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### Volume 40, Number 07 (July 1922)

James Francis Cooke

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JULY 1922

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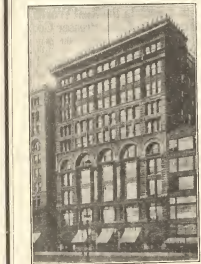
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# THE ETUDE

JULY, 1922

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VOL. XL, No. 7

### Musical Oil on the Troubled Waters

THE power of music to distract the mind from calamity when panic is at hand is well known. Musicians, in most theatres, are cautioned to be ready to play straight ahead when some one calls "Fire." Many business men have found that a symphony concert or a band concert is better than a night's troubled sleep when the mind is teeming with business unrest.

Henry Ward Beecher tells an amusing story of this application of music which all should know:

"I remember a remarkable instance which occurred in my father's lecture-room during one of those sweet scenes which preceded the separation of the Presbyterian Church into the Old and New Schools. At that time controversy ran high, and there were fire and zeal and wrath mingled with discussion; and whoever sat in the chair, the devil presided. On the occasion to which I refer, an old Scotchman, six feet high, much bent with age, with blue eyes, large features, very pale and white all over his face, and bald-headed, walked up and down the back part of the room; and as the dispute grew furious, he (and only he could have done it) would stop and call out, 'Mr. Mauder-tor, let us sing Sal-v-a-t-ion,' and some one would strike up and sing the tune, and the men who were in angry debate were cut short; but by one they joined in, and before they had sung the hymn through they were all calm and quiet. When they resumed the controversy it was on a much lower key. So this good old man walked up and down, and threw a hymn into the quarrel every few minutes, and kept the religious antagonists from absolute explosion and fighting. It is the nature of hymns to quell irascible feeling. I do not think that a man who was mad could sing six verses through without regaining his temper before he got to the end. You cannot have antagonistic feelings together. If a child is angry, the nurse tries to make him laugh; and he won't, he strives against it, because when the laugh comes, away goes the temper. Our feelings are set like a board on a pivot, and if this end is temper and that end is good humor, when the temper goes up the good-humor goes down, or when the good humor goes up the temper goes down. So it is in respect to all feelings; they exist in opposite pairs; and the way to put down a bad feeling is to find out the feeling which is opposite to it, and stimulate that. This is in accordance with the law of the mind. And the singing of sweet hymns and tunes will go further to cast the devil out of men's minds than any other exorcism which I know of."

### Where the Critics Stand

In *Ivory Apes and Peacocks* (who but the immortal "Jim" Hunker could have concocted such a name!) the author in discussing a Richard Strauss festival at Stuttgart says: "One of the jokes of Strauss is to make music critics pay for their own seats." Since the average German critic is often a very poorly paid person, this amounted to a tragedy in some cases. If the music critics were better paid we are certain that they would far rather insist upon purchasing their seats. However, if individual critics in New York city were obliged to purchase their seats during one season of let us say two hundred days, each one would have to lop off from \$800 to \$3,000 from his salary. On the other hand, if the newspapers failed to print reports of concerts and maintain an interest in current events among concert goers, there is little question that the receipts would drop immediately and in some instances disastrously, notwithstanding liberal advertising in the regular advertising columns.

Many of the papers could afford to buy out the house at the best performances, but they know that the publicity that they give as a part of news in addition to advertising, which at best forms a comparatively small part of the great revenue of the newspaper, is very valuable and that the cost of the seats to the management is but a flea bite to what is received. Sagacious managers know this only too well and are liberal in giving seats to the legitimate papers of real circulation.

The custom is so deeply seated that no manager expects that the critic's opinion will be influenced by the fact that his seats cost him nothing. The manager is glad to have the critic as his guest, and glad to take a chance upon getting favorable attention.

Possibly Richard Strauss may realize now that a little liberality with the critics would have done him no harm. Even the fairest critic resents the rupture of a custom so long established. Hunker accuses Strauss of being grasping in money matters, and at the same time applauds him as a business man. Hunker was no business man himself, otherwise he might have realized that the big business men of the world have been among the least grasping and penny-pinching. The real leaders have always been those who have given most.

### Are We Losing Our Home Musical Life?

OSBOURNE MC CONATHY when president of the *Music Teachers' National Association* made some very interesting comments in his opening address upon the fact that in the days before the Civil War and for some time thereafter "music was a household and family social function, drawing people together in larger or smaller groups. Everybody took part in the music in those days in one way or another. It was a true time of folk music in the making, of a people finding a natural musical self-expression. The music was crude, uncouth and wanting in finesse; but so were our sturdy ancestors in other respects. The music of those days was the true reflection and expression of the people as was the folk music of any of the peoples of Europe. Neither must we fail to recognize the beginnings of a musical art in the simple but virile productions of Lowell Mason, George P. Root, Stephen Foster and others whose works still live."

America did not grow up,—she leaped up. In the short space of three hundred years she has pushed ahead among the great leaders of the world's achievement. Because of this we threw aside our youthful garments all too soon. Our musical leaders sought the sophisticated tonal raiments of the old world and cast off their jeans and sombreros for swallowtails and top-hats.

With the coming of the automobile, golf, moving pictures and other home excavators, music in the home has suffered. Strange to say, however, there is more demand for music in the form of educational works, sheet music and phonograph records as well as piano player records. We consume more musical merchandise but we make less music. This is perhaps due to the fact that there is too little new, good, simple music written in this day and age, like the music of Stephen Foster and his contemporaries. The father of the family who does not want to invite his children to sing Jazz cannot at the same time say, "Come on folks, let's gather around the piano and sing the Strauss *Serenade*, the Debussy *Romance* or the Brahms *Saphic Ode*." Yet he longs way down in his heart for the good old times when all the boys and girls had a good healthy sing with Aunt Dinah's Quilting Party, The Spanish Serenade and such









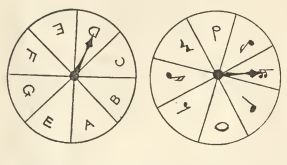






advanced students the teacher may choose the subject for names of compositions, requiring that the composer must be named in each case. For example: If "birds" is chosen for the subject the game might go like this—first player says, "I packed my music satchel with 'Prophet Bird' by Schumann"; second player says, "I packed my music satchel with 'Prophet Bird' by Schumann, and 'Birdling' by Grieg. The next player says, I packed my music satchel with 'Prophet Bird' by Schumann, 'Birdling' by Grieg, and 'If I Were a Bird' by Henselt; each player repeating all that has been 'packed' before, and adding one selection. This game can be varied in a number of ways—in choosing compositions of a certain composer, and in the variety of interesting subjects, as flower songs, nature songs, water songs, opera songs, ballads, etc.

24. "Spinning Spellings"—The children made and first played this game at a class meeting. They had been asked to bring a round box cover from six to eight inches in diameter, and an old clock hand if one could be found. The cover was divided by lines into eight spaces of the same size, and on each section was printed a letter of the musical alphabet, using two E's. The clock hand was fastened in the center by a paper fastener (the kind with a round head and two prongs). Those who had no clock hand cut out one from cardboard. Colored pencils were used for dividing lines and printing the letters, and the game was as attractive to look at as it was fun to play. The player who was spinning the hand, writing down the letter indicated. The first to spell a word wins the "round," and three rounds won make a game.



25. "Measure Merry-go-round"—I worked out this game in response to the pupils' request. "Please make another spinning game. Spinning Spellings is fun." To play—let each player draw a card from envelope 20. He then writes down the time signature at the top of a piece of paper. The counter is spun as in game 24, and the notes written down as the hand indicates. The object is to see who can first build three measures of music from the notes indicated, in the meter of the signature he has drawn.

26. "Spelling Toss" was adopted from a game called "Who's Who" by Patten Beard, printed in the Delinquent several years ago. For the game board for this game a box cover at least a foot square is used. Mark it off into sixteen squares, and each square in two parts from corner to corner. Letter each triangle with a letter of the alphabet, using vowels to fill extra spaces. Each player has three counters, which are thrown in succession, the player standing a yard away from the angles where his counters fall, and the first one to make with his letters a word of the sort previously decided upon wins the game. The variety of this game lies in the number of subjects that may be chosen: names of composers, singers, opera, musical instruments, musical terms, etc. For counters I used some old checkers and on each one I pasted a picture of a musician, musical instrument, or wrote some musical symbol.

Most of the above games are capable of almost infinite expansion and variation. The children themselves will often think of different ways to play them, and will love to think up a name for a game which they have "invented."

I find a print-trimmer very useful for cutting cards to the desired size.

Messrs. Broadwood (well known pianoforte makers London) have in their possession an old bill which was said to be the first mention in English of the word "Pianoforte." It reads:

"By particular desire. For the benefit of Miss Brickler. Theatre Royal in Covent Garden. On Saturday next, being the 16th of May, 1767, The Beggar's Opera. End of Act I. Miss Brickler will sing a favorite song from *Judith* accompanied by Mr. Davison on a new instrument called Pianoforte."

## The Ouija Board and Piano Practice

By Hazel Victoria Goodwin

(Editor's Note.—The absurd toy which many superstitious people take seriously as a means of mysterious communication is far less a matter of "thought" than in other words when it is used to "communicate" with the spirits. That direction, really given by the player, of a very simple matter to induce the player to depend upon the fatality of a similar death. The writer in the following shows how this works out.)

In our high school days the *ouija* board became a positive craze. Everybody was asking, "Have you tried the *ouija* board?" The fever mounted till Constance and I were actually infected and bought one.

"Who is Constance going to marry?" we asked, out in her mother's kitchen after school.

We waited fully sixty seconds. Nothing happened and Constance was just looking up with an "I-told-you-so" twinkle in her eyes when her quizzical smile faded. The little board had begun to do a turkey foot. Its index leg made for R, rested upon it for a moment, then shifted to O and thence to Y. With its erratic wiggle, it spelt out the full name of a young gentleman whom we both knew to have a crush on Constance.

But when Constance asked if she would pass the examinations in Latin, the table slid off the board. Was it because I was thinking "yes" and Constance was thinking "no"?

Without the slightest shadow of doubt our own muscles and nerves moved the ficke board. Also, with as much truth, we did not move the table voluntarily or consciously. We had merely so steeped ourselves with the thought of "Roy"—we had so excited the nerve centers in the brain that control the muscles that the latter acted reflexively.

What the above has to do with piano playing is more vital than might at first appear. European masters often compel their pupils to read and re-read the score of a new piece mentally for an entire week before striking a note of it on the piano; to read the music as one reads a book, hearing it alone in the mental ear. It had a tonic effect, they discovered, upon the ultimate playing, which could be arrived at in no other way. Urge and impulse were given to the nerve and brain centers; impulse both inhaled with ideal purpose and vigor, and unhampered by the crass little wrong hand habits always forming at keyboard practice. When these pupils thought the right phrasing, their fingers were un-

consciously quickened with the right musical intention, very much as the facial muscles of a portrait painter when, in "getting a smiling face," finds himself smiling unconsciously for all he is worth.

Going over pieces mentally, hearing them in the "mind's ear" as one would like to hear them at the keyboard, doing this not only before taking up the pieces for the regular way, but off-and-on, during the entire inclusion of the pieces in one's repertory, will result in an ultimate playing immeasurably, almost uncomprehensibly, clarified. I happened to stumble upon this when I was trying to arrive at some musical satisfaction in Chopin's so-called *Summer Storm* Nocturne. I had finished the piece as far as "getting the notes" was concerned, had it memorized, etc., and yet it did not "go." Dullness was no name for it. It was in a rut. The more I practiced it, even as the hands of others have complained, the more it got. One night it was wakeful. I began to brood over the Chopin Nocturne. "How do you wish that nocturne would sound?" I asked myself, and, freed from the incus of execution, I went through it in imagination with literary delight. On a fancied keyboard and with hands which, though they lay heavily quiet beside me, I yet imagined I was going through the piece. It was a stimulating pleasure. I went through it again and again, and yet again.

A great surprise was in store for me. Having forgotten all about the midnight study of the nocturne two or three days later I almost involuntarily started to play it. It was not the nocturne of other times. What had made the difference it alone had made it the ideal nocturne of my concept some time before? Repeating the experiment with other pieces proved to me that it was the silent mental practice that turned the trick.

I had employed this method ever since. A half-hour every four or six weeks is sufficient to keep a piece right and clear of encroaching distortions that so often result from too much muscular practice.

## Verdi's Thoughts on Art

(From "Mosaic" of Roma)

Translated from the Italian by Edward Ellsworth Hipscher

TODAY, when so much is written of tendencies, of schools, of Italian music, it is pleasant to recall to notice, in this line, the sentiments of Verdi as expressed in letters to Opprendi Arrivabene.

This Arrivabene, collaborator on the journal "Opinion," knew Verdi in 1845 and was his valued adviser during the time in which he sat, a little out of place, in the maze of Politics, in the Carignano Palace at Turin, as deputy. During the absence of the master from the Chamber, Arrivabene served not only for political informer, but also of the theatrical and literary movements. As Verdi was sure of the objectivity and dispassionate of his friend, so this correspondence with him assumes a special importance.

On the date of March 6, 1886— "I wish to say nothing of artists because I fear saying had of them might fall on the musical artists, nor could I speak evil safely. Oh, these are still more terrible than the others! They are blind-men that croak at authority."

"They know not the thing they desire and where to go. What fine novelty! I know that there is a music of the future; but I think at present, and I will think so still next year, that to make a pair of shoes some leather is desired. What judge you of this stupid pursuit who wishes to say that to make a work in music it is necessary to have first in the body some music? I declare that I am and will be an enthusiastic admirer of the futurists, on one condition that they make me some music, whatever is the sort, the system, etc. of it, but Music!"

On the date of July 14, 1875— "I could not tell you what is to come out of this musical fermentation. Some wish to be melodists like Bellini, some to be harmonists like Meyerbeer. I would wish neither one nor the other, and would wish that the young one when he is disposed to write should think that he was to be a melodist, nor harmonist, nor idealist, nor futurist, nor all the devils that bring forth these pedantries. Melody and harmony ought not to be just a means in the hand of the artist for the making of music; and a day shall come in which no more is spoken of melody, nor of harmony, nor of schools either German, Italian, past, future, or any other kind. Then perhaps will begin the reign of art."

"Another calamity of the age truly is that all the works of these young writers are the fruit of fear. One writes with alarum, and when these young ones are disposed to write, they think that dominates them is of not shocking the public and of entering into the good graces of the critics!"

"You say to me that my successes are due to the fusion of the two schools. I never have thought in that way. 'Of the rest, my dear Arrivabene, be easy; art never perishes; and believe that still the moderns have done some good things.'"

We have a splendid plan by which Club Workers may Earn Liberal Additions to their Income. Let The Etude explain this to you. Write Dept. C.

## Some Secrets of Reading at Sight

By J. W. EDMONDS

### Simple Processes That Lead to Surprising Results

Stunt problems easily solved by thorough methods. "I can play anything after I have memorized it, but I never seem to be able to read at sight."

Thousands of pupils and some advanced players really get into the mental state where they are convinced that they are incapacitated by nature from reading at sight.

There are unquestionably a few who do lack the physical and intellectual qualifications to become good sight-readers, but they are very few indeed. Defective vision, disordered nerves, poor coordination, lack of brain capacity are found now and then.

If you are not a good sight reader, however, the real reasons are probably:

1. You have never done enough sight reading to become skilled in it.

2. You have never taken the pains to read simple music exactly as it is written.

3. You have been forming the habit of stumbling over music far too difficult for you with the idea that you were learning to read at sight.

What are the remedies?

First you must know that in reading you are really going through a process of memorizing one or more measures instantaneously and then translating them to the keyboard. Do you understand this? The process is very much like the game played by children in which a score or more of articles are laid out upon a table in a room—the player is admitted to look at the table for a given number of seconds and then obliged to go to in other words you must train the eye to lightning-like perception. Gradually, you will find that the eye will grasp more and more at one "eye-ful." Remember two things, which will encourage you.

Your failure to read at sight is not due to lack of what the Germans call *Fingerfertigkeit*, or finger readiness. You admit that you can play the pieces well when you have memorized them. That being so, you must have the necessary technical skill. Your trouble really is more that of grasp than execution.

2. Remember, that when you first commenced to read you learned in words of one syllable or two syllables. Technical words of the kind at the start but if you had had long technical words stiff at the start but nothing else you would probably be floundering around still.

