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James Francis Cooke

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SEPTEMBER 1922

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VOL. XL, No. 9

Fifty Galloping Horses

The measure of mechanical energy is horse power.

The greatest thrill of motoring is the consciousness of power, the feeling that one has twenty, thirty, forty, fifty galloping horses ahead, tense on the bit, pulling one out through the world at the command of the brain.

The consciousness of power! That, perhaps, is also the secret of the world's achievement,—especially in music.

Directed brain power—or if you choose to call it by a shorter word—will has, in late years, become the net of charlatans already ready to sell to the public some expensive method for developing this energy by some secret process, which just gets past the Post Office Inspectors.

But it is all so simple, so easy. We all know that we have latent forces and it is largely a matter of stimulating our imaginations to realize them, to develop them, to make them do our will.

Perhaps your mind, up to the time of reading this print, has been a poor, tired, weak, old, broken-down one-horse-power and you have never realized it. You have always unconsciously pitied yourself for the lack of opportunity, for your health obstructions, for lack of capital, lack of social connections, anything to excuse your lack of success. Meanwhile, your greater horse-power has remained latent, undeveloped; dwindling away like a little stream which, if dammed up by the will might develop a horse-power of amazing force.

Of course, in music, as in everything else, staunch health is an immense asset; but even your health, to a very large extent, depends upon your will and upon your determination to harness your life to those beneficent forces which lead upward instead of downward.

Consider for a moment the case of Chopin. Here was unlimited mental and spiritual musical force harnessed to a poor, hectic body, tearing it through life like a runaway horse, but nevertheless accomplishing marvels in tone.

Think of Wagner—physically almost a dwarf, but with a gigantic horse-power which pulled his genius to the loftiest heights of Walhalla.

Think of Schumann, Beethoven, Weber—all fighting for a great part of their lives.

Is it poverty that is holding you back? Think of Mozart, Schubert and hundreds of others who, despite poverty, have attained immortality.

We have repeatedly seen one-horse-power musicians who, by quickening their minds to a realization of the great fact that the consciousness of power comes through grasping the reins of the imagination and controlling the God-given forces within themselves, have developed to become men and women of surprising force, character and accomplishment.

Do you work as though you had at your command fifty powerful steeds ready to carry you to your life's goals, or do you work as though you were lolling back in a rickety one-horse chaise?

Just to know, to feel that you have these forces within you, that you can begin to pick up the reins and control them in one direction, is one of the great joys of existence.

Let any one laugh who chooses. Thousands of successes have been due to the same consciousness of power, well directed and employed through right and just means for the welfare of others. We have seen this happen so many times in music it has the quality of an axiom to us.

Time and again we have witnessed some obscure music worker living amid discouraging conditions, come to the point

of awakening his energies through the recognition of the fact that in the past he has used only one-horse-power, instead of the infinite forces that the Almighty has given him.

Regenerating the Race Through Music

When minds elevated to higher thoughts, the wonderful inspiring force of Music will lead to a regeneration of the race along nobler lines.

Notwithstanding the fact that Dr. Haevels wrote one of the most interesting of books in the literature of Music called "Music and Morals" (which by the way has very little "morals" in it) we have never been able to agree with the emotional folk who have made themselves believe that Music by itself has a moral value.

Music is moral only when it is associated with noble, elevating ideals, words or actions. Then its importance in the human drama is transcendent. But Music by itself is like Fire, Water and Electricity, enormously valuable when properly used, but disastrously destructive when not properly used. Music may be used to degrade, as it is used in brothels all over the world. But when it is associated with men and women and children under conditions enabling them to absorb the beauties of the art without any degrading tendencies, its value is infinite.

The mind saturated with the best music has very little cerebral space for unworthy, degrading thoughts. Naturally it turns toward higher things and that is perhaps the great human advantage of the best music whether it comes to you via a great symphony concert, the point of a phonograph needle, the voice of some great prima donna, or the audition of the radio.

In the Golden Hour plan of character building in the public schools through specific instruction and inspiration with a background of beautiful Music, thousands and thousands of children are now being led toward higher standards of citizenship. Music seems to have a value almost miraculous in intensifying the child mind. Without Music such a period as the Golden Hour would be as tedious as a cinema picture shown without music.

Raising Our Professional Status

Recently at a meeting of experienced teachers the question was brought up, "WHAT CAN WE DO TO RAISE THE STATUS OF OUR PROFESSION?"

One of America's most experienced and distinguished authorities on musical education replied in the following direct and convincing manner:

"The factors of foremost importance in raising the status of professional music teaching in America are:

"That which will lift and dignify the calling.

"That which will make music more of a necessity as a factor of education.

"That which will create a greater love of music by the public at large.

"That which will make music a necessity in every home.

"What is it that will bring about this condition?

"It may be a combination of several things, such as:

"Better pay for the music teacher.

"Getting rid of the 'pin money' teacher.

"Proper credits for music work in Public Schools.

"A National Conservatory of Music.

"More Public School education in music.

"The music supervisor of the future.

"But that does not answer in the present case the question of the greatest need. We must know what is the *greatest* factor, the greatest force, that will bring the above condition about. In my opinion it is this:

"It is the quality of the force, the brains in the profession, on which everything depends. If the music profession is such that no one but mediocre people will enter, you cannot expect much from it. I say this in all kindness and in no spirit of criticism.

"A calling cannot rise above its disciples and devotees. The stream cannot rise above its source. The strength of the whole structure depends upon the pillars that uphold it.

"The music profession has no limit to which it cannot rise. It can become the most desirable, the most remunerative, the most dignified of all professions; more even than the profession of law, or medicine, or the pulpit.

"The music profession has made the greatest progress of all professions. In Haydn's day musicians were classed with other family servants. Even in Liszt's day the chalk line that divided the guests from musicians was not removed.

"There are callings that are held down by natural barriers, such as the barber's (which was once held in quite high esteem), the skilled entertainer's, such as jugglery, legerdemain, etc.; these callings cannot rise above a certain height. "There is a magnificence about music which no other profession possesses. It reaches heavenward. If it has any barrier it is that special endowment and rare gifts are required to rise to great heights.

"Therefore, the greatest need is very obviously that of raising the personal equipment, the ideals, the enthusiasm and the standards of musicianly attainment and scholarship of the rank and file as well as of the great leaders in professional work. Everything depends upon the character, the education, the individual force of the men and women who adopt the profession of music."

The Age of Music

The world-wide awakening in Music is, to our mind, providential. The hand of the Almighty is certainly in this. Civilization has been passing through a reign of terror which makes the French Revolution seem like a back-slap fight. Following it, like a choir of Angels of Peace, has come music,—music all over the world.

Music is one half of the inspiration of the hour. Every day brings new indications of the world-wide awakening in music, here are just a few:—

New York Street Cleaners celebrate Music Week by having an immense concert and sing in a New York City Armory.

Danish Pianist named Philipson makes a successful tour of the Holy Land, reporting that he finds good music schools, string quartets, and an appreciative public.

Ketchikan, Alaska, sends in a program of the Community Symphony Orchestra Concert, not the New York Symphony or the Boston Symphony, to be sure, but a really interesting program.

The Russian Opera Company recently touring the United States played in Tokyo to a very appreciative audience.

Harvard Glee Club tours Europe with enormous success, singing compositions equal in difficulty to those sung by the Vatican Choir, and astonishing European critics.

These are just straws showing the advance of the world in music.

Hundreds of millions of dollars are annually spent for music in the United States. Considered merely from the standpoint of an industry, its importance is immense.

To our mind the greatest value of Music is providing inspiration and refreshment for everybody in as abundant a manner as possible. This means music in every home, via performers, singers, talking machines, player pianos, radio, everything.

Then comes music in its educational sense—its value in training the mind has now been recognized by great psychologists everywhere. This may be done in a measure by hearing good music, but is never fully recognized until the individual has learned to play some instrument or has learned to sing correctly.

Then comes Music in its economic sense, its combination with industry and civic events, the usefulness of which is now recognized by our biggest men from coast to coast.

Finally and most significant of all is music used in connection with day-school work, to stimulate the child to higher ideals through some such plan as "The Golden Hour" so often discussed in *THE ETUDE*.

We want our readers to know that after a careful survey of the musical field, we sincerely believe that the opportunities in music are greater to-day than ever before. There is far more future in music for the young person now than there was twenty-five years ago.

Surely, we are on the threshold of the Age of Music.

My To-Morrow

My to-morrow in music will be an edifice built of to-days. Nearly everything I do before sun-down to-day will have its effect upon my to-morrow.

If I play Beethoven, Chopin and Liszt to-day it will make me a better musician than if I play tripe music.

If I play carelessly to-day, I may reform to-morrow; but why play carelessly to-day when it can do me no good?

Remember the significant words of James Lane Allen:

"Every thought seed thrown or allowed to fall into the mind, and to take root there, produces its own blossoming sooner or later into act and bearing its own fruitage of opportunity and circumstances. Good thoughts bear good fruit,—bad thoughts bad fruit."

Music for the Helpless

"THOUGH I speak with the tongues of men and of angels and have not charity, I am become as sounding brass, or a tinkling cymbal." I Corinthians XIII. 2.

Men work their lives out accumulating capital and when their means permit, some give bounteously of their acquired wealth to those who they believe, by dint of their services or their just deserts, are entitled to generous consideration. Often the gift is to strangers or to those who may not be born for a century to come. This is called philanthropy—loving mankind.

The musician may or may not acquire large capital in money. Some musicians become immensely rich in these days. Others manage to secure a competence for life and enough to care for their loved ones. But every musician worthy of the name accumulates a treasure in music which he may bestow upon others with a kind of spirit of philanthropy quite as valuable in its place as hard cash.

This is what we mean: The following are a few words from the forty-ninth annual report of the Philadelphia Home for Incurables, referring to the greatest of American singing men—the late David Bispham.

"Care of the bodies of the invalids in the Home does not exclude provision for the spiritual needs. Every Sunday a service is held to which a longing little congregation gathers to hear the promise of life abundant and blessed. One glorious Sunday, last December, was the day Mr. David Bispham came out and sang for the patients. It is impossible to say what this act meant to them. Their joy at hearing this great singer was only equalled by their pride when he shook hands with them."

Just a little while later Mr. Bispham passed on to the life "abundant and blessed." Your opportunity to give of your music riches is always at hand. Grasp it now, next year may be too late.

Forward!

The Road to Success in the Music Life has along it so many glowing rocks that, by discouragement threatens, all we need do is to plant our feet on a higher hold and lift ourselves to a more invigorating atmosphere.

"LUCKY is he who discovers that he has real talent; but most unlucky is he who imagines that he has talent and finds after it is too late that he has only a tendency." This distinction is not original with me because Goethe phrased it long ago. It applies, however, to many people who would be musicians. It also accounts for much wasted effort. The professional musicians should be developed from those who have real talent, not merely those who have the tendency.

"The splendid thing is, however, that nearly everyone has the tendency for music, can enjoy music and may, with a little delightful work, enormously increase their interest in one of the most exquisite of all the joys of life.—Music.

Music for Every Man

"The day of confining music to the large city is now happily past. We are in a new musical era. Of course one must have a great opera house to make the dramatic spectacles connected with music that we label opera; but bless you, opera is only a very small and to my mind quite unimportant part of the whole big scheme of music. With the constant spread of information by means of the 'reproducers,' whether it be the printing press reproducer, the phonograph reproducer, the player-piano reproducer or the radio reproducer, matters little; the fact is that the little fellow way off yonder now has a chance to get almost as much music as he is willing to work for. Don't fool yourself by thinking that the home of talent must be getting as close to Albert Hall, the Gewandhaus, La Scala, the Auditorium or Carnegie Hall as possible. Culture does not stand at the corner of Forty-Second Street and Broadway, nor only in the halls of Harvard, Princeton, Yale or Columbia. The educated men and women of tomorrow, as always in the past, will not be limited to those who have had the opportunities, but will include those who mold the opportunities out of the white metal of life. Another quotation from Goethe is right to the point: 'Es bildet ein talent sich in der stille' (Talent is developed in retirement).

"The difference today is that the 'reproducing' opportunities I have mentioned are so enormously greater, is being shown everywhere. Only one who tried to study music by himself as I did years ago can realize the enormous difference. I had no lessons and no chance to get lessons. The reason? We were a large family and our father was a clergyman. Yet I had a tremendous tendency toward music. Nothing could have stood in the way of a tendency like that. I simply had to play. When you have that feeling strong enough you will play in time unless someone cuts your hands off."

"Unfortunately for me, I never had anyone to provide me with the proper kind of craftsmanship. What do I mean? I mean sharp tools and the knowledge of how to use them to best advantage. I plunged right into music itself, playing difficult music but never attending to the getting of craftsmanship. That is, I never had anyone to insist upon my training my hands, my tools, sharpening them on five finger exercises, scales, arpeggios, polyphonic exercises and studies. I had the tendency, I think I had the vision and possibly some talent for music, but I lacked the guidance of a good teacher. However, when I started to teach music myself years later, I realized that students should have that very craftsmanship that I had skipped and I dozed them with all kinds of technical exercises that seemed in any way necessary to me."

"It is all very well to do as I did in studying—that is, taking a Beethoven Sonata or a Schubert *Moment Musical*, picking it to pieces and devouring it a little chunk at a time, memorizing the pieces and reading books about the pieces; but sooner or later you will find that the fellow who has just acquired the craftsmanship will do the same pieces just a little better and often in much shorter time."

Handling the Clay

"While the things that make the great artists are Vision, Spiritual Insight, Great Love for Mankind, and other higher qualities of the soul, the music student, whether he inspires to be an interpreter or a composer or a creative artist, must not forget that he cannot become anything until he has the ability to *handle the clay*. Some people never acquire this ability. Some do not need to acquire it. One of the greatest minds of the time is that of H. G. Wells. He could have no stronger admirer of his 'History' than I am. I think that it should be in the possession of every growing young man



DR. FRANK CRANE

Music—The Joy and Need of Every Man

An interview secured expressly for Etude Music Magazine, with

DR. FRANK CRANE

Publisher—Clergyman—Journalist—Musician

or woman. He has mastered the craft of writing but could never govern, despite his learning and vision, in political matters. Lloyd George is the man for that—he is a born governor. President Wilson, with his vision and ideals, was possibly the biggest man at the Peace Table; but as a governor he was not in the same class with Lloyd George. Lloyd knows the rules and regulations; but Lloyd George knows his clay.

"Every great artist aspires for higher and higher craftsmanship. Michelangelo was irritated by certain limitations of his craft; and always sought to overcome them. Leonardo da Vinci, likewise, worked years and years for the *Mona Lisa* smile, so that there seems to lurk a similar smile in nearly everything he did."

"In my case I had plenty of musical ideas; but I didn't have the trained fingers. As a consequence my music soon developed into music teaching; because there, while craftsmanship was desirable, it was not strictly necessary. I had a big class and continued it even while I was in the ministry because I enjoyed it so much."

"BRIAN'S NOTE: Dr. Frank Crane's reputation in his own country has been a matter of constant but not particularly rapid development. During the last few years, however, the enormous popularity of his articles and lectures have brought him to the attention of a large and ever-increasing audience which is often surprised to learn of his many activities in the past. That he was a musician and music teacher for years, will certainly be learned by the music readers of *Etude*. Frank Crane was born at Urbana, Ill., May 12, 1861. He was a student at the Illinois Wesleyan University and at the Nebraska Wesleyan University. He was ordained for the Methodist Ministry in 1882 and was successively pastor of many exceptionally successful Methodist churches. He has written and published a large number of papers all over the United States. Meanwhile he had found time to write a small series of instructional books upon such subjects as *The Religion of Tomorrow*, *The Song of the Soul*, *Human Progression*, *Human Development*, *Human Advancement*, *Postulates to Life*, *War and World Government*, *The Coming of the Messiah*, *The Coming of the Kingdom of God*, *Christmas and the Year Round*. He speaks continually to large audiences throughout the country, and his influence for good at the present upset time, is rational, practical, vigorous and immense."

"PERHAPS your readers will think I am talking too much upon craftsmanship, but I want to make it clear that it is all essential and that the only way to get it is through technique. Cherry, Cramer, Clements and others. My old bills at music stores will tell the story of what kind of stuff I used."

"Not having the craft, it soon became necessary after a time to do all I could without it. This meant struggling over difficulties; but I did not let it spoil my fun in music. My left hand missed fire every now and then, but I got the spirit of things and has added a thousand per cent. to my delight in life. I advise every young person to get at least enough music to be able to enjoy it. Do not be misled by all that I have said about craftsmanship. Craftsmanship and musical vision do not always go together. The vision, the understanding is the most important. Take, for instance, the case of the very skillful vaudeville player who can do almost anything imaginable with his fingers but who has no musical feeling and no brain power."

"One of the proudest moments of my life was when I found that I could play through the *Sonata Pathetique* acceptably (to myself at least). It was all a matter of love and persistence. You see, I loved the Sonata and wanted to do it very, very much. Any bumpie pup who has the time, inclination and sticktoitiveness can do at least that if he keeps at it long enough."

Taking on Wagner at Forty-Five

"As more and more activities came into my life I was obliged to give up music-teaching and my interest in music since then has been largely a matter of appreciation. I have constantly tried to keep myself familiar with music, first thought in the modern sense, through reading, attending concerts, the phonograph and so forth. I was forty-five years of age before I began to get an understanding of Wagner. I was a Mainstreeter and glad of it. My wife and I came from our home on a visit to New York and we heard *Tristan and Isolde* at the Metropolitan. I was not merely bored but I was indignant to think that such a cacophony could be called music. I went away disgusted with Wagner in every sense of the word. Later we went to live abroad for some time, and I was attracted to the great number of people who attended the performances of Wagner at the Prinzregent Theatre at Munich and the Festspiel Theatre at Bayreuth. I said to myself, 'There can't be anything wrong with Wagner; it is you, Frank Crane, who must be wrong.' So I determined to get an understanding of Wagner and possibly an appreciation. I went to the book shop and bought all the books in German and French. I found that pertained to Wagner in the sense I wanted to grasp. I played and memorized the motifs of all his operas. Then I started to attend the performances. It was sincere with myself but tried not to be obstinate. At first I could not grasp the immensity of Wagner's great musical ideas, actually during the performance of *Meistersinger* it all seemed to come to me. Since then I have had an ever-growing Wagner appetite."

"This case is fairly illustrative, in degree, of the average man who is living on one musical plane—let us say the Jazz plane—but who wishes to climb higher. It is hard to realize that certain millions do not care enough for the best music to induce them to buy that instead of musical bubbles that hardly live long enough to take form. It is a fact, however. But almost any man has an inclination for good music. The main thing is to give folks the inclination. The situation is so much better today and there are so many forces for musical good working to help the great cause that there is no excuse in these days for the fellow who insists upon getting a meal of musical garbage like the hound dog on the back steps."

"Some people seem to think that good music is the result of social advantages of class. Nonsense! Much of the best music is made in the ghettos of Europe. The blueworkers of the north of England all sing. Sometimes they have complete little opera companies and give performances of Gilbert and Sullivan operas in fine style. Music and money are no longer Siamese twins. This is surely the age of music for every man."

