order department has been unusually busy since the first of this year.

The Governor of Nebraska has just issued a statement in which he says that his State has "turned the corner and is now well on the way to normal and permanent prosperity."

At the recent Victor Dealers Convention in Philadelphia, optimism was the keynote throughout all the proceedings.

It is these facts that have justified us in largely increasing our Victor and Brunswick record stock and in perfecting our facilities for prompt shipment of all orders to any part of the United States. The Victor record shortage, which reached almost alarming proportions a year or so ago, has now been nearly wiped out, and we are carrying on our shelves at least 90 per cent. of the entire Victor catalog. New lists are now ready and we are prepared to forward all records insured against loss or breakage. Postage is free on all orders of $3.50 or over. If you have no phonograph, and are at all interested in having the productions of the world's greatest artists in your home, write us for booklets and terms. Perhaps you are not aware how easily you may own a machine? Let us tell you about it.

Science in Modern Pianoforte Playing By Mrs. Noah Brandt

Readers of this publication who have followed the very practical articles of Mrs. Noah Brandt, will be delighted to know that she has made a book upon piano playing. Mrs. Brandt has for years been one of the leading teachers on the Pacific Coast and is a disciple of Dr. William Mason. The best testimony as to the excellence of his influence has been found in her pupils, notably in the work of her daughter, Enid Brandt who, a few years ago, astonished European musical centers by her virtuosity when little more than a child. Her tragic death, as the result of a contagious disease, forced Mrs. Brandt into retirement for some time, but she felt that the theories she had evolved should be put in permanent form and the forthcoming book is the result. The advance of publication price is 50 cents.

"Green Timber" Songs By Thurlow Lieurance

The idiom of the Indian has surely been brought over to us by the art of music in the hands of Thurlow Lieurance. Mental pictures of scenes of every-day life and concise psychic experiences of the Red man have been caught up and glorified by his tonal beauties.

Mr. Lieurance's newest offering is a cycle of songs based almost entirely on *original themes*, the occasional introduction of an Indian melody serving to preserve the atmosphere of the wonderful "Green Timber" country, situated in the valley of the St. Croix River, the source of inspiration that prompted the penning of this group of songs.

The text from the author is musical, poetic and singable and the placement of proper vowels for correct tone production is most admirable. The subtle rhythmic intricacies are expressed clearly in a masterly manner. All these qualifications have come into play to create "Green Timber Songs" in such perfection that the delight of the singer and accompanist finds instant expression to the most exacting audience.

Introductory price, 50 cents.

"From the Far East" Six Orientals for Piano By George Tompkins

Mr. George Tompkins is a most promising American composer who has original ideas and methods of presentation without needless or extravagant methods of treatment. His *Six Orientals*, recently composed will be issued in book form in a handsome volume. These pieces consisting of a *Prelude, Chawazi Dance, Ouled Nail, Lover's Lament, Street Dance*, and *Invocation to Allah*, have the real atmosphere and coloring of the East. They are characteristically melodious and appropriately harmonized throughout. In point of difficulty they do not advance beyond the fourth grade. Either for study or pleasure these pieces will form a delightful addition to one's repertoire.

The special introductory price in advance of publication is 40 cents, postpaid.

Transcriptions for Violin and Piano By Arthur Hartmann

We take pleasure in announcing a new collection for violin and piano made up of some of the most popular transcriptions by the celebrated violinist and teacher, Mr. Arthur Hartmann. These transcriptions are chiefly in the first and third positions, none go beyond the third position. Among the numbers included are transcriptions of songs by Rubinstein, Godard, Dvořák, Gretchaninow, and others, and instrumental numbers by Schutt, Tschaikowsky, Fibich, Barmotine, Granados and others. This is a splendid collection for teaching or recital purposes. The numbers are all beautifully arranged and have been tried out with success by Mr. Hartmann, personally, in his own recitals.

The special introductory price in advance of publication is 50 cents, postpaid.

Woodsy-Corner Tales and Tunes for Little Ones By H. L. Cramm

This is the most recent addition to the series of books for young people by the very popular writer, Helen L. Cramm. It is a collection of little nature pieces for the piano written in characteristic vein and in Miss Cramm's best manner. Each piece is preceded by an appropriate little story which may be read before the piece is played. In addition, some of the pieces have verses which may be sung if desired. This is a very good book to supplement any instruction book or for recital or recreation purposes. In point of difficulty, the pieces lie in grades one and two.

The special introductory price in advance of publication is 30 cents, postpaid.