3. Remember, that all good sight reading implies reading in accurate time. Therefore, fix in your mind the time and the rhythm of the piece. Do not vary it in the least. Feel that each measure is as exactly like the other measures as the inch spaces on a yard stick. This may make your playing seem stiff at the start but you must realize that you are concentrating your efforts upon reading at sight.

### Some Practical Remedies

Good sight reading is not a trick. It is the result of thorough preparation. In the first place, your playing must be sharp. If you have had a good training in technique, see that you get it at once. That is, you should know the scales thoroughly, you should know your arpeggios and you should have your fingers trained on the five-finger exercises so that in all keys the fingers will readily slip into the "playing grooves" as they appear in most piano pieces.

Next, you should have a great quantity of elementary music, that you can play readily with your hand for regular practice. Playing music beyond your grasp is probably one of your sight reading sins.

Next, you should enlist the interest of some firm, sure player who will play suitable duets with you. Next, you should practice glancing at a measure and taking a mental photograph of all the notes in that measure at a single glance. To test yourself, get some music paper and write out the notes. See how many you have missed. In this way your eye technique will improve.

Next, lay in a large quantity of simple music, music behind your grade, or music you are just about able to read. Don't advance one step from this until you can read any piece of the given grade correctly at sight. Here we wish to quote from an article that appeared in THE ETUDE some years ago.

### Use "Easy" Music

"Manage to get a supply of easy music. How easy? Ah, that is for you to find out! Don't hesitate to start at Grade I. You may run across some things that will

prove very humiliating. So much the better. Remember, you are to keep tab on yourself. Nothing is to slip by unnoticed, but if you make a mistake don't become irritated. Merely make a mental note of it, and when you have finished the piece analyze the mistake.

Why did I play that wrong?

Was it a blunder in fingering?

Did I read the notes right?

Was it a left out?

Was it a mistake in syncopation that I should have been looking for?

All these and similar questions are helpful.

Don't make the mistake of passing on to more difficult music until you have gone over Grade I so extensively that you have formed the habit of correctness in that grade. If you do not do that, there is absolutely no use for you to go further. Keep at it and you can master it. It may take months to do it so that you can play anything in the grade absolutely right the first time. That is good sight reading and nothing else is.

You cannot be too strict with yourself.

The writer has found that the little pamphlet known as *Guide to New Teachers*, supplied gratis by the publisher, contained lists of just the music needed in the right grades. Other good books are: *Juvenile Duets Players*, *Two Students*, *Two Pianists*, *Popular Recital Experiencing*, *Popular Parlor Album*, *First Studies in the Classics*, *Landon's Sight Reading Album*, Vol. I, Vol. II.

In another quotation from the aforementioned article we have the following excellent advice:

### Keen Attention Required

"First—Do not attempt to study sight reading when your mind is tired. Take it first instead of last. The attention must be very keen.

"Second—Employ music for sight reading far behind the limits of your technical skill.

"Third—Go only fast enough to play confidently and accurately—accurately in all particulars—notes, time, rhythm, phrasing, accents, expression, etc."

"Fourth—Never stop because you make a mistake, and never look down to the keys because you blunder. Keep right on. Of course, you will blunder, but keep at it.

"Fifth—Get all the drill in ensemble playing duets, etc., you possibly can, but endeavor to get some one to play with you who is just a little better player than you are.

"Sixth—See straight. Half of us don't look at a thing quickly and clearly. We get a picture of the measure and passage, yet we do not see the whole thing. This last point is very important. Psychologists know that the eye can be trained so that its grasp may be vastly improved, sometimes 500 per cent.

"Seventh—Endeavor to form the habit of reading a little ahead of where you are playing. Lord Macaulay is said to have been able to read a book a page at a time. Many good sight readers with a trained technique can read two, three or four measures at a time. You probably can do this now with very simple music, but never have realized your ability. Take some very simple piece and try it read whole measures at a time. If you are not you are reading these words not as separate alphabetical symbols, but as signs representing thoughts."

The following extract from *Algeron Lindo's Piano-forte Study* will be found very helpful by many who have had difficulty with sight reading:

"Teachers should always be careful to test the sight-reading capacities of a new pupil, as this is a most important branch of every student's musical equipment. Unfortunately, judged even by a very moderate standard, the average of incompetence remains fairly consistently at about 90 per cent. There is absolutely no necessity for this state of things. Sight-reading is a pianist who can play at sight, and is able to read accompaniments to songs and violin solos, is always assured of a very large measure of continuous social popularity. A first-rate sight-reader, however, is a rare sight. It is rare because it is rare that the average human being can be made fit in any walk of life by a little systematic study on the right lines.

"To learn to read creditably one must begin by appreciating that the mere notes are not the most important factor to be considered; they are simply lines and spaces, which every student knows, and the most incompetent amateur generally manages to get hold of them somehow, at the same time utterly neglecting to notice

key-signature and time-signature; and in addition, not content with ignoring the indications for *tempo*, ignores also the relative values of all notes, dots and rests. A tune played with no sense of rhythm or note-values is not a tune at all, but a meaningless agglomeration of unrelated notes. Rhythm is the mark of the artist.

"The omission to notice the key-signature is not confined to amateurs and students; it is fatally easy, as many professional accompanists are aware, to start playing without a glance to make certain of the key. There is a well-authenticated story of Corelli, at a Court concert, beginning a C minor accompaniment in C major. Being stopped by the violinist for whom he was playing he did the same thing twice more, in succession, to his utter confusion and mortification when it was pointed out to him.

"The following is a fairly good and fairly simple reading test:



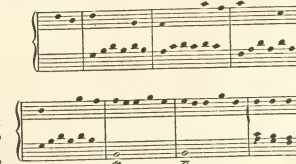
"This, with all its markings complete, including legato and staccato effects, and all the indications for light and shade, is how it appears to the musician. Now, in giving this to students, what happens?

### Don't Make This Common Blunder

"In the first place, the music begins for them at the first note. The tempo mark, key and time signatures simply do not exist. Not only that, but, under the influence of nervousness or excitement, everything vanishes except the mere heads of the notes, which seem to lie about in a detached way on the lines and spaces without stems or tails.

"An amateur reader a piece of music, either in the presence of a new teacher, at an examination, or before a room full of people, resembles nothing so much as Fatima looking into Bluebeard's secret chamber; she is conscious of a row of detached heads, and nothing else, and, like Fatima, is obsessed with a feeling of fright and impending disaster.

"If the music is easy they are played quickly; if they are difficult, they are played slowly; repeated notes and repeated chords are always played quickly, so are half notes and whole notes, whilst sixteenth and thirty-second notes are generally played very slowly and carelessly. It is given the Mozart extract as it appears to the average student when reading at sight:



"It is not easy to play the first few bars absolutely correctly, owing to the six even notes in the bass. After that, it would probably be interpreted with the unrestrained freedom of an operatic recitative, as well as at it is played; and it should never be as rapidly as possible everything except the notes, especially the rhythm and the note, dot, and rest values.

"The Mozart extract referred to should be rapidly taken to the student: First, *Allegro* (that is, as fast as it can be played); and it should never be attempted at full speed, for a piece might begin with



quarter notes or half notes, when the correct tempo might be quite easy, but would become difficult or impossible at a subsequent passage of sixteenth notes or thirty-second notes. The next thing to notice are the clefs, as the right hand often has the bass clef and vice versa. Then the key-signature, and after that, the time-signature.



"We have now the initial details in full, but we still have the most important point to consider before looking at the actual notes, and that is the rhythm. The way to acquire this is to look at the stems and tails of the notes without their heads. (The measures selected for quotation have no half notes or whole notes for obvious reasons.) Thus, the following aspect of the music must be thoroughly grasped before any endeavor is made to play the actual notes:



"Finally, the actual notes can be attended to, and students will probably be equally surprised and pleased to find how rapidly, with a little practice, the details of a piece can be assimilated, and how many more simple is reading at sight than they had previously imagined.

#### Rhythm More Important Than Notes

"It is possible, by a simple illustration, to demonstrate the truth of the apparent paradox that the rhythm is more important than the notes. If a tune be played upon the piano with correct notes, but hopelessly out of time, in most instances the listeners will be in great doubt as to what is being attempted; but if the rhythm of any melody or well-defined subject be beaten out upon a table, in hardly any case will it fail of recognition.

"A knowledge of theory, and particularly the ability to recognize common chords, dominant and secondary sevenths and their inversions, and the resolutions which usually follow these latter, is of the greatest assistance to anyone wishing to read well.

#### How Harmony Helps

"An amateur whose knowledge of theory is weak will find the following passage difficult to read; but let us see how it becomes simplified to one who is immediately able to recognize the harmonic outline:

#### WEBER. Sonata in C.



Good pedaling is as necessary to artistic effect in four-hand as in solo playing. The position at the piano of the bass player gives him better control of the pedals, while the turning of the leaves is more easily done by the one who plays the treble part. If the corners of the ternate leaves are turned up it will be found that they do not stick, and there need be no fumbling or slackening of the tempo. But for a finished performance some one else should turn the leaves; or, better still, both performers should memorize a few notes on either side of the page, and turn the leaf only when a rest or pause provides for an instant a free hand.

Good four-hand pieces, played with intelligence and a certain degree of artistic finish, provide an attractive variety; and if two congenial players have frequent opportunities of practicing together, it will be found quite worth while to make a special study of such performances. This can be done with much less expenditure of time and energy than is necessary to master satisfactorily even a small repertoire of solo pieces.

"Here is the extract written as a four-part harmony exercise, with the passing notes omitted, but the suggestion retained:



"The ability to rapidly absorb the harmonic details of a piece whilst playing it at sight necessitates a sound, working knowledge of musical theory. Probably some technical mistakes will always occur, but the student who possesses this theoretical knowledge will be able, at least, to give effect to the harmonic outline of any piece. This, aided by careful attention to details of time and rhythm, should insure a very creditable performance."

#### Four-Hand Playing

By Hannah Smith

WHEN hearing two such artists as Bauer and Galbrivitch perform on one piano the Hungarian Dances of Brahms, one realizes the possibilities of four-hand playing.

To take a lesser example, some years ago two amateurs, neither of the highest grade, learned to play the Spanish Dances of Moszkowski with such grace, spirit and finish that they were asked for as frequently and heard with as much pleasure and appreciation as solo performances of much more brilliant piano.

The possibilities of four-hand playing are greater than is commonly thought, and there is no reason why it should not be cultivated as carefully and thoroughly as any other branch of the art. It is the ordinary quality of such performances that causes them to be regarded as a lower grade of musical attainment. Usually it is thought a sufficient degree of perfection if the time is kept steady and the closing chord reached without a hitch. And too frequently the performance degenerates into a mere scramble for notes. This is legitimate, perhaps, if the only aim is improvement in sight-reading but falls far short of revealing, even to the players themselves, the beauties of the music.

While compositions for four hands on one keyboard seldom demand the digital dexterity of solo pieces, they require in an even greater degree real musicianship. Duet playing is capable of as fine artistic effects as a string quartet but needs to be not less assiduously practiced. Time-keeping, though the foundation, is only the foundation. The performers must be so in sympathy that every shade of expression is followed as by a single mind.

But even this is not enough. "The balance of tone is as important as in an orchestral performance. There are melodies and phrases—not always in the treble—which must stand out above the accompanying parts, and to this end the touch must be constantly modified. Too often the bass player forgets that the lower part of the piano has greater and more lasting power of tone than the upper part. Playing alone, one naturally and almost unconsciously makes this modification; but with two players this subordination of accompaniment, no matter in which part, is too frequently neglected.

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#### How Le Couppay taught

By Mmc. Cecile Chamade

THOUSANDS of students have studied the interesting and sprightly studies of Le Couppay. Felix Le Couppay was born at Paris, April 14th, 1811, and died there July 5th, 1887. He received his training at the conservatory where he wrote many of his sets of studies.

He was a man who possessed great force of character, and was of a somewhat austere disposition. His hair was long and straight, his eyes were deep and searching. The most man as he was, he possessed many curious mannerisms and eccentricities. Amongst other things, he was never to be seen without his box of candies.

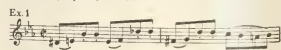
Even when he was teaching it remained open beside him on the piano, and he never ceased devouring his bon-bons. He ate them to an immoderate extent, but was never conscious of the fact.

Le Couppay was a severe teacher, always very exacting when the lesson lasted, but once the lesson was over, his unrelenting task-master became the mildest and most affectionate of men. He was adored by his pupils, and delighted in being in their midst. He had a most astonishing facility for work, and never took any rest, believing that it was time wasted. Le Couppay gave a considerable number of lessons, and devoted as much individual attention to each pupil as his limited time would permit. I had the honor to be preferred above all his pupils, and he found a nickname for me, "first pedal." This was an extraordinary compliment when you recollect that he called the pedal the "soul of the pianoforte." Thus was Le Couppay, whose pupils during his career at the Conservatoire gained the greatest number of first prizes. I have always had a special regard for this conscientious, just, and most kindly of masters.

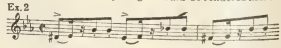
#### An Important Point In Phrasing

By Orlando A. Mansfield, Mus. Doc.

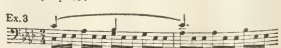
POSSIBLY almost all students of keyboard instruments are aware that the slur over or under two notes of moderate or of short value, or connecting two notes of which the first is greater than the second, denotes the accenting of the first note under the slur and the shortening of the second. We sincerely hope that all students possessing this knowledge are utilizing the same to the best of their ability. But what we fear is nearly as known is the fact that in a case in which there are several notes of equal value, some of which are marked *staccato* and one of which is the last of two slurred notes, this last note under the slur is much shorter in length and weaker in tone than any of the *staccato* notes. Here is an illustration, from the *Finale* of Beethoven's *Piano-forte Sonata* in C minor, Op. 10, No. 3:—



In this case the notes E, F, and G, should be much shorter and weaker than those marked *staccato*, although, nominally, the former are of the same value as the latter. Hence the passage should be rendered thus:—



We quote the foregoing because it is so well known. But here is another passage, equally popular and quite instructive, from the slow movement of the *Sonata* *Pastorale*, Op. 13:—



Here the second of the three 16th notes should be much shorter and weaker than the third, although not marked *staccato* as is the latter.

Keeping this point in mind it will be quite easy for our student readers to discover, or name for themselves, other instances in classical or modern music. The great value of our observation lies in its universal application. No phrased music, classical or modern, is exempt from its influence. And being a law, it will be altogether to the advancement of the student's musical progress; for, as Emerson says, "Let a man keep the law—any law—and his way will be strewn with satisfaction."

## Little Lessons from a Master's Workshop

By PROF. FREDERICK CORDER

Of the Royal Academy of Music, London

#### Part IX

##### Song

Italian for "a jest," implying that the music thus called is of a gay and sportive character. The German critic, Richard Pohl, once gave a formula which he said would apply to any modern symphony and which included "Everyone can write a good Scherzo." But, though it is undeniable that the Scherzo is always the most popular movement, the reason lies not so much with its spickiness as with the superficial taste of the audiences which responds more readily to movements in dance-measure than to involved and subtle music.

Most composers are entirely lacking in the sense of musical humor and, when they write Scherzos, seem to think speed the principal requisite. Pohl's dictum is contradicted also by the fact that Brahms never wrote a successful Scherzo. Dvořák, who certainly could do so, has generally avoided the task, and given us a *Furiant* instead; while Tchaikowski prefers a Waltz. Certainly everything is to be said in favor of these innovations; but the Scherzo affords an excellent opportunity for contrast, so that it behooves composers to learn how to employ it to advantage.

The element of surprise is the chief thing in this musical form. Nowadays this cannot be sought in harmony (which is nothing but surprise); but there are infinite resources in rhythm, which a close study of Haydn and Beethoven should reveal.

The formal scheme of Scherzo-Trio-Scherzo code is to be deprecated. It militates too much against the element of surprise. Richard Strauss's *Die Eulenspiegel'sche lustige Streiche* at least has broken new ground here, being in a kind of Rondo form. This allows of the most diverse and extravagant episodes, held together by the one really fantastic chief subject.

##### Sonata

Beethoven, having brought the structure of the Sonata to absolute perfection in what is called his Second Period, seems, in his Third, to have sought to etherealize and render imperceptible that very structure and to fling over it a veil of romantic vagaries. Succeeding composers, toiling to reach the same height, have fallen into the same last developments, so that for fifty years there was little progress—only imitation of the obvious. Even so did the opera-composers follow Wagner as far as *Lohengrin* and no farther, for many a year. Chopin was the only Sonata writer who consciously sought a new path. Structurally, his two Sonatas (the early one is ignored) are far from strong; but, instead of striving on architectural lines, he gave us a new thing—the Romantic Sonata, which has been finely developed by Glasson, MacDowell, Albani and Dale.