Real Music in the Schools

"I would like to talk to some of those committeemen—self-conscious educators who have never taught anything in all their lives—who used to look upon music as a kind of fad which might easily be dropped from the school. I taught school for some time when I was fighting for an education myself; and I want to tell you that I had music in my school—not once a day, but plenty of it. I know what a wonderful thing music is to wake up the children, rest their minds, keep them in discipline and inspire them to higher efforts. Why! What under the sun is there that can equal it? It lessened my school duties fifty per cent. I had music half a dozen times a day. It was like turning on new force, new brain energy. The children loved it and so did I. It would be a fine thing if there was more and more music in factories. Not merely an occasional silent concert by the factory chorus society, but music for the people themselves. That means that the folks will have to be trained in school as they are in other countries. Why, do you know, I once went to a church in England where the whole audience, to my surprise, rose and sang Handel's *Hallelujah Chorus*. They all knew it by heart. How many congregations of 3,000 people could be brought together to do that in America? The church is a wonderful place for the dissemination of good music. Once when I came back from Europe I arranged some Wagner music as *Amereu*. The congregation liked them far better than all the gospel jazz hoots that could have been foisted upon them.

Music is Life

"Music is Life," wonderful vibrating life. It energizes the greatest machine in the world, the human machine. At home in our family music was not merely a kind of a parker "what-not" exhibited to the visitors as a museum of bad taste, but it was a part of life. There were six brothers of us and we always sang when we came together. Once they gave Bradbury's cantata, *Queen Esther*, in school, and one of our favorite choruses was "More Wine, More Wine." I was a member of a Methodist minister's home. Sometimes the spirit would take us at the dinner table and we would all start singing. Hang etiquette! Why shouldn't one sing as well as talk at the dinner table.

"We had an old melodeon, and in some way I got hold of Mozart's Twelfth Mass. It was like heaven to me. I will not venture to say what it seemed like to the other members of the house, but I will say that I have never through I had driven most of the members of my family out of doors. A twelve year old boy, with Mozart's Twelfth Mass and an old melodeon can create a lot of commotion. Finally I learned it and my parents were proud to have me play it for visitors.

"Making music and having music made for you are two different things. That is why I am so greatly in favor of congregational singing. Let us have the best music obtainable in our choir lofts; but let us not deny the pew-holders the joy of making music themselves. If the pew-holders do not take an interest in making music they may not develop an interest in hearing it. Much church music in America is awfully bad just for that reason. People do not wish to be sung at; they go to sing. They want, first of all, beautiful melodies coming out of their throats before they want complicated harmonies. John Wesley had the right idea. Many church musicians seem to think that divine worship should be about ninety-five per cent. sacred concert and only five per cent. hymns. Fortunately the great body of church-goers in America have enough common sense to think differently. Mind you, I consider myself a musician familiar with the best, and our standards of music in the church must be high, but you can never have a musical church until the people themselves are inspired to take part in the services. I have said that music is life. Perhaps, one of the reasons why some people are dying is that there is no "giving-out" upon the part of the singers in the church. Revivalists depend upon getting the people to sing. Let the choir hold up the musical standards, but don't forget that worship means participating, fourth-putting, "giving-out."

"It is psychologically right to regard church music in this light. All the pleasures that are constructive and helpful are "out-going." Did you ever think of that? Opium, alcohol and vice of many kinds are not "out-going." The higher love of a fine man for a noble woman is a matter of devotion. The greater the desire, the greater the love. Precisely the same thing exists in music. Go to opera, go to fine concerts, hear the best music, but always remember that the loftiest pleasures in music will come to you through the music that you make yourself—the song that comes from your

own heart. Sing and the world sings with you. That is the reason why the government found that it was so immensely valuable to have singing leaders connected with the Army and Navy—that singers at public meetings could inspire men and women to submerge far more

for liberty than that they would without a song. This is now being transferred to business, and you will find everywhere in groups of men's clubs that songs are being used to bring the men closer together in the higher brotherhood of man."

Getting There Without a Teacher

By C. F. Schwartz

We read in our Musical Histories of the splendid results which were brought about by the individual and unaided efforts of such musicians as Bach, Handel, Haydn, Beethoven, Wagner and others of their kind, during their student years; and some of us seem to be quite unmindful of the fact that the principle of self-help applies very extensively to all students of music.

Teachers, schools, supervised organizations of all kinds as well as text books of various sorts are of course very necessary to most if not all students; but there lies in all of these the danger of destroying or at least limiting the natural impulse on the part of the student to take care of himself. One must of course avoid extremes in the matter; but the difficulty arises when the teacher or the text is expected to do it all. It will rarely if ever work; sooner or later the student must make an effort to assume a certain amount of personal responsibility, and it is well not to delay this attitude too long.

The first attempts should be well considered and rationally carried forward. The student should cultivate the habit of being wide awake to the way things are done by those who know how. Recitals and concerts afford a convenient opportunity for careful and critical observation (they should not always be regarded merely as amusements or entertainments). The student should also attempt to devise plans or methods of his own making to take care of problems or difficulties which may from time to time. And, last but not least, the quest for the perfect should be properly abandoned. Such incidents as Handel weeping depressions in the keys of his harpsichord, Beethoven rewriting passages as many as ten or a dozen times, and Wagner copying out the entire score of the "Ninth" Symphony (for study purposes only) should not be forgotten. There is also to reason why the student should not follow Beethoven in the use of a note book, if not to jot down actual musical themes, at least to record musical ideas or impressions.

Don't "Stuff" the Pupil

By Edward Ellsworth Hipsler

A kind hearted farmer told his neighbor that he might have all the apples that he could carry in the sack in his hand. The neighbor, thinking that apples so easily obtained might as well be taken in good measure, went under the tree and filled his sack till it could hardly be tied. Then, with the rack on his shoulder, he started down the road towards home. Before he had gone far the strain of the sack bending over his shoulder caused it to bang and the apples were scattered all over the ground and many of them bruised or crushed beyond use. Just so it is when we overfill the mind of the pupil. Each mind has its capacity. If we go beyond that limit we get a strain on it that it will not bear, at least not profitably. There is a limit to which it will carry a load both with pleasure and advantage; but beyond that it is folly to venture.

The mind has its capacity, limited in many directions. All these must be studied by the teacher. All these must be measured. To know just when the boundary line beyond which it is dangerous to venture has been reached is one of the faculties which the successful teacher must develop. In fact, without this, failure is almost inevitable. At the door, regardless of preparations and natural aptitude, are other directions.

The mind has his limits as to the amount of work he can master profitably in the time allotted between lessons. Certainly enough should be assigned to fill his scheduled practice hours full of earnest effort. Interest is whetted only when there is something to be done that challenges the very best that is in him. Power, but care must be exercised that the impossible is not asked. There must be a probability that the pupil should be able to prepare the assigned work at least reasonably well. To assign more than this is to ask him at the best can be scarcely more than read or stumbled

expressions. Nine out of ten of these ideas may prove worthless, but the mental effort required to discover their worthlessness is not without value, and the tenth idea may be preserved for future use.

The Club Idea

Normal people, especially young persons, are so constituted that it is difficult to enjoy a good thing alone. The club idea has a strong appeal to all ages and classes and may be put to good use by pupils in their teens as well as adults who regard themselves eligible to professional or semi-professional organizations. Such clubs, to be effective, should be established and directed with as little assistance as possible on the part of teachers and parents. The club may be large or small; it may or may not include those who like music, but do not perform; its programs may be entirely musical—piano, piano and orchestral instruments, vocal solos and part songs—or it may include the reading of excerpts from books or magazine articles, with or without discussion, bearing upon some phase of music.

The writer has in mind a club of this sort which continued a profitable existence for several years. It was made up almost entirely of music pupils in their teens. During its period of usefulness its activities were carried on exclusively by its own membership. Its musical programs were frequently supplemented by discussions of articles appearing in music magazines, and occasionally *The Etude* furnished both music and discussion material for an entire program. Outside assistance was the beginning of the end, and the end came when entire programs were given by professional (usually exploited) musicians in no way connected with the organization. Such groups can scarcely be expected to become at all permanent; but much good may be derived from accepting certain responsibility and then "serving the thing through," even if it be but for a single year.

through, is the height of folly. Then, to allow the pupil to go on to other work before the last has been completed is but to court dissatisfaction and loss of confidence in your ability.

Then let him a reasonable amount of work to do and then let him understand that you expect him to be well prepared. It is rare that any pupil will be able to do the real value out of a study of any sort in a single lesson. The first time, it is more likely that scarcely more than the skeleton (the bare bones) will be learned. Lucky teacher, lucky student, when more is done. No, almost as a rule, there will be points of finish overlooked, even if the notes have been accurately performed, which will make it well worth the student's while to give the lesson a second period of study. The limit is more apt to be beyond than below a second study.

The amount the pupil is able to do well is limited only by the conditions. The student with high vitality is absolutely capable of great quantities of work which would be mere play for his robust, athletic counterpart. And nothing is more dangerous for the pupil's mind than to have a task assigned that is beyond his physical strength to master. Such a course can lead but to discouragement and loss of interest.

No, do not hurry the pupil through a lot of books with the hope of fooling him into the belief that he is realizing the situation in its real light, and, in spite of this, you give a reasonable amount of work. Keep the pupil at this until it has been at least passable. Then let him know that the notes but a little to some degree the spirit of the work. The pupil looks to be the best of a nature to incite him to the most careful work. And careful work requires time.

THE ETUDE

There are three kinds of staccatos: Staccato, Portamento and Staccatissimo.

To be mathematically exact, a plain staccato is supposed to sound one-half the length of the note's value. The portamento is held for three-fourths, and staccatissimo for only one-fourth.

The following markings for staccato are used: Staccato . . . ; portamento ; and staccatissimo

The player has to decide for himself a great deal as to which of the three kinds he should use, as composers are often very careless in marking their staccatos. About the only thing that we can be sure of is that when we see a staccatissimo mark we know that the composer wants the note very short, and when we see a portamento mark we know that he doesn't want it very short. Some composers never use the staccatissimo mark at all, and merely the portamento, so that when we see a plain staccato mark we must use our own judgment in the matter as it is liable to mean any one of the three kinds.

Three Kinds of Staccato

From the standpoint of execution we also have three kinds of staccatos:

Finger staccato,

Wrist staccato and

Arm staccato.

Finger staccato, as its name would imply, calls for action from the knuckle joint, although a little wrist action can also be used with it. Two kinds of finger action can be used: a straight up-and-down action, or a pulling in of the fingers—a sort of wiping the keys, so to speak. This latter action is often spoken of as being best for a real quick staccato. I think, however, that this is a case of the eye deceiving the ear, for the action of the fingers for a real staccatissimo must be so very quick that it doesn't seem that the finger could possibly have time to take a tologian slide on the key while making so short a stroke.

In wrist staccato the action is from the wrist, while at the same time a slight finger action is used. Wrist staccato is used a great deal—perhaps as much as the finger staccato by many players. It is not doubtful many times when a finger staccato would be more practical. Especially is this true in rapid staccato work. There is also a great danger that the pupil will make too excessive motions in executing the wrist staccato—an all too common fault with phrasing in general. The way some hands fly up in the air makes me think of what Mark Twain said of the arm. Mark thought the arm was given a great deal more credit for its wisdom that it really deserved.

"What other animal," he says, "when it found a telephone pole in its path, would crawl up to the top, over and down the other side to get by?"

The greater the action, the fewer of these aerial flights we see in his playing.

In arm staccato the action is at the elbow. There can also be a little action at the wrist; the latter being kept in a tense or relaxed condition according to the convenience of the player.

However, in playing staccato the manner of doing it is only of secondary importance. The average pupil hears too much about how this or that touch should be made. There are too many kinds of touches and tones. The pupil reads of so many that he is bewildered. If his eyes were closed and the ears opened, these one thousand and one different touches would dwindle down to about a half-dozen which would be actually used to convey the plain lengths we don't care what kind of a saw is used—hand-saw, backsaw or crosscut saw; but we do care that the dimensions are exact.

The Part the Dampers Play

Almost any staccato can be played with any of the three above-mentioned touches. Of course, if the staccato is rapid, we naturally use the finger touch, and the shorter levers—finger staccato; if a great deal of strength was needed the arm staccato would be best; but the all-important thing in playing staccato is for the pupil to think of the damper as a part of the passage, and getting it so. In other words, depend upon the car rather than the eye. One thing in playing staccato is very im-

portant, however, and that is that the fingers should be kept very firm at the tips.

Putty fingers make clean staccato work a hopeless task.

Another very necessary condition is that the piano must have good "let-off" dampers, for without these, although all other conditions be perfect, a good staccato is impossible. Even after all these conditions have been met, a perfect staccato, excepting in the middle register, is still often impossible because there are no dampers for the upper treble, and in the low bass the strings have much of a strong resistance that the dampers are not usually equal to the task of making a clean shut-off of tone. When the piano key is released the damper in a fine instrument touches the string and stops the tone immediately.

It is surprising how little importance is given this matter of shut-off dampers even by piano houses of very good reputation. In their advertisements they are not over-modest about telling of the beautiful tone, and they tell the piano may have, but never a word about dampers. It is possible that they don't realize what it means to the player to have a piano with good dampers? You Verily I say unto you, that though a piano have all the other good qualities of the finest instrument in the world, and hath not good shut-off dampers, it becometh as so much sounding brass or a tinkling cymbal.

When to Play Staccato

"When shall I play staccato staccato?" was once asked quaintly, isn't more often asked, considering the carelessness of composers and editors in marking staccatos. For instance, one edition will have a plain staccato mark at the end of a certain phrase, the next edition will have a staccatissimo, while a third will have no mark after it at all. This wouldn't be so bad if the same marks were adhered to throughout the composition, but as likely as not in the very next measure the same type of phrase will be met with and be marked at all. When the last note of a phrase falls on an accent it is made staccato, and the stronger the accent is the sharper should the staccato be. If the pupil will but follow this rule, he will not be bothered by inconsistent staccato markings at the ends of phrases.

Sometimes a phrase that should be cut off short is spoiled by too prolonged pedaling. If the pedal is used on a phrase that is to be cut off staccato, it should be released, not on the staccato note, but just before it.

The way phrasing in general is neglected would lead one to believe that it is a very difficult feat to perform. The opposite is true, however, for when a phrase is properly made the finger is left free to prepare itself for the next key.

Many players have about the same idea of phrasing and fingering that some people have of the Ten Commandments. They think of them as they would of the four basic rules of jail—something that judges them in and takes away all their freedom. Of course the contrary is true. They will not have less freedom, but a great deal more, if they will obey the marks of phrasing and fingering. For this reason I think it is a mistake to have a pupil learn the notes first and then get the phrasing afterwards.

Marking notes staccato that are also marked to be sustained by the pedal is a very common fault in many editions and often very troublesome. Of course, if the pupil sees this fault might be shown if space would permit. (See Ex. 1.)

Ex. 1 Andante Nocturne, Op. 9, No. 2, Chopin

It is hard enough for teachers to get their pupils to pedal these fundamental basses clearly without being told to think of the staccato marks as a part of the passage. If these tones are caught by the pedal they will sound the same whether played staccato or not; but the surest way to

get a pupil to miss them with the pedal would be to mark them staccato. To be sure, these tones are played with a staccato touch, but it is essential in all such cases that the notes would we need? Even MacDowell's *To a Water Lily* is played with just such a touch.

Another case where staccato markings are superfluous is in the extreme treble of the keyboard; although, as a rule, no great harm is done by such markings because the strings at this end of the piano have no dampers and are open, so that notes are the same whether the key is quickly released or held down.

It is interesting to see the pains that are sometimes taken with the fingering up at this end of the keyboard, in order that a good legato by key connection might be obtained. Of course, whether keys were or were not taken at this end of the piano would have no effect upon the legato.

An especially amusing case of this kind is found in a certain edition of Sgambati's *Nocturne in B Minor*. The only measure in the entire composition that is fingered in one way up in the treble beyond the range of the dampers. The fingering is purposely made very awkward so that a perfect key connection might be obtained in order to get a good legato.

There are some excellent musicians who contend that tones struck staccato on open strings sound different from those that are played legato. In this case this is true, because in staccato work there is apt to be more force applied to the key than when playing legato. However, if the same tones were played and given the same force as when played staccato, the effect would be identical in both cases.

If, in the example given below, the notes marked staccato were played legato and with the same degree of force as when played staccato, I defy anybody to tell in which of the two ways the notes were played. It is important, however, that the listener should be able to play the notes as they are intended. If the player took these staccato notes with a quick upward thrust of the wrist, you couldn't convince the looker-on that they were not cut off short. A clear case of the eye deceiving the ear.

Ex. 2 Valse in E Minor, Chopin

It is a poor plan for the teacher to keep his eyes constantly on the pupil's hands or on the printed page of the piece that he is playing. He should frequently turn his back on the pupil and listen. If the teacher who has been in the habit of doing this will try but it, he will quickly realize the truth of the old adage, "All things are not always as they seem." Sometimes we have to play staccato in order to obtain a better legato. For instance, when two or more voices are to be played legato, all repeated notes are made staccato. This, however, is only true in rapid tempos. In slow tempos the repeated notes are let up on the last half or quarter of the notes' value. In Example III the repeated E-flats in the alto and soprano voices are all played staccato.

Ex. 3 Minuetto, Op. 2, No. 1, Beethoven

All repeated notes in rapid tempo are played staccato. Staccato markings over such passages are usually unnecessary, unless it is done with the idea of enlightening the pupil as to the repeated notes. Of course, if it is really necessary. The danger here is that when the pupil sees the staccato markings he is apt to over staccato the passage, thereby losing his freedom or repose, a

thing so necessary for him to retain in rapid playing. The following example from Beethoven will be found marked staccato in most editions.



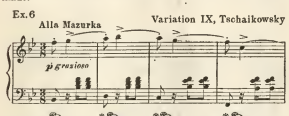
All melodies at the lower end of the keyboard, except those in slow tempo, should be played staccato, or at least semi-staccato, to insure cleanness. Such melodies played legato would cause more or less of a rattle owing to the strong vibrations of the bass strings.

In an article on staccato work very little can be said about the use of the pedal, since when the pedal is depressed it is impossible to make a staccato note. Care should therefore be taken, when playing a piece containing much staccato work, to see that too much pedal isn't being used.

Staccatos put life into a composition while pedalling has the opposite effect—not always, but usually. Take Example V, for instance: It is the natural thing for the pupil to want to pedal this second measure, in fact, to look at it one might be inclined to think that the proper thing to do, since the harmony is perfectly clear. If this measure were in a piece of the Nocturne type it would be better pedaled; but as this particular composition needs to be played with lots of spirit it would, in this case, be better not to pedal it. *Study the wood of a passage before deciding how it should be pedaled.*



In the Example below (Example 6) it would seem that to mark the treble notes staccato and at the same time expect to catch the bass note with the pedal was also a mistake. This is not so, however. The effect is made by having the treble notes staccato and depressing the pedal after the staccato has been made.



MENTION has already been made in this article of the staccato touch being used in MacDowell's "To a Water Lily." The opening chords in this composition, although whole notes, are left immediately as if they were quarter or even eighth-notes. The idea is of course to get away from one chord quickly in order to get the fingers prepared ready to play the next chord, the pedal being used to connect them legato. The use of the staccato touch for preparation in this manner is exceedingly common. Everybody is familiar with it, but it is surprising how many real good players needlessly keep their fingers "glued" to the keys. This is a fault that should be overlooked in a pupil because, next to stiffness, it is the chief cause of lack of freedom at the keyboard and the player who is not free in his playing can never hope to reach a very high grade.

The use of this preparation-staccato in practice is excellent, especially if it is for skips or rapid chord work. The heavy chord work in Rachmaninoff's *Prelude in C Sharp Minor* furnishes us with a good example of practice of this kind. Practice in this manner! Count four on each chord, leaving the chord immediately so that on count three the fingers are already prepared over the next chord. After this becomes fairly easy, do try preparing the chords on count two. A little practice of this kind will soon convince the player. It not only develops a quick movement but also makes one think, and as a man thinks so he plays.