Wick's Famous Hymns for Men's Voices

Inspired music of the church never dies and this collection contains many of the immortal hymns arranged for men to sing. Since America is beginning to sing, the demand for meritorious numbers for men's voices is insistent. These familiar hymns are arranged in a most masterly manner—maintaining the simplicity of their greatness but keeping well within practical range. The melodies are the familiar tunes and not so modernized as to lose their directness of appeal.

Our advance of publication price is 20 cents, postpaid.

Carnaval Mignon By Ed. Schutt

Music having passed through the classic period, when form was considered superior to content and hence it was considered unnecessary to use definite names for pieces, has now returned to the pre-classic style of giving everything a name and a program. Schutt's *Carnaval Mignon* is definitely pictorial, illustrating musically the famous characters of the good old fashioned pantomime. This music is in the best style of the modern master, definitely melodious and exquisitely harmonized. Technically these pieces will afford splendid practice in modern passage work. They may also be used as studies in style and interpretation.

The special introductory price in advance of publication is 40 cents, postpaid.

New Orchestra Folio

We are again calling attention to our former announcement that we have in preparation a new Orchestra collection which will be especialy adapted for use by amateurs, by school orchestras and similar non-professional organizations. The instrumentation differs somewhat from the usual one in order to afford everyone a chance to play. In addition to the usual instruments there are parts for violin obbligato, (a) and (b), solo violin, third cornet, E flat alto, and tenor and melody saxaphones. Some of the best arrangers in the country have been employed in this work. Among some of the most popular numbers in our catalog which will be found in this collection are—"Salute to the Colors," Anthony—"The Color Guard," Felton—"Garden of Roses," Ritter—"Lilacs," Kern—"Pizzicato Serenade," Franklin—"Awakening," Engelmann.

The special introductory price in advance of publication is 15 cents for each instrumental part; 30 cents for the piano part, postpaid.

Music and Morals By Dr. H. R. Haweis

Very few books in the history of the art have had more influence in stimulating an interest in music than *Music and Morals* by the Rev. Hugh R. Haweis. Dr. Haweis was a genial English clergyman, born in London in 1838 and died in 1901. He was an accomplished violinist with a great love for musical history. An indefatigable reader, with a splendid imagination and the gift of writing in a manner to compel interest, his works were in very great demand. We have the exclusive right to this, his best known book and our friends will be glad to know that it is once more obtainable in a fine edition. The title suggests a kind of sermon upon music and morality but it is far from that. The first part is a collection of most interesting essays upon musical subjects and the second part a series of very sympathetic and readable biographies of the great masters of music. Everything is done with the fascinating touch of the born writer. The advance of publication price is 80 cents. We hope to have the edition ready for delivery soon.

Brahms' Album for the Pianoforte

Our new Brahms' Album will include about all of the numbers by this master that are usually heard in public. This album will dignify any musical library. All serious students who have reached the moderately advanced stage should begin to take up the music of Brahms. It will prove more than an intellectual treat since most of the music of Brahms when intelligently interpreted is full of sensuous charm. This volume is now in course of preparation and is already engraved in part. The entire work has been carefully revised and edited by the well known authority, Mr. Louis Oesterle. The entire work will comprise about 150 pages.

The special introductory price in advance of publication is 75 cents, postpaid.

Player's Book. School of the Pianoforte, Vol. III By Theodore Presser

The writing and compilation of the series of instruction books known as the *School of the Pianoforte*, has been to Mr. Theodore Presser a real labor of love upon which for some years he has expended his best thoughts and efforts. The wonderful success of the *Beginners' Book*, is chiefly due to the care and the knowledge expended in its preparation. The same may be said of the *Students' Book*, *Vol. II* of the series. Next comes the *Players' Book*, *Vol. III* now well advanced in preparation and full of good things for those students who have mastered the two preceding volumes. In this book one not only gets many good things to play but new features and new and important departments of technic are introduced

The special introductory price in advance of publication is only 25 cents, postpaid.

Secrets of the Success of Great Musicians By Eugenio Pirani

This is a book by a famous pianist about other musicians, classic, modern and contemporary. Mr. Pirani, who has had a cosmopolitan career, has had opportunities of meeting all of the great musicians of his time. Where he has not had personal knowledge of the musicians treated in this work, he has had exceptional opportunities for acquiring the authoritative traditions. There is a chapter devoted to each musician beginning with Bach and ending with Donizetti, together with a supplementary chapter dealing with some contemporary players and composers. This book is not a dry array of facts but it is full of living interest.

The special introductory price in advance of publication is 75 cents, postpaid.