To be more definite, the subject matter has become less stiff and formal than in Sonatas on the Beethoven lines. The Second Subject of the First Movement, especially, is often an impassioned Chopinesque melody of considerable extent. There are fewer tributary subjects; the Scherzo is often omitted; a Waltz or other light movement being substituted; and, lastly, the element of effective orchestral writing—thought of as new in his later works—is now brought to the highest pitch of development.

A tendency of today (foretold by the writer twenty-five years ago in the *Quarterly Musical Review*) is to abandon the stereotyped four-movement Sonata in favor of works of three, two or even one movement. Beethoven was constantly experimenting in that direction; and we are getting at least quite dissatisfied with this fixed and pointless programme. The single movement piece of intense character and homogeneous structure is undoubtedly the Sonata of the future. And the same applies with equal force to the Symphony and Quartet.

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

Professor Corder, who was the teacher of by far the greatest number of British composers, notes 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



or in the beautiful end of his: "Woman's Love and Life" style, he did a thing that neither singer nor audience will stand.

In spite of this, Strauss to say, every wonderful artistic song writer since Schumann, instead of imitating his beauties of melody, has religiously repeated one or all of these faults. The voice part is the last thing thought of, and we are treated generally to a characterless extemporization on the piano which usually conveys the impression of Mr. du Maurier's joke in "Punch" where the singer says to the accompanist, "Now you go right on and I'll catch you up by and by."

Above all, in an "artistic" song you may have a high note for the singer near the end, but never a proper full close; that would be too "original." You must make either a freak-chorus or else a common inverted one, such as you have been employing at the previous periods—though perhaps without being aware of it.

##### Symphony

The Symphony, from a set of four lively little *Intermezzi* played between the courses (or during the courses, was it?) of a Court Dinner, has grown to be a full meal in itself—four large pieces, each a complete musical structure and each usually quite unconnected with its fellows except by a slender thread of tonality.

Signs are not wanting that both composers and audiences (especially the latter) are growing to regard this as rather too much of a good thing. Experiments have been made, with varying success, at connecting the movements with one another by the use of some recurrent phrase or subject, as in Schumann's *Symphony in D Minor*, Tchaikowski's and Dvořák's in *E Minor*, and quite grotesque under ordinary conditions. But when he gave the piano the melody and the voice the accompaniment as in



he pleased nobody; while when he allowed the voice to leave off before the song was finished, as in



#### Remember!

By Mildred F. Stone

REMEMBER, an ounce of musical prevention is worth a pound of cure. The troublesome phrase, the unmanageable chord, the complicated time, may all be rendered quite harmless if you only stop to think them out clearly, name them plainly, and count them slowly.

Remember, your own musical common sense is the plough with which you must break up the ground before you can plant the seed or gather the fruit!

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.—EDITORS' NOTE.



## The Full-Measure Rest

By Sidney Grey

As elderly lady who taught music in the school—once played to me the slow movement of Beethoven's fourth sonata. This always wonderful *targo con gran espressione* is in very slow triple time. It begins with chords on beats 1 and 2 and a rest on beat 3. The pianist did not play the rest. She was straight on the second chord of the music to the third chord, leaving out the time of the rest. I asked her why she did not play the third beat in the opening measure. She replied that there was nothing to play. "Of course," she said, "I count 3 to myself, and as soon as I have counted 3 I play the next chord." This set me to thinking. I asked her to play three other passages from Beethoven—(1) the scherzo from the second sonata, (2) the close of the first movement of the eighth and (3) the first movement of the ninth sonata. In the scherzo of the second sonata is a rest of five quarter-note beats; i.e. one and two-thirds of a measure and two-thirds of a measure. In the eighth sonata is a full bar rest with a pause in the first movement and the second. The *allegretto* of the ninth sonata ends with a full measure's rest. In each of the last rests went for nothing in the lady's performance. She played right over them, and I found that they actually went for nothing in her mind.

Many young students have a similar ignorance of the value of whole-measure silences. They perhaps count empty measures when the measures come in the body of the piece. But when the measures come at the end of the piece they ignore them.

The full-measure rest is a regular feature in music. It appears often in the body of a piece, and quite frequently at the end of a piece. When given at the end it certainly seems something of an anomaly. The music ceases, so far as sound is concerned, with the last chord in the last measure but one. Therefore, why have a further measure of nothingness? Yet this is a common part of the piece and it manifests a very great principle—the principle of Rhythm.

The full-measure rest at the end of a piece must therefore be used. It may be counted thoroughly as faithfully as if it occurred, not at the end, but in the middle of the piece. The piece must be regarded as unfinished until the measure has pulsed its full course. Also, if the measure (as sometimes happens) has a pause over its rest, the pause must be played, the time of the measure held up in the mind as exactly as if the pause came on a note in the body of the music. Whatever is contained in the final measure, whether notes, rests, or a pause, that final measure must be demonstrated to the listener.

Of course the listener cannot know in the way the player knows, that the piece ends with a silent measure. He cannot see the printed page. But he can be made aware of the fact by the manner in which the player treats the measure. He can be made to feel its existence by the attitude of the player.

Expressed in a word, the player should not relax himself from the task of performance until the empty measure has passed.

## The Unheard Measure

The orchestral conductor knows that at the end of the first movement of the first symphony of Beethoven (for instance) he beats a measure, apparently for nothing; because the composer has written an empty measure after the final chord; and this despite the fact that the final chord is followed in its measure by the third quarter rest. At the end of second symphony the conductor beats an upbeat after the last chord; and holds that upbeat in pause according to the written notation of the composer. At the end of the third movement of the third symphony he beats a silent measure and holds the silence in pause, again because Beethoven has written a full empty measure and marked it with a pause.

The pianist who pays no attention to the final measure, turning at once to the audience as soon as he has played the concluding chord or passing at once to the next movement of work, is like the vocalist who, the moment he has released his last note and while the accompanist is finishing the third measure, rolls up his music, looks round the room, or walks toward the exit from the platform. To speak severely, he is displaying ignorance, which is the unpardonable sin of the artist.

The reason why the composer gives a final measure's rest is clear. But it can be explained only by a description of the nature of the "simple" measures.

## Compound Measure

We all know that a "compound" measure is made up of "simple" measures, that a measure of four-time, for instance,

contains two measures of two-time, and that a measure of six-time contains three measures of two-time. But we do not all know that the measures in music written in a simple time are themselves "compoundable." We do not all know that "phrasing" is in effect the art of so compounding simple-measure measures. Yet this is a vital fact in music. It is the cause of all full-measure rests, particularly the empty measure sometimes set at the end of a piece.

What we may call the "phrasological compound" is a matter of Rhythm, the other class of compound-time being a matter of Meter. The rhythmic compound produces the "phrase".

A phrase may cover two, three, four, or more measures. The more frequent phrase-length in music is that made up of single-measures, the length of two or four measures. (I should remark that in a speaking of music where the composer in his metronome mark uses the note which represents a full measure of the music). Therefore music in simple-times moves by means of rhythmic phrases, and in phrases that in the main are two or four measures in extent.

We all know, furthermore, that in a compound-measure the first simple-time measure in the compound measure is the stronger of the two. This means that in four-time, count "one" has a stronger accent than count "three". But similarly we do not all know that in the Rhythmic Compound (the "phrase") of two measures, one measure is stronger than the other. Yet this is a fact we must know clearly and apply to our playing, if our playing is to be alive and easy and if we are to treat the empty measures correctly.

The strong measure in the phrase may be the first measure of the second. If it is the first, the weak measure is said to "fall from" the strong measure. If it is the second measure, the weak measure is said to "rise into" the strong measure.

## From a Point of Syntax

I can make this intelligible by a reference to grammatical syntax. I will take a word, and "inflect" it. Let us look on the word "band" as a single measure of simple-time music. If we inflect the word by adding to it a prefix, we produce a Rhythmic Phrase where the weak measure rises with the strong— $\frac{2}{4} \text{band-band}$  If

we inflect it with a suffix, we produce a phrase where the weak measure falls from the strong  $\frac{2}{4} \text{band-band}$

If we inflect the word by compounding it with both prefix and suffix, we produce a three measure phrase with the root in the middle  $\frac{2}{4} \text{band-band-band}$ . Similarly

with the word "full", which may be compounded with one suffix  $\frac{2}{4} \text{full-some}$  or with two  $\frac{2}{4} \text{full-some-some}$

Similarly with the word "scribe", which may be syntactically inflected to produce our phrases  $\frac{2}{4} \text{scribe}$  and  $\frac{2}{4} \text{un-in-scribe}$

If now we strike out all the measure lines except that which comes before the strong part of the phrase, we reduce the matter to the terms of compound-measure.  $\frac{2}{4} \text{band}$ ,  $\frac{2}{4} \text{full-some}$ , and so on.

At once we see from this the nature of the empty measure and the need of playing it carefully in time. If the composer were writing in a compound time, and if he were ending the sound with a chord represented by "ful" whereas all through the piece, from the first measure onwards, he had been writing in phrases represented by "ful-some", he would be told to write a rest to fill up the last measure. The circumstance that he is writing in a simple-time, giving two measures to each

"ful-some" phrase does not in any way alter conditions. His last phrase is complete now as his last measure was incomplete then. He therefore writes an empty measure to fill out the phrase.

For the rule in music that every measure must contain its full number of beats is paralleled by the rule in grammar that every phrase must contain its full number of measures. The two rules are equally binding on the performer. We do not all so often overlook metrical rests as did my old lady pianist acquaintance; but many of us do overlook rhythmic rests. Our error in the latter respect I think greater, since rhythm is more important in music than metre.

In Beethoven, the final empty measure is nearly always a weak measure. The empty measure in the body of the piece may be either strong or weak. When in the scherzo two empty measures come together, the first of the two is usually a strong measure.

## How They Put Kalkbrenner in His Place

FRIEDRICH WILHELM MICHAEL KALKBRENNER, the most successful piano teacher of the Parisian school of his time, was noted for his arrogance and his purse-proud manners. His offer to teach Chopin is familiar to all. Kalkbrenner was born near Berlin, in 1788, and died in Paris, in 1849.

He was thus a man along in years when Chopin, as a youth, first came to Paris to study with the great teacher. Adam Cattel and Thorensberger. At first he settled in London, but in 1823 he went to Paris to become a partner in the Piano Factory of Pleyel. As he accumulated wealth he accordingly added a store of pompousness which disgusted his friends. There is a mighty good story of how Mendelssohn, Hiller, Chopin and Liszt determined to junk Kalkbrenner's pride. It was Kalkbrenner's daily custom to attire himself in his best at a certain hour and promenade down one of the leading boulevards to his favorite restaurant. His friends decided that they would dress themselves in the very poorest clothes to look as much like paupers as possible and meet him at the door of the restaurant and greet him like old friends. This the friends and Kalkbrenner came strolling along with his grand airs. Nothing would rid him of his intimate friends and a crowd was soon attracted by the sight of a "perfect gentleman" surrounded by a noisy group of rowdy-looking fellows who called him "good-term" and "pompous fellow dressed like Bean Brummel and walking like a peacock. Just what the results were, the story, alas, does not tell.

## Believe in Your Powers

By Maximilian Vernet

"Self-Confidence is the first requisite in all great undertakings."—DR. SAMUEL JOHNSON.

The student who looks out over the musical horizon in these days sees a very different world from that which even his father saw. The aims are identical but the means are very greatly changed. Columbus with his three little boats reached America after a voyage lasting weeks. Any one of his boats might easily be shipped on the deck of the ocean liner that makes the trip in four or five days. Likewise the pianist who could charm thousands with *Monastery Bells* or *Silvery Aves*, would seem as archaic in the musical world of today as would the little vessel of Columbus. It took tremendous self confidence for Columbus to start out on his perilous voyage but it was that confidence that won.

Above all things the music student must never lose the confidence in his own ability to make good, if he does the right amount of work in the right spirit.

## A Speck of Dirt

By Mildred F. Stone

OFTEN a high-powered automobile is obliged to stop because some speck of dirt is clogging up some important part of its mechanism. Often a great locomotive is wrecked because of the failure of some little part. Sometimes what might be a very great loss is spoiled by some trifling oversight. Sometimes it is "counting." Never go to your lesson unless you have previously worked out all the problems of counting. These can be worked out far better by writing and carefully, than can be with the confusion of the classroom.

"A famous philosopher spoke of architecture as frozen music. His assertion caused many to shake their heads. We are sure that this beautiful phrase could not better be introduced than by calling architecture silent music."

Goethe.

## THE ETUDE

## The Hardest Things to Master in Music

An Interview with the Noted Piano Virtuoso

WILHELM BACHAUS

Secured Expressly for THE ETUDE

(Editor's Note—Another interview with Mr. Bachaus appeared in *The Etude* several years ago. Since that time his art has developed, according to metropolitan critics, in notable manner. Known as a giant among technicians he belittles what is commonly known as technique and insists that the greatest real difficulties are those of the right interpretation.)

## Memorizing Difficulties

"Memorizing comes easy to me because I have done a great deal of it just as I did a great deal of sight-reading in all keys. How can I express the secret more clearly? Very probably I read at sight very much better as a child than I possibly could now. Why? Because I was paraded around as a prodigy and expected to do this and therefore I did far more of it than I do now.

"The mind has technique as well as the fingers and the more one does a certain thing the better it is done.

"Probably the reason why many students have difficulty in memorizing is that they do not grasp the simple

ways that they cannot memorize. If such a person can memorize the key signature in which a piece is written and the first ten notes, he can memorize. When he says he cannot memorize he is usually apologizing for his lack of industry and persistence.

"Only with the most complicated pieces do I find it necessary to memorize smaller passages at one time. Such a piece as the Beethoven *Hammerklavier Sonata* (which I played when I won the Rubinstein Prize of 5000 francs in Paris) and the *Variations and Fugue on a Theme by J. S. Bach* by Max Regner, are very much more complicated than it is possible for the memory to grasp them as a whole at first. This mastery work of Regner deserves to be heard more frequently, but it is very involved and few audiences can assimilate it at one hearing. Regner as usual exhibits his impulse to write, but he did not take the time, strength or trouble to concentrate as did such masters as Beethoven and Brahms.

## Where the Real Difficulty Lies

"The greatest difficulty in pianoforte playing is not to be found in the *Dan Jun* Fantaisie, of Liszt, the *Lark of Balakirev* or the various pieces of Godowsky all of which call for special preparation before performance, but rather in the far more intricate and subtle art of pouring expression into a few notes. It is for this reason that Beethoven and Bach are difficult. The same may be said of Mozart and Haydn. Very few lines of the music. There are a few notes with which a very great deal must be done. In Schumann, Chopin and other more modern composers there is a background of accompaniment to the melodies which is continually evident. This is mobile and can be used as a secondary means of expression. But with Beethoven and Bach the expression must often be accomplished with only a few chords. The piano is not a sustaining tone instrument, but a diminutive tone instrument. In Chopin the running background covers up a multitude of sins of expression.

"This is one of the reasons why the study of the classics is good for the student. If the pianist can play Beethoven, Bach, and Mozart with expression he will not be bothered in this way with Schumann and Chopin and the moderns.

"When one has played a great deal in auditoriums this truth comes back again and again. Beethoven, of course, never dreamed of Carnegie Hall when he wrote his Opus 110. To make such a Sonata sound well in such a huge room takes all of the resources of the artists in the matter of dynamics.

"With Chopin, however, the condition is different. He introduces so many gorgeously beautiful ornaments in his tone-pieces, that the piano fairly seems to sing. The difficulty which presents itself in Beethoven and Bach is to be found in the study of the works of the older masters, Scarlatti, for instance, the brittleness of which is the secret of their charm. They give the impression of freshness and their charm is that of the harpsichord rather than the modern piano.

## The Greatest Difficulty

"The greatest difficulty of all is that of listening. The human mind is peculiar and it is human for the mind to wander. Soon the student finds himself reading the notes and playing them, but few are put to the test of discriminating hearing. Any sense becomes dulled by continual use. Looking at one color for any length of time deadens the color sense for that color. It is the same with hearing. After practice five minutes with the ears alert for all degrees of sound, then an hour with deaf ears, if you find that you are not listening better stop until you make up your mind that you are ready to listen better. This is the secret of it.