Most of our piano teachers when they are played legato. Pupils will find, however, that they will be greatly benefited if a liberal dose of finger-staccato is applied to them. The practice of finger-staccato will be found a great help in the development of cleanness,

strength and velocity. In practicing for velocity it is important that only a pure finger-staccato is used and not a combination of wrist and finger-staccato.

Some teachers would eliminate the legato touch entirely, claiming that, owing to the pressure touch used, it is a hindrance rather than a help in gaining speed. There is no question that too much pressure playing has a tendency to make the fingers stick in rapid technique; but why eliminate all legato practice because the pressure tendency is bad? Legato touches vary from the strongest fortissimo played from arm weight to the faintest pianissimo with no weight, and scarcely any action of the fingers.

Stop, Play, Listen

I believe that every teacher will agree that, in practicing a passage slowly, the same muscular actions should be used as are used when playing the passage at a fast tempo. There might be more action used in the slow tempo but it would be of the same type as that used in the fast tempo.

As to the question of the action of the fingers in legato—legatissimo—playing, it is in brief, this: One finger or key acts exactly at the same instant that the other descends, just as the opposite ends of the tetter-tooter would do; or like the working of a two cylinder engine. I can't see how it could be possible to play with a very great rate of speed with any but a legato finger action. This question could easily be solved to the satisfaction of all if we could get a slow-motion picture of a trill as played by any of our great artists. Perhaps I am wrong, but I am of the opinion that the camera would show that a legato finger action was being used. If so, that would be the touch that should receive most attention in the practice.

Since this article is on staccato work, no doubt some reader will be disappointed because more hasn't been said about how the various staccatos are made. To do such a thing I would say as at first: Think a note short and let your ears be the judge as to whether it is so or not. It is an excellent thing to have a keen eye for everything on the printed page, but it must be left for the eye to decide as to how the playing sounds. The *EXP. LOOK! LISTEN!* has done wonders towards making careless people more careful. Would that every piano pupil might have a *LOOK! PLAY! LISTEN!* sign somewhere on the piano, in plain sight. Every teacher who is desirous of making his pupils develop a good staccato than hours of striving after certain hand movements or conditions. *HEAR YE, HEAR YE, AND PROFIT THEREBY!*

Undisturbed Practice

By Lillian B. Martin

PARENTS should refrain from disturbing their children during the practice hour, if the desired results are to be obtained. Calling Mary or John away from their lessons to answer the door or to bring in a stick of wood would destroy the desire for doing their best at anything else in the world, and parents should realize that music cannot be properly learned when the child is constantly interrupted.

Children who are not to be annoyed when he is writing, mothers do. Mother want to be petted while engaged in her needlework; but neither parent is confronted with such difficulties in their respective pursuits as is frequently pronounced "backwards" in their minds when their failure to progress more rapidly may really be attributed to inconsistency on the part of the parents.

Parents should assist to the utmost of their ability in promoting the musical education of their children. If they should be interested in music, should listen attentively to the child's execution of a selection, and should also encourage the child to practice. The parents' co-operation helps both the pupil and teacher and is one of the most important factors in bringing the pupil's musical education to a successful termination.

If parents require their children's assistance around the piano, they should emphasize the fact that the practice hour begins, or, if duties have been neglected, remind the child immediately after the practice period. But under no circumstances should the pupil's attention be distracted while he is absorbed in his work.

Broad paths are open to every endeavor, and a sympathetic recognition is assured to every one who consecrates his art to the divine services of a conviction of a consciousness. List.

The Basis of Musical Imagination

By Austris A. Whitel

SINCE it is well understood that there can not be any such thing as an intelligent interpretation without the aid of imagination; it is also understood that by discussing imagination, we are making plain certain things relative to interpretation.

With a little observation it would easily note, that imagination and memory are in reality twin sisters. Imagination is nothing more nor less than one's own (natural) way of arranging, or putting together, the different things that one has seen, heard, learned, or experienced.

Knowing that an impression is made by the blood vessels as they are rebuilding the brain under outside influence, and knowing also that a recollection is made by the blood expanding, or otherwise placing in the brain, the same contact and relation with the nerve system as it was at the time when the impression was made, it would not be difficult to understand the following explanation.

Imagination is influenced by a free and often fully controlled stream of blood, flowing through the different parts or departments of the brain and reviving impressions, often in such an order, as they were never received originally. The freer, the less controlled, is the blood flow, the stranger is the order of the revived impressions, the wilder "the flight of imagination." Let me once more make it clear to the layman, that there is no thinking without brain action; there is no brain action without blood flow, and the blood flow by itself cannot produce any intelligent thought, other than it can be revived previous impressions, made by different outside influences. That is the reason why, we have to study from other people, or preceding generations.

One conclusion is drawn from the above is that those much cherished compositions of ours are not nearly so original as we ourselves think them to be. In every composer's life there are, roughly speaking, two periods: a period of imitation and a period of originality.

With some composers the period of imitation is shorter than with others; but it is there just the same. Do you suppose that the reason why publishers send our compositions back is that the older men see too much of our imitation period? No, it is because they think that the period of originality is also by no means a period of creation, (as we understand this word); something made out of nothing; but rather a period of selection. The difference between the two is shown by the difference with which the different brains are subject to impressions. So if any of us youngsters really wish to compose something worth while, it seems that the best thing for us to do would be to get acquainted with as much musical material, such as is employed by good composers, as possible.

In order to develop, or seemingly to create, an artistic conception, the brain must be "fed" with the kind of material that it requires to draw imaginary pictures. For instance, a certain composer lives in a certain period, when there are certain instruments that produce a certain quality of sound or music. The customs and the habits of that period are such and such and the people and life treat the composer in a certain way. Under all the different outside influences the composer writes a composition, thereby expressing his moods and feelings in terms of the day. Under these conditions, if all these things, he has little chance to reproduce the composer's thoughts alone, or to do justice to the composer by his "interpretation."

Study history and musical history; it is an old command; I should repeat it.

A large part of interpretation has to do with an understanding of the principles of expression and then an appreciation of the historical background.

Marche Aux Flambeaux

It is not surprising that such an alluring title as "Torchtlight Dance" should have been used by many composers. Probably the best known at this day are those of Meyerbeer, Robert Schumann and Gullman. (The German title is Fackeltanz.) The Fackeltanz was an old dance usually introduced at weddings in the royal palaces, the guests with torches in hand marching around the wedding hall. The torches in the dance resembles the polonaise in three-quarter time measure. It was usually arranged for full military band. Meyerbeer, whose love for the spectacular was his greatest outstanding factor, wrote four dances in this form. Others by Spontini and by Florenc which were popular in their day, are now almost forgotten.

THE ETUDE

How to Get a Start in Chautauqua

By CLAY SMITH

A practical article from one who really knows that will answer hundreds of inquiries upon this subject.

Who Is Clay Smith?

You may not know Clay Smith, but there are literally millions of people who do. He is one of the shining graduates of the University of Hard Knocks, which boasts among its alumni several presidents of the United States, to say nothing of such unusual personalities as Springfield, Jackson, Abraham Lincoln, Mark Twain, Thomas Edison, Charles Dickens, William Dean Howells, Richard Wagner, Edward Elgar and a few others. Clay Smith's life story is almost as interesting as his exposition of Chautauqua life and Chautauqua music which began in THE ETUDE last month and ends this month.

Starting some years ago at Greencastle, Indiana, to play a horn in a band, he soon adopted the trombone and studied with several famous teachers. For a while he played in a circus band. Then he commenced to write for THE LYCEUM, BILLBOARD, etc., putting down in his own language last month give the facts—Editor of THE ETUDE.

The great progress and phenomenal growth of the lyceum and Chautauqua movement during the past decade has naturally caused a great number of students to become interested in this work. The all-absorbing question to the young aspirant is "How to get into the work?" Therefore, I am going to deal largely with this phase of the question and employ odd facts to help these very people.

In the first place, generally speaking, the amateurs who knock at our doors are burdened with two great handicaps. The first is an inflated idea of their worth, and the second is their lack of preparation. They are in a position, or, if they have one, it smacks of the threadbare, academic teachers. It would be hard to say which is the greater of the two evils.

The exaggerated idea of their superiority is largely brought about by their teachers and relatives. A teacher who charges \$5 and up per lesson certainly must hold out some future financial reward for the pupil in proportion to his charges. This idea is always reinforced in the pupil's mind by inflated statements about what so and so of his acquaintance is getting, etc., until when he is ready to make his application for a position he (and in this case "he" emphasizes "she" as the old wheeze) asks for a great deal more salary than he can possibly get, and the chances are a great deal more than he is worth.

On my desk, as I write this, are some twenty letters from folks wishing to get into this work, and most of them mention a salary from \$60 to \$125 per week. Now, this is all right. I believe in trying to get as much as one can, but this is more than is generally paid for a totally unknown person and no doubt is the reason why many letters to managers are never answered.

Chautauqua musical performers have recently adopted a uniform contract which gives \$40 per week as a minimum wage. This is a little better than the minimum salary in the contract adopted by the "Equity" (the association of actors and musicians in the theatrical field). It is low enough, I grant you, and I wish it were raised to \$60 minimum, but in my 23 consecutive years of experience I believe fully nine-tenths of the beginners were amply paid at the \$40 minimum.

The Danger of Asking Too Much

Just a few days ago I was approached, by a violinist who was very anxious to get a position for this summer, and very emphatically stated she would not consider a salary less than \$65 per week, although she was then working in one of the big department stores for \$15. She had never accepted a half-dime's worth in public, although she had been studying violin several years. Wouldn't it have been much better for her, if she had been willing to accept something at almost any price, above the minimum, and then, if she had been able, she would soon have been able to demonstrate it, and the greater salary would logically follow. In fact, she would be able to dictate terms better after she had "shown 'em."

A few years ago a certain producer organized a male quartet and booked it at \$200 per week. It was composed of four young fellows of good appearance, and, while there wasn't a really first-class voice among the four, still their voices were evenly balanced and blended well. The quartet introduced quite a bit of comedy into their program, and it wasn't long until it was running smoothly, and they were making quite a hit as a male quartet generally does it. Her teacher said to me, "Just as soon as a success began to hover around them 'hangan' they commenced to feel dissatisfied and figured

things as he saw them. Succeeding in seeing many interesting things, what he put down was interesting. Next he became interested in the possibilities of Chautauqua in its modern or cantata-like form and organized an excellent company known as the Spring-Field-Holmes company, which has since then played almost everywhere the railroad tracks. Meanwhile he learned the saxophone and studied composition. He has written some extremely successful songs of the order of "Dear Little You" and "Sorter Missed You."

He knows the music of Chautauqua from the Alpine Artists to the Zingoni. He has told what he knows of Chautauqua music, and he has told it in his own way. Thousands of young musicians have written us about the possibilities of Chautauqua. This article and the one last month give the facts—Editor of THE ETUDE.

out that they were underpaid. When I found that they were only drawing \$40 and \$45 per week, I offered to intercede with the producer myself and see if I could not get them a raise.

Now here is the producer's story. He said: "Yes, I am getting the boys cheap this first season and on the face of it, it may look as though I had taken advantage of them now that they are a 'going concern' and a success; but, mind you, I assumed all this hazard. Let me tell you the story. The first tenor was clerking in a cigar store at \$12 per week, and had no time to play for one lesson per week. I started him at \$45. The bass was trying to write life insurance and wasn't earning his salt, to use his own expression. I gave him \$45. The second tenor was a taxi driver who wished to get a foothold in something better. He didn't have much of a voice, but I saw possibilities in him through his other attributes, so I gave him \$40. The second bass was night clerk in a small hotel at a week and his room and board. I started him at \$40. I gave four weeks of my own time putting a program in shape, which service, if they had had to pay for it, would have cost them a pretty penny. After assuming all these responsibilities, I consider they are being paid all that is coming to them."

I agreed with him. Wouldn't you? Last year I was looking for a violinist for a certain company. I heard of a good one. His teacher said he was playing in a small picture house, while waiting for something worth while. I looked her up, heard her play, liked her work and asked her what salary she wanted for 16 weeks. \$100 per week was her answer. I explained to her that this was a trio company, that they were fine people and her work would be very easy.

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Here is the reason for this: The bureau managers estimate that it costs \$40 per week per person (on an average) for carfare and hotel, and the extra expenses of a trunk it will average \$160 per season. All this must be considered before the salary of the performer is considered at all. Put this at the minimum even, and you have a cost of almost \$180 per week per person. If you son you pay, so you see it stands them in hand to engage some people who can double on piano or in some other way.

A common double is a vocalist who does readings. A good reader is a "life-saver" for many of the average companies, as a reader can fill twenty minutes with a selection, while, if you tried to put over a musical selection of the same length under a hot tent, they would all "go home on you." A reader is always popular, especially one who is clever in child dialect and humorous selections. There are also singers who can take up a few moments on a program with something like a crayon drawing or whistling, or in fact, any sort of novelty to break the steady run of music and add variety to a program, thereby making themselves the more valuable.

I would like to cite an example of a very fine trio that went out last summer, which I think illustrates how essential it is for each one to double and work for the success of the program rather than for the individual. One of the finest tenors I have ever heard singing (at the present time) was a young fellow named "Tom." He had no voice in hiring the other two members of the trio, only stipulating that the violin soloist and pianist should be in caliber equal to himself and not merely cheap fillers. The bureau engaged a very young violinist (who is one of the coming American violinists) and a pianist of the same caliber. None of the three had ever met until they got together for rehearsal. After two weeks' rehearsal they had

world in the person who, whenever opportunity offers (or can be made) undergoes an examination by each new teacher or musician who happens along. He is always most solicitous to know "just what you think" about "his" talent, prospects, "previous training" and what not. As a matter of fact, he is not usually after information. What he wants is to have the vanity flattered, first, by the time and attention which he manages to fish from his victim, and, second, by any words of praise or near-praise which may result or be extracted from the interview. He is a nuisance, a time-and-talent-consumer, a parasite. The cure for his kind is to insist upon a fee, large enough to mean something, for all examinations and professional interviews. In cases where the interview or examination results in a term of lessons, the fee may be deducted wholly or in part from the fee for the term, though there is no valid reason why even this concession should be made. The teacher honestly earned and should be insisted upon, in advance if necessary. The doctor and lawyer charge for examinations and consultations. Why not the music-teacher?

The Chaperoned Lesson

An abuse so common that it has ceased to attract attention in many cases is the habit of mothers or other persons "sitting-in" at the music lesson. No teacher objects to an occasional visit—upon proper invitation—but the habitual presence of an outsider, no matter how, in the room while the lesson is going on is detrimental. There are, doubtless, mothers who help their children between lessons by their oversight; but they are in the decided minority. If teachers would speak frankly, few would have anything but condemnation for the interference, active or passive, of the "sitter-in." If the teacher is not capable of handling the situation, the sooner the parents find it out the better; but they can never know so long as they, by the injection of their personality, interfere with the progress of events. If the teacher is capable, a third party, no matter how well disposed, can do no good. Moreover, I have heard parents boast that they have derived as much benefit from the lessons as has the student. In that case they have been doing the teacher an injustice in not paying a fee for the instruction, though it is a fair question whether both parent and child would not have fared better with individual tuition. Parents can be of real assistance by insisting upon a fee and faithfulness in practice and punctuality at lessons; but it is a mistaken kindness to the pupil and often a source of irritation—concocted for reasons of policy—to the teacher for them to be present at the lesson when they are not wanted. On the teacher should not permit it, and the parent should not ask it.

The Competition of High School and College

Here we tread upon dangerous ground. Not that our case is necessarily weak, but that we are in a region of perpetual storm and stress. The school and college authorities cannot agree among themselves about the relative merits and importance of the traditional elements of an academic education. It is hardly to be wondered at, therefore, that Music, the educational step-child, should find a thorny path to travel. Every authority upon the material education stresses the necessity for a balanced curriculum, with sufficient of the inspirational, the idealistic, the esthetic to leave the purely intellectual, with all it contains, to organize itself into the curricular or vocational; but, with it comes the question of tuition so as to include the artistic (most commonly represented by music) which best exemplifies these attributes—that is another story.

However, it is only fair to state that the educational authorities have been quite as ready as the music-teachers to correct the wrong conditions. Too often the music-teacher has made no practical attempt to improve the status. No ambitious teacher can be satisfied with the handicap of the customary curriculum and student activities; but no worth-while teacher will sit still and vent his dissatisfaction in complaints. Intelligent suggestion and cooperation with the school authorities and parents will in reasonable time produce results in the direction of a place and recognition for music-study that will be equally welcome and beneficial to all concerned. It is not the music-teacher's loss alone when the high school or college work and activities crowd out music. The whole community is the poorer for such a condition; and the whole community will be the gainer correspondingly when the contrary proper condition prevails.

Music contributes to the social life of a community to an extent that few realize. The all-pervasive influence of music in every phase of our life, outside the purely business activities, is almost unperceived when one attempts to imagine life entirely musicless and mute. Under the circumstances, musical education, or, as it is more commonly expressed, music-teaching, becomes a most important element in the social scheme. Viewed purely

as an industry, it assumes vast proportions. Vast industries demand efficient administration that they may serve the public most effectively. There is no more pressing need in the great "industry" of musical education (or, if you prefer it, the "profession" of music-teaching) than a mutual recognition upon the part of the teacher and taught of the fundamental business relations, the more flagrant violations of which have been briefly considered in this discussion. If the business teacher and candlestick-maker, the dry goods merchant and the coal-dealer, cannot exist without a business understanding between them and their patrons, neither can the music-teacher. The laborer is worthy of his hire. It is his privilege as his duty to do it that his efficiency is conserved for the highest good of the community, by the removal of all unnecessary handicaps due to carelessness or indifference in the business relations which are, with him as with everybody else, a matter of necessity. The good music-teacher becomes a better music-teacher by being a good business-man.

Encourage Melody Writing

By S. M. C.

MELODY writing is of great importance to the music student, because a knowledge of the laws of melody construction is a necessary preparation for a successful study of sight-singing or reading, harmony, counterpoint, form, instrumentation and interpretation. The best results will be gained by taking up the subject early in life, using it as a stepping-stone to harmony, or simultaneously with it, as a collateral study. Even a very young pupil may be taught that the major scale is a perfect melody, that there are active and inactive scales, that certain tones have an upward and others a downward tendency. They can be taught that "melody consists of a well-ordered succession of single sounds of varied pitch and possessing definite tonal quality." They will then be able to judge for themselves that a succession of single tones of the same pitch, repeated a number of times, does not produce a melody; that a succession of tones at unusual intervals, having no known scale for its basis, cannot be called good melody; finally, that melody without rhythm is lifeless.

Teachers of sight-singing in some schools have produced surprising results in teaching the art of melody writing. It is the study which, between the ages of four years to inventing tuneful melodies of four and more measures, correctly written, with the greatest facility. This, however, is the case only in schools where the teachers are adequately prepared, take a live interest in the subject, and devote to it a regular period every day.

The Battle of King Lear

That these ideal conditions are by no means universal, most of us can testify who receive pupils from large city schools, where music is regularly and supposedly well taught, but without any appreciable improvement of the pupils' knowledge of the more fundamental of music. Only last week a bright eighth-grade pupil came with a manuscript wrapped up with her music. It was entitled *Battle of King Lear*, and was evidently planned with care, with it came the organist's cue, found first a chord, then a downward scale passage in single notes, followed by another succession of chords, or rather notes, piled one on top of the other. There were no bars, no time or measure signature, and everything was written in whole notes. This child said, "I want to learn how to write music." No doubt, with a little direction and encouragement, she will accomplish at least something.