Choir Collection By Harry Hale Pike

Hymn-anthems and anthems of festival type are included in this new collection and the churchly texts are so varied in theme that at least one selection suitable may be found for any occasion. The composer's gift of melody together with his long experience in church music combine to make this a most practical collection for choir organizations of all degrees of ability. If the choir leader is absent, any volunteer choir may pick up with short preparation one or more of the easy anthems—if the soloist is ill, a short anthem may be substituted in which the solo work is unimportant and may be done by the voices in unison—a quartet choir may obtain beautiful effects of artistry in careful rendition of these directly appealing numbers.

The special cash price, in advance of publication, is 20 cents, postpaid.

Child's Play Ten Little Pieces By George Tompkins

This is a good book to take up in first or early second grade work. All of the little pieces are in characteristic style having an accompanying text but this text need not necessarily be sung. The pieces are well written musically and most of them are harmonized with the parts divided between both hands. They will prove useful as recreations in addition to their value as studies in style and interpretation.

The special introductory price in advance of publication is 30 cents, postpaid.

Granberry's Writing Book

This is a writing book for the earnest student, based upon the principal that by writing a thing over and over again, one learns it more thoroughly than in any other way. The author of the book who is a well known educator, intends that through writing the book shall prove a guide to sight reading. This volume is to be used in connection with the regular vocal or instrumental lessons. It covers all the details of notation and in order to establish the relation between the keyboard and the staff, frequent diagrams are employed showing sections of the keyboard in combination with the notes on the staff. It is one of the most exhaustive works of the kind ever written.

The special introductory price in advance of publication is 25 cents, postpaid.

Broekhoven's Harmony

This work presents the subject in a concise and logical manner. The figured bass is employed and the conventional rules and definitions are given. It is a good book for any student to take up who has acquired a good foundation and mastered the elementary stages. This book has been well and favorably known for a number of years but we are now publishing a new and revised edition. The author has had great success with it in his own classes and the book itself is the result of many years of teaching experience. The book is well arranged for ready reference upon any of the subjects connected with the study of harmony.

The special introductory price in advance of publication is 60 cents, postpaid.

Kindergarten Book By Mathilde Bilbro

This is not a theoretical book for the teacher but it is a real Kindergarten book to be taken up by the youngest beginner. The child is given something interesting to do from the very start and there is sufficient of explanatory text that any teacher may be able to take up this work and use it to the best advantage from the very outset. Nowadays many little ones are learning to play for whom the usual instruction book seems too advanced but for such this new book will be just right. The author who is a most experienced teacher has made a specialty of books and music for the young. Many of her works have achieved great success.

The special introductory price in advance of publication is 50 cents, postpaid.

Class Method for the Violin By Oscar J. Lehrer

There are many good instruction books for the violin but very few are suitable for class instruction. Mr. Lehrer's book has been planned with this definite object in view, each exercise or recreation from the very beginning is completely harmonized in three parts of exactly equal difficulty. A piano accompaniment is never necessary and the class may be divided into three sections, each section in turn playing three of the parts. The exercises are melodious and sound well right from the beginning. In view of the increased interest in the study of the violin, especially in schools, we predict a great success for this instruction book.

The special introductory price in advance of publication is 50 cents, postpaid.

Transcriptions for the Organ By Humphrey J. Stewart

The final proofs of this new work are now being read and it will soon go on the press. This is an excellent opportunity for organists to add to their libraries something really new. These are practical and playable transcriptions such as many organists are accustomed to read at sight on emergencies, either for church work, recitals or picture playing. They are all new transcriptions chiefly of numbers which are not to be found in any other collections. These pieces have been used with great success by Dr. Stewart in his own recitals. It will be a large and substantial volume.

The special introductory price in advance of publication is 75 cents, postpaid.

Child's First Book of Melodies By W. E. Honska

Nowadays it is the custom in teaching children to use various adjuncts in connection with the usual method or instruction book. Instruction books too, are much shorter and more compact than they used to be. Honska's *Child's First Book of Melodies*, may be used in conjunction with any instruction book and it will aid in developing a feeling for melody, rhythm and harmony, and consequently serve to lay a foundation for true musicianship. This little book has the advantage of beginning at once with both clefs although it is so simple at the start that it may be taken up after the beginner has had but a few lessons.

The special introductory price in advance of publication is 30 cents, postpaid.

Preparatory School to Bach By Franz T. Liftl

This is a most interesting little book for polyphonic study. It is now nearly ready. It contains some of the very easiest pieces of Bach, chiefly selected from the little pieces which the great master wrote for his own children. In addition it has selections from some of the early works of Mozart and from the older writers such as Kirnberger, Couperin, Scarlatti, Corelli, Handel and others. In searching the works of the old masters one lights from time to time upon some gem of melody which is at the same time easy to play. The literature of the pianoforte has been ransacked in order to pick out all these and many of them have been assembled in this little book. It lies largely in the second grade and does not advance beyond grade three.