"The student should watch his practice intelligently. There comes a time when his powers seem to come to a climax and after that little can be accomplished. It is often said that one can practice six or seven hours



WILHELM BACHAUS

fact that memorizing is merely a test of the memory and a training of the memory. They work and work at the keyboard without ever trying to remember, depending upon having their fingers drilled so they will repeat the piece blindly just as sheep follow a leader. This does not seem to be the best way to me although the fingers must, of course, have the memory drill as well as the eyes and the ear.

"In memorizing, my essential principle is the composition of it once. I rarely play it in parts. Finally the work gets hold of me and I start playing it by heart, but that is not all. When I go for my daily walk I strive to remember it measure by measure. Sometimes this fails and I come to passages which I cannot see or hear in my mind's eye. I make a mental note of these in very much the same manner in which I would make a note of difficult passages in learning a piece and mark them for special practice. I make memory tests which help me fix the work in my mind, and which assure me that I really know a work. You learn technique by moving your fingers, hand and arm. Good! Then learn memorizing by using the memory. The memory is the faculty which recalls. Some students seem to want to learn to memorize without ever practicing recollecting their work.

"Only when the student has repeatedly practiced listening for a note a consonance and find it missing in his memory does he realize how important every note is. Much of the best work you can do will be done away from the keyboard. Of course there are people







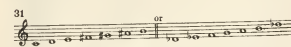
### Modern Developments of Harmony

Wagner shocked the theorists (but probably no more than Monteverdi did centuries before) by his bold innovations in harmony. He did not, for instance, regard it as necessary that a discord should be prepared as a concord in the same voice; it was sufficient that the note appeared anywhere in the preceding chord. He, and also the Romantic writers, as Schumann, Chopin and (later) Grieg, used not merely the chord of the dominant seventh, but any chord of the seventh, unprepared. Grieg used parallel fifths with the utmost freedom, despite the old rules. Some twenty or thirty years ago, a change began to take place in pedagogic methods of teaching harmony; it was found that thoroughly-bass might be dispensed with, and the pupil put directly to the practice of harmonizing melodies. (In the present writer's opinion this is not altogether a gain, however.)

This brings us to the work of the extreme modernists, such as Debussy, Ravel, Scriabin, etc. Their works have undeniable value because of beauty and originality, but it is impossible to explain their use of harmony by the conventional rules of the art. Theorists have not yet caught up with them. For instance, Debussy does not hesitate to use a discord of this kind



on occasion, without any conventional preparation or resolution. These writers even abandon the idea of tonality, using any chord in any key, or perhaps abandoning the idea of being in any particular key at all. Occasionally, too, they use a strange scale, composed entirely of whole-steps.



Sometimes their pieces do not come to a close, but merely leave off at a certain point with the musical phrase not even complete, like a story that ends with an incomplete sentence followed by \* \* \*

Young composers, however, should not be misled into believing that because these and other eminent and original composers appear to have thrown overboard the science of harmony there is no longer any use to learn it; all these men have made a previous thorough study of the subject and when they break the older rules, they know just why they do it, and what their intentions are. An old woodsman may safely start on a tour of exploration through virgin forest where the underfoot would be hopelessly lost, and had better stick to the trail.

### A Musical Biographical Catechism Tiny Life Stories of Great Masters

By Mary M. Schmitz

(Editor's Note:—We are presenting herewith a monthly series of biographies designed to be used by themselves, or as a supplement in work in classes and clubs, with the text, and the *Child's Own Book of Great Masters Series* and *The Standard History of Music*.)

#### WOLFGANG AMADEUS MOZART

1756—1791

1. Q. Where and when was Wolfgang Amadeus Mozart born?

A. Salzburg, Germany, January 27, 1756.

2. Q. Did Mozart show his musical talent very early?

A. Yes, he began to compose music when he was only four years old. He played in concerts before he was ten years old.

3. Q. Did people believe Mozart wrote other people's compositions himself?

A. No, they thought his father wrote them and passed them off as little Wolfgang's.

4. Q. How did they prove that Mozart wrote them himself?

A. By having him write in public the music to the poems they brought to him.

5. Q. What was Mozart's sister's name?

A. Anna Mozart, but the family called her Nannerl. She was a good musician too, and their father, Dr. Mozart, took the two children on long concert tours when they played before the crowned heads of Europe.

6. Q. How old was Mozart when he wrote his first symphony, Opus 15?

A. Twelve years old.

7. Q. From what famous musical family did Mozart's wife come and what was her name?

A. The Von Weber family, her name was Constance Weber.

8. Q. Name three famous operas Mozart wrote.

A. The Marriage of Figaro, Don Giovanni and The Magic Flute.

9. Q. What was the name of the last work Mozart wrote?

A. The Requiem.

10. Q. What is a requiem?

A. A musical composition written in honor of the dead.

11. Q. Tell how he came to write it.

A. Just a short time before his death, a man dressed in a black coat to Mozart at night and asked him to write a Requiem for his own funeral. However, he wrote the Requiem and afterwards it became known that this man in black had intended to take the home and kill Mozart.

12. Q. Did Mozart write any symphonies?

A. Yes, 40 symphonies, but the three last ones were the best.

13. Q. Is Mozart famous as a writer of symphonies?

A. Yes, Mozart, Haydn and Beethoven were the greatest writers of symphonies.

14. Q. Were Mozart's symphonies as great as Beethoven's?

A. No.

15. Q. What is a symphony?

A. A composition written for full orchestra.

16. Q. What are the instruments played in a full orchestra?

A. The violin, viola, cello, double-bass, flute, clarinet, oboe, piccolo, bassoon, English horn, cornet, trombone, tuba, drum, cymbal and harp.

17. Q. Did Mozart write for the piano?

A. Yes, he wrote sonatas for the piano and other music.

18. Q. When and where did Mozart die?

A. In Vienna, Austria, Sunday, December 5, 1791. He was only thirty-eight years old but he wrote some of the greatest music the world has ever known.

### A Graceful Position at the Keyboard

By Lillian B. Martin

Two days when the pianist persisted in imitating a moving caricature at the keyboard are passed. The long maned curiosity with arms like flails who tried to provoke the newspapers to give him free advertising by making his piano playing ridiculously exaggerated has gone his way with the aged eagle cracker.

One of the most difficult problems encountered in teaching is instructing the pupil to sit properly at the piano. An ungraceful attitude is exceedingly serious, and many teachers are frequently obliged to interrupt the lesson in order to give a few rules pertaining to this subject, but which, unfortunately, are readily forgotten by the indifferent pupil. Many girls, otherwise graceful and handsome, seem to think it clever to sit at

the piano in a hump-backed position as though they were bent over the wash-bowl all day. Others sprawl their legs in ungainly postures.

Children should be taught at home to sit up straight at the table, to stand erect, and to assume a dignified manner while walking. Parents should take sufficient interest in their offspring to teach a correct carriage of the body which is essential to health, as well as a mark of dignity. Music teachers are not supposed to give lessons in physical culture, but they are frequently obliged to do so in order to accomplish results. Very few adults balance their heads squarely on their shoulders. Try walking and sitting with your chin at right angles with your vertebrae. See how much more graceful your posture will be.

Take, for instance, the work of Col. Waring in New York. Who would imagine that such a systematized man could so quickly fall into absolute disuse, when he no longer lived to watch over it? Yet it was not long after his decease that the head of the Street Cleaning Commission when asked how he proposed to clean the snow from narrow down town streets, made for rain! Apparently, all that practical force, that utilized energy, went into the grave with its projector and executor. Yet the idea was simple, and alive. It is hard for a person to get used to realize his own value. Full of the subject to which he has devoted himself, and looking upon himself as merely a medium through which it passes, he expects direct contact between it and all minds. But the majority stops at the medium. How many call themselves professional, with more of a following than those who are really wise and skilled? These men, who see no limit to their life, and quickly and cunningly in touch with the realities of life, and quick to detect and avail themselves of the limitations and similitudes of the average multitude, appeal to them along lines that demand little and secure much.

Successful accomplishment depends upon the establishment of the mind as a strong central authority, controlling one's activities and regulating one's powers. The musician trains two organisms, the mental and the physical.

## 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.

### Personality

OCCASIONALLY we feel like using a portion of our page to share with our readers some of the thoughts born of our years of experience which we think may be helpful to them, from a psychological standpoint. We believe that it is impossible to over estimate the importance in teaching of the power of personality.

It would not be easy to calculate the number of times that it matters for wonder that anyone can be so ignorant or so obstinate as to fail. Men who have achieved along any line have been petitioned by magazines for their formulas, and have turned out ready-to-wear and methods for all aspirants of superior cut and quality. Now and then, some one else writes up the methods employed by some of these men, along lines that exhibit marked shades of difference to their own ideas upon the subject, and one is left to wonder whether truth is alibi-ding in the statements from the inside or the outside. But the philosophic observer, (and, after all does anyone get much more out of life than the philosophic observer with his humorous deductions from the tragic, and from the serious from the humorous, with his smile and frown at the same time instant, and fairly contenting for first place?) says marked attention to the unknown value of the equation, and finds that among these values, while Solomon wisely reckons "time and chance" which we term Opportunity, as one, there is another equally potent, and that is Personality. In the beginning of his career, the idealist, (and all who strive for attainment of any kind have an ideal of some sort,) is concerned only with the abstract. Intent upon his vision, he takes it for granted that it is patent to all eyes, and he reckons all adherents to it as cause he adopts, or end toward which he labors, may be that develops and strengthens those faculties which determine future success. It is not going the way of least resistance, the performance of pleasant duties only that give fiber and elasticity. These are attributes that have their growth in the overcoming of obstacles both within and without ourselves.

Technical studies, carried on in the spirit of self-mastery as well as of technical development, will assume an interest unrealized when the work is done as a routine. As one watches for the gradual growth of powers of persistence, unshakable courage and the establishment of a strong and controlling will, the greater value of all such work will be recognized.

### Nature Reminis

"A pupil of eleven years, who I have placed in Presner's First Steps, advances slowly on account of failure to practice. When she sits down to practice, she is nervous, perfectly, but unfortunately, she likes only the extremely familiar. Do the same with simple pieces, and she will be able to play. It is possible for me to get a book of duets that would take her to the book? Nothing I can say save to affect her practicing. She even soon tires of playing alone." N. J. Corey

In the cases of so many pupils it often seems, as if the teachers were called upon to correct or supply what Nature had neglected. Individual characteristics are very latent in children, many of them seeming almost non-existent in infancy. Upon the training a child receives depends the development of these qualities. The home life is more often to blame than not, generally through ignorance, there being no study of what elements in a child's training need to be accentuated. All this expert's neglected, the music teacher is sometimes expected to miraculously build up. At best, all such development is exceedingly slow and tedious, especially when the child, as is natural, reflects its constant co-operation with you on the part of the family. The home parent must be done under your supervision, hence parents should realize that a certain period should be set aside for this, and that it is to be done by the parents. It is religiously observed. If you can make an occasional "pastoral" call upon the parents of your pupils, and explain conditions to them and try and make them understand their part in the transaction, you will find it will react to the mutual interest of yourself and your pupil.

There pupils prefer the fanciful things, is not unnatural. There is a growing attempt on the part of teachers to

take this into account, and act accordingly. Hence search out and place on your list of teaching pieces such as best serve technical ends, and at the same time are interesting to pupils, and reduce the number of études used. You can in this manner stealthily produce results that even the most skeptical parent will not even be able to force pupils to practice. Interesting work, persuasion, reasoning, and gentle insistence on the part of the parents are about all that can be done for the child to supply the interest that is lacking.

You ask for a book of means that will take the place of exercises. Do you mean *Drum Exercises*? Exercises are scales, arpeggios, passage-work, chord-work, octaves and so forth, which nothing can take the place of. If you can interest your pupil by means of duets, it will be an excellent plan to mingle some of them with the general work. Any expenditure that will produce results is worth trying. The following are excellent collections: *Teacher and Pupil*, being thirty melodious study pieces for four hands, by C. Koelling; *A School of Four Hand Playing*, in three grades, by Presser; and *A Day with the Toys*, by E. Kronke.

### Forlorn Moments

"I have had thirty-eight lessons, but am at times discouraged at the slowness of my progress, when others with fewer lessons play better. I cannot practice perfectly, but unfortunately, she likes only the extremely familiar. Do the same with simple pieces, and she will be able to play. It is possible for me to get a book of duets that would take her to the book? Nothing I can say save to affect her practicing. She even soon tires of playing alone." N. J. Corey

The best method of increasing your speed will be in the practice of études and pieces you are already thoroughly familiar with. Rapidity of action cannot be induced in such music as you are picking out of the notes of the scales and arpeggios is due to the fact that students keep at them for years after they are thoroughly learned. Every pupil does well to keep some étude or piece going indefinitely for speed. In your own case, with the organ, you can help your hymn playing by taking the hymn book and playing through to the end. Look each time through until you obtain a complete idea of how you think it ought to go. Then play it through, stopping for no mistakes. Play each through twice, proceeding directly to the next, and so on. By the time you have finished the book you will have forgotten those at the beginning. Try these again to determine how much you have improved, both in quickness of grasp, and accuracy and tempo.

Do the same with simple pieces. You do not necessarily need to be discouraged. Nature endows some with the faculty of learning faster than others. You will simply need to make direct appeal to the student who seems to take more time. You will also need to adapt to the sign you inquire about is for the damper pedal of the piano, the foot being depressed on it at the beginning of the line, and raised at the end.

Beethoven developed the symphonic form to such comprehensive breadth, and filled it with contents of such unprecedentedly various and ravishing melody, that we stand to-day before the symphony of Beethoven as before the stone that marks the boundary of an entirely new period in the general history of art; for in it, there came into the world a phenomenon nothing even approaching which is to be found in the art of any age or nation. For in the symphony there is spoken by musical instruments a language of which no one in any preceding age had any knowledge, inasmuch as the pure, musical expression in it enchants the hearer, and the effect hitherto unattainable by any other art.

Wagner.

1922

### A Calendar of Daily Helps for the Musical Month

By MAY WEST OWEN

1922

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
		Commence only those compositions worth developing to an artistic finish.	Start immediately to memorize pieces you select for your repertory.	Try ensemble work to overcome fretting—improve confidence.	Master small sections first rather than attempt long ones.	Mark passages that baffle you. Find and erase always help.
		6	7	8	9	10
Study fingering best suited to each passage and your hands.	Always repeat exactly the same fingering.	Earn the right to criticize by light and serious study.	Don't attend concerts merely to boast of hearing some celebrity.	Don't "paralyze" those less advanced than yourself. They may outdistance you.	In studying Bach underline each part with a different color.	Don't try over music listlessly. It leads to sloppy playing.
		13	14	15	16	17
Sharpen your musical tools daily on the grindstone of technique.	Teachers have more interest in the prompt, regular well prepared pupil.	Practice a great deal hands separately. It makes for clearness.	Play with different shadings, accents, and rhythms. It promotes fluency.	Court speed with slow practice. Results come quicker.	Don't bother with a teacher you cannot respect.	Get the best teacher obtainable and avoid changes.
		20	21	22	23	24
Always sit exactly at the keyboard.	Never urge your muscles beyond the point of normal fatigue.	Most of all listen to your playing. Make it beautiful.	Learn something new in music history and harmony every day.	Attend concerts as frequently as possible.	Demand that each day show progress in your work.	Join a good musical club and aim to help that club.
		27	28	29	30	
Avoid abusing your hands in other work.	Make a special practice of concentration every practice hour.	Radiate musical happiness to someone every day of your life.				



## Omitting Notes from Chords

By Clement Antrobus Harris

Is it ever right to omit a note from a chord—if for instance, the chord is too big for the hand to reach all the notes?—It should not be done when it can be avoided, but if certain principles be observed there are cases in which it can be done without doing violence to the composer's intentions. The first of these is that the *bas* note must never be omitted; and it must *remain the lowest note*. Hymn-tunes offer a frequent example of chords which cannot be played by hands of normal size; the reason is that they are not written to be played but to be sung.

A difficulty can often be overcome by playing the *bas* note an octave higher than written; but this must be done only if it will still be *lower than the tenor* note. It is said that the highest sound audible to the human ear is the chirping of a cricket. If two crickets chirp on different notes, the lower one is the harmonic bass. (The qualification harmonic is used to distinguish the lowest note from that sung by a bass voice, which might not be the lowest, though in a vocal composition it generally is). If, as would often be the case, placing the *bas* an octave higher would leave the *tenor* as the lowest note, the change must not be made.