Children take great pleasure in self-expression and any little productions of their own means infinitely more to them than the far more perfect work of others. Why not say to your pupils, "For your next lesson write an original melody?" They will be delighted, and if this practice is continued, you may lay the foundation upon which the superstructure of intelligent musicianship may be erected.

"Not Like a King"

Of the musical royalty of the past there are few figures more picturesque than Louis Ferdinand (Prince Frederick Christian Ludwig Ferdinand), nephew of Frederick the Great. Beethoven thought that Ferdinand was a better pianist than Himmel and later said that Ferdinand did not play in any way like a King but like a thorough pianist. Ferdinand published some fifteen compositions, mostly chamber music, which are highly regarded in their day. What he might have become had he been a professional musician can only be conjectured.

A Musical Biographical Catechism

Tiny Life Stories of Great Masters

Franz Peter Schubert

By Mary M. Schmitt

(Borrow's Note.—We are presenting herewith a monthly series of biographies designed to be of use to the musician, or to a supplement to his classes and clubs. With each issue we will send a copy of *The Child's Own Book of Great Musicians* series.)

Q. Where and when was Franz Peter Schubert born?

A. *Lichtenthal, a suburb of Vienna, January 31, 1797.*

Q. Was Schubert's family a musical one?

A. Yes, the family used to have musical parties every Sunday afternoon, at which the string quartets of the great composers were played. Schubert had a lovely voice and the director of St. Stephen's Cathedral secured him admission to the choir and also to the Court School, where, beside the regular branches, he was taught music thoroughly.

Q. How long did he stay in these schools?

A. Until his voice broke, then for five years he assisted his father, who was a school teacher. He taught reading and arithmetic in his father's school.

Q. Who was president of the United States when Schubert was a month old?

A. John Adams.

Q. What great Musicians were living in Vienna when Schubert was born?

A. Haydn, who was 65, and Beethoven, who was 27 years old.

Q. Did Schubert show his musical ability very early?

A. Yes, when he was eleven years old his teacher of harmony said of him, "He has learned everything and God has blessed his teacher."

Q. What kind of music did he like best?

A. Yes, from the time he was thirteen years old until his death he wrote about one thousand compositions.

Q. What kind of music did Schubert write?

A. He wrote nine symphonies and many string quartets.

Q. Did Schubert write any songs?

A. Yes, his songs are his greatest work. He wrote about six hundred. It is considered one of the greatest song writers of all time.

Q. Name some of Schubert's songs.

A. "The Erl King," "Hedge-Roses," "The Wanderer," "Hark, Hark the Lark."

Q. What is one of Schubert's greatest songs?

A. "The Erl King."

Q. Tell us the legend of how it happened to be published.

A. A great singer went to call on Schubert, and while he was waiting for Schubert to come in he saw a manuscript of music in the waste basket. Taking it up he tried it over on his piano and found it was a song which he sang that night at his concert. Then it was published. Schubert wrote this song in a day, and he was only eighteen years old.

Q. Tell why and when he wrote the song, "Hark, Hark the Lark."

A. He wrote it in twenty minutes on the back of a bill-of-fare in a restaurant while waiting for his breakfast.

Q. Are any of Schubert's songs arranged for the piano?

A. Yes, Franz Liszt transcribed many of them.

Q. What symphony of Schubert's was left incomplete?

A. The Unfinished Symphony in B minor. It has only two movements and is often played, and it was not his last symphony.

Q. What two symphonies are considered Schubert's best?

A. The Unfinished and the C Major Symphony.

Q. Where and when did Schubert die, and who erected a monument to his memory?

A. He died in Vienna on November 19, 1828, the year after Beethoven died, and was buried in the cemetery of St. Marx, near Beethoven, who he greatly revered. The Male Chorus of Vienna erected a beautiful monument to Schubert's memory in 1872 in a park in Vienna.

With every work the composer has to solve the difficult mystery how to blend the rule with the individual freedom.

Franz.

Bring Out the Main Thought in Piano Playing

How the Suppression of the Superfluous Helps

By THUEL BURNHAM

Prepared With the Co-operation of Russell Wragg

DR. WILLIAM MASON once gave me a bit of excellent advice, when as a small youngster I studied with him, and as it has been the nucleus for much and continued thought ever since, on my part, and because it is so exceptionally complete within itself, I have planned to make it the basis of this article.

"Learn to suppress the superfluous always, my lad," he said, "not alone in your piano playing, but in your life."

I believe that it was Byron or Goethe who once said, "Genius is the power for the suppression of the superfluous," and then again it was our contemporary novelist, Philip Gibbs, who said, "Success to the novelist rests in his capacity for picking out the essentials." And so on one can find a score of great men who have said as much in as many different ways and yet always hinging upon this one, reliable, common truth.

It is an ideal which we all may have intentions of following and yet its unrealization lies in the fact, I think, that very few know exactly what is superfluous and what is not.

It is not my intention to dwell at length upon varied phases of this thought, but to deal only with that which has to do with the pianist, although a musician can learn much from the actor, the poet, the novelist, the painter and the sculptor to further his own individual calling.

Here are a few illustrations which show the application of the same principles to different professions—

An actress playing the stellar role in a theatrical production will oftentimes insist upon her confederates playing their parts with not too much abandon, or in other words to suggest their role, for she has learned with much experience that through this plan her lines stand out in relief from the rest and carry considerably more conviction with them than they otherwise would.

Also the poet, who has a volume to tell in a verse, must exercise his powers of suppression to a remarkable degree in order that his creations be not overburdened with the verbose.

Highlands and Lowlands

The clever novelist can give you the lifetime of a group of characters within the precincts of the first page by instinctively and wisely separating the mountain tops from the lowlands, while the average art gallery sculptor will never know how much of importance lies within the background of a painting or a piece of sculpturing, so carefully and advantageously is it suppressed.

However, the interpreter has more to contend with than the creator for while he has a work to do that remains intact, he must hold his material at each performance and so must be ultra-sensitive to those as over-playing or under-playing a passage, or making an inferior accompaniment too marked and prominent.

And so to be prepared he must drill continually into his mentality the points which are of great importance and the ones which are of lesser value, and a few of which, in this limited article, I will bring to the reader's attention while the study and following of them should give one keys to many others.

It was my experience, a short time ago, to have a pupil whom I believe had studied with every known pedagogue in the whole of Europe, at one time or another, and with her variety of touches and tones gave vent to her inner soul with an almost malicious attack, playing arpeggios, scales, accompaniments, cadenzas and fortissimo passages with imperial uniformity. She told me that she attended the orchestral concerts continually because she found there such wonderful help in separating the several voices of the piano composition and in this way keeping her playing from becoming monotonous. I have wondered since what orchestras she could have heard that would have possibly taught anyone to bring out the accompaniment in Beethoven's *Sonata Pathétique*, second movement, with the same dynamic as the melody.

An accompaniment, as we all know, is just as beautiful, if not more beautiful than the melody, but practically all compositions having the melody line, especially in the classic and semi-modern music, is more pleasing to the ear and infinitely more interesting to have this part of the work subdued, i. e., pianissimo. It is for this reason that the accompaniment must be

given even more thorough practice than the melody, for with this suppression there must be absolute clarity and balance in order to advance the complete significance of the piece to the listener.

Another suggestion which might better be termed the suppression of the insignificant is applicable to passages where the writing is uninspired and uninteresting. Here it is better to quicken the tempo in order that one may be saved the criticism of being commonplace and tiresome.

An example of such a passage may be found in the Beethoven Sonata, opus 90—(N. B.).



It is a great art within itself to be able to pick out the salient points in a composition to one's ability in this quality is he or she an interesting or uninteresting pianist. Passage work and ornamentations are, as a rule, much more effectively played when "suppressed" and as a pianist grows in his art he discovers more and more the other places which need it.

Unfortunately in the cases of many people who stumble through life at fortissimo, one finds it a strenuous task to instill suppression into their playing. There is no accomplishment on earth so reflecting of one's true character as that of piano playing, and if we would only read the meaning things which our fingers reveal to us upon the keyboard and have the courage and ambition to erase them, then would the piano treble in usefulness.

The lie is shown, the slipshod, careless nature, the indolent, the shy, the irresponsible, the egotistic of the

unprogressive, the indifferent and many other undesirable natures are all revealed to us in startling nakedness through the medium of the finger tips. Observe it the next time you are playing and see if it does not eventually result in helpfulness.

The "A-Flat Etude"

There is an etude which is so often mis-played that I am going to take time in this article to give my impression of it. Chopin's "A-Flat Etude," Opus 25, a familiar number to all the readers and yet rarely given the full amount of charm which "suppression" only can give.

(N. B.)—It is extremely difficult to furnish an adequate single illustration of this point, since one should have many in order to obtain the correct perspective.)

Upon the music of this composition it is designated that the upper or melody notes are to be brought out with a stronger tone than the rest, although, in view of the fact that piano students almost always play the accompaniment at forte, the melody tones are forced into being heavy and materialistic. Can you visualize the crystalline sparks of music with tiny silver balls bobbing at their tips?



If you are able to do this you have the correct effect for this Etude for although the accompaniment must at all times be distinct to perfection, it must be played in a covered tone.

Another source of importance is for the doing away of finger changing in a rapid succession of notes on a single note. If teachers would only allow their pupils to follow their own inclinations to a certain degree when they question the teacher, the troubles of both would be amazingly simplified.

The old-fashioned idea of set fingering and set regulations must naturally give way to the modern era of pianoforte playing which deals with the individual where formerly all were instructed alike. With this set rule for the rapid changing of fingers must go, of course, unnecessary and fatiguing hours of practice and then, when all is ready for the performance, the pianist is unduly unimpaired in anticipation of this and the undesirable fingering and usually muddies his effects.

With but little practicing one can train the single finger to take the complete responsibility and once it is used the correct note there can be little uncertainty of a clean, rhythmic result.



While upon the subject of concert distractions I might mention the difficulty in which one will find himself while playing before audiences if he allows superfluous thoughts to enter his mind during the performance. In letting the mind follow its own free course one is apt to dwell upon such thoughts as these: I wonder if the audience is pleased or displeased with my playing. Shall I be able to play this passage perfectly? I missed several notes on that last scale—how can I possibly handle the next one which is much more

THUEL BURNHAM

difficult? If I should forget what can I do? And while one is anticipating improvisation to cover up a possible failure of memory the much dreaded catastrophe usually comes.

Banish everything from your mind but the one measure at hand and it is almost a certainty that the remaining ones will follow with precision.

There are always disturbances to contend with when the auditorium is once quipped for the recital and therefore it is part of a pianist's training to learn the art of detachment from immediate surroundings.

I played several years ago in the Colosseum of one of the Western cities at the time when the troops were first beginning their mobilization and, unfortunately, the army was at the back of the auditorium directly off the balcony. You can imagine the effect of the Schumann *Romanza* against the apparently never ceasing March step of several hundred soldiers!

This is only one example out of hundreds that all artists must undergo during their concert season on the road and the one remedy for them all is detachment and concentration.

A well-known artist confided to me at one time that before entering the arena (for such the concert hall is to the virtuoso), he was obsessed with the fear of forgetting his program and sometimes was so overcome with dread that he was unable to even remember the key of his first number.

Consequently he would oftentimes enter the stage in a fever of apprehension. He asked me what attitude I affected before my entrance to the platform. I told him that, for my own part, I never under any circumstances allowed myself to think of the program, from a technical standpoint, after once leaving my practice piano, but dwelled entirely upon the sentiment of each number until I had finished playing it.

There is another attitude towards my audience which I must at all of my concerts and which has proved an invaluable help in "putting it over," as the slangsters so accurately state it. This is to forget, so far as is possible, that I have any power of speech but that I have a message, or rather a series of messages, which I must pass on to my audience, and to do this I use Steinway as my only medium of expression.

It is amazing how closely bonded the audience and pianist become through this musical "public speaking" and, for the time being, the stage "fringe" is put into "cold storage," so to speak.

Muscular Concentration

It might be well to add that public performances are not the sole places where the suppression of superfluous thoughts is necessary and that the same rule must be included in the same class, for without the rapid control of the student to his work he falls with ease into ruts which are deep and treacherous. Playing a composition over once with the mind concentrated, that particular score means much more advancement for the pupil than a thousand "wool gathering" seances.

Gymnasium trainers tell us that no exercise is really effective without the mind being wholly and unconditionally focused upon those muscles or section of the anatomy for which the exercise is being taken.

Therefore it reasonably follows that no work upon the piano is really worth our efforts if our minds are not concentrated upon it.

Another practice device with which so many piano students are afflicted is the malady of vain repetitions. This, among pianoforte ailments, is one of the deadliest and most aggravating. However, even this can be cured with determination and perseverance if the patient will only realize the seriousness of his or her trouble.

Playing a passage once at a slow tempo combined with surety, thought and precision is worth a week's practice at the same passage with uncertainty and haste.

Undue effort in producing a forte effect upon the piano is also a thing which students must guard against, for the simple way is usually the surest way. Many pianists, especially the feminine, when confronted with a forte passage will immediately stiffen as if in preparation for moving the piano, instead of playing upon it. Thereupon they will raise themselves from their seat and fall with the force of a meteor from heaven, allowing every nerve in their entire body to become rigid and strained.

The effect is nerve wrenching and the performer is always, as a rule, dissatisfied with her own efforts and disheartened over the outcome of her labors.

In watching the artist at the keyboard one is astounded to see what enormous results he obtains with no apparent bodily movement or tension. The secret is that he depends upon his wrist movements and the weight of his relaxed arms to send the volume of substantial, well rounded tone from his instrument. Moreover there is practically no limit to the amount of force which he can muster through these same means.

Another great fault of many amateur pianists is the extreme movements at the keyboard while playing. This is a very serious habit and should be lassoed, thrown and shackled before it has become master of the performer.

Ragtime players affect this bouncing and squirming orgy, no doubt to intensify their exaggerated rhythm until it finally becomes their second and controlling nature; but for the legitimate pianist it has no place and only tends to displace an audience.

The virtuoso, as I have said, sits at apparent ease before his instrument and in only extreme instances makes a noticeable movement sidewise or upwards. Every movement which one makes commands brain work and nerve energy on the part of the listener is using all possible strength and mentality for his performance, it follows that he would be forced to detract from his playing if he indulged in superfluous antics. Then, too, the attention of the listeners is drawn to the greatly through this unnecessary eccentricity, for the restlessness of the pianist must of course separate and confuse their minds from the soul of the playing. Don't do it for one needs all the repose that he can muster to become a really efficient and spiritual pianist.

Naturally, there are a few artists who are not calmly poised while performing, but be assured that they become successful despite their faults and not because of them. However, it is a rare occasion when even this is true and therefore one must profit by the failures of the majority, not expecting to be among the few who do survive.

Another much misused and over-worked practice to obtain effects is the use of the pedals. True, many students underuse them, but the majority, I have found, use them to excess.

New Pedal Ideas

Pianissimo does not require the instantaneous fumbling for the left pedal in all cases, and likewise fortissimo does not always demand the immediate manipulation of the right.

The terms, soft and loud pedals, are misnomers as often used in piano vernacular to denote the right and left pedal. It is much more self-explaining to say, the sustaining pedal and the covering pedal, and in view of the fact that the majority of piano pupils have an extremely poor idea about pedals and their uses, I feel that these explanatory names are a necessity.

As we all know, the sustaining pedal is often used in extremely pianissimo passages where crystalline clearness is sought after, but perhaps it is new information to some that the covering pedal is used for similar qualities of tone in the most decided fortissimo. An enormous volume of tone can be produced at such times and in such passages as the following from the Beethoven Sonata, *Op. 57*, and Debussy's *Reflets dans l'eau*, this pedal can be used to produce an unusually beautiful tone effect.



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It has been my personal experience that students of talent acquire many of the correct rudiments of the pedal, and in some cases find new ones, without constant supervision and assistance. As one becomes more and more identified with his instrument, these little things creep in without their recipient knowing the time and manner of their arrival.

There are many places where the pianist must use his own judgment in regard to pedaling, forming some conception of the composition for himself, apart from the analytical phrasing upon the manuscript.

In the following measures from the Chopin *Scherzo in C sharp minor*, the artist uses a new pedal upon each succeeding measure, despite the fact that the notes in our own work have the pedaling marked for holding.



Pupils, therefore, get an entirely wrong idea of the effect to be produced and feel that because the whole passage is upon one chord, it must necessarily fall flat; that the manuscript directions are adequate and correct.

Played in this fashion, however, the fine fillet of tone becomes a material, meaty thing, abruptly ending with a break when the pedal is released at the conclusion of the above illustration.

Played with change of pedal in accordance with the rhythmic pulse, each succeeding measure becomes imbued with strong and steady mystery, until the passage finally terminates into all but ether and therefore carries out the spirit of the traditional Scherzo—a thing of elfin fineness and weird whispings. This illustration I give not so much for itself as for similar effects which come so often in piano literature.

Another thing, which really does not come within the annals of piano playing and yet which needs suppression of a drastic nature, is the metronome. Here is an instrument which apparently has all the tradition for short cut helplessness and which, on the contrary, I believe is the forerunner of long roads and unsatisfactory results and to prevent overuse.

Never once, while using the metronome, does rhythm become an unconscious attribute to oneself. Always it is the mechanical slavery of "keeping time," which can, and often does, interfere with true rhythmic freedom. Since the inner self itself actually has all the tradition for short cut helplessness and which, on the contrary, I believe is the forerunner of long roads and unsatisfactory results and to prevent overuse.

In place of the metronome I use what I term the "pulse," or the beating out of rhythm with the foot, which which is with us all ways and not for the short duration of a practice period.

Take note of the orchestra conductor's foot during a moment of roused and wayward rhythm in the orchestra's ensemble and unconsciously depends upon the foot beat to strengthen the authority of his baton in bringing about precision and unity to his band of players.

Again, watch the violin virtuoso during a rhythmic difficulty; notice his immediate nodding of the head. The trio or the quartette find the foot beat almost as essential to their concert ensemble as the heart beat to the conspiring physician in the examination of a patient. Both give note of the necessary attention to life.

THE ETUDE

How to Develop Legato Without Using the Pedal

A Real Test of Your Ability at the Keyboard

By LAURA REMICK COPP

Why do you use the pedal while playing every note, or practically so, as the vast majority of students and many very good pianists do? By practicing without it so much can be gained in hand development, phrasing, indirectly, quality of tone, and most of all that wonderful full asset legato. When the greatest artists play, who among us does not love to hear the beautiful cantabile, the luscious singing tone and a legato so perfect that it lulls us into that *dolce far niente*, where we forget our earthly struggles and pass far beyond and above them, our very souls float upon a sea of tone and rhythm? A lovely dream! And one that can be used to realize in our own work by striving to obtain without the pedal the effect it produces, for one is more dependent upon this than he thinks.

Some cannot even play when the prop is removed, but the fingers must rely on other sources and they will. Let them sing the melody alone and see how quickly they will try their best to approximate the smoothness that was present heretofore. If they do not see that they do with the ear acting as guide, for the gap left by omitting the pedal must be filled by tone, resonant and vibrant. After experimenting this new way try the old again, then return to the new, endeavoring to arrive at the same result both times as near as possible. Playing and stopping to reach it over is a very beneficial way to practice and leads to concentration and more attentive attitude. Carefully listen and hear mentally what is wished for, then make another attempt, pausing frequently to compare and criticize. It is helpful to take the passage partway through with pedal, then remove and continue without it, for the fingers with the listening power to assist them will sooner or later acquire nearly as smooth a finish as when the danger was used. This necessary and beautiful adjunct to piano playing has been abused lately with the income of so much modern music, the talk of overtones, harmonics, holding of unlike chord formations together, and so forth, so that a little caution as to its omission may not be untimely. However, this sketch refers to the use in practice and especially to improve legato. Early classics, such as Rameau, Couperin, Scarlatti and Bach will do much to cultivate clearness and to prevent overuse.