The special introductory price in advance of publication is 35 cents, postpaid.

Casse-Noisette Suite ("Nutcracker") for Piano Solo By Tschaikowsky, Op. 71

The resources for making music are limited, and the means are simple. One composer may take and use a certain group of sounds and the result may be dry and uninteresting. Another may take a similar group of sounds and breathe upon them the spirit of genius and the world declares the result a masterpiece. The music of Tschaikowsky, even when he is writing for young people or for the dance, has in it a certain something which differentiates it from that of all others. The various movements of the Nutcracker Suite are as dainty and colorful as an exquisite water color. It is a great pleasure to be able to play some of the great orchestral works as piano solos and this suite is admirably adapted for the purpose.

The special introductory price in advance of publication is 40 cents, postpaid.

Works Offered at Special Prices in Advance of Publication, Now Issued

The following five works have appeared from our press during the last month and all special prices thereon are withdrawn with the appearance of this issue. The following works are now on the market, subject to sale at regular professional rates, and we will be pleased to send any or all of them for introduction or inspection to any of our patrons.

Evangelistic Piano Playing, by George Schuler, price $1.00.

The advance subscriptions to this work are more than we had expected. We were not aware there would be such a demand for a book of this kind. It coaches those who desire to play hymn tunes and gospel hymns effectively.

Original Four Hand Pieces, price $1.25.

Let it be understood that this is a book of compositions originally written as piano duets, there is not one arrangement of a piano solo in the book. The pieces grade from four to seven. The compositions are the best available and are by both classical and modern writers.

Touch and Tone by Ave Corbett, price $1.00.

This is a book that has been advertised in our column "New Music Works" under the name of "Short Melodic Exercises in Touch and Tone."

It is a most interesting set of short, melodious, original studies planned first to interest the pupil. The work is published in sheet music form and is well worth an examination by any teacher requiring second grade material.

Kreutzer, 42 Etudes or Caprices for Violin, price 75 cents.

There is nothing that we can say in regard to Kreutzer studies. Every teacher of the violin uses them. Our edition, however, is, we think, the best edition so far published.

Young Folks Folio of Piano Music, price 50 cents.

There are two features about this book of particular interest. First and foremost, it is a collection of miscellaneous piano music all of which has been tried and been found much desired by piano players. A lot of tuneful, excellent material has been included in this one volume. Even a few duets have been added to the book and there is not a piece that will not be played.

The other feature is that it is the first return to the 50-cent album idea since the war started. Thousands of copies have been sold already and we predict a most excellent sale for this book.

When You Change Your Address

When you change your address always be sure to give both your old address and the new one. This is absolutely important for intelligent handling in this office. We wish to improve our service to you and you can help us by complying with the above; if you have any suggestions to make, let us have them. We are always glad to receive constructive criticism

Statement Made in Compliance with the Act of Congress of August 24, 1912

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., of THE ETUDE, published *monthly* at *Philadelphia, Pa.*, required by the Act of August 24, 1912.

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Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities:

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THEODORE PRESSER CO.
(Signed) WM. E. HETZELL, *Sec'y.*

Sworn and subscribed before me this 24th day of March, 1922.

[SEAL] JOHN E. THOMAS.
(My commission expires March 7, 1925)

SPECIAL NOTICES AND ANNOUNCEMENTS

WANTED and FOR SALE
Rate 10c per word

FOR SALE—Two slide trombones, $47.50 each, one melophone, $50.00 and one clarinet, $40.00. These instruments practically new. All Conn Instruments. Low pitch. Industrial Lumber Co., Elizabeth, La.

FOR SALE—Old violin made by the Jacob Stelner Co., 1716. 206 years old. For information write J. J. Welsh 1496 Dell Ave., Columbus, Ohio.

FOR SALE—Estey two manual pedal pipe organ with pneumatic player. Easy terms. Write E. F. care ETUDE.

MUSIC AND PHYSICAL TRAINING. Graduate of Savage School of Physical Training of New York, age 21, desires position at Girls' camp, will consider part exchange in advanced music lessons. Elsa Wilma Holberg, 577 Washington Ave., Belleville, N. J.

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Rate 20c per word

COMPOSITIONS CORRECTED, perfected and arranged for publication. Vocal or violin solos harmonized and arranged with modern piano accompaniment. Band and orchestra arranging, any size up to modern Symphony Orchestra. Send manuscripts. J. Kode Jacobsen, 2638 Milwaukee Ave., Chicago, Ill.