Our second rule is that we must not omit the *melody note*. This is generally the highest note, but it is by no means invariably so, and the rule applies irrespective of where the melody is. If the melody note is duplicated in the chord we might omit the duplication; but if the whole melody is in octaves it would not be satisfactory to play one note singly, that is, without its octave, and not the others; we must play the whole phrase in single notes if any reduction is to be made.

The application of a third principle requires an elementary knowledge of harmony. In deciding what note to omit, one should generally avoid omitting the third of the chord. But what note is the third? There are three notes in a Common Chord. The notes of a chord are numbered by counting each note, not of the chord, but of the *scale*; thus if we take the chord



C is the 1st, E the 3rd and G the 5th of the chord in technical terminology; (in Figured Bass the numerical refer to the bass note whether it is the root or not). In the following case



it would not be un-natural to suppose that G is the "third of the chord." But it is not, because in speaking by number of the notes of a chord it is always assumed to be in its *root position*. That is to say, the notes must be so placed that reckoning every note of the *scale* or alphabet, and counting the lowest as "1" they will make consecutive odd numbers, thus, 1-3-5-7-9-11-13. This is called the "Original Position" of the chord, and when the notes are in *this order* the bottom note is called the "root" of the chord. Now when it is said that the third of a chord must not be omitted what is meant is the third note of the *scale* reckoning from the root of the chord, not necessarily from the *bas* note as the chord stands in the composition, for the root may not be in the *bas*. In the example just given the third note (reckoned scale-wise) from the *bas* is not the third but the fifth of the chord, for in its original position the chord stands thus:



By way of one more example, take the following chord



Which note is it we must not omit here? Arrange the notes in the order of odd numbers, that is, alternate notes

of the scale, (omitting one of the two D's) and we shall see that it is the B



The reason for not omitting the third of a chord is that the effect is very bare: the third is the note which determines whether a chord is major or minor and without it the chord is characterless. Omission of the fifth of a chord has not nearly so impoverishing a result. Compare the second and third chords in the following example.

## Velocity from Two Aspects

By Charles deQ. Weber

THERE are two distinct paths by which velocity may be attained, the first and the surest is by taking a passage first at a laboriously slow rate and gradually advancing the speed until it reaches the desired degree of speed. The late E. M. Bowman used to say to his pupils: "Begin very slowly but make your movements quick." There is a great deal to this. In any passage which you hope to play very rapidly some day, you may make very rapid progress by playing with the metronome set at some very slow speed, but with the individual fingers going through the motion of attacking the keys with lightning like rapidity. The result was that the fingers were trained for the most speedy motions conceivable, but there was no jumble because the speed of the piece was at such a comfortable rate that these motions were permissible. Then, as the speed of the composition was advanced, the very quick motions accommodated themselves to the progress and insured far better results in a much shorter time.

This procedure, however, has one disadvantage. It

may, in the case of a "machine minded" pupil, make the result sound mechanical. The only other alternative is one which few pianists and few students seem to be able to employ with success. It is advocated in different ways in the *Touch and Technique* of Dr. William Mason and in the *Mastery of the Scales and Arpeggios* of J. F. Cooke. This can only be described as "playing by spurts," "taking a chance," and then taking a long series of chances. That is, one takes a scale and tries to play the scale for one octave or two octaves with the most intense velocity, much as one would play a glissando passage. By means of a great many such spurts regularly organized and attacked with daily system, surprising results may be accomplished. The writer frequently had pupils who could play at the rate of 500 to 700 notes a minute. These pupils also played their scales with limpidity and clarity like the flight of a bird over the keyboard.

Both of the methods we have described are worthy of the player's attention.

## Building Up the Class Businesswise

By Ida M. Ross

ALTHOUGH the town was growing and Miss Brownlee was one of the best teachers in it, she realized with a start one day, that she was not getting her fair share of the new pupils. A remedy for this must be found. One great drawback was that she did not know *who* were the new children of the town.

One night she brought out her local telephone book and some sheets of paper. On one paper she copied the names and addresses of those living on A street; on the next those living on B street, etc., going through the entire book. She next got a card index, copied one name and address on each card and arranged the cards by streets according to numbers of the houses. Now on each card she wrote, so far as she already knew, the names and ages of the children in the family.

This was all right as far as it went, but of course as not all families have a telephone, there were many houses not entered on her cards at all. To keep her self in condition, every teacher needs at least one walk a day. Miss Brownlee resolved to make her daily walk profitable. The first day she walked the full length of A street—up one side and back on the other. On an unobtrusive slip of paper she carried in her hand, she jotted down the number of any house new on her list. If she knew the name of the tenants, that was jotted down; if she saw unmistakable signs of children that also was recorded.

At night the index was filled in as completely as possible. Then by keeping up her walks, discreet questioning, keeping eyes and ears wide open, reading local papers, etc., she gradually was able to fill in the gaps, until

it was practically possible for her to tell who lived in every house, how many children they had, whether they had a piano, were studying music or not.

Even a record of tiny babies was kept, for we know how quickly babies grow to six or seven years old, the age at which most children begin to study music.

Next, she had a dignified card, with name, address, branches taught, etc., engraved. The plate was slightly expensive at first, but of course could be used many times at a slight additional expense. Three times a year, she mailed one of these cards to families which she wished to reach, keeping a record of those to whom she sent them and the result. She continued to send this card until she either obtained the pupil, or found out that it would be absolutely impossible to do so.

She also mailed a copy of each pupil's recital she gave to every prospective pupil. Of course all this cost money, but she figured even if she obtained but one pupil each mailing, that pupil would more than pay expenses, even if he had but one term of lessons, and the chances were that having once obtained the pupil, he would remain for at least two or three years.

While building up her class this way, she at the same time, used every means in her power to keep her own artistic ability high, her knowledge thorough, fresh and up-to-date, to meet as many people socially as possible and to keep herself always pleasant, well-dressed and attractive. Results? What count, and in a shorter time than one would imagine she had standing room only.

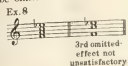
## "An Old Friend"

Here is an extract from a letter from an ETUDE enthusiast who has just moved from South Africa to London. It reads:

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E. R.  
We value more than any other asset our house possesses this wonderful spirit of confidence and cordial friendship, which our friends are good enough to extend toward us. Many ETUDE readers in America would be amazed to learn of the great number of musical people all over the world who welcome THE ETUDE every month.



There is, however, an exception to this rule. When a chord includes a *minor second*, that is a seventh which is only ten semitones from the root of the chord (more easily reckoned as being a whole tone below its octave) the third may be omitted without producing an impoverished effect.

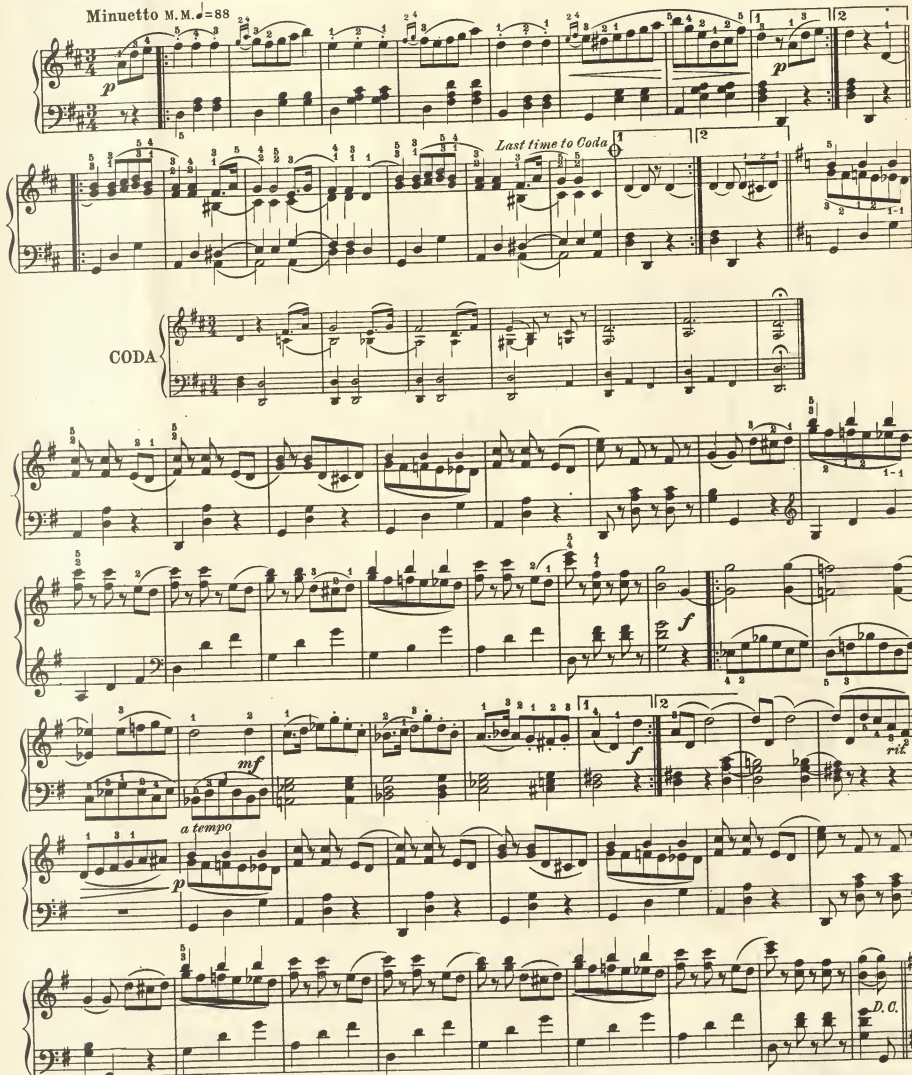


## IN GRANDMOTHER'S YOUTH

FRANZ von BLON

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Minuetto M.M. = 88





# SOIRÉE DE VIENNE

No. 6

*THE ETUDE*

SCHUBERT-LISZT

Abridged Edition

The waltzes of Schubert undoubtedly did much towards inspiring the later idealization of the waltz form by a host of composers headed by Chopin. In the *Soirée de Vienne*, No. 6, Liszt employed two of the *Valses Nobles* and one of the *Valses Sentimentales*. Grade 4.

*sempre ff e marcatissimo*

**Allegro con strepito**

In the *Soirée de Piémont*, No. 6, Liszt employed two of the *Voises routes* and one *Voix de chambre*. *Allegro con strepito*

The musical score is written for piano and features a complex, rhythmic melody. The tempo is marked "Allegro con strepito" and the mood is "sempre più divertissimo". The score includes various musical notations such as "ten.", "dol.", "scherzando con grazia", and "sf". The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into several systems, each with a treble and bass staff. The melody is characterized by frequent accidentals and a driving, rhythmic pattern. The dynamics range from fortissimo (sf) to piano (p). The score concludes with a final cadence in the key of D major.

**THE ETUDE**

*f* *f* *f*

**Poco Allegro**

*dim. e ril.*

**1**

*leggero*

*teneramente*

*dolce.*

*Pod. simile*

*cresc.*

*a capriccio*

*poco rallent*

*smors.*

**8 a tempo**

*dolciss*

**1** **2**

*molto rit.*

## THEME

DEATH AND THE MAIDEN  
QUARTET IN D MINOR

FRANZ SCHUBERT

QUARTET IN D MINOR

This *Theme* was originally found in Schubert's song, *Death and the Maiden*. In the string quartet it is made the basis of a set of elaborate variations. Aside from its beauty as pure music it will prove useful as a study in chord playing and the bringing out of inner voices. Grade 3.

Andante con moto M. M. ♩ = 72

Andante con moto M.M. ♩ = 72



# RÉVERIE D'AUTOMNE

A dreamy baritone melody in the first part contrasting with the livelier waltz movement of the second part. Grade 3.

DENIS DUPRÉ

## INTRO.

Poco lento con espress. M.M.  $\text{♩} = 72$

Allegro moderato con espress.

Cantabile. Tempo di Valse

\* From here go back to % and play to Fine, then play Trio.  
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## ALICE

W. E. HAESCHE

A musical miniature with a flavor of the by-gone days of crinoline and old laces. Grade 2½

Andante tranquillo M.M.  $\text{♩} = 72$

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# MARCH OF THE SLAVS

## SECONDO

ARCHIE A. MUMMA

In the grand march style. To be played deliberately and with emphasis.

With sweeping power throughout M.M. = 104

*f*  
*cresc. e accel.*  
*rit.*  
*f a tempo*  
*f*  
*mf*  
*f*  
*mf*  
*cresc.*  
*ff*  
*dim.*  
*mf cresc. e accel.*

# MARCH OF THE SLAVS

## PRIMO

ARCHIE A. MUMMA

With sweeping power throughout M.M. = 104

*cresc. e accel.*  
*rit.*  
*f a tempo*  
*mp*  
*f*  
*mp*  
*f*  
*mf*  
*mf*  
*f*  
*ff*  
*cresc.*  
*mf*  
*f*  
*ff*  
*dim.*  
*mf*



## SECONDO

## THE ETUDE

Musical score for the second piano part of "The Etude". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven systems of music. The first system includes markings for *rit.* and *a tempo*. The second system includes *f*. The third system includes *mf*, *f*, *mf*, *f*, and *cresc.*. The fourth system includes *Fine* and *f*. The fifth system includes *f* and *rit.*. The sixth system includes *a tempo*, *rit.*, and *a tempo*. The seventh system includes *f*, *dim.*, *cresc. e accel*, *più agitato rit.*, and *D.S. 8*.

## THE ETUDE

## PRIMO

Musical score for the first piano part of "The Etude". The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of seven systems of music. The first system includes markings for *cresc. e accel.*, *rit.*, *a tempo*, and *mp*. The second system includes *mp*, *f*, *mp*, and *f*. The third system includes *mf*, *f*, *mf*, *f*, and *cresc.*. The fourth system includes *mf*, *f*, *Fine*, and *f* *legatissimo*. The fifth system includes *mf*. The sixth system includes *rit.*, *a tempo*, *rit.*, *a tempo*, and *f*. The seventh system includes *dim.*, *cresc. e accel.*, *più agitato rit.*, and *D.S. 8*.



# HOMAGE A CHOPIN NOCTURNE

ZOLTAN DE HORVATH

This charming nocturne speaks for itself. It should be played with refinement and delicacy and with a judicious use of the *tempo rubato*. Grade 5.

Andante M.M. ♩ = 72

*p* *dolce*

*mf* *appassionato*

*p* *delicato* *ad lib.*

14

*pp* *mf stentato* *dim.* *molto* *ppp*

## BIRDS IN THE FOREST

GEORGE SPENSER

A good little teaching piece introducing light finger work. Grade 8.

Allegro M.M. ♩ = 126

*mf* *Ped. stitito* *Fine* *D. C.*

TRIO

*D. C.*



# SCHERZO AQUARELLEN

N. W. GADE, Op. 19, No. 2

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Allegro grazioso M. M. ♩ = 72

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A List of Recent Sheet Music and Octavo Publications of Interest to Teachers, Students, Performers and Music Lovers, Embracing

PIANO SOLOS VOCAL SOLOS VIOLIN AND PIANO  
PIANO DUETS VOCAL DUETS CHOIR AND CHORUS

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### INDIAN LEGENDS

For the Pianoforte

By ANGELO M. READ

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18102	Wonder High Voice	5 40
18102	Where the Sad Waters Flow (High Voice)	5 40
18103	Quinn, Agnes Clifton	5 40
18103	April in Killarney	5 40
18103	My Dream	5 40
18103	Love is a Song	5 40
18103	Trust On, All will be Well	5 40
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18103	April in Killarney	5 40
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18103	Trust On, All will be Well	5 40
18103	Steele, William	5 40
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18102	Where the Sad Waters Flow (High Voice)	5 40
18103	Quinn, Agnes Clifton	5 40
18103	April in Killarney	5 40
18103	My Dream	5 40
18103	Love is a Song	5 40
18103	Trust On, All will be Well	5 40
18103	Steele, William	5 40
18103	Diana Ask Me (High Voice)	5 40

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18102	Message, Op. 82	5 40
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18102	Where the Sad Waters Flow (High Voice)	5 40
18103	Quinn, Agnes Clifton	5 40
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18103	Love is a Song	5 40
18103	Trust On, All will be Well	5 40
18103	Steele, William	5 40
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18103	Love is a Song	5 40
18103	Trust On, All will be Well	5 40
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18103	Diana Ask Me (High Voice)	5 40

### MEN'S VOICES—SACRED

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18102	Wonder High Voice	5 40
18102	Where the Sad Waters Flow (High Voice)	5 40
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PHILADELPHIA, PA.