The Keypoint of Modern Piano Technique

Necessarily, when one tries by the mere fingers, unassisted, to produce a flowing tone the mechanical means whereby it is done are brought up for consideration and discussion. The source means much toward success and since the day of the resolute touch is practically past one does not bear down, but lets the weight of a relaxed arm on the keys cause the sound, which starting from the shoulder comes down the entire arm, expressing itself through the fingertips and ending at them as a point of egress. Imagine a lifting up from the keys at the same time the downward movement is felt and a fine touch control is acquired. The keypoint of modern piano playing is relaxation, not only of the arm as used to be so insisted upon in the yesterdays, but of the arm, and one might almost add the body as well, and when gained such freedom from tension results that it liberates the tone, which can then be colored and made musically to correspond to the mental concept one has for it.

There are, too, the usual devices for mastering legato, important among which is the almost overlapping tone. This idea can perhaps best be put into effect in some composition having a single note melody, such as a Chopin *Nocturne*, e.g., *Op. 27 No. 2*.



With free, relaxed arm make beautiful tones carrying over and almost on to the next entirely unaided and with exquisite mental attention to each. The result should be a singing quality, clear, round, luminous and not dependent upon any outside sustaining and blending power. To demand more skill use the same kind of melody with an underlying accompaniment, as in Mendelssohn's *Songs Without Words No. 14*.



The notes G and E-flat in measure 1 are to be played with more force and made to sound above the two E-flats in alto and a like effect obtains in measures 2, 3 & 4, where double notes occur. Upon trial it will be found the tone can easily be carried without assistance from the pedal. Also in the *Venetian Gondolier's Song No. 6*.



The D, F-natural, E-flat, D, in measures 3, 4 and 5 can be sustained entirely by fingers, while the two-note phrases are played with the same hand. The compass is not over the notes being free from the pedal, a good tone can be kept. The first number in *Songs Without Words*, measures 3, 4, etc.,



shows a melody of quarter notes over a broken chord accompaniment lying between both hands and equally divided, two notes for each. The very useful art of finger slipping enables one while holding the first note to reach the others, which must be played continuously showing no break where the hands join. In the introduction of No. 3



short runs intersperse the longer lengthened notes and must be smoothly played. Mendelssohn's *Duetto No. 18* shows a still



more extended accompaniment under sustained melody notes. Pieces of a more technical character that run around a good deal can be most advantageously practiced without any pedal and a real purring touch gained when the tone properly placed and isolated is in fingertips with not too much arm-weight released. The Chopin *Impromptus*



and Schubert E-flat are examples of this. MacDowell's *Perpetual Motion*, *Chopin Waltzes*, etc., have like melodies of a different nature and having shorter and more equal note values.

Legato in double notes, thirds and various other

intervals must be considered. It is well to play all of one kind, thirds, sixths, etc., before trying combinations of various sizes at once in the *Minor Fantasia* of Chopin.



near the beginning, where such a fascinating melody is found. Necessarily one must be expert in fingering, dexterous in slipping, exchanging, sliding one over the other, backwards and forwards, as so often is necessary in Bach before the interval playing minus the pedal will sound artistic. Such a study also brings out the idea of the *oberrime* or upper voice, which usually carries the melody above the other parts and takes a well-balanced touch to make it more prominent than the rest.

Nothing could be more beautiful to develop this principle than Mendelssohn's *Song Without Words*, No. 22 (Ex. IX). At first glance it looks like a single note melody, as the Chopin *Nocturne* was, but the upper notes in the last half are taken by the right hand, which reveals the need of bringing out the highest voice above these supplementary ones. Small and full chords must have attention, too, and here the binding tone will make such playing without the pedal possible, that is one tone held over after all of the others have been released and while the next position of them is being played. This one still sounding will keep the chords from seeming disconnected and form the closest kind of legato. This idea is also applicable to interval playing, so it should be employed in the practice, previously mentioned, of thirds, sixths, and other combinations. When phrases have large reaches in them a lateral movement of the wrist is of wonderful benefit to cover distances without sacrificing smoothness. With a free arm and relaxed elbow move the wrist back and forth to aid the fingers in getting more directly over the keys. Employ all of the means possible to obtain legato; practice much without the pedal, for when one does not depend on it he will resort to other ways and take pains to make the most of them.

In painting there is a brush called "sky-blender," that is used to put on the finishing touch—all pigments have been applied, all coloring done, in fact, everything necessary is completed, but a few light strokes with this special brush will add a softer, more mingled look, a sort of glow that was not to be seen before. It beautifies by blending, and so let us use the pedal, doing much of the ground-work without it, not depending upon it to aid deficient technique, nor do what the fingers should do by themselves. Accompanying the fingers, then, learn to play independently, save its use for more of a finishing touch and apply as an artist does the sky-blender.



Let us cater to the needs of the ignorant for amusement. What satisfaction is there for the mujik who pays fifteen kopecks to see himself caricatured on the stage as drunkard, in the orchestra, or one of his fellows from the pot house. If the opera house is to be a medium of education, let it be above the people. It may be that at first, the lower classes will find such places dull and uninteresting; but believe me, they will learn long to appreciate their bearings. The stage will then become an instrument of civilization for the masses.

ANTON RUHNSTEIN.

The Value of Chords for Beginners

By Lucille Collins

I WONDER if the majority of teachers realize the value of using chords in the early stage of a child's music study. After a few weeks of music lessons have then picked out the notes of each "scale ladder," as I call them, with one finger, watching carefully while the half steps come. Use no other scale work for many months. Then have them begin forming the common chords of each scale ladder, using the simpler ones, of course, for the very young pupils.

Use these chords in a variety of ways and with different expression. Have them played in simple waltz time, using the first note of each chord as a single note in the bass, then in $\frac{3}{4}$ and $\frac{4}{4}$ time, also with crossed hands. How they love to do them that way!

In each instance have them begin with the Tonic followed by the Sub-Dominant and Dominant and coming back to the Tonic. In this way they get what they call a complete "little piece." Also have them learn the chords in an original way as a "surprise" to them. They always enjoy the feeling that they are doing something without help from their teacher.

My little pupils have found so much pleasure in their chord work at a time when music study is apt to be a little dull. I am hoping other teachers may find it equally useful.

Planning a Recital

By Marjorie Gleye Lachmund

Too often in planning a recital the teacher merely decides to give one and puts the pupils down on the program for whatever piece they happen to have finished. How infinitely better to think far enough ahead so that the pieces may be selected especially for the event. Give each pupil a piece which shows him off to the best advantage, a piece which has opportunities for his strong points and avoids his weak ones. For instance, do not let a pupil with a stiff wrist play a piece with much staccato. If a pupil has a specially fine tone in chords, give him a piece which calls for this tone.

On the other hand, outside of recitals it is, of course, advisable to give pupils pieces which call for the exercise of their weak points. In this way they develop evenly.

Getting a Start in Chautauqua

(Continued from Page 592)

Rough It But Thrive

PREPARE yourself for roughing it. There will be occasion when no conveyance is obtainable and you will be compelled to walk, sometimes as much as a mile "across lots" to the depot. This will occur possibly when the air is crisp and hovering around the zero mark, and you may feel terribly abused at the moment; but it is this (supposed) hardship that keeps you healthy, vigorous and makes the road life the healthiest life extant. I have seen fruit, except lemons, at \$5 or 90 pounds, and finish the season 10 to 15 pounds heavier and looking like different persons. The very exercise they are forced to take every day, rain or shine, is their physical salvation.

In short the bygone and chautauqua field is similar to other great movements in this respect. The amount you get out of it will depend upon what you put into it. If you have ability and enthusiasm, and get joy out of your work, you'll "register 100 per cent." If you are only a barnacle, you'll find your proper level in this work as in any other, and that is on the bottom of the ship impeding the progress of everyone.

CHILDREN'S DAY AT CHAUTAUQUA

Making Small Hands Fit Octaves

By Addison Britcoe

How often is the piano teacher confronted with this problem? A young pupil sufficiently advanced in every other way, but hands too small to undertake octave work. Frequently too, older pupils, because of diminutive hands, face the same handicap.

After many years of experimenting, I have found the following exercises excellent for developing small hands until their expansion is sufficient to play octaves properly.

First Exercise—Octave Stretches

Right thumb depresses middle C; fifth finger of same hand then depresses the C one octave higher. This can usually be done even if the pupil cannot play successive octaves. If the stretch is too much, however, with the thumb sustaining its hold on middle C, let the fifth finger depress the third line B above. This may be done silently.

Then, with the fifth finger still holding down the third space C (or third line B as the case may be), draw the left hand to the right-hand corner of the depressed key. Reverse the hand, that is, turn the palm upward—it does not matter if the knuckles depress the keys, and with the fifth finger still holding down the key, stretch with the thumb to the C octave above (second ledger line above staff) and press it down. If this C cannot be reached with the little finger still depressing its key, try B or even A below if the hand is quite a small one.

At first a couple of times is sufficient; but later the pupil will be able to do it as many as eight times without fatigue, and still later will be able to take the D above in like manner with the thumb while the fifth finger still depresses its key, third space C.

Use this exercise very sparingly at first, and at no time push it to the point of fatigue; but the results are

decidedly worth while, as the palms of the hands gain in expansion thereby.

Second Exercise—Arches

The object of this exercise is to train the hand so that the pupil can take the octave D space below treble staff to fourth line D above, and with the keys firmly depressed, push the hand back toward the name board until the thumb and fifth finger are between the black keys D-flat and E-flat. The fingers should be so arched that the octave upon white keys D and B are firmly pressed down with thumb and fifth finger, while the black keys D-flat and E-flat are in no way depressed.

Small hands cannot do this, so I begin with the seventh (middle C to third line B). Press silently if you wish to avoid the annoyance of pushing the hand back with the white keys, C and B, firmly depressed. If the finger and thumb form a good arch, and do not depress the D flat and B flat immediately within their span, well and good. If they do depress these black keys, then begin this exercise with middle C and second space A above.

This exercise should be practiced daily, but never to a point of strain or fatigue. The pupil soon acquires ease and endurance, and I have found no way in which small hands are developed to cope with octave playing more quickly or more effectively.

When the interval middle C to A, second space treble, can be done properly, I pass to the interval C to B, which may take some weeks, and then to the octave middle D to D, fourth line.

The same exercises apply to the left hand—only of course in the stretches—until the middle C, where the expansion is in the opposite direction to that of the right hand.

Some Safe Short Cuts in First Piano Teaching

By Sarah Howland Murdock

Too many complex problems presented simultaneously cause beginners' failures. Faster progress can be made by breaking up the appalling list of confusing difficulties into simple, separate problems each of which is to be considered separately.

For the right hand this might work as follows:

1. Location of tones on the keyboard. E.g. Guided by the black key groups, children find all A's, B's, C's on the keyboard, then play a, b, c, d, e, f, g and g, f, e, d, c, b, a at any octave.
2. E.g. *Away from piano*, children write and read such words as bag, egg, etc., using Storer's Note Speller, later doing exercises at teacher's dictation.
3. Relationship between keyboard and staff. E.g. Children play what they have read or written, but without meter or rhythm.
4. Notation of Meters and Rhythms. (a) Regardless of pitch of tones. Child recognizes and plays different meters and rhythms, using one tone only.
- (b) Use tones of different pitch.

5. Problems of pitch, rhythm and meter are combined in new exercises.

For much of this analysis of teaching of right hand melodies, we are greatly indebted to the methods of teaching music in the public schools.

For teaching of the left hand we rely largely upon keyboard harmony.

1. Children learn the forms of the CEG, FAC and GBD chords and their inversions, by playing them on the keyboard without aid of the printed page.

Facility, the Dread Enemy

By Marion G. Osgood

"She learns so easily!" Thus reports a fond parent in a tone of pride. "She will soon rise to the top. She learns so easily." This speaks her music teacher with a deep sigh. "She's sure to run to seed. I'll wonder my last dollar she'll never amount to a row of pins!"

This gift of learning quickly, this facility in acquiring knowledge, should be to a pupil a keen incentive toward practice; it should be to the possessor a glad promise of attainment through endeavor.

The strong hint to be conveyed to such a pupil, is that his way up the hill of knowledge may be more

readily traversed because of his readiness to learn. If the gift of facility is received in this spirit a teacher need have no fear for his pupil's future; he is sure to succeed. When facility in learning goes hand in hand with patient endeavor the world is likely to recognize the possessor as a genius.

Nine times out of ten, however, he who has this facility is a self-satisfied, self-indulgent, and a mediocre. He will never rise above mediocrity.

Now right and left hand parts may be combined, provided that, instead of simply and faintly repeating mistakes, children shall be led to discover what their basic weaknesses are (whether of pitch, rhythm or meter) and shall return to those simple exercises first practiced to relieve these particular difficulties.

From now on, the child's own growing confidence will ward off discouragement and lead him to seek further progress. Then, we may truly say that the first danger point in the beginner's struggle with the piano has been safely passed.

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Just What is a Fugue?

By EDWIN HALL PIERCE

Ex. 4

This exhibits rhythm easily attracting the attention.

Ex. 5

This has a peculiar opening-and-shutting effect, reminding one of a pair of scissors.

Generally a fugue subject is quite brief. If it is longer, it is usually in rapid time and contains "sequences" (repetitions of the same motive a degree higher or lower.)

When a pianist learns the word "fugue" he instinctively recalls Bach's *Well-Tempered Clavier*; but the first fugues were vocal, not instrumental. Even in speaking of instrumental fugues we still use the term "vocal" to describe the different parts which enter one by one at different pitch.

In Handel's *Messiah*, Haydn's *Creation* and other of the older oratorios, nearly all the choruses are vocal fugues with orchestral accompaniment. As we approach our own day, fugue writing becomes less frequent. Mendelssohn and Gounod, for instance, use for instance the *Masses* of Palestrina or of Byrd, is in the form of unaccompanied vocal fugues. The organ is a particularly grateful medium for the presentation of fugues.

We now come to the technical structure of the fugue.

The "Subject"

Fugues are written for a certain definite number of "voices," from two to five, but the favorite number is four—soprano, alto, tenor and bass. Any voice may begin, according to the composer's fancy, and the first thing it sings is the Subject. For a vocal fugue, the first requirement is that it be singable in character and not too great in compass. This, to begin with, but there are several other considerations which an experienced composer learns to take into account. For instance, its fitness for an "answer" and its opportunities for a possible "stretto"—two things which we will explain later.

The "Answer"

At the close of the "subject" (sometimes slightly before the close) a second voice starts in with the "answer." The answer is essentially nothing but the subject transposed into the key a fifth higher, or which is the same thing, a fourth lower. But there are certain licenses allowed and indeed required, in order to keep the answer from leading on to a more distant and undesired key, as the entry of the third voice, which has presently to take place, must be in the original key. The strict determination of these licenses is of a highly technical nature and to enter fully into a discussion of them would lead us too far afield. Suffice it to say that the tonic (first note of the scale) is answered by the dominant (fifth note of the scale); and conversely, the dominant by the tonic, notwithstanding the fact that in the first case the interval is a fifth and in the other case only a fourth. One may compare it to "foreshortening" in drawing. A round wheel, seen from in front, is a circle; seen from a little at one side it is an ellipse. Occasionally one finds a subject which can be answered without the least change. The fugue is then called a "real fugue," but the term is unfortunately chosen, as the greater number of good fugues are of the other kind, called "tonal fugues," and are just as genuine fugues.

Ex. 7 Subject

Answer

After the answer is completed, there often intervene a few notes, and then a third voice takes up the subject. (In due time a fourth voice takes the answer, and (if there are so many) a fifth voice the subject.

The "Exposition" and What Follows

When all the voices have had their chance at the subject or answer, the "Exposition" is said to be complete. There follows a shorter or longer bit of free writing, and then the subject and answer begin to reappear again, one at a time, in the various voices.

The structure of this part of the fugue is very free. There is usually more modulation, and the entries may be in any order; only in good fugues, whenever a voice has a rest, it usually enters again with the subject or answer. Bits of free writing intervene here and there, called "Episodes." In short fugues, these are scarcely distinguishable in style from the rest of the fugue, except for the fact that they are neither subject nor answer. In long instrumental fugues, for instance Bach's *E minor Organ Fugue* (Peters book II), the episodes are brilliant little bits of free writing not in any way related to the subject, but giving an entire contrast.

Ex. 8 Subject

Answer

This exhibits a striking character in the intervals of the melody.

Ex. 9 Subject

Un satisfactory Answer

Ex. 10 Subject

Un satisfactory Answer

Ex. 11 Subject

Un satisfactory Answer

Ex. 12 Subject

Un satisfactory Answer

Ex. 13 Subject

Un satisfactory Answer

Ex. 14 Subject

Un satisfactory Answer

Ex. 15 Subject

Un satisfactory Answer

Ex. 16 Subject

Un satisfactory Answer

Ex. 17 Subject

Un satisfactory Answer

Ex. 18 Subject

Un satisfactory Answer

Ex. 19 Subject

Un satisfactory Answer

Ex. 20 Subject

Un satisfactory Answer

Ex. 21 Subject

Un satisfactory Answer

Ex. 22 Subject

Un satisfactory Answer

Ex. 23 Subject

Un satisfactory Answer

Ex. 24 Subject

Un satisfactory Answer

Ex. 25 Subject

Un satisfactory Answer

Ex. 26 Subject

Un satisfactory Answer

Ex. 27 Subject

Un satisfactory Answer

Ex. 28 Subject

Un satisfactory Answer

Ex. 29 Subject

Un satisfactory Answer

Ex. 30 Subject

Un satisfactory Answer

The "Stretto"

Toward the latter part of most fugues it is the custom to have the answer follow the subject at a shorter interval of time; overlapping it. Sometimes there are several successive strettos, in which case, the closer ones come last. Some subjects afford no chance of a stretto. If a composer wishes one, he generally plans for it when he is inventing the subject. Sometimes he even writes the stretto first!

Ex. 10 Subject



Ex. 11 Stretto



The Pedal

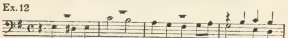
Near the end of a fugue there is often a low note in the bass, held for several measures, on the dominant. This is called a Dominant Pedal. At the very end there may be a similar long-held note on the tonic. These may come after the Stretto, but more often it is combined with one or both of them. Neither a Stretto nor a Pedal is absolutely necessary to a fugue, but they add greatly to its effectiveness if well-placed, forming a climax.

Another device to form a climax to a fugue, and often used by Handel—never so far as we know, by Bach—is to suddenly cease from contrapuntal writing and present the subject simply harmonized with dignified and majestic chords.

Unusual Examples in the Art of Fugue

Sometimes exceptional forms of imitation are found, either in the Exposition or Stretto; for instance, imitation in *contrary motion*.

Jadassohn



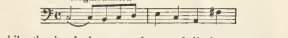
In Bach's *Organ Fugue in C major* (Peters Book II), the subject is

Ex. 13



and the pedal keyboard of the organ is not used until near the end of the fugue, when the subject is heard in the deep pedal notes for the first time, but played twice as slow

Ex. 14 Augmentation



while the hands keep up the usual lively movement. This is called "augmentation," and must not be confused with what we have described as the "Pedal" of a fugue, which is a long sustained note in the bass.