HARMONY, COUNTERPOINT, ORCHESTRATION lessons by mail. Individual attention no "form letters." Edwin Hall Pierce, 2 Wheeler St., Auburn, New York

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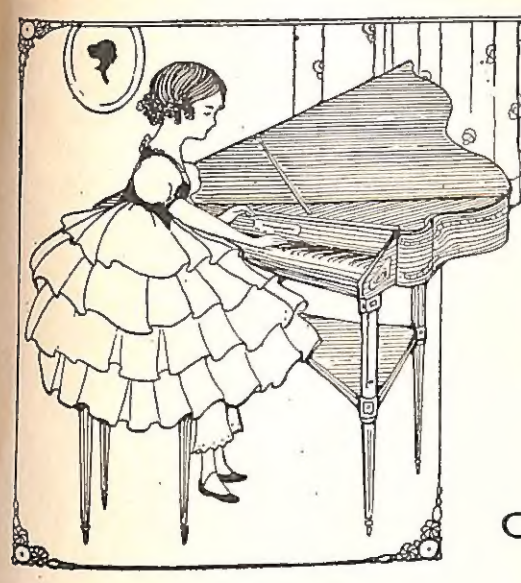
LEARN TO COMPOSE MUSIC. A correspondence course in ten lessons. Simple and practical. Write for information. Reginald Martin, composer, 145 So. Broadway, Los Angeles, California

IMPORTED VIOLIN STRINGS. Highest quality. Send for price list and free sample. A. F. Alfke, 244 77th St., Brooklyn, N.Y.

School and College Announcements
Continued on Pages 360, 361, 362 and 364

★ ★ ★ OTHER IMPORTANT SCHOOL AND COLLEGE ANNOUNCEMENTS ON PAGE 364 ★ ★ ★



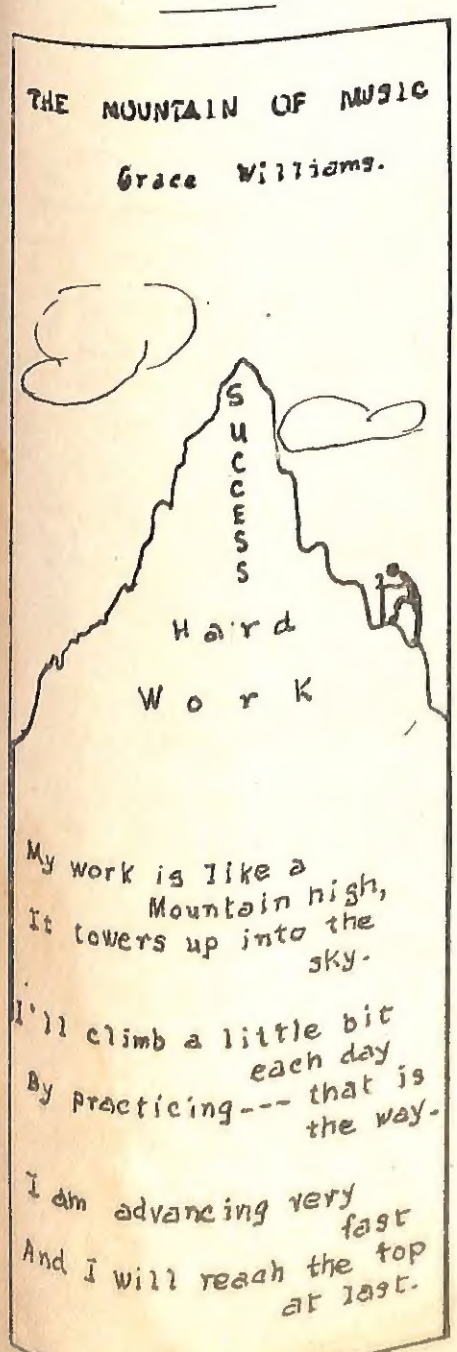
JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

Names and Titles

You often, or at least sometimes, play your pieces for your friends and relations, do you not? It is a good thing to play for others, in fact you should do so, every chance you have.

People like to hear music, and when you are asked to play, you should always do so agreeably. Do you always know the names of the pieces you play? Probably you do, but do you always know the name of the composer of the piece? You should always know the name of the piece, and the composer's and, if possible, some thing about him that is interesting to tell to your audience. It makes it much more interesting for them, for they like to know what they are listening to, and who wrote it.



A Song of The Staff

By Edna Groff Deihl

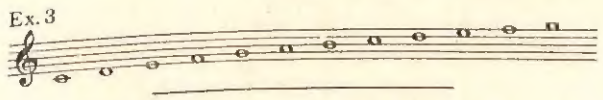
Oh, twelve little elves who once wanted a home, all over a piece of white paper did roam; but nowhere a place to sit down seemed to be. Said one, "Never mind, friends, just leave it to me; I'll build you a home." So he started to scoot right straight 'cross the page with his wee elfin boot; right straight in a line horizontal, like this————And drew four more like it; not one did he miss. The distance between them was 'zackly the same. "Stories four and a ceiling," said he. "Now remain the sides of your house." While the other elves wait, in a line perpendic'lar he starts in to skate—makes a wall at the right—makes a wall at the left, partitions between, and then makes a clef.