## PETIT VALSE

CAMILLE W. ZECKWER, Op. 96, No. 2

An impromptu in waltz style, charmingly graceful. Grade 4.

Lento M.M. 54

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# DANCING SHADOWS

## MAZURKA CAPRICE

A very showy drawing-room piece. Play crisply and with strong accents. Grade 4.

**Allegro brillante**

Tempo di Mazurka M.M. = 126

*rit.* *p grazioso* *delicato* *mf* *poco cresc.* *f* *rit.* *p a tempo* *Ped. simile* *mf* *p brillante* *f Fine* *pp scherz. poco animato cresc.* *p quieto*

# THE ETUDE

H. ENGELMANN

# THE ETUDE

*p poco animato* *p* *p quieto* *rit.* *f* *rit. D.S.* *p quieto cantabile* *pp* *mf* *pp scherzando* *p* *pp* *mf* *D.O.*



# INTERMEZZO

from "FUNERAL MARCH"

F. CHOPIN, Op. 35

Cantabile

a- With a slight accent on this inner phrasing.  
b- Either of these fingerings in the bass may be chosen.

## TENDERLY DREAMING

M. L. PRESTON

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Moderato M.M. = 54

# THE ETUDE

D. C. \*

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

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BERT R. ANTHONY

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In a mysterious manner

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In a rollicking manner



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## THE ETUDE

## THE ETUDE

Gt. Solo Stop 8'  
Prepare: Sw. St. Diap. 8'  
(Ped. Soft 16')

An excellent number for the display of a solo stop. Suitable as a soft voluntary or for recital use.

Moderato M.M. ♩ = 72

# CAVATINA IN B $\flat$

MAY F. LAWRENCE



## ANGEL'S SERENADE

LA SERENATA  
LÉGENDE VALAQUE

THE ETUDE

G. BRAGA  
Transcription by  
Arthur Hartman

Originally for voice, violin and piano, this number has proven a great favorite as a violin solo

Andante con moto M.M. = 54

VIOLIN

PIANO

*p con passione*

*sul A. cresc.*

*più cresc.*

*cresc.*

*mf affrettando*

*poco più animato*

*cresc.*

Tempo I

*p*

*pp*

THE ETUDE

*pp*

*sul A. cresc.*

*cresc.*

*l.h.*

*rall.*

*a tempo*

*pp lento*

*pp a tempo*

*cresc.*

*a tempo*

*lento*

*p molto cresc.*

*f*

*ff*



To Hugh A. Clarke, Mus. Doc.

# MAGICAL JUNE!

T HILTON-TURVEY

EDNA KINGSLEY WALLACE

A joyous and seasonable *encore* song. To be sung in a spirited manner.

## Con Gioia

1. June!  
2. June!

*ben marcato* *p rit.* *f a tempo*

June! rhy- thm and tune, — Breath of red ros- es and gleam of the moon, Air from Hes- per- i- des,  
June! won- der- ful rune, — Life at its full- est, of life at its noon, Per- fume and wine of you,

*p poco rit.* *a tempo*

Blow thro' the cher- ry trees, Hum of the mer- ry bees, drunk- en with June! Sky blue and white with you, Meadows be-  
Shim- mer and shine of you, Who could re- pine of you, Blos- som- ful June! Of the sweet night of you, I'm in af-

*p poco rit.* *a tempo*

*poco allarg.* *ten.* *porta* *a tempo*

light with you, Hill- tops a - light with you, Hill- tops a - light with you, Mag- i - cal June! June!  
fright of you, With the de - light of you, With the de - light of you, Mag- i - cal

*poco allarg.* *ten.* *ff*

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# THE DESERTED GARDEN

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Reverie-like in accompaniment, charming in sentiment and vocally grateful.

## Moderato sostenuto

URANIA MATZ HALLER

1. A-mong the pictures fair  
2. For years I wandered far,  
A-dorn-ing mem'ry's wall,  
Toss'd by the hands of Fate,

*Con Ped.* *cantando*

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*cresc.* *molto cresc.* *rit.* *f a tempo*

The one, I call most fair  
But mem'ries strongest are,  
And love the best of all,  
And brought me back too late!  
You Si in your gar-den,  
lent the gar-den,

*dim.* *poco rall.*

Gath- er - ing flow - ers, Tu - lips, nar - cis - sus, And great, vel- vet soul- eyed pan - sies.  
Tan - gled the grass- es: Gone were the flow - ers, Save

*sempre rall. e cresc. al fine* *sempre dim. e rall.* *pp*

bloom - ing a - lone there droop'd a bleed - ing - - heart!

# THE DAY IS ENDED

J. TRUMAN WOLCOTT

A semi-sacred song, good for home singing and appropriate for special musical services in church. It is published also with violin *ad lib.*

## Moderato assai

The day is end- ed! Ere I sink to sleep, My wea- ry  
spir- it seeks re- pose in Thine, Fa- ther for- give, for- give my tres- pass - es, And keep this  
lit- tle life of mine, This lit- tle life of mine, And keep this lit- tle life of — mine.

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THE ETUDE

Piu moto

With lov-ing kind-ness cur-tain Thou my

bed, And cool in rest my burn-ing pil-grim feet, Thy par-don be the pil-low for my

dim.

head. So shall my rest be sweet, my rest—be—sweet, So shall my rest,

dim.

So shall my rest,— my rest be sweet. At peace with all the

mf

world, dear Lord, and Thee, No fear my soul's un-wav'ring faith can shake, All's well, all's well what ev-er side the grave for me, the morning light may

mf

break, The morn-ing light, may break for me. All's well, All's well, All's well.

mf

break, The morn-ing light, may break for me. All's well, All's well, All's well.

## Where Can We Place the Piano? A Word of Advice to Architects

By Emily H. Butterfield

[EDITOR'S NOTE: The Editor recently visited a "real estate development" consisting of about thirty houses all supposed to be the "last word" in modern medium priced suburban residences. Some houses were built to sell for \$6000.00 others cost as high as \$20,000. Every imaginable device of the sanitary plumber, architect and electrician had been introduced. There were electrical machines for cleaning, washing, and other labor saving devices. There was even a radio outfit on every house. Finally an inspection was made of the parlors. In seventeen of the houses there was no room in these parlors where any kind of a piano could be advantageously placed—windows, fireplaces, stoves, radiators made a piano an unwelcome visitor. The architects who had had much success with office and bank buildings were flabbergasted when this was pointed out to them. And in the age of music to be the owner of less than the throne. It is the center of interest in thousands and thousands of homes. To leave no place for the piano is almost like leaving no place for the furnace of homes. Some architects may get an idea from this and from the following article.]

When a house is planned the phrase is frequently uttered, "We can place a piano here." If it be a grand, forthright piano given to its location, but if it be an unpopular upright, it is merely fitted into the house after the fireplace, the sink and the clothes chute are located.

Plan for your piano and the space it will require. As a rule it is beautiful in design, in material and in workmanship. Its beauty should be emphasized by treating it as a portion of the entire furnishings and decoration. Locate your piano out from the wall lest various pipes in the partition kill the tone, and the wall act as an undesirable sounding board. Also avoid locating it near an outside wall where changes of temperature are acute nor should it be beneath a high window pouring light into the musician's eyes. A Saint Cecilia may gaze rapturously above earthly

cares into celestial light as she brings forth melody, but the actual musician must guard the eyes for hours of practice. Use unilateral lighting as do public schools and avoid undesirable shadows.

Close proximity to registers, ventilators and other metal ducts is to be shunned both for the sake of the artist's comfort and because the metal will sharpen the tone though the results be observed but occasionally. Frequently the piano serves as a sort of modern "What-Not" and is so bedecked that certain tones invariably cause a vase to rattle or a photograph to tumble. Such adornments are not artistic and they injure the mellowness and color of tone. Even clocks are frequently found on the piano where they tick out their own measures contrary to all spirit and feeling.

Emphasize the use and the beauty of your piano, but do not treat it as a book case, a china cabinet or a mantel. Leave such combinations for the mechanical instruments. Lanier (or was it Robert Louis Stevenson?) wrote that the two essential things in making a home from a house were a good fire and good music and added that as a fire was used but a portion of the year, music was the one essential. Time given to the location of your piano is as vital as that given to the placing of the hearth. The latter is built for bodily rest and comfort, the former for rest and inspiration of mind and spirit and both contribute to the best of all souls beneath the roof tree. Keep your piano a thing of beauty and dedicated to its mission and your music will be richer and your home more divine.

## Repeat Marks

By William Kozlenko

HAVE you ever seen an architect's plan of a new building in which one side was to be exactly the same as the other only it is reversed? The busy architect would never think of filling out in detail more than one side, his time is too precious. He indicates the dimensions and fills out one side only.

It is very much the same with music in which repeats are used. The composer does not merely put in the repeats for decorative purposes. They are there for a specific reason, as without the repeats the musical structure is only one sided.

Why then do so many people "fall down" on repeat marks? There are two reasons:

1. They are too lazy to go back, or
2. They have never been taught to make the repeat.

Once I heard a capable pianist play the Turkish March by Mozart. If you are familiar with this composition you will remember that there are several repeat marks. What was my surprise when I heard him pass them over and go on to the next part. Seeing him afterward I told him of the omissions, but he replied: "Oh, I always leave them out."

That was a case of carelessness, for this pianist knew quite well their meaning.

If it is the composer's wish that a certain part of his composition should be repeated, make it a habit to interpret it as he wished, or else do not play the composition at all.

## Getting Ahead Through The Etude

By Isabel C. Cooke

PERHAPS some of the ETUDE readers who are looking around for opportunities to get ahead neglect a very present opportunity which THE ETUDE music section presents every month.

After taking piano lessons for several years, I had to discontinue them on account of other responsibilities. Although I had reached the sixth grade in the Standard Graded Course, I found I could not play pieces of the third grade perfectly. Wanting to keep up my practice so that I shall always be able to play something for home entertainment when called upon, I worked out a plan for myself:

Each month when the ETUDE arrived I took all the first and second grade pieces and played them until they went off easily and without effort. I listened to my play-

ing giving special attention to the weak points and always tried to pick out pieces with which I could strengthen them. For instance, I do not play thirds clearly, so I pick out a piece in which they appear frequently and give special care to perfecting them. I also try to find pieces in the lower grades in as many different keys as possible so that I shall be able to play in the key of E or F, D flat or F sharp with the same ease with which I play in the key of G or F.

When I have succeeded in playing third grade pieces smoothly and easily, I shall proceed to the fourth grade pieces in the same manner and so on until I can play my ETUDE each month from cover to cover. I also practice Czerny, and Mason's Touch and Technique.

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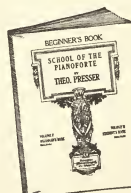
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### Three Audiences

A WELL-KNOWN American traveler and writer tells of his experience at a concert in an Italian center of musical culture. A singer who had rather passed her prime was on the program. At the close of her number there was a chorus of hisses and jeers, then prolonged applause till the singer disappeared. As she bowed to leave the stage the applause continued till finally she responded with an encore. This again was followed by hissing and jeering which changed to applause till she reappeared and was "hushed" off the stage. Apparently the public was getting their amusement out of mocking at the shortcomings of the singer and were recalling her for the pleasure of humiliating her by showing their disapproval.

In England conditions are quite the reverse. The singer who has risen to the state of artistry in her profession and who has won the approval of the public can count on its loyalty to the end. What though the brilliancy of youthful years may have faded from the outer compass of the voice, so long as the artist selects songs suited to his or her remaining tones and interprets the composition with insight into its art, the public remains true to its old friend.

What about America, using this term logically for the United States? What can the singer whose voice has passed the zenith of its beauty expect here? Empty seats. The public simply refuses to attend.

### The Seat of Wisdom

Where is wisdom found? Certainly not with those who needlessly impose heartaches and chagrin on the one who has spent the best years of life in striving to furnish them with the thrill of musical art. And has our own public shown greatly superior judgment? The lawyer, the physician we honor with our fullest confidence only with their advanced years. The painter, the sculptor, the poet, we expect to give us their best only after long years of devotion to their muse. The pianist, the violinist, we look for their ripened art not before they have reached (or passed) middle life, often almost old age. Behold the singer! We hear with all sorts of credulities as to artistic interpretation, if only she is physically and vocally young. Then, when she has lived, labored, studied and grown musically and artistically through the bloom of her years, about the time her esthetic and soul life are fully developed the golden luster of her higher tones begins to take on a duller though richer tint; when, by the critic's standards, the decline of age, and sheep-like the public follows him unthinkingly on.

Have we not found at least this one thing in our musical life, in which we could with profit follow the lead of our British cousins? Why should we deny ourselves the inspiration of that deeper, richer art which comes only with maturity, and for no other reason than that the tones of the singer have lost somewhat of their pristine brilliancy? We honor the actor and actress almost to deprecate—long after the voice has lost its youthful spontaneity and rightly associate ripeness and mellowness with their vocal and histrionic art. Granting that the singing voice more readily exhibits the inroads of years than does that of speech, still do we not at once relegate our singers to the shelf of oblivion and lose much of the best they might offer us?

The young need encouragement that they may develop. We need the lead of their vitality can impart. At the same time, we need the soul-touch of the higher art that is possible only to those who have lived long, have felt the hopes, the disappointments, the joys, the sorrows that make the breath on the heights and in the depths of life.

## The Singer's Etude

Edited Monthly by Noted Specialists

Editor for July, E. E. HIPSHER

### "Stars" in Twilight

PERHAPS no figure in life is more pathetic than the singer who has reached the "State of Has Been." We reflect on the tragedy of the clouded minds of the last years of Schumann, Macdowell, Wolf, Smetana; but their mental state relieved them of much of the poignant personal disappointment attending their afflictions. With the singer the very opposite is true. With their nervous systems strung taut by the excitement necessarily attending their careers, with their mental perceptions welded to the keenest edge by long training, study and practice, they come at the time when they must realize that the charm of the delicate vocal organism is fading or flown and that all too fickle public is following a new light in the vocal constellation.

With this inevitably before the singer it becomes most incumbent that she use every care to preserve in health her physical, mental and vocal organs. The long, arduous, nerve-racking struggle of adversity, practice, toiling up the professional ladder, drawing too heavily upon the singer's vitality for one not to be most careful that the fruits of these may be enjoyed as long as nature will permit.

Conditions most conducive to the best physical condition of the singer should be his or her constant study. Nerve vitality should be husbanded and stored by all practical means. And most of all the delicate organs of tone-production should be preserved as a priceless possession. Few organisms in all nature are so delicately governed by physical conditions as these. On their normality depends the very existence of the voice as a satisfactory musical instrument.

The late death of Christine Nilsson, the once famous rival of Catti, at the zenith of her career more famous and beloved in her native land than her queen, recalls how hazardous is the least misuse of the voice, if one is to accept the verdict of Clara Louise Kellogg, at that time internationally known as one of America's first singers. In her "Memoirs" Mme. Kellogg tells of an experience at the height of her career. "I was present on the night... when she practically murdered the highest register of her voice. She had five upper notes the quality of which was unlike any other I ever heard and that possessed a peculiar

### Massage of the Throat Induces Relaxation

By Thelma B. Spear

TIGHTNESS of throat muscles inevitably means harsh, unnatural tones. Yet, throat tightness often comes unbidden. One day, when I was "at the end of my rope" and many mental efforts to relax it failed, I gently rubbed the muscles of my throat with a little circular massage movement. A feeling of great relaxation came to me at once. Instantly my tones seemed "to float" better than usual. Instead of the tense clutching of the muscles around the larynx.

Focusing the tone, instead of letting it spread, makes one so tense that the throat muscles cannot help contracting, so it is why I suggest this massage. It has helped me, and it stands to reason that if the big singers have their throats massaged constantly, it must be because the massaging loosens and benefits them.

Try it next time you practice—gently rubbing your throat muscles and relaxing

### Vowels and Tone

PURE VOWELS mean pure tones. Vowels of even quality mean an even voice.

If we study the history of the development of voice-production in the art of song, we find that on these two propositions rests a large part of the success of the singer.