Examples are said to exist of "diminution," the "answer" coming on the scene in half the speed, but I do not recall any instance worth quoting.

Bach was the greatest of fugue writers; since his day there has been a reaction and the art is less and less cultivated, yet it has never been allowed to die.

Suggestions for Study

Bach's *Will Trembling Chorus* is, practically one of the most convenient as well as most valuable books for study. For the organ-student, we have not only the surpassing treasures of Bach's numerous organ fugues, but those of Handel, Mendelssohn, and scores of lesser composers.

It would seem that the violin would be a particularly unlikely medium for fugue; yet, in Bach's *Six Sonatas for Violin Unaccompanied*, there are at least two or three completely developed fugues, while in the old Italian violin composers, particularly Tartini, fugues are by no means uncommon.

Singers who take part in oratorio choruses will derive a real help from the understanding of fugue, as their "entries" after rests are almost always with the subject, answer, or countersubject, when the chorus is of fugue character.

What Does Music Mean To You?

By E. Leigh Mudge, Ph. D.,
Professor of Education at Washburn College.

WHAT are your feelings when you hear the sort of music you most appreciate?

Several hundred college students who have been asked a similar question have responded with a wide variety of descriptions of their feelings, sensations, images, and emotions. It is clear that music, to most of them, at least, means more than mere audition. It involves images in terms of various senses, tendencies to follow the music with rhythmic movements, throat tensions, and a great variety of complexes of sense and feeling.

Visual images frequently accompany the hearing of music. Thus one young man reports a fairly constant visual image, really a memory image from his childhood, which comes to him when he hears a violin—a picture of an old man sitting cross-legged before a fire. A young woman, who evidently has similar memories, describes an image of a group sitting about a fire, "not saying a word, but simply gazing into the fire."

Color images are reported in a few cases. One student, who is depressed by beautiful music, describes a world as a blue-gray color. Another, on hearing William Tell, describes a visual image of purple and gray. One young woman says that when she hears Indian music, "all is red—reddening red." Others describe merely a dark or bright color.

Many describe processions, marching men, dancing fairies, etc., suggested by the music. In one case hearing music is inextricably associated with seeing a landscape, so that other experiences, though images, are representations of the other. Another case is especially vivid in its visual imagery:

"Music arouses a tense nervousness, a tightening of the muscles, a quaking of the pulse and the breathing. That is, the music is so much as to be peculiarly suggestive. The complexion is yellowed and it creates a visual world that is unreal and semi-colored. There is a shifting of light and tone, and while the music is not entirely clear, it is as if it came out of a kaleidoscope imagery—dancing figures, and figures in hooded black with heads bowed, triumphal processions—musical pictures."

Many of these pictures indicate such characteristic organic reactions as thrills, either cold, warm, or neutral, changes in pulsation and respiration, or even a feeling of suffocation. Music seems to bring to some an actual feeling of pain. A paradoxical mingling of pain and

pleasure in the experience of music is apparently rather common among these young people.

One young woman says of the kind of music that she likes best: "It arouses a sad emotion that nearly suffices me, but I like it." Another speaks of "a great pain that is pleasurable" (an expression reminding one of a medieval Saint Theresa) while a variety of similarly vivid expressions indicate the commonness of the experience.

Another young woman, when listening to a great orchestra, feels as though her chest and throat would burst. Some say the whole body seems in a tension, but most frequently the tensions mentioned are located in the chest. In many cases, perhaps generally, these tensions depend on the sort of music heard, and music of another sort might possibly induce a feeling of relaxation.

Many persons describe a feeling of buoyancy and inner expansion, often marked by localized feelings of tingling in the body. This reacts in a complex described as a feeling of elation, bodily lightness, "an airy, far-away feeling," floating, or being lifted up. In many persons, in hearing a concert, felt as though elevated into space, where they are unconscious of everything except the music. The state of ecstasy, so frequently associated with mysticism, is seen here, and is not at all uncommon as part of a musical experience.

Sometimes the feeling of buoyancy is accompanied by visual images, as in the case of one young woman who seems to be in the tree-tops looking down on the fairy dance in the shade below, but very commonly these seem to be a recession of distinct scenes or experiences, even the music itself, as though it were coming to distance. A few persons mention the feeling as of coming to earth with a distinct thud or jolt at the cessation of the music.

After all, are not the highly appreciated musical experiences of a sensitive soul ineffable? Can we fully describe them? We may be able to identify certain elements, such as have been mentioned above, but the most vital and feelingful elements cannot be expressed through language.

"Who is there that, in joyful words, can express the effect music has upon us? A kind of incommensurate un-fathomable joy, which leads to the edge of the infinite and lets us for moments gaze into it!"

Do You Know?

six line staff was used extensively for organ, virginal, and flute music. The four line staff is still used for the music of the plain song. The universal staff for nearly two centuries has been the five line staff.

Do you know that even at the time of their manufacture, the first record discs were sold for five cents? Antonio Stradivari, through his skill and his enormous industry, became so well off that he was an object of comparison to his neighbors, who coined the phrase *ricco come Stradivari* (rich as Stradivari). Once he paid \$240 for a home, an amount possibly equal to \$40,000 now.

Musical Tit-Bits

By Joseph George Jacobson

The interval between the sixth and sharp-seventh tones of the minor scale is unmelodic and therefore F is raised to F# when ascending, which gives us the melodic minor scale.

Lower the third and sixth tones of the major scale and you have the tonic harmonic minor scale. For example:

Chords of G major: C E G D F sharp A
G minor: C E B G B F sharp A

A note has four properties: Length, Pitch, Power, Quality.

A tone is a visible sign made for the tone you hear. The difference between a tone and a note is this. A tone is a sound which possesses a certain pitch. A note is a sound in which no pitch is perceptible.

"If the musician is a good reasoner, people say he ought to have been a lawyer. If he knows the languages, they say he ought to have been a preacher. The true musician must be all of these."

THE ETUDE

THE ETUDE

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.

Music Credits in School

"Can you give me any information as to the course of study required for piano in High Schools? What is required for a certificate in scales, studies, and standard pieces? I am trying to map out a course in the High School in which I am teaching."—H. E.

PROGRESS for school credits in music has hardly advanced beyond the agitation period. There are scattered cities here and there which are adopting music credits, but the custom is as yet confined to a few. The regular routine course of study for piano is usually adopted and divided into grades, with such differences as you will find peculiar to the preferences of individual teachers.

As yet, however, are often completely satisfied so long as they are learning a list of pleasing pieces, inasmuch as they only intend their music for a pastime. Experience and close study of your pupils should enable you to determine just what is best for each pupil. For the small group, you will make a good foundation upon which you may plan your teaching. The Graded Course does not contain all the pieces you will need. Even in the first grade, which may pretty well cover the first two years of the piano, you will stimulate your pupils by giving them little pieces in sheet form. They should be very short, however.

The amount of Harmony to be taken by a pupil is purely relative. It depends upon the amount of time the facility with which it is understood. Some keyboard facility should be developed before it is begun.

I am a young teacher who started my beginners with *The First Step Book*. When they have finished it, what should they do next? How soon should I start on the scales and just in what way with children?—M. N.

I am not familiar with the book you mention, but assume from the name that it probably covers about the same ground as *Presser's Beginner's Book*. *Presser's Student's Book* is excellent by none that I am at present familiar with, hence will admirably serve your purpose. In it you will find the scales taken up in rotation. You should teach your pupils, however, to know these without referring to the notes. Beginning with the tonic, ascend to the second, F in the right hand, and G in the left, when ascending one octave; also that the thumb of each hand takes C when another octave is added. After they can play with this some ease, teach its formation in steps and half steps. They will understand the explanation better after the scale is learned. For the sharp scales in rotation teach the pupil to count up five degrees on the scale then being practiced, to find the tonic of each new one. With flats, count up four degrees for each new one. A plan that serves as an admirable preliminary during the first book of instruction is to teach the pupil the scale of D flat. Make no explanations except that the fingers play all the black keys beginning with the lower of the group of two, and that there are two white keys, F and G, which are played by the thumb. No one can go wrong in this plan, for it will be taught to hold the hand well up on the keyboard, instead of with the thumb hanging over the edge as is the first prevalent habit, the fingers taught to hold a well rounded shape over the black keys. The high position of the hand thus enforced will simplify the passing of the thumb underneath, and help toward securing correct motion for when the hand is placed flat on the white keys. Make no scale formation explanations at this time, but leave them for later when the pupil will better understand. In turning around to descend at the tone D flat, let the pupil use the third finger in each hand as a better pivot. This scale will also help the pupil to understand that black keys are simply a matter of course, and not something formidable when they are first encountered.

Progress Computing

"1. Is it necessary for a thorough training for a student to take all the selections named in the graded list, or will *Matthew's Graded Course* for the first four grades, with *Cerny's Violin, Cello's, Basses, and Piano's*, and some pieces from the *Standard Course*, be sufficient for the Graded Course?"

"2. How long does it take a good pupil to complete a grade?"—B. S. M.

"3. What other histories, biographies, Phrasing studies, etc., should be used?"

"4. The classified graded list of pieces and studies is a catalogue of available material from which to choose, not a course. A teacher with many pupils will not want to give the same pieces to all pupils, and sometimes will wish to change the etudes, especially with slow pupils who need to go over some of the ground second time. When it is necessary to give students more work in a grade it is not always necessary to tell them that they are not being advanced rapidly. Professional studies should always be able to make good progress."

"5. What other histories, biographies, Phrasing studies, etc., should be used?"

"6. About two grades a year would be a good average."

"7. The amount of Harmony to be taken by a pupil is purely relative. It depends upon the amount of time the facility with which it is understood. Some keyboard facility should be developed before it is begun."

"8. About two grades a year would be a good average."

Phrasing

"I have a pupil whose former teacher taught her to slur the entire phrase. Is this correct? No teacher ever required me to do this. I am recommending a good deal of slurring, as well as an *Andante* tempo."—P. L.

The subject is confusing, on account of the lack of a uniform system among publishers for indicating phrasing. In modern music printing, the slur is more and more used to indicate phrases, whereas in former days it applied solely to legato. Moreover, the rule applied by the teacher you mention is a safe one as regards educational music published in recent years. It is a subject too extensive to treat in the little space we have at our disposal, but I call for musicianship, especially in the interpretation of the printed page. An exceedingly valuable book is *The Theory of Interpretation* by A. J. Goodrich. A mine of information is *The Principles of Expression in Piano Playing*, by Christian T. Pedals of the Piano, by Hans Schmitt, will give you what you desire on that topic. Also *Pedal Book*, by J. M. Bloise, which can be used in second year. Illuminating are these subjects frequently appear in the columns of *The Etude*.

"It is time that it is at once the most essential, the most difficult and the most essential requisite in music."—A. W. Mozart.

Getting Started in Teaching

"I am moving to a strange town, and although I have taught for five years, would like your advice upon the following points:

- "1. What should be used with beginners?"
- "2. How should technique be taught?"
- "3. When should scales, history and harmony be introduced?"
- "4. What should be given to slow progressing pupils?"
- "5. What studies should be standardized to the fifth grade?"
- "6. How many different studies should I give to pupils who would become good musicians?"
- "7. What special effort should be made in order to gain pupils in a strange town?"
- "8. Should advertising be given to local newspapers?"—G. J.

The foregoing questions are of interest to all teachers who are starting, whether in a new town or not. The beginning teacher has a helpless sort of feeling until experience has been acquired and a list of standardized material made. *The Etude* has so many of these questions every new season among its readers, that all will be interested in answers to the foregoing, although space necessitates great brevity.

1. You cannot do better than use *Presser's Beginner's Book*. Pupils who have done a little study, but must begin again, may use *Presser's Easy Steps in Piano/Forte Study*. A few very short simple pieces may be introduced after the pupil is well under way.

2. It is the best plan to take pupils to a table for their first finger motion, and have them place their hands on a book about one inch thick. Shape the fingers with back of hand arched. Show them how fingers should be raised up and down. Give them the first exercises for shaping and action to be practiced on table if possible. Then repeat on keyboard. Show how hand moves up and down with wrist as hinge. Then for forearm movement, raise up and down from the book with fingers resting on their tips on table. Gradually introduce same at keyboard as they are ready for it.

3. Introductory work for scales may be begun during the last third of either of above books. Some begin this at the very start. Proceed gradually. History should be made simple with children. Use letters of *Presser's* children's history books. Harmony may be begun after some facility is attained, about the third grade.

4. No change in the foregoing need be made for slow pupils. After *Beginner's Book* let them review *First Steps*. Keep them in first grade by using many very simple pieces until fluency is acquired. They will flourish better on these than too many exercises and studies. The duller the pupil the more he will need very melodious material to work with.

5. The *Standard Graded Course* is a fine compendium of progress. Use it as a sort of measuring rule, or test of ability. Most useful are *Ende, Second Grade*; *Cerny's Violin, Cello, Bass, and Piano*; *Standard Course*, *Carmel-Lieblich*, Book II, Heller, Op. 47. Fourth Grade, *Carmel-Lieblich*, Heller, Op. 46 and 45. *Presser's, Octave Studies*, Fifth grade, begin *Carmel, Fifty Selected Studies*, Heller, Op. 16.

6. The number of studies given has nothing to do with the musicianship of a pupil. This depends altogether on the quality and thoroughness of the work done. It is better to have a given number well done than a long list skimming over.

7. Identify yourself with church and social interests and become acquainted as fast as possible. Mail a descriptive circular to a selected list. If you play well enough, give a recital. When you have secured a pupil, give a recital. When you have secured a pupil, give a recital. When you have secured a pupil, give a recital.

8. It is always a good plan to place an attractive advertisement in the local paper. It will reach the attention of many people not attainable in any other way. Many teachers make a fall announcement through the advertising columns of the paper, only to find, after a few months, as may seem best. A reading notice is also generally accorded musical advertisements.

MELODY IN D

THE ETUDE

T.D.WILLIAMS

In the form of a meditation. Already popular as a violin number or Trio. Grade 4.

Larghetto M.M.=84

THE ETUDE

WINGS OF LOVE

J.E.ROBERTS

A rather easy drawing-room piece, exemplifying the sustained singing style of delivery. Grade 3.

Andante M.M.=54

MOONLIGHT REVELS

EXTRAVAGANZA

"If you will patiently dance in our round and see our moonlight revels, go with us;"
Act II, Scene I. Midsummer Night's Dream.

CARL ANDRÉ

A characteristic drawing-room piece, which might be used also for æsthetic dancing, Grade 3½.

Largo M.M. ♩ = 50 (Midnight approaches)

Andante (The Fairies gather)

Vivace M.M. ♩ = 116 (The Fairies dance)

Trio Grave M.M. ♩ = 80 (Entrance of the Goblins)

Allegro con spirito M.M. ♩ = 100 (The Goblins dance)

(Exit of the Goblins)

Grave M.M. ♩ = 80

ff In Octaves ad lib.

Vivace M.M. ♩ = 116 (The Fairies continue their dance)

Andante (The Village Clock chimes)

SPRING DANCE

In the style of a vigorous mazurka, suggesting the leaping steps of the dancers, Grade 3.

Tempo di Mazurka M.M. ♩ = 126

EUGENE F. MARKS

D.C.

BUGLE CALLS MARCH

THE ETUDE

PIERRE RENARD

A brilliant military march, to be played in orchestral style, with strong accent.

SECONDO

Tempo di Marcia M.M. $\text{♩} = 120$

The musical score for the second part of the march is written for piano and bass. It begins with a tempo marking of 'Tempo di Marcia M.M. $\text{♩} = 120$ '. The key signature has one sharp (F#). The score includes various musical notations such as accents, dynamics (e.g., *f*, *mf*, *p dolce*), and fingerings. It features a section marked 'TRIO' and ends with a 'Fine' marking.

THE ETUDE

BUGLE CALLS MARCH

PIERRE RENARD

PRIMO

Tempo di Marcia M.M. $\text{♩} = 120$

The musical score for the first part of the march is written for piano and bass. It begins with a tempo marking of 'Tempo di Marcia M.M. $\text{♩} = 120$ '. The key signature has one sharp (F#). The score includes various musical notations such as accents, dynamics (e.g., *f*, *mf*, *p dolce*), and fingerings. It features a section marked 'TRIO' and ends with a 'Fine' marking.

SECONDO

MINUET FROM "DON JUAN"

The most typical of all minuetts, in a new and illuminating transcription.
Allegretto M.M. ♩ = 126

W. A. MOZART
SECONDO

Transcribed by M. MOSZKOWSKI

PRIMO

MINUET FROM "DON JUAN"

W. A. MOZART
PRIMO

Transcribed by M. MOSZKOWSKI

Allegretto M.M. ♩ = 126

THE MAIDEN'S BLUSH WALTZ

L. M. GOTTSCHALK

In Gottschalk's best style, brilliant and scintillating, but always with a freshness of melodic invention. To be played in dashing manner with little let-up in the pace. Grade 4.

Vivace

First system of musical notation for 'The Maiden's Blush'. It features a treble and bass staff with a key signature of one flat (B-flat). The music is in 3/4 time. The first measure has a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Second system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Third system of musical notation. It includes a section marked 'VALESE Grazioso M.M. 63'. The dynamics are marked 'rall. un poco' and 'con fuoco'. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

First system of musical notation on page 613. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Second system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Third system of musical notation. It includes a section marked 'con espress.'. The dynamics are marked 'f' and 'pp'. The system ends with a double bar line and a repeat sign.

Fourth system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Fifth system of musical notation. It includes a section marked 'con fuoco'. The dynamics are marked 'f' and 'ff'. The system ends with a double bar line and a repeat sign.

Sixth system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

Seventh system of musical notation. It continues the piece with a forte (f) dynamic and a 'brillante' marking. The right hand (r.h.) and left hand (l.h.) are indicated. The system ends with a double bar line and a repeat sign.

The musical score consists of ten systems of piano exercises. Each system typically has a treble and bass staff. The exercises are marked with various dynamics and articulations. For example, the first system is marked 'p' and 'Ped. simile'. The second system is marked 'mf' and 'r.h.'. The third system is marked 'f' and 'Ped. simile'. The fourth system is marked 'brill.'. The fifth system is marked 'f'. The sixth system is marked 'f'. The seventh system is marked 'f'. The eighth system is marked 'f'. The ninth system is marked 'f'. The tenth system is marked 'ff' and '1 ff'.

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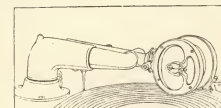
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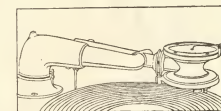
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GEORGE F. HAMER

From a new set of teaching pieces: *Mother Goose Land*. The text need not be sung, but may be recited or omitted altogether; it is purely illustrative. Grade 2½.

Allegro moderato, M.M. = 88

Rub - dub-dub Rub - dub-dub Rub, Rub, Rub - dub-dub. Rub-a-dub-dub, Three men in a tub, And

who do you think they be? The butch-er, the bak-er, the can-dle-stick mak-er, The butch-er, the bak-er, the

can - dle - stick - mak - er, The butch - er, the bak - er, the can - dle - stick mak - er. They all jumpd out of a

rot - ten per - ta - ter. The butch - er, the butch - er, the bak - er, the bak - er, The butch - er, the butch - er, The

bak - er the bak - er, The can - dle - stick - mak - er, The can - dle - stick - mak - er. Rub - a - dub dub, Three

men in a tub, And who do you think they be? The butch - er, the bak - er, the can - dle - stick mak - er, The

butch - er, the bak - er, the can - dle - stick mak - er, The butch - er, the bak - er, the can - dle - stick mak - er. They

all jumpd out of a rot - ten per - ta - ter. Rub - dub - dub, Rub, dub - dub, Three men in a tub.