"A what? screamed the elves, as each squinted an eye; "A CLEF!" said the builder; and then bye and bye right near to the wall on the left side he built the squirmiest thing, like an old crazy quilt.

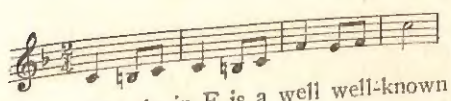
"What's that?" asked the elves, and the builder, quoth he, "The name on our door, so folks know where we be. Our home is now finished. It's called Treble Clef. Now me for a seat," said he, all out of breath. So he perched on the top of the roof, "For," said he "I'm boss of this place, and my name is high G." The elves scrambled in and each one took a place; the floors E, G, B and D first they did grace. F sat on the ceiling with feet hanging down. Spaces F, A, C, and E filled the rooms all around. "House is closed" cries High G "Every space now is filled; the line floors as well."

But two elves can't be stilled. "We're out in the cold, can't you give us a seat?" "I declare," said High G, as he rose to his feet, "If there ar'nt my friends. Middle C and then D, outside of the house where they ought not to be." So he drew with the top of his wee elfin boot, right under the house, a small funny stoop; then he sprang to the roof. Middle C sat him down. D perched right above him, still wearing a frown. Then all sang Do-Re-Mi-Fa-So-La-Ti-Do. Look children and you see all your friends in a row.

Ex. 3

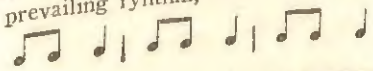


Rubinstein's Melody in F



The Melody in F is a well well-known piece, in fact we often *hear* it without *listening* to it because we have heard it before. But have we ever *listened* to it before?

It is a simple melody with simple accompaniment, F major, double time, with the prevailing ryhthm,



How many measures does the piece cover before this ryhthm is altered? Is the ryhthm altered very much? Does the piece fill you with restlessness and a desire to move, or does it give you feelings of contentment and pleasure? How many minor chords can you find? Play this piece or ask some one to play it for you. Is the accompaniment above or below the melody, or both?

Rubinstein lived in Russia from 1830 to 1894. He toured the United States as a pianist.

Practicing and Playing

By Clara R. Bete

It's fun to play a pretty piece
And give your mother joy;
And you can do it if you will,
By practice, little boy.
A piece is like a jeweled chain
With every note a pearl;
And you can string them perfectly
By practice, little girl.
Remember when you feel inclined
The practice hour to shirk,
That practicing makes perfect, dears,
So work and work and WORK.

Allegro Moderato

Do you know the meaning of all the musical terms, Italian and others, that you find printed on your music?

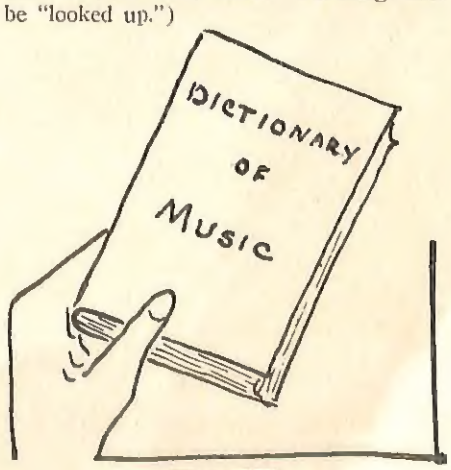
They are really of the greatest importance, but are sometimes overlooked. They are, in fact, the signals that are set to direct you when playing a piece, and being such, they are of signal importance.

Can you imagine any one playing football and not concentrating on the signals? Or not paying attention to the traffic signals in a congested street? Or disregarding boat signals in a harbor? Of course if such signals are overlooked the results are very serious and the offenders are severely punished.

However, if the signals on music paper are not observed you cannot be arrested or fined, but they are of the greatest importance nevertheless.

Get a pencil and paper, or write in your note-book a list of all the terms that you find in your music. See if you can collect twenty-five different ones in five minutes. Then before your next lesson, write the meaning of all that you know, and look up the others. If you have no book in which to look them up, ask your teacher's help when you go to your lesson. She will be only too glad to find that you are making such a list and will be glad to help you.

(And, by the way, you should have a book of your own, where such things can be "looked up.")



Who Are You?