So that we begin with about as much basis for a claim for originality as had the old Darky in his reply to the judge. When taken to task for having pommelled and perforated the countenance of his partner in a fist fight, and for adding to this indignity of chewing off an ear, the prisoner excused the last offense as being his own original idea. Perhaps? Anyway, while the principles laid down at the beginning of this writing are common sense, old, there is a possibility that some of us might more fully assimilate them without fear of a cerebral explosion.

The glory of the Italian language is in the equality of its vowels, for as their vocalization and resonance are concerned, And this applies to them in both speech and song. The English is so different in this feature that a few stage songs toward the renouncing of its defects may be good seed dropped here and there in fertile soil. The Italian sounds of the vowels—A, E, I, O, U—are very nearly approximated by the English combinations—Ah, ay, ee, eh, oo. These must be spoken well to the front and with the mouth well open.

### Vowel Formation

Try the following: Drop the lower jaw till the tips of the index and middle fingers, when lying closely beside each other, will enter between the teeth. Repeat this till the proper position of the jaw is sensed without the use of the fingers. Bear in mind that the muscles of the jaw must be relaxed so that the jaw simply drops and that the mouth is not stretched open. Thus they must remain. Also, the lips should be in a very free state. Rather than have them drawn in a hard line against the teeth, it is better that they should roll, or "smile," somewhat outward. Thus they perform for the voice something of the same office as does the bell of a wind instrument for its tone.

Now, with the mouth and lips in proper formation, pronounce slowly, "Ah-ay-ee-oh-oo." The tongue must be allowed freedom of movement; with the changes of vowels the shape of the opening of the lips will somewhat alter; but the teeth will remain the same distance apart. At first this may seem rather strange. There are some rather considerable differences from the customary English (and more particularly the American) manner of forming the vowels. But there is nothing unnatural, nothing abnormal about it and a few careful, patient efforts will soon convince the student or singer of their practicality and value.

Enter "Ee." Probably the first and most gratifying result will be the ease and resonance with which the "ee" is produced. More than any other, this sound has been the one by which English and American singers have "gone on the neck." This has been largely because of the habit of forming this vowel with the teeth nearly closed and the lips running backward at the corners of the mouth, towards the ears. Now when the teeth well apart and the lips rolling easily outward as has been mentioned, the latter will assume a rather elliptical shape with the greatest axis the perpendicular one. With this accomplished, two sensations will be particularly noticeable when "ee" is properly produced; and if the physical conditions presented above have been maintained an improper formation of this vowel is almost impossible. First, the tongue will spread and be felt to touch at

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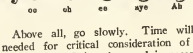
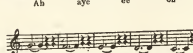
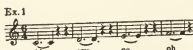
each side against the upper teeth; and with this will be the feeling that the sound is filling the front part of the mouth and vibrating noticeably against that part of the hard palate just about level with the lower part of the nose.

Produced in the above manner, "ee" becomes not the narrow, constrained sound we customarily hear, but a beautiful, clear, open vowel. Thus formed, it later will be one of the most valuable of all for developing the upward compass of the voice, as the very manner of its natural production favors the placing of the resonance of these tones exactly where it is desired and most favorable to their enhancement. As soon as the extreme lower tones of the voice are left there will develop a sensation of pressure against the front plate of the hard palate. This comes about because the tone is really using as a sound-board the resonating or reinforcing cavities of the frontal bone just below and back of the nose. As the pitch ascends into the higher compass the center of this feeling of pressure will rise somewhat.

### The Singer's Tool

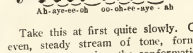
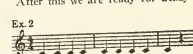
When the ability has been acquired to form, with ease, freedom and accuracy the series of vowel sounds first mentioned—the ear being all the time employed to guard against any discrepancy—they should be used in the formation of the singing tone.

Try the following study.



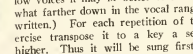
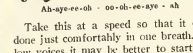
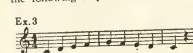
Above all, go slowly. Time will be needed for critical consideration of the little things. Leisurely speed is necessary to the preservation of the desired relaxation of muscles of the mouth and throat, that while the tone is in formation, the ear may detect any fault in quality, attack, color of vowel or sound. The ear must be everlastingly on guard; and upon the accuracy of its training will depend largely the success of any musician.

After this we are ready for Study II.



Take this at first quite slowly. On an even, steady stream of tone, form the vowels in succession, the conformation of the mouth remaining the same as far as possible the same time on each tone of the scale up to the fifth and back. Vowel purity will be at all times the first consideration, never power of tone.

When the last exercise goes smoothly the following may be undertaken.



Take this at a speed so that it can be done just comfortably in one breath. (For low voices it may be better to start somewhat farther down in the vocal range than written.) For each repetition of the exercise transpose it to a key a semitone higher. Thus it will be sung first in C, then D-flat, D, E-flat, F, F-sharp, G, continuing upward as far as the compass of the voice will allow without strain. As ease is acquired in the execution of this the speed may be increased. Later, when the "wrinkles have been ironed out of the vowels," this same study may be

used to advantage in developing the upper part of the voice. Take it at a speed making it possible to sing two "transpositions" comfortably in one breath. Start low and keep it going, allowing only such time for breathing as can be taken from the last note of each second "transposition." (It is presumed that the student has practiced breathing till the lungs can be filled almost instantly and this without strain.) The series of vowel formations has a tendency to carry the voice to a placement favorable to the production of the upper tones; and the ascent by half-tones makes this approach so gradual that the singer is surprised and surprised at the ease with which it is done. In fact, if relieved of playing her own accompaniment and of sight of the keyboard, she is apt to find herself suddenly landed on heights she knew not that she possessed.

### The Singer's Ear

SOMEONE has said, "Singing is more psychological than physiological." A great truth buried, to the average student's mind, in high-sounding words. What the writer was trying to say was that singing is more a sensation than a physical act, that it is more a spontaneous outpouring of emotion than it is a conscious effort to produce an effect by mechanical exertion.

Out of this grows the great necessity of training the ear, both physical and inner. Now the inner ear, musically, is but an accumulation of sensations, stored away by the singer, as a means of comparing a result attained with an ideal formed, thus measuring progress.

### Learning by Example

Tetrazzini, at her prime, was an unforgettable model of ease and spontaneity of tone-production. Tone flowed from her throat as naturally as the odor from a rose. That glorious *perpetuum* at the end of the first, and doubly so at the end of the second phrase of *Cara Nome*, was a thrill that time cannot efface. The first hearing of this in the Claret Garden is one of the most vivid recollections of a long musical life. It was as if a hogshead of sweetness had suddenly burst its bounds and was testing the capacity of the great auditorium.

Some critics have dubbed this first one of the diva's "bag of tricks" and possibly it is so. Possibly no one would champion that as a model of the most chaste and classic art of song; but to the sensitive and sensitive listener it gave more than a thrill. It left fixed in his memory an undying sensation of the splendor which may be hidden in a human throat, which may be revealed by a method that, as far as humanly possible, eliminates physical restrictions, and through that reveals a throat that is free. From that night relaxation and ease in tone-production meant something entirely different than before. They were no longer a theory, an ideal, but a reality attained one and possible to all; and a goal towards which one could each day press a few steps nearer.

### Select and Apply

Now when we begin the training of the ear becomes essentially important to the singer. She must learn to listen to the successful artist, to select from her method those features which will add to the mastery of her own art; and her ear must be able to guide her in adding these to her equipment. It is not enough that she shall have developed something within her to express but she must be trained to tell her discriminating when this has been done effectively.

The great poet not only must have beautiful thoughts and emotions, but he must be able to express them in beautiful words, nicely chosen and skillfully woven

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into phrases, that will transmit these ideas vividly to his readers. Yea, they must carry the message so convincingly that the reader will be moved by them to relieve temporarily the experience of the poet in creating them. Just so with the singer. Only she is restricted to a medium less material than that of the poet. On a slender thread of tone she must transmit her messages to those who are so good as to listen. If she does this successfully it will be because her ear has become so reliable a guide that she can depend on it to pilot her in a safe course among the rocks of vocalism.

## Training the Ear

How shall we train the ear? The phenomenal sense of pitch possessed by the few is not a product of training but of the Creator. Training alone could scarcely have enabled Clara Louise Kellogg to give a well known American conductor a whole surprise by saying, "Your orchestra is using a pitch an eighth of a tone below that of the last one with which I sang in London." Marvelous pitch perception! Marvelous memory! But, while such a gift is not to be scorned and at times might be most convenient, it is not an indication of the singer and other musician.

Master composers have not always possessed it. However, the ear trained to the utmost nicety in discriminating between good and bad tunes, faintly or finished phrasing, slowly or clear-cut enunciation, this is essential.

To return to our question:—How shall the singer develop these desirable qualities in the ear? Largely by cultivating the habit of the most careful and attentive listening, both to her own voice and to those of others. First of all she must train her ear to tell her if she is singing well in the key. Is her voice perfectly in tune with the accompanying instrument? In this the violin as a secondary study is most beneficial. Always, the piano for practice should be in the best of tune.

By repeated listening to the recognized standards as lights in the profession the young singer will learn much—an invaluable much—not only of their methods of tone-production but also of their artistry as musicians. Not that she is to become an imitator. The Fates forbid! But from them she can acquire ideas towards which to strive in her own individual way. She will have a goal towards perfection towards which to strive. And in this she will find with which her ear is developed as a guide will determine largely her success.

## The "Link" in Singing

valuable in this work. In fact they are of great use even in far advanced work. Vocalize a short exercise or a phrase which can be done easily in one breath. Then, with the same sense of tone, sing the syllables, allowing the tone to flow steadily from an open and free throat, and modding it into syllables by the use of the front part of the tongue, the lips and forehead. Literally, *legato* is an Italian past participle meaning "tied" or "bound."

Musically, the word is used in a rather free sense better expressed by our English "linked." The idea intended is that a tone shall be linked to the one which follows. Now this does not mean that the voice shall slide or "scoop" from one tone to the other, but that, while it moves neatly from one pitch to the next, this will be done with such elasticity and care that break between them is noticeable to the ear.

## Where Legato Helps

In the matter of voice-development, *legato* is of the utmost importance. By avoiding frequent breaks and attacks of tone we minimize the exertion and wear of the delicate vocal organs which are employed in these operations. And, to preserve these organs in a normal, healthy, and responsive state, is the first duty of the singer.

To develop a good *legato* requires careful and discriminating practice. And while the talented student may benefit much by studying alone, it is only by the guidance of a competent teacher that she can hope to attain the best results; for there are many pitfalls from which the most wary, alone, may hope to escape.

Whatever they may term their methods, teachers are agreed, practically, that vocalizing with even vowels is the safest way to round out the singing tone. But it is getting away from this and fitting language to melody that we meet with some of our most serious problems. The vowel values must be true and the consonants must come out clear and crisp, else our text will be unintelligible and art far from being attained. Yet, in this we must not break the flow of our musical phrase.

As soon as the student can form a fairly good tone, it is well to begin simple forms of enunciation. Because they employ so few consonants, the good old Italian syllables—Do, re, mi, fa, sol, la, si, do—are

valuable in this work. In fact they are of great use even in far advanced work. Vocalize a short exercise or a phrase which can be done easily in one breath. Then, with the same sense of tone, sing the syllables, allowing the tone to flow steadily from an open and free throat, and modding it into syllables by the use of the front part of the tongue, the lips and forehead. Literally, *legato* is an Italian past participle meaning "tied" or "bound."

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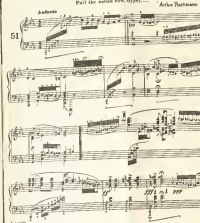
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Q. How now please explain to me: (a) The difference between a musical sound and a note? (b) How is the atmosphere on the shore of the sea? (c) What is it that determines the quality of timber of a wood? (d) How is the atmosphere on the shore of the sea? (e) How is the atmosphere on the shore of the sea? (f) How is the atmosphere on the shore of the sea? (g) How is the atmosphere on the shore of the sea? (h) How is the atmosphere on the shore of the sea? (i) How is the atmosphere on the shore of the sea? (j) How is the atmosphere on the shore of the sea? (k) How is the atmosphere on the shore of the sea? (l) How is the atmosphere on the shore of the sea? (m) How is the atmosphere on the shore of the sea? (n) How is the atmosphere on the shore of the sea? (o) How is the atmosphere on the shore of the sea? (p) How is the atmosphere on the shore of the sea? (q) How is the atmosphere on the shore of the sea? (r) How is the atmosphere on the shore of the sea? 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It is considered to be a matter of course that a "virtuoso" of today must possess a highly developed technique. Not only that, but unless he is a technician of practically unrivalled powers, a highly developed technique is not thought sufficient. He must have something more to offer the public. Either he must be an interpreter of unique attainments, or possess total quality hitherto believed impossible; the public holding their standard on what the last eminent virtuoso left in the way of improvement, it being clearly understood that the newcomer, if he is to make a sensation, must improve on the standard, and without doubt combine all the above-mentioned qualities—namely an unsurpassed technique, unrivalled musicianship, and the tone of a full orchestra, with the lightness of the reed.

Before tracing the development of the present-day efficiency it is interesting to recall that it is not a decade since Kubelek astonished every one with technical powers hitherto considered unattainable, and which it was considered impossible to attain on a violin. That the standard had improved was obvious, and that it still is capable of further improvement is difficult to deny. Why is it, then, that the public of today has so soon tired of technical displays and now requires a fresh stimulus? Obviously, because technique is only a "means to an end." But then the point arises—How far is the perfect artist "bound up" in the technician and vice versa? The "amateur" at the mention of technique will at once allude to mind the left hand working at a furious pace in divers peculiar attitudes, while the bow escapes his attention. By this view the "amateur" has completely overlooked one-half the technical equipment; as technical perfection in the fullest sense of the word (which aims at musicianship as its ultimate goal) is only possible when both hands are equal, not unequal, in achievement. When this has been attained, beauty of tone—always assuming the individual is an artist by temperament—is the logical outcome. That this has an overtones of technical interpretation is little understood by the person to whom technique is synonymous with "stunts"; and also that interpretation is an idle word for the musician—i.e., the performer and not the theorist—who is desirous of taking the concert world by storm if he is technically undeveloped. It is therefore apparent that when both hands are brought to an almost equal level of attainment (I say almost advisedly, because the feeling that the left hand will always be a little in advance of the right cannot be denied—at present the training of the left hand is out of all proportion to the better developed right), and the player is a deep thinker, a perfect artist must be the result.

To understand the present high standard of technique we must go back to the early Italian masters, the pioneers of all we do today. To Tartini, Corelli, Vioti, and Gardini belong the credit of our bowing facility, in their having "placed" the right hand as being of more importance than the left, whilst not entirely neglecting the left. What they did for the bow cannot be too largely acknowledged; very little improvement indeed has been made since they laid down the general principles of clarity and design. The outstanding figure for the development of the left hand, it is almost needless to say, was Paganini. He was the inventor of stopped harmonics, double harmonics, left hand pizzicato, natural and fingered octaves, the complete use of the upper part of the fingerboard (before his time violinists rarely played beyond the third or fourth positions), and a host of other great innovations. He was later improved upon by Ernst. Their successors, Vieuxtemps and Wieniawski, not contributing any material improvements, violin

## The Violinist's Etude

Edited by ROBERT BRAINE

### On the Development of Violin Technique

By Louis Godowsky

From *The Sackbut*, London.

technique is then to-day very much what it was in the times of Paganini and Ernst. It is only when we leave the "school" of violin composers that we find a fresh basis for violin development.\*

The question whether the violin has a future or not must be to violinists and incidentally to composers, a most interesting one. To suppose that the instrument is now in the zenith of its powers would be absurd. The inequality of the hands is sufficient to dispose of that supposition. To the query as to it having a future, we can then with an easy conscience answer in the affirmative! Undoubtedly there is an enormous future for the instrument. Since music is taking unprecedented forms, and new technical devices are constantly being invented, not necessarily for any particular instrument but rather for music as a whole, the individual instrument cannot escape the march of progress, since, if it did, it would have sooner or later to become inefficient. It is simply a question of "the old order changeth."