RECREATION WALTZ

With a pretty, flowing melody, to be sung by the left hand. Grade 2½

O. M. SCHOEDEL

Tempo di Valse M.M. ♩ = 54

mf canito ben marcato

Fine

TRIO

sonore

D.C.

BARCELONA
SPANISH WALTZ

A joyous little waltz movement; to be played with fire and swing. Grade 3.

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Allegretto M.M. ♩ = 72

1st time only

last time only

Fine

mf

D.S. al Fine

PILGRIMS' CHORUS

FROM WAGNER'S "TANNHÄUSER"

FRITZ SPINDLER

One of the most popular transcriptions of this glorious melody, not difficult to play but giving the harmonies in full. Grade 4.

Andante maestoso M.M. ♩ = 50

mp

mf

p

dim.

mf

cresc.

dim.

pp

l.h.

r.h.

VALSE VENITIENNE

THE ETUDE

LEON RINGUET, Op. 41

A graceful waltz movement, exemplifying the *arpeggio* style, now so popular. Grade 3½

Grazioso M.M. $\text{♩} = 63$
Melodia ben marcata

Poco animato

THE ETUDE

TRIO

* From here go to the beginning and play to Fine; then play Trio.
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* After D.C. of Trio repeat the Valse, ending at Fine.

D.C. Trio

AUTUMN GLORY

Serving admirably to display the singing qualities of the violin.

Andante affettuoso M.M. ♩ = 72

Violin

Piano

mp cantabile

mp

Last time to Coda

Agitato

f sonore

rit.

colla parte

Coda

dim.

pp

l.h.

pp

THE ETUDE

THE ETUDE

Huw Menai

An dramatic sacred song. Intense in fervor and splendid to sing.

CLING TO THE CROSS

DANIEL PROTHEROE

Moderato con espressione

When thou art sad at heart and light is

leav - ing, Count not the loss of hap - pi - ness as worth - y of thy griev - ing, Think of the Cross,

Think of the Cross, Think, think of the Cross. Think of the Cross

Aye, with bowed head, Walk on with Him, Who gave thee Gold for thy dross. Join

suf - fer - ing with Him, Join suf - fer - ing with Him, And He shall save thee, And He shall save thee, And He shall

save thee, shall save thee, Cling to the Cross! the Cross!

cresc.

a tempo

molto espress. rit.

molto espress. rit.

piu moto

poco a poco cresc.

cresc.

Largamente

ff

ff

ff

ff

HOW IT HAPPENED

WILLIAM STICKLES

ANON

A story song. Catchy, bright and very singable.

Allegretto

Oh, she was a lit-tle cloud - la dy And

he was a lit-tle moon - man. Neith-er one saw the oth-er com - ing, And that's how the trou-ble be -

gan. He stepped on her cloud-gown and tore it, She pout-ed and al-most cried, He looked at the long trail-ing

tat - ters, And then he came close to her side. "I'm sor - ry," he whis-per'd and

kissed her, He felt two cloud-arms soft and white Cir-cle close in for-give-ness a - bout him, Then she

ran fast a-way in-to the night. Oh, she was a lit-tle cloud - la dy And he was a lit-tle moon -

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man, Neith-er one saw the oth-er com - ing, And that's how the trou-ble be-gan!

With-in this lit - tle bowl o' blue, 'Mid wa-ter'd

peb - bles, peep - ing thru, Soon star - ry flow'rs of pure snow - white, Will

greet you in the morn - ing light. And as they fade and pass

way, Still may you think of me each day, For fond - est thoughts, for-e'er un - told, This

bowl o' blue will e'er un - fold.

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A BOWL O' BLUE

JOHN WILLIAM OAKES

With a novel first phrase, the melody flows simply. Attractive to singer and accompanist.

R. S. STOUGHTON

Moderato

With-in this lit - tle bowl o' blue, 'Mid wa-ter'd

peb - bles, peep - ing thru, Soon star - ry flow'rs of pure snow - white, Will

greet you in the morn - ing light. And as they fade and pass

way, Still may you think of me each day, For fond - est thoughts, for-e'er un - told, This

bowl o' blue will e'er un - fold.

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BY THE WATERS OF MINNETONKA

AN INDIAN LOVE SONG

THURLOW LIEURANCE

A most popular number, surprisingly effective on the organ.

Andante moderato

2d time, play an octave higher

Manual

mf Ch. soft 8' Flute
con grasia

Sw. soft strings

Pedal

Ped. Lieblich uncoupled

Sw. Vox Celeste, stopped Diap. and Tremulant
(2d time Vox Humana)
Ped. uncoupled

Fine

Più agitato

Gt. Gemshorn to Sw.

add Bourdon

D.S.

A Tireless and Faithful Musical Servant

By Leslie Fairchild

Why is it that many students, teachers and artists condemn the use of the metronome without a proper knowledge of its use would be of such value to them? Even to those who have established a fine sense of rhythm, the metronome offers many other advantages.

Below will be found five important points on the use of the metronome which the conscientious pupil or teacher cannot afford to overlook.

The metronome:

(1.) Establishes a correct sense of rhythm.

Faulty rhythm destroys the very fibre of a composition. It is, therefore, imperative that we acquire at once a perfect rhythm as possible. It is not perfect rhythm that makes our playing sound mechanical; it is the lack of *ritardandos* and *accelerandos*, *crescendos* and *diminuendos*, combined with different varieties of touch.

The metronome may be laid aside when one feels quite satisfied that a perfect rhythm has been established and all the attention then given over to the interpretive side.

(2.) Records actual gain in velocity from day to day.

In these days of efficiency, it is quite necessary that we keep accurate records of our work. Would it be possible for us to keep very accurate records of our daily existence without the aid of such instruments as the watch, thermometer, electric meters, speedometers, etc.? So it is in music; an accurate record shows from day to day our actual gain in velocity requires an instrument such as the metronome. This gives us a posi-

tive knowledge as to our progress instead of guess work.

(3.) Acts as an incentive for the pupil to gain velocity.

If the pupil has gained the knowledge that he can play, say, ninety quarter notes a minute, it is a great temptation for him to slip the metronome weight down a notch at a time to see if he cannot beat his previous record and play 150 or 200 quarter notes per minute. Of course, the metronome is recording accurately this actual gain in speed.

(4.) Helps to overcome the stopping habit.

What is more exasperating than the pupil who has the stopping habit? Hardly a line is played through without hesitating or stopping. It is really a great evil and can be entirely overcome by the proper use of the metronome.

The remedy: Start the metronome at a very slow speed, so that there will be no need of the pupil hesitating, and as soon as the piece can be played through without a break, the speed can be gradually increased until the desired tempo of the composition has been reached.

(5.) Helps greatly in working out new pieces and etudes.

It enables you to work out difficult rhythms and bring the composition up to the correct tempo. It also gives a general idea as to the proper tempo of a composition.

The proof of the above assertions will be found only in working the five points out for yourself as I have done, and I feel sure that all those who give their earnest efforts will be greatly benefited.

Birthday Cards

By S. Janie Bolin

I DROPPED into the studio of a very popular young teacher and found her absorbed in an address book and an assortment of attractive cards. I naturally inquired what she was doing. "Oh, just addressing the birthday cards that I have to send out this month to my pupils," she said. "I knew she had an immense class and I said, 'You surely do not remember them all on their birthdays.' 'I try to,' she replied. 'They naturally expect to be remembered at Christmas; but when you remember their birthdays, they feel that you are taking a special interest in them.' 'How do you get the dates?' I asked. 'Do you require those, with the addresses?' 'Oh, no,' she laughed merrily. 'It is easy enough if

you try. Children adore their birthdays and often speak of them. When they do, I ask the date and write it on anything convenient, while I talk to them of something else. When they are gone I copy the date on a page of my address book devoted to that purpose. I keep on hand a stock of birthday cards and, by an occasional reference to my birthday page, usually manage to remember them all. I find that it pleases the grown-ups as well. I also send cards to pupils who have discontinued lessons and it frequently brings them back for more study. It is such a little thing to do and yet it pays many times over for the effort, both in good will and financially.'

Throwing Pebbles

By Katherine Morgan

A PLEASANT story is told of Turner, the great English landscape painter.

When out with a company of his fellow-students, he spent the whole day sitting upon a rock, casting pebbles into the lake. The evening came and his companions had large sketches to show for the day's work, but Turner had nothing to exhibit with them.

Years afterward there was a great painting on view; and in it Turner had portrayed rippling water as no other English artist had ever done. The day, years before, spent in throwing pebbles in the lake, had borne its fruit.

Much work of the piano student may be likened to the day of pebble throwing. Days sometimes seem so useless; at the close there is so little to show for the work done. The little exercises, gone over and over, seem so much like a waste of time. There is no picture of tones to be shown.

But, if the work has been done with an observant mind, the day will come when the "ripples" of tone will be ours for the reaching after them; and they will be finished, complete.

A ship may be sunk as well by an over-weight of mustard seed as by massive blocks of stone or lead. Just so, little acts of carelessness may wreck our musical lives.

If, in our practice, we think of "getting it over and done," we are wrong. No hour hurries another. We may think we have parted forever from things past. True they are behind us. But work poorly done must be met again. Nothing dies. The musician springs forth as if by magic, we think. But he reaps exactly as he has sown. The life that towers is made up of trifling things well done; just pebbles dropped into the lake and observed with a keen eye.



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"G" O home and undress, lie flat on your back, hold a mirror before your face, prop a half of a match between your teeth, take a deep breath and say 'Ah' as long as you can."

These were not the words of a psychopathic doctor wishing to amuse a hopeless patient, but the directions I got from my first singing teacher. Wild as they sounded, they were as A B C to later ones.

When I first started to study "vocal" I thought that two years would put me, if not on the concert stage, at least in a comfortably paying church position, to stop there until my voice cracked with age. I chose for a teacher a certain crack-brained man in Washington, who I thought must be a genius—he was so cranky. And so I bowed meekly when he cruelly mimicked my tones though I yearned instead to cry. He would take me up to B flat or G and then say discourteously: "Did you feel that go through?"

"Go through what?" I would blankly ask. "Go through—go through!" "If instinct doesn't tell you what that means you will never learn to sing!"

Now I wanted to learn to sing, so I did not remark that if instinct was an infallible teacher I should not be paying him three dollars per hour.

Matches and Mirrors

After about twenty sessions with this irascible gentleman I could say "ah" nicely, with all accompaniments of propped match, mirror and flattened tongue, though I was at any time to feel the proper relaxation during this process as it would be in walking a tight-rope. About this time my first professor fell sick, instead of me, and I had to change instructors.

Number two was a young and pretty teacher whom I foolishly chose because she sang well herself, and her terms were modest. She tested my voice and said: "You are a dramatic soprano, but—and you are asked with a snuff who had instructed me. I grovelingly explained that the only reason I had gone to Number One was because I never yet heard of her, and we began lessons."

I went to Number Two twice a week for six months, and each time he and sister came to the studio door and exclaimed over the marvelous improvement of my tonework. Collapsible, and with closed eyes I stood beside her piano and crooned solemnly: "Ah-lay-dah-may-nah-pay-too!" during the entire half hour. It never varied. The shutting of the eyes was for concentration and the dismantling process for the up-and-down wanderings of my Adam's apple.

"Do you feel dizzy?" Number Two was wont to inquire. "My best pupil, who is singing with Squeezin' Sam, says he feels faint frequently on his high notes."

Me faint? If fainting were necessary to becoming a singer I felt I was forever disqualified. From the age of sixteen, and the novels of *The Duchess*, I have longed to swoon away, but the nearest I ever got to it was on the capacious bosom of an Irish bath attendant, and was the result of a too-intimate acquaintance with a Turkish bath attendant, which was "some difference" from fainting on high notes, you see.

"Ah-lay-dah-may-nah-pay-too!" for the entire winter, and then my family affairs took me to New Orleans for a few months, where I interviewed one of the best teachers in the city.

"You don't mean to tell me you studied before?" she marvelled when I had timidly given her a sample of my vocal acrobatics. "Dear me!" She clicked her tongue in pity. "Well, if you will follow my instructions exactly we may be able to straighten out that voice."

And then Number Three ordered me to shut my mouth tight, spread my nostrils like a furious old war horse, and take an enormous breath, producing quite a queer

The Singer's Etude

Edited Monthly by Noted Specialists

A Vocalist's Magazine Complete in Itself

Some Vocal Fakes I've Known That Elusive Ah—Spot

By Abby R. Townsend

sical effect. As I exhaled I was to count slowly as long as the breath lasted. It was very interesting to my family, who could not understand my going about the house with puffed cheeks, emitting sorrowful sighs. For this advice the lady's fee was four dollars a half-hour. I learned to wind to sail across the Atlantic, while my nostrils quivered like a Kentucky thoroughbred.

After a winter's lessons there, I found myself back in Washington, and still yearning for a voice I went to the great Conito. He was very large and imposing, about as easy to feel the proper relaxation during this process as it would be in walking a tight-rope. About this time my first professor fell sick, instead of me, and I had to change instructors.

Number two was a young and pretty teacher whom I foolishly chose because she sang well herself, and her terms were modest. She tested my voice and said: "You are a dramatic soprano, but—and you are asked with a snuff who had instructed me. I grovelingly explained that the only reason I had gone to Number One was because I never yet heard of her, and we began lessons."

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And then Number Three ordered me to shut my mouth tight, spread my nostrils like a furious old war horse, and take an enormous breath, producing quite a queer

swimming, and then do nothing more nor less than pant like a young puppy, fast and violently.

"You feel a palpitation under your sternum? And do you feel your diaphragm click?" She gravely asked, as I fought the air for breath.

A palpitation? A click? Did I feel these? No, I did not.

"Oh, yes you do," she cheerfully asserted. "You just don't know it."

I ask you fairly, ought I or ought I not to know of clicks and palpitations going on in my own diaphragm, and beneath my own sternum, better than any vocal teacher on earth? But it seems I did not.

An Idiomatic Expression

I took ten lessons from Miss Echo, and then fate sent me to Kansas. I gave up all hope of singing, for I felt sure the great Splendora's methods had not breathed the waters of the Mississippi, and my ten lessons if they had exposed me to nothing else, had made it plain that Splendora's methods were the only ones.

In the little town of Kansas where I sojourned for a year, I heard of a young woman who had a large class in vocal music. She came twice a week from Kansas City, which was our gateway to the world. I went to see her one day, and inquired into her methods. Were they Splendora's?

"Splendora? Who is Splendora?" she puzzled.

Did she consider breathing the main requisite of singing?

Far from it. She paid little attention to breathing. It would come naturally. Tone-placing was the first thing. Yes, she would test my voice. Oh, it was splendid!—but in the rough. It had been trained drastically opposite to her ideas. A rich contralto the mine—

A rich contralto! A dramatic soprano! Oh, well.

I went twice a week to the studio of the wise one from Kansas City, with a beautiful leather roll filled with tender songs, and I learned to warble arrogantly while slowly stooping to pick up a handkerchief from the floor. This was for the loosening of the mouth and throat, for when bending the head the mouth drops open and the throat becomes relaxed. I was asked to forget that I had a lower jaw, and to please look like an idiot, for that facial expression is conducive to proper relaxation of the mouth. After six months of this I had achieved only the idiomatic expression.

So, when a dark eyed little German teacher heard me in a timid solo in the boarding house parlor one night, and I frankly observed that I ought to be singing wonderfully in the time. I had taken lessons, I left Number Five and began study with the velvet-eyed one.

When I first started to study "vocal" I thought that two years would put me, if not on the concert stage, at least in a comfortably paying church position, to stop there until my voice cracked with age. I chose for a teacher a certain crack-brained man in Washington, who I thought must be a genius—he was so cranky. And so I bowed meekly when he cruelly mimicked my tones though I yearned instead to cry. He would take me up to B flat or G and then say discourteously: "Did you feel that go through?"

"Go through what?" I would blankly ask. "Go through—go through!" "If instinct doesn't tell you what that means you will never learn to sing!"

THE ETUDE

"Your natural tones are excellent," she began, "but—"

"But you will have to spend a long time undoing what has been done wrong," I glibly finished.

"Exactly," she beamed, and I could see she thought that an extraordinarily intelligent remark.

"Your sides should swell as though you were pushing an elastic belt out. You should feel the sound buzzing through your nose. It should shoot up back of your front teeth into that little place that aches when you eat too much ice cream, and where you rub mutton suet when you have a cold," she told me.

And the neighbors heard me wail "Maw-maw-maw" like a poor talking cat that had been thrown up and forgotten. My nose began to ache and the sinuses felt as though filled with small balls clicking back and forth.

But inconsiderate Uncle Sam ordered my family back to Washington before the end of the year, and I had to find a new teacher. A certain church-choir leader and music dealer seemed to me to be a happy combination of incorruptibility and musical knowledge, so I looked up in his den back of his piano store. He twisted his mustache in deep reflection. After a long preamble he told me he believed he could direct me to just the right teacher. Kind fate had been kinder to me than I thought. The piano dealer's teacher was a teacher from Boston. Indeed, the only way the town could ever have procured her was through the illness of her son in Washington, requiring her temporary stay there. The piano dealer told me so much of her methods that he was even planning his own young daughter with her.

The day was not an hour older before I had made definite arrangements with the Boston woman to come to Kansas.

"Throw your tones at your ah-spot!" she screamed at me the first lesson. "Haven't you found your ah-spot yet?"

My ah-spot? Soberly I replied that in my wanderings and sittings at the feet of wisdom I had not found my ah-spot. Where, oh where had my ah-spot gone?

It seems that the elusive little spot I located in the atmosphere during my previous lessons, he caused small round instruments to sneeze into my nose, relentlessly he propelled twisted wires through my skull, and sorrowfully he gave his verdict.

"Your nose is not shaped right," he declared. "I rubbed the insulted member tenderly, and I was flippant with the great man."

"Yes, I know, its pug," I admitted. "It could never change the world's geography, as Cleopatra's did."

"You must have the inner wall operated on," he went on, ignoring my silliness. "Don't you have great difficulty in breathing?"

I rubbed the insulted member tenderly, and I was flippant with the great man.

"Yes, I know, its pug," I admitted. "It could never change the world's geography, as Cleopatra's did."

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THE ETUDE

ask if I had any trouble with my back. My exercises at home consisted of trying to roll a piano across the room, or to push down the wall of the house (to exercise back muscles) and meditating on the location and control of my diaphragm. But at the close of the second term my diaphragm still refused to "set" or my back to sting.

This last winter I met a young woman with a lovely soprano voice, trained by Mrs. Vanitas, the assistant of my first professor in Washington. I sought this lady whose business eye looked me through and through. Her speaking voice was raucous and husky, and her torso of that massive which I am told is the inevitable accompaniment of vocal genius.

"I have very little time to talk to you," she jerked out. "But since you ask whom I consider the best teacher in the city, and are willing to pay me for my opinion, I will tell you."

"Who?" I hopefully cried. "I am, and I have no more time to talk. Do you take from me or do you not?"

Utterly cowed I whispered I would take. Mrs. Vanitas tested my voice and grunted: "You have a limp mezzo soprano; trained?"

"Yes, of course," I murmured. "What's that?" "I said I felt sure it had been 'trained' wrong," I innocently explained.

At the second lesson she gazed apprehensively down my throat and up my nose. "I've been afraid of this," she said gravely. "You can never sing until you have had your septum cut."