How do you keep your music pieces and books? Do you let them get bent and torn on the edges and covered with dirty finger marks and (worse yet) the middle page missing? And is it sometimes in the wrong place so that you have to hunt for an old piece when you want it in a hurry?

That is the manner of Sir Ne'er-Do-Well Careless-Pupil.

Or do you handle them with care and never tear the edges and never lose the pages, never finger mark or spoil them, and always have them where they belong so you can find an old piece in a hurry?

That is the manner of Sir Earnest-Never Get-Left Successful-Pupil.

Which are you?

Junior Etude Competition

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

Subject for story or essay this month "Music in the Home" must contain not over one hundred and fifty words. Any boy or girl under fifteen may compete.

All contributions must bear name, age and address of writer (written plainly, and not on a separate piece of paper) and be received at the JUNIOR ETUDE office, 1712 Chestnut Street, Philadelphia, Pa., before May 10th. Names of prize winners and their contributions will appear in the issue for July.

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

Honorable Mention for Compositions

Dorothy Nash; Ruth Perlman; Mary Evelyn Best; Richard H. Crowder, Jr.; Gladys Kysar; Dorothy Luetta Welsh; Isabel Spruell; Mariam D. Tait; Phyllis Woolcombe; Marion Hall; Hannah Roth; Albert Merriman; Lucile Foote; Elsa Pinney; Lela Hackney; Mary Ruth Chenoweth; Annette Harris; Nellie Goodman; Alvin Moore; Barbara P. Clark; Lanelle Waltemath; Emily Minton; Walton Owings; Helen Empey; Elsa Johnson; Zelda Y. Roth; Roslyn Roth; Mary Louise Young; Helen Reed; Charlotte Louise Granel; Margaret Joyce Talbert; Juanita Wells; Marjorie Craig; Jeanette Miller; Mary Walker Jones; Leila Horsley; Jennie Palumbo; Louise Givens; Cecil Damel; Jessica Mengle; Virginia Prunty; Violet Ethel Glasgow; Helen Naomi Tully; Jennie Alderman; Harriet Kendig; Marjorie Wright; Margaret Graham.

THE ORCHESTRA
(Prize Winner.)

I was never very much interested in an orchestra until one night when I had the pleasure of hearing a very good one. I was surprised to see so many instruments.

These were the stringed instruments which included the violins, violas, 'cellos, contrabass and harp; the woodwind which included the flutes, obos, clarinets and bassoons and the brasses which included the trumpets, French horns, trombones, and tuba, and the percussion which are the drums triangle, chimes, cymbals, etc. When all of these are combined it makes beautiful music. Each instrument was shown to the audience, then illustrated in quality of tone, and an explanation was made about the instrument. The French horn is one of the queerest instruments, as it is composed of nearly twenty feet of metal tubing, but has a very beautiful tone. Always try to cultivate a taste for good orchestra music.

DAISY LUCILLE MEYERS, (Age 12,)
Ohio.

THE ORCHESTRA
(Prize Winner.)

An orchestra is a group of trained performers on various instruments directed by a leader. All stringed instruments not played with a bow have been discarded except the harp. In olden times the orchestra was considered a luxury and was played only at the courts of princes and nobles. Up to the sixteenth century the horn was used only for hunting and military purposes, but later it was used in the orchestra.

Since that time many new instruments have been added and the old varieties abandoned, until to-day the orchestra is much improved. Some of the latest additions are the valued instruments, such as trumpets and trombones and tuba, having tones of great beauty and volume.

ARLINE DRESSER, (Age 13,)
Ohio.

THE ORCHESTRA
(Prize Winner.)

When the orchestra was organized in our school I was trying out for the piano. I knew that if I did not succeed I would lose a great opportunity, so I put my heart and soul into my music, and I won.

How I loved those Wednesday afternoons when we practiced! Every week the instructor came and filled us with new encouragement and spirit. He told us that we were his model class in sight-reading, time and rhythm. Instead of that going to our heads this statement made us work harder and better than ever. In a year we were so successful that we were asked to play in many prominent musical events, and finally, after much hard work, we had a program ready for a recital of our own. It was a great success and taught us that great efforts win in the end.

ETHEL MUTH, (Age 13,)
Minn.

Puzzle Corner

Answers to Last Month's Puzzles

Rest; Major; Time; Chord; Flat; Tone; Scale; Tie; Minor; Tempo; Ritard; Animato; Line; Trio; Vocal; Base; Alto; Bar; Loco; Meno; Beat; Dolce. The puzzle only required ten of the above to be given in the answer.

Prize winners will be announced next month.

Puzzle

By Robert E. Smith

By adding one letter to each of the following and arranging correctly, the names of ten famous composers will be spelled.