Leaving for the moment the question of the higher technique of the violin, and considering the violin from the orchestral point of view, we find that Wagner and Strauss have completely revolutionized the standard of technical work which existed previous to their writings. For instance, how much of the failure to appreciate Wagner and Strauss was due to lack of orchestral playing? Take, for instance, the Fifth Symphony of Beethoven, or the "Italian" of Mendelssohn, and compare them with the end of the overture to *Tannhäuser* or *Tril Eschenberg*. Can we wonder that Wagner and Strauss had so much difficulty in being appreciated by the public? What amazing progress the orchestra has made since Beethoven and Mendelssohn; and when the first shock of Wagner had subsided, what a reconstruction took place! So much so, that a score of years ago the "Uninstructed" public separated into two camps, called from the more difficult passages from Wagner and Strauss, for the use of the orchestral violinists' private practice (of course this applies with equal force to the rest of the orchestra, but we are concerned here only with the violin). Therefore, the orchestra has developed to a marked degree with the advent of Wagner and Strauss.

Now that we have the extreme modern school (Stravinsky, Goossens, Malipiero, and a host of others), fresh technical problems await the orchestral violinist. If this, then, applies to the orchestral violinist, it is all the more true that it should apply to the virtuoso. The individual performer has necessarily a clearer and wider field because, being individual, and therefore unlike the orchestra player not a member of a corporate body whose progress must be to a certain extent standardized,

the soloist has greater opportunities to study special methods.

For instance, such great virtuosi as Kreisler, Elman, and Heifetz are capable of any technical problem written, and therefore enable writers to invent fresh processes which of course, artists like the above can always be counted upon to perform. If the processes are without precedent, perhaps some special study will be necessary, but nothing can be written which would be beyond their technique.

However, these are great men, and provide the exception to the rule. It is the general standard of violin playing which must be raised; and his fairly low standard is apparent chiefly when the average violinist breaks away from the "violin" school (i.e., Paganini, Ernst, Vieuxtemps, and Wieniawski) and attempts more complicated works than those. The average violinist will say that excluding the violin "school," the majority of the concerti written are "unviolinistic." If this be true, then we must undoubtedly exclude from the violin repertoire the concerti of Beethoven, Mendelssohn, Bruch, Brahms, Tchaikowsky, Glazunov and Elgar, since they have definitely trodden fresh ground (particularly the four latter), and have given rise to the expression "unviolinistic," by which violinists, of course, mean "not under the hand." But do not many of these concerti books in learning with modern requirements incorporating Paganini, as has been done for orchestral players? We might even anticipate the modern writers by a certain degree of speculation as to what might be done. Who is there better qualified to do this than Professor Auer, to whom all violinists look for future instruction?

It must, however, be admitted that the violin school has made possible the violinistic writings, and that if we follow the principles of Paganini we cannot go far wrong. But can we now issue instructions in learning with modern requirements incorporating Paganini, as has been done for orchestral players? We might even anticipate the modern writers by a certain degree of speculation as to what might be done. Who is there better qualified to do this than Professor Auer, to whom all violinists look for future instruction?

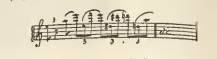
To show how the non-violin school of writers have broken away from the violin "school," it will be easier to take the instrument from the left hand to the right hand, and treat each hand separately; and before I conclude my article, I will throw out some tentative suggestions for the future development of the violin.

Paganini invented the process of fingered octaves (i.e. the first and third fingers equal) and is afterwards followed by the second and fourth). Brahms in the violin concerto has varied this, and written the following:



\*To the reader who desires an exhaustive account of the writings and improvements of the above-mentioned masters, I cannot do better than refer to the *Dictionary of Music*.

Glazunov has provided this Concerto (Op. 82):



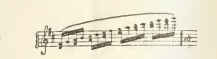
And Elgar has summed them all up in this most interesting passage (typical of many) in the Concerto (Op. 61):



It will be seen that whilst Brahms and Glazunov have maintained up to a point the fingered octave form, Elgar has interposed a note between each octave, achieving a definite development in octave playing, not only as an isolated exercise, but as a working basis for a new system. He treats the sixth later in the same way, for example:



Has not Elgar therefore demonstrated that the scales of thirds (or any other chord formation or progression) may be used in a like manner? Take, for instance, the thirds as an example:



Does this not provide a fresh principle for study, mere perhaps for the right hand than the left?

Take another example from the same work (Elgar's concerto). This holds great possibilities of development, and must be met in the future in other works.



And a little further on the final variation in bowing, and before the orchestra takes up the theme, the chromatic down scales. This is surely unique in the history of the instrument:



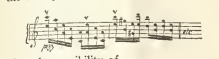
It will be noted that it covers almost the entire compass of the instrument, something to go to in half positions. That this is justified is apparent from this wonderful effect when played by a Kreisler or Heifetz, as to them this problem, thanks to their wonderful power of assimilation, presents no difficulty. It is therefore obvious that the other technical developments, which Elgar foreshadows, will not find them wanting. What wonderful "spade-work" this is for the student, even though he is not capable of performing in the same way as the great virtuosi. It is impossible to go through the concerto, as, for instance, the variety of technical devices in the cadenza and the chromatic end the work. To the query as to whether there is a future for the instrument, the following is then a fitting reply.

Let us further instances of development be the following: The tremolo caprice of Paganini (No. 6), in which the melody is accompanied by consistent tremolo, and of this principle we find another beautiful example in the cadenza to the concerto, which is a goodly life before it. Again, many are "unviolinistic" and new in the Tchaikowsky concerto. The rapid bowing

## THE ETUDE

incorporating the double stopping, and the passages in the top positions, which, thanks to Paganini and the further use made of it by Tchaikowsky, has made possible a still greater field for exploration. Innumerable further examples could be quoted, but the space does not allow it.

Future developments can take place in pizzicato, for at present we play only with the left hand one note, when it is possible to play two. The following variation in the twenty-fourth caprice of Paganini:



gives the possibility of—



Double harmonics also can be more often. Since Paganini wrote *No. 14 Mesto, Witches' Dance, and a Follia*, we have been used to thinking in double harmonics. But if double harmonics why not treble and quadruple? Whilst possible in some positions in the left hand, it is the right which is unable technically to maintain unbroken the chords necessary for this, for the vibration must naturally be broken. Surely it is a question of time, and perhaps a change in the personnel of the bow. Does this not call for a special course of study for the right hand in order to balance the two?

I will now speak of the right hand and show the inequality existing between the two hands.

If this is to be a still greater exercise of this kind are the *Utrastudio* of Carl Fleish. They are wonderful conditioning drills. Legions of violinists can testify that every minute spent on the *Utrastudio* yields a specific benefit. No busy violinist, be he professional or amateur, can afford to be without them.

Most violinists, however, feel the need of more shifting exercises than Mr. Fleish gives in his *Utrastudio*, and in the hope of filling that need, it is suggested that the following be noted in the back of the *Utrastudio*, and worked on whatever time permits:

Regular three octave arpeggi to go with Fleish's 24 scales.

Scales on each string with one finger at a time.

Scales on each string with 1-2, 2-3, 3-4 fingers, starting in first, second and third positions.

Arpeggi to two octaves on each string. Arpeggi on each string with each finger.

Scales in broken thirds on each string. 1-2,3 and 2,3,4 fingers.

Scales in broken thirds on each string with one finger at a time.

Scales in thirds on every two strings—regular fingering, 1-3 and 2-4 fingers.

Scales in sixths on every two strings—regular fingering, 1-2, 2-3 and 3-4 fingers.

Scales in octaves on every two strings—regular and fingered.

Scales in tenths on every two strings.

The following chords, repeated a number of times, present also enormous difficulty, though they are easy for the left hand:



Therefore the bow should be given greater attention in the very early study.

for in comparison with the state of left-hand technique, the bow is very much in its infancy. When the bow can assimilate three or four harmonies without breaking, do extremely rapid chord playing (three and four notes), graduate through all pressures, in all kinds of passages; then perhaps it will be able to meet the left hand on equal terms.

To arrive at this state of "Utopia" the student must be content with a less dazzling repertoire in the left hand. He must for the first few years be satisfied to work "tone" in the privacy of his studio, and later on dazzle his public with the left hand, and so eventually become a good artist.

This is the way to improve the standard of violin playing and make, by the full use of the right hand, technicians into artists. In conclusion an artist is therefore a complete technician making use of both his hands, thus freeing himself from the bonds of technical servitude to make room for interpretation, his ultimate goal.—From *The Sackbut*, London.

### Daily Exercises

By John P. Labofish

LOOK into any catalogue of violin methods and you will find several excellent books of every day studies, designed to keep the violinist in practice with a minimum expenditure of time.

These books aim to cover the essentials of violin technique in a few pages, and do succeed remarkably well.

Probably the most highly recommended exercises of this kind are the *Utrastudio* of Carl Fleish. They are wonderful conditioning drills. Legions of violinists can testify that every minute spent on the *Utrastudio* yields a specific benefit. No busy violinist, be he professional or amateur, can afford to be without them.

Most violinists, however, feel the need of more shifting exercises than Mr. Fleish gives in his *Utrastudio*, and in the hope of filling that need, it is suggested that the following be noted in the back of the *Utrastudio*, and worked on whatever time permits:

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Scales on each string with one finger at a time.

Scales on each string with 1-2, 2-3, 3-4 fingers, starting in first, second and third positions.

Arpeggi to two octaves on each string. Arpeggi on each string with each finger.

Scales in broken thirds on each string. 1-2,3 and 2,3,4 fingers.

Scales in broken thirds on each string with one finger at a time.

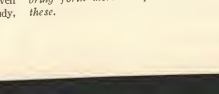
Scales in thirds on every two strings—regular fingering, 1-3 and 2-4 fingers.

Scales in sixths on every two strings—regular fingering, 1-2, 2-3 and 3-4 fingers.

Scales in octaves on every two strings—regular and fingered.

Scales in tenths on every two strings.

The following chords, repeated a number of times, present also enormous difficulty, though they are easy for the left hand:



Therefore the bow should be given greater attention in the very early study.

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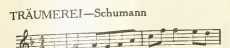
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Träumerei-Schumann



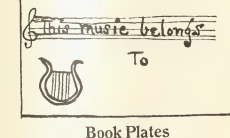
How many times do you suppose you have heard Träumerei? Dozens and dozens of times, no doubt, for, although Schumann wrote it as a little piano piece, it has been arranged for every kind of an instrument. But of all the times that you have heard it, how many times have you listened to it?

What does the name mean? Just what the piece seems to be—a sort of meditation, calm and soothing—a beautiful melody with a harmonious accompaniment. The melody has many curves, that is, it moves up and down a great deal, and does not go far without changing direction.

How many changes of direction can you find in the first four measures? Where is the climax? What key is the piece written in? It is quadruple time, frequently called "common time."

Sometimes this piece is combined with another one in a minor key, a little livelier, and then the Träumerei part played again, making it a "three-part song-form." Sometimes the contrasting part is not used. Play this piece or have some one play it for you, and find five other details about it.

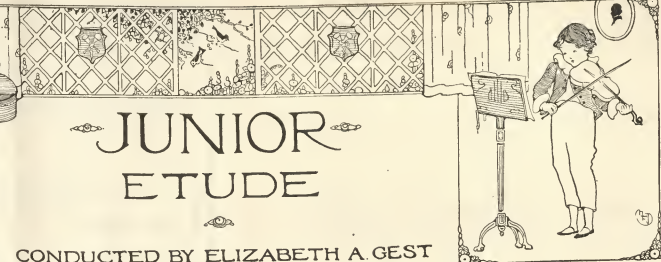
Schumann lived in Germany from 1810 to 1856 and wrote many wonderful pieces of music. What are some of his most famous compositions? Look him up in your musical dictionary.



## Book Plates

It is an interesting thing to mark all books with a book plate if you are lucky enough to have one. Long ago, book plates were made by hand and were very valuable, but now-a-days you can get "ready-made" ones in the stationery stores to paste in the front of each book. Some of the great composers had very beautiful book plates, generally made with some musical design.

DEAR JUNIOR ETUDE: We have taken THE ETUDE for about two years and I enjoy the JUNIOR ETUDE very much. I am taking lessons on the violin and also play in the High School Orchestra. We are given each a concert every month and part of this month. I hope some of the JUNIOR ETUDE readers will write to me. From your friend,  
BARBARA PONSIE (age 13),  
Morgan, Minn.



CONDUCTED BY ELIZABETH A GEST

## The Mocking Bird as a Music Teacher

By Rena Idella Carver

A MOCKING bird sang in the big tree near the window. Archie tried very hard to keep his mind on his music, but he could not help hearing the beautiful bird notes outside. Every time he caught himself listening to the ravishing song of the bird he quickly brought his mind back to his task and tried to listen more carefully to his playing.

Finally his practice time was over, and he skipped out into the sunshine and the radiant glory of the old Southern garden. He wandered among the flowers, but the mocking bird's voice could not be resisted and he sat down in one of the rustic chairs and gave himself up to the charm of the music.

Imitating bird after bird, inventing melodies of his own, experimenting with some brilliant cadences after another, singing until Archie thought the bird would surely burst from joy and exhilaration, he flew to the very top of the grand old tree.

After this the great songster flew down near the nest that Archie had watched with such interest for several weeks.

Then the bird seemed to be conversing with his mate in a low, caressing voice. Now he seemed to call his mate. Again he called and yet again waiting each time as if expecting an answer.

Weak and faint and timid came the answer. Archie sat straight, wondering at the strangeness of the sound. What could it be?

The answer came a little stronger and



The big bird was teaching the little one to sing.

Over and over again the father bird sang the few notes. Over and over again the baby bird tried to imitate.

The baby bird seemed to sing it better now. Then the next time he did it very, very badly and the parent bird seemed to scold and repeat the motive many times as beautifully as he could.

The baby bird then ventured to sing again and received a pleased, happy response from the big mocking bird.

Archie listened a long, long time. He was still astonished to think that even a bird must be taught and must practice and learn before it can sing those wonderful airs.

Archie listened a long, long time.

## Multiplication and Addition

Have you any idea how many hours of your life you have spent at the piano? And have you any idea how many of these hours you really practiced? And how many you wasted?

Suppose you work it out for yourself. Say you are fifteen years old and you started lessons when you were seven. The first two years perhaps you did a half an hour a day (Sundays omitted). That is 150 hours each year, or 300 hours.

Then from ten to thirteen years of age you did one hour a day. That equals 900 hours.

And for the last two years you have done two hours a day, 1200 hours.

All together that makes 2400 hours! Think what it will be when you are thirty!

Can you play well enough to be worth

## Opinions

"Why, no one likes scales," the chords all would say.

Said the scales, "Who would listen to chords all the day?"

So each in that place where'er it may be—  
We need both the scales and the chords,  
don't you see?

## Vacation

How are you planning to spend your vacation this summer? There are many ways of having a good time during the summer months and letting your practice drop and forgetting everything you ever knew; that is the way the bad little fairies will tell you to spend the summer, and the Spirit of Laziness will tell you to do it, too.

There are just as many ways of having a good time during the summer and enjoying yourself just as much, by doing a certain amount of practicing every day. Then you will not forget the things you worked on this year, and you will slide backwards, and when the fall comes again you will be very proud of yourself. That is what the Good Little Fairies will tell you to do, and the Spirit of Ambition will tell you to do it, too. Then the Spirit of Success will get busy and help you, and you will make your teachers and everybody you know glad. DO NOT WASTE YOUR SUMMER. Practice every morning right after breakfast, and then you can spend the rest of the day as you please. Do this, no matter where you may be spending the summer, and if there is no piano that you can use, spend your practice time playing your exercise on a table; then your pieces the same way; then write your scales on paper and read some books about music, and you will have accomplished something.

## Club List

You remember in the March JUNIOR ETUDE there was a lot of information about Junior Music Clubs, and several Junior readers have formed clubs and written to tell the JUNIOR ETUDE about them. These include the following:

Sydney Schultz, of the St. Cecilia Club, Minn.

Theo. Van Tassel, of the Wednesday Afternoon Music Club, Conn.

Adele Carlson, of the Junior Music Club, Ill.

Lacy Rankins, of another Junior Music Club, Ill.

Katherine C. Gallivan, of Schumann Music Club, Ill.

Dorothy Nash, of Junior Music Club, Vt.

Myrtle Mack, of Junior Music Club, Wash.

Niles Strumquist, of Valch Violin Club, N. M.

Bebe Alloway, of Thursday Musical Club, Idaho.

Beatrice Skelton, Junior Music Club, Ind.

THE JUNIOR ETUDE wishes all these Junior Music Clubs the greatest amount of success and pleasure in their work; no doubt the members will all be very glad that they have formed these music clubs, wherein they may learn more about music and hear more of it, too.

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