My septum? Oh, the queer places I had been harboring "unbeknownst."

Dr. Wiseman

She made out a small card of introduction.

I sought the great nose specialist in his mahogany and crystal knobbed offices. Solemnly he peered down my throat and up my nose, and he caused small round instruments to sneeze into my nose, relentlessly he propelled twisted wires through my skull, and sorrowfully he gave his verdict.

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Tetrazzini

(Pronounced Tet-tar-teen-ee) was born in 1874 at (Signora) Bazzoli in Italy. Her eldest brother is a tenor and state director, and her sister is also a singer, Mme. Cleofante Campanini.

When Tetrazzini was a child she lived with her sister practicing her operatic roles, and before she was twelve years of age little Luisa had memorized the words and music of *La Gioconda*, *Frau Uta*, *Bohème*, *Madama Butterfly*, and several other operas. She studied music at the Liceo Musicale, with Signor Ceccherini, and then at her home. She married Signor Bazzoli, and soon after made her debut as "Inez" in *L'Africaine* in Florence. After appearing at Rome and the other large cities of Italy, she toured Russia, Spain and South America, making a short visit to the United States and Boston. Her London debut was in *La Traviata* at Covent Garden, when she was engaged by Oscar Hammerstein for the New York operatic season. Her success in America was instantaneous and phenomenal. Her repertoire comprises thirty-three operas.

A German Film-Opera

Definite synchronizing of music and film is now claimed by a German film company. The first film opera of this kind is *Beyond the Stream*, by Professor Hummel, says a press report. (We wonder if this Professor Hummel is related to the Hummel of Beethoven's days.) The synchronizing is obtained by a narrow ribbon carrying the music which appears at the bottom

I dared to say I had never been troubled a moment, even while he fixed me with a stern eye.

"But you must have awful headaches," he assured me.

I felt to be remiss in this was a crime, yet I confessed vulgarly:

"Only when I over-exert." He looked at me in pity.

"You will never have resonance in singing unless you have that deflected septum in your nose straightened," he pronounced. The operation will cost you \$50. Is your voice worth it?"

I waved, and while the doctor answered the telephone in the next room, I weighed the question. The door blew gently open and I could hear the physician's low voice at the instrument. Suddenly I was straightened up.

"Yes, Mrs. Vanitas," he was saying, "yes, she's here now. That is the third this month. I'll figure it up and send you a check. Of course it depends on how many visits there are. You're doing badly."

Three Voices

The great surgeon had not removed the blockade from my nose, but he had plucked the beam from my eye. When he got back to the office office I was far down the street, and Mrs. Vanitas never saw my face again. Neither did I pay her for telling me who was the best teacher of voice in the city. I learned later that each and every one of her pupils had, strange to say, been brought into the world with a deflected septum which Dr. Wiseman could correct.

And that is all. My vocal lessons are over. I have a voice, oh yes, I have three of them, a dramatic soprano, a rich contralto, and a limp mezzo soprano. But my four parts I cannot sing a scale with any of them without falling into the pitfalls that snared me in my first lesson. My lower tones are those of an unhappy cow telling me who was the best teacher of voice in the city. I learned later that each and every one of her pupils had, strange to say, been brought into the world with a deflected septum which Dr. Wiseman could correct.

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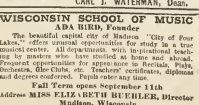
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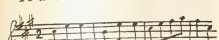
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To a Wild Rose MacDowell



EVERYBODY knows the "Wild Rose" of MacDowell. Some people seem to think that it is intended to represent or describe a wild rose growing on a hillside; but if you stop to consider the title of this little piece you will see the mistake of such an idea. MacDowell did not call it a "Wild-rose," but "To a wild-rose," just as poets often write a short lyric and inscribe it "To Helen."

Can you play this piece? If not why do you not learn it? Ask your teacher if you may take it up for your next lesson.

It is one of the simplest melodies imaginable, yet who could have thought of it but MacDowell? It is two-four time, key of A major, made almost entirely of quarters and eighths. There is here a good deal of repetition in it, but MacDowell does not repeat phrases very often without some slight change, either in harmony or rhythm. For instance compare measure 37-40 with 41-44 and see how much you can find that is just the same, and also how much that is changed, and find what the changes are. They are very slight but very important and add a great deal to the interest of the piece.

Play this piece with a pretty "Singing tone," and very legato, keeping it simple in character.

What do you know about MacDowell? Every one should know something of his life and compositions, as he was the greatest American Composer.

With Expression

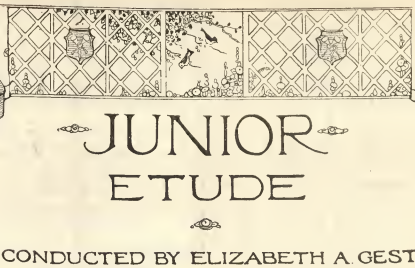
Once there was a little girl
She practiced many days
Until she learned to play quite well
In many different ways.
She played some Pieces very soft
And others very gay;
And, if you imitate her work
You'll play quite well some day.

Letter Box

I have been taking THE ETUDE for a long time and I like it very much. I live in New York, but most of the time I am in the States. I am a very small place. I have written to some of the girls that had letters in the Junior Letter Box, and hope some of them will write to me too.

From your friend,
ALICE HANSON (age 12), Tuckahoe, Calif.

The JUNIOR ETUDE has received letters from the following: Elizabeth C. O. Johnson, Irene Christie, Eleanor E. Ruchel L. Marjorie, Doris Lowman, Birdie L. McKay, Mary E. Sewell, Ethel Dyer, Ruth Smith, Margaret Zimmerman, Viola M. Carter, Myrtle Middleton, Rosemond Pilon, Catherine Brinkman, John Melville, Margaret Brinkman, Emma Holt, Barbara Brinkman, Wright, Mary Melville, Margaret Brinkman, Harold Holt, Margaret Brinkman, Marion Gentry, Marian Trigg, Elsie Brinkman. The list will be continued.



Conducted by Elizabeth A. Gest

The Members of the Dominant Music Club Discuss Pianists (Continued from last month)

1755-1782. JOHANN CHRISTIAN BACH, the London Bach, was the first eminent musician to adopt the pianoforte. He was appointed concert-director at London where he became a popular favorite and received the appointment of music master to the Royal Family.

1752-1832. MOZART CLEMENTI was born at Rome, but to live in England when fourteen years old to be educated by an English gentleman named Beckford. He amassed quite a fortune as a teacher, pianist and composer. He became interested in a piano manufactory and when the firm failed, he established another which is still carried on in London. He wrote *Grados ad Parnassum*.

1756-1791. WOLFGANG AMADEUS MOZART, Salzburg, as a virtuoso, immensely developed the resources of the piano. Scale runs were the cornerstone of his virtuosity. He considered three elements necessary for the true interpretation of piano music, namely, an expressive legato touch, moderation in the rate of speed of performance, and strictness in adhering to the tempo adopted.

1761-1812. JOSEPH HAYDN, Dux, Bohemia, was one of the first, if not the first, to make the pianoforte "sing." His tone was rich and full and with this new style of playing he produced great effect.

1770-1827. LUDWIG VAN BEETHOVEN, was born at Bonn. He found favor as a pianist and won an overwhelming victory over Steibelt, a popular virtuoso, in a trial of pianistic skill.

1771-1858. JOHANN BAPTIST Cramer was born at Manheim, but went to Lon-

don when a year old. As a performer he was greatly admired for his perfect legato, distinctness of phrasing and quiet, singing tone. He did much for the strictly musical qualities.

1778-1837. JOHANN NEUPHOF, Hummel, Freiburg, was a pupil of Mozart. His style was distinguished by precision, clearness and command of brilliant effect. His influence as a concert pianist was very great and he was considered one of the most famous piano-virtuosi and ex-temperists of his period.

1782-1837. JOHN FIELD was born in Dublin. Pupil of Clementi and for some time employed by him in his piano saloons. He is best known by his interpretations of his own Nocturnes, the best known of his compositions, the style of which was new and original.

1791-1857. KARL CERNY, Vienna, was a pupil of Beethoven. His most celebrated pupils were Liszt and Scherzinger. He had an immense knowledge of the higher mechanism of piano playing and a keen perception of practical methods. His fame as a pianist was overshadowed by his ceaseless work as teacher and composer.

1794-1870. IGNAZ MOSCHLES, of Prague, was described as "the foremost pianist after Hummel and before Chopin." He taught Mendelssohn. He was a solidly trained pianist of great brilliancy. He had many characteristics of the classical school; he used the pedals sparingly, he played octaves with a stiff wrist, his phrasing was precise and his accents were sharply marked; but in the brilliant style he had no rivals.

Telegraph Poles

SOMETIME when you are riding on the train, do you ever notice how very fast the telegraph poles seem to be slipping by? And they seem to pass with great regularity too, because they are evenly spaced in the ground.

Just imagine that they are beats of rhythm and see if you can arrange mental measures to fit them. If you imagine your poles to be quarter beats, then four of them must pass for every whole note and you can

mark the whole notes with a tap of your foot. Then when you come down to smaller notes you must divide your pole beats, tap your foot twice for eighth notes, three times for triplets and four for sixteenths. This is really quite hard to do even so that you do not reach your next pole too soon or too late.

Try it the next time you are riding on a train.



SCALES.

I love to play my scales and things, and make good tone that I always sing.

All the house with music rings, Ah, oh, such happiness, and then I play arpeggios too, Already I know Quite a few. I think they're lots Of fun to do. I'll know them all Before I'm through!

Sharps and Flats

Do you feel "at home" in all of the keys, or do you just know a few and try to avoid the others?

A great many people, hundreds of them, study music and advance to a certain point, but there they stop. This point is generally about medium grade, and they can play pleasantly in keys with two or three sharps or flats, but they do not want to take the trouble to progress further.

If you are going to be a serious music student and amount to something, you must not allow yourself to be so indifferent. You must familiarize yourself with all the keys, major and minor, and if you are asked to read something at sight—an accompaniment, for instance—in the key of G \sharp minor, it should give you no more concern than if it were in the key of C major. And you should be able to read a double sharp or double flat as readily as a natural.

Picking out chord progressions in all keys is good practice, as well as playing scales and arpeggios in all keys. It will help to increase your general musicianship as well as your technique.



Junior Etude Competition

This Junior Etude will award three pretty prizes each month for the neatest and best original stories or essays and answers to puzzles.

Subject for story or essay this month "The value of music clubs." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete. All contributions must bear name, age and address of writer, and be received at the Junior Etude office, 1712 Chestnut Street, Philadelphia, Pa., before the tenth of Sept. Names of prize winners and their contributions will appear in the issue for November.

(Please put name and age on right hand upper corner of paper, and address on left hand upper corner of paper, and do the same on each piece of paper used.)

Do not use typewriters. Competitors must comply with ALL of the above rules.

WHY I SHOULD PRACTICE IN SUMMER

(Prize Winner)
TIME
Practice at any season of the year promotes the pupil's playing and aids towards his advancement. Therefore to "stick" as it were, during the summer months, which constitute one third of the year, means that our progress will be one third slower than it need be. Yes, more than that, because we not only fail to push forward but we are pushed backward, because loss of practice softens the fingers. Then when we fail to practice during the summer we endeavor ourselves and disappoint our friends by not being able to entertain them with our playing when invited to do so. The words of a famous musician were once printed in *The Etude* and they show the stress laid by him on the necessity of constant practice. "If I miss one day's practice, I know it. If I miss two days I hardly know it, and if I miss three days the public knows it."

BRIAN L. HESS (Age 14),
Indiana.

WHY I SHOULD PRACTICE IN SUMMER

(Prize Winner)
TIME
Music should be practiced during in summer than it is. People do not realize the chance they miss when they say it is too warm to practice. The summer days are long and anyone who cannot find at least one hour in the morning never will succeed. And who has an adult who cannot play. It will always regret it, and I think they would like to change well-known music to the following: "Lost Somewhere between sunrise and sunset, one golden musical opportunity."
CATHERINE HESSEN (Age 11),
Mich.

WHY I SHOULD PRACTICE IN SUMMER

(Prize Winner)
SUMMER practice is just as necessary as winter practice. Most people are so glad when vacation comes that they feel free to drop their music and have good time. However, this is the time when more practice should be done, as no lessons are prepared for school and more time can be given to music. Wherever the vacation is taken, at the beach or at home, practice is very essential, and used continually the hands grow more or less stiff, as they are growing and getting larger all the time, and no difference in the stiffness of the hands will be noticed while they are growing. It is very important to keep the sight is also more accurate for reading music if used regularly.
GRACE ELIZABETH OWEN (Age 13),
Mo.

Honorable Mention for Essays

Ruth E. Hoskings; Elizabeth W. Emery; Lucy Sims; Charlotte A. Floyd; Theo B. Yassil; Mary S. Hunt; Una Rayburn; Wanda Martin; Helen Wells; Amy Pearl Brown; Jessie Gibson; Floy Nickerson; Dore Klopfer; Esther Elizabeth Dudley; Kathryn Fisher; Helen Strickland; Thelma C. Sundberg; Mary Gering; Grace Frazier; Virginia Vandewater; Margaret Mary White; Helen Fletcher; Louise Hamann; Frances Day; Edna Gaudin; Martha Dobbs; Charles Dickinson; Lillian Holter; Lovetta McDuffee; Lucille Schell; Carolyn Sherman; Lenore McElwain; Elizabeth Payne; Florence Blais; Lillian Yates McMillan; Margaret L. Vetter; Virginia Ellison; Margaret Friedman; Doris Kaufman; Viola E. Stehle; Flora Louise Marie Plaud; Evelyn P. Carr; Eva M. J. Paul; Verma Frenner; Dorothy Sweet; Volma Treut Davis; Harro Minniger; Jessie Arnold; Elizabeth Page; Grace Lindan Page.

Letter Box

DEAR JUNIOR ETUDE:
I am a girl from beautiful Colorado, and as I have never had any money to buy a book I have written this letter to you. I think I should like to see one sometime. I have taken very, very much in lessons, but I can play some second-grade music and I have found several pieces in *The Etude* that I can play.
From your friend,
THELMA VIVIAN (Age 12),
Colo.

Puzzle Corner

Answer to Violin puzzle:
M-u-S-i-c
B-a-t-o-n
F-e-R-t-e
S-t-A-l-f
P-e-D-a-l
T-r-i-l-l
S-e-V-e-r
P-i-A-n-o
V-e-R-d-i
H-a-l-l-s
F-i-U-t-u-r-e
L-i-S-z-e-t

The middle letters spelling down give Stradivarius.

Prize winners—Ruth Streeter (Age 14),
M. Marie Anne Colombe (Age 13),
Lillian Eleanor Neidhoefer (Age 12), N. Y.

Honorable Mention for Puzzles

Diana Ellis; Elizabeth Winifred Emery; Margaret Vetter; Faye Arvin Farnsworth; Evelyn M. Moore; Bessie Blitt; Anna D'Alto; Evelyn Farnsworth; Jean Morgan; Una Rayburn; Helen Wells; Eleanor J. Hunt; Dorothy McDuffee; Marie Hofmeyer; Deryl Brooks; Edna Liddle; Wilbert Louper; Louise Porter; Ellen deBans Odom; Mary A. Gering; Grace Frazier; Anna Brown; Louise Vetter; Eleanor L. Cronshaw; Elsie Muesel; Beretta Ziegler; Beretta Gilan; Evelyn J. Mather; Walter L. Cronshaw; Virginia Thomas; Lydia B. Bunker; Regina Gering; Hilda Day; Lucille Gering; Ruth Hearn; Jeanette B. Ostrom; Winifred Edith Mober; Josephine Hummer; Lillian Albert; Elizabeth Griffith; Charlotte M. Salinger.

Puzzle

Each of the following, when two letters have been subtracted and the remainder correctly arranged, spell the name of a well-known woman musician.

1. B-c-l-b-c-a-p
2. F-a-m-x-r-s-a-p-o-l
3. C-e-m-d-i-h-a-a-l-l
4. G-a-l-q-c-c-l-c-b-l-l
5. S-a-b-o-c-c-d-e-n-i-c-k-l-e-n

Lessons From The Hills

Did you ever think of comparing a musical phrase with a hill-top? Hills are not considered to be particularly musical objects of nature, yet the outline of a phrase may well be compared to the outline of a hill. For instance, the hills rise gradually and go down gradually, and sometimes have a little higher point somewhere, which would be an accent in a phrase. Sometimes they start from low ground and do not rise very high, which might be like a phrase played "piano." Sometimes they are already quite high up when they start and go very much higher, as a phrase started "Mezzo" and going into "forte." Sometimes they are rugged and rocky, as a heavy phrase of chords. Sometimes they are pale green and covered with wild flowers, as a melodic phrase of simple harmony. Really there are ever so many comparisons that might be made. How many more can you think of yourself?

Letter Box

DEAR JUNIOR ETUDE:
We are two twinborn little girls from Harpers Ferry and having almost no playmates we are asking you to be some of the readers of the *Junior Etude* to write to us. We have been taking *The Etude* for almost two years and enjoy it very much. Looking to receive some letters very soon.
MART DORAN (Age 12),
DOROTHY JAMES (Age 12),
Harpers Ferry, W. Va.

DEAR JUNIOR ETUDE:

I thought you might like to hear from Winnetka, the Badger State, and what I have been doing out here. I have taken the pictures of musicians, composers, singers, etc., from all of my old *Etudes* and have made a very good book which has been admired by all the teachers in my school. I like to sing and have sung in many entertainments. I also like to play the pieces in the *Etude* and I love to read the *Junior Etude*. I remain
Your friend,
FLORENCE UBER (Age 12),
Winnetka, Minn.

1922 Etude Prize Contest

FOR
PIANO SOLOS--VOCAL SOLOS
ANTHEMS :: PART SONGS
\$1,000.00 in Prizes

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SECOND PRIZE.....50.00
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FIRST PRIZE.....\$50.00
SECOND PRIZE.....35.00
THIRD PRIZE.....15.00

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CLASS 1. For the three best Sacred Solos
FIRST PRIZE.....\$75.00
SECOND PRIZE.....50.00
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CLASS 2. For the three best Secular Solos
FIRST PRIZE.....\$75.00
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THIRD PRIZE.....25.00

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CLASS 1. For the three best Anthems for Mixed Voices
FIRST PRIZE.....\$50.00
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CLASS 2. For the three best Part-Songs for Mixed Voices with piano accompaniment
FIRST PRIZE.....\$50.00
SECOND PRIZE.....35.00
THIRD PRIZE.....15.00

CLASS 3. For the three best Part Songs for Treble Voices in two or three parts with piano accompaniment
FIRST PRIZE.....\$50.00
SECOND PRIZE.....35.00
THIRD PRIZE.....15.00

COMPETITOR must comply with the following conditions:

- The contest will close December 1, 1922.
- The contest is open to composers of every nationality.
- All entries must be addressed to "THE ETUDE PRIZE CONTEST, 1712 CHESTNUT STREET, PHILADELPHIA, PA., U.S.A."
- All manuscripts must have the following line written at the top of the first page: "FOR THE ETUDE PRIZE CONTEST, YOUR FRIENDS."
- The name and full address of the composer must be written upon the first page of Only the classes of compositions mentioned above will be considered. Do not send Duets, Organ Pieces, Violin Pieces or Orchestral Works, etc.
- Involved contrived treatment of contrapuntal and pedantic problems should be avoided. No restriction is placed upon the length of the composition.
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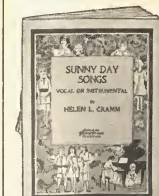
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