1. Dric,
2. Tzeb,
3. Geri,
4. Naled,
5. Cunipi,
6. Anegr,
7. Poinc,
8. Odugn,
9. Wreb,
10. Buertch,

The Baton

ALTHOUGH it is known that Lully died from accidentally hitting his foot with his baton, the first modern use of it in orchestral conducting was attributed to Spohr in 1820.

Hitherto there had been a dual control of the orchestra. An eminent musician was at the pianoforte to "play with the orchestra at pleasure, which when it was heard" says Spohr, "had a very bad effect. The real conductor was the first violin, who gave the *tempo*, and now and then when the orchestra began to falter, gave the beat with the bow of his violin."

At the rehearsal of the first Philharmonic concert (in London) which Spohr conducted, he stood at a separate music desk with the score in front of him, and quite alarmed the conservative directors when he drew from his pocket a "directing baton" and began to beat time. The excellent results removed further opposition, and the orchestra "unitedly expressed their approval of this mode of conducting."

"I also took the liberty," says Sphor "when the execution did not satisfy me, to stop, and in a very polite manner to remark upon the manner of execution."

In Favor of Memorizing

By Gertrude H. Trueman

IF you have a piece laid away at the bottom of your music because there are a few measures that "look" hard and always spoil your rendition, get it out and memorize it. The whole piece will be improved thereby, and you may be surprised to find those hard measures are as simple as the Scale of C major. The writer had such an experience once, when the bug-a-boo section of the piece proved to be nothing more startling than a chromatic progression of broken intervals, which, when once memorized, became the easiest part to play. So get out your hidden treasure. You may have a surprise in store for yourself.

Albums for the Library of Every Pianist

COLLECTIONS OF PLEASING COMPOSITIONS FOR RECITAL, STUDY OR DIVERSION

Albums of Easy Pieces for the Young Player

Standard First Pieces

Price, 75 cents

One of the largest and best collections of easiest teaching pieces ever compiled. Every number is melodious and each piece has some distinctive characteristics of its own. There are 72 pieces in all styles, dance forms, reveries, songs without words, nocturnes, etc.

Children's Rhymes from A to Z

By M. GREENWALD

Price, $1.00

Pleasing melodies with a small compass. None go very far beyond the first grade. All the pieces contain words and may be used as either vocal or instrumental numbers for the young musician, but each number has a little variation on the original melody that is entirely instrumental.

Young Players' Album

Price, 75 cents

A compilation of easy pieces of a popular character. They are especially well adapted for the home, for recreation or recital playing by pianists not so far advanced. This collection has 70 pieces in it and the possessor has a wealth of material always at hand in a convenient form at an economical outlay.

Birthday Jewels

By GEO. L. SPAULDING

Price, 75 cents

An attractive volume of little piano pieces with verses which may be sung *ad lib.* There is a little piece for each month of the year with verse for the appropriate birthstone. The numbers are easy to play and are very melodious.

New Rhymes and Tunes

FOR LITTLE PIANISTS

By H. L. CRAMM **Price, 75 cents**

A widely used collection for little pianists of melodies that in their playing develop a rhythmic feeling, at the same time keeping the child interested while trying to learn the notes on the staff. May be used as an accessory to any elementary system.

Standard Elementary Album

Price, 75 cents

Probably the most extensive and comprehensive collection of elementary pianoforte pieces ever issued. The pieces, 82 in number, from the compositions of classic, modern and contemporary writers, have been chosen with the greatest care, not only for their melodic appeal, but for their educational value as well.

Albums for the Average Player

Piano Player's Repertoire

Price, 75 cents

Fine material for light recital work or self-amusement. The pieces are all bright and melodious, many of them lying in the third grade, none going beyond the fourth.

Popular Recital Repertoire

Price, 75 cents

Such pieces as Dvorák's *Humoresque* and Schutt's *A La Bien Aimee* are included in this Album. The numbers are chiefly in grades four and five.

Standard Opera Album

Price, 75 cents

The melodies from the great operas, transcribed for the pianoforte, are always popular, either for home or recital. This is an excellent collection of such melodies, none of the arrangements going beyond the fourth grade.

Standard Parlor Album

Price, 75 cents

Melodious and entertaining are the forty-one pieces in this album. They are of intermediate grade and of a light and cheerful character.

Four-Hand Albums

Very First Duet Book

Price, 75 cents

A collection of easy four-hand pieces, suitable for students in the first and second grades. They are not teacher and pupil duets, but may be played by two pupils of very nearly equal attainments.

Music Lovers' Duet Book

Price, 75 cents

Medium grade duets, excellent for diversion and sight-reading practice. A generous compilation introducing all styles.

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