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Volume 41, Number 07 (July 1923)

James Francis Cooke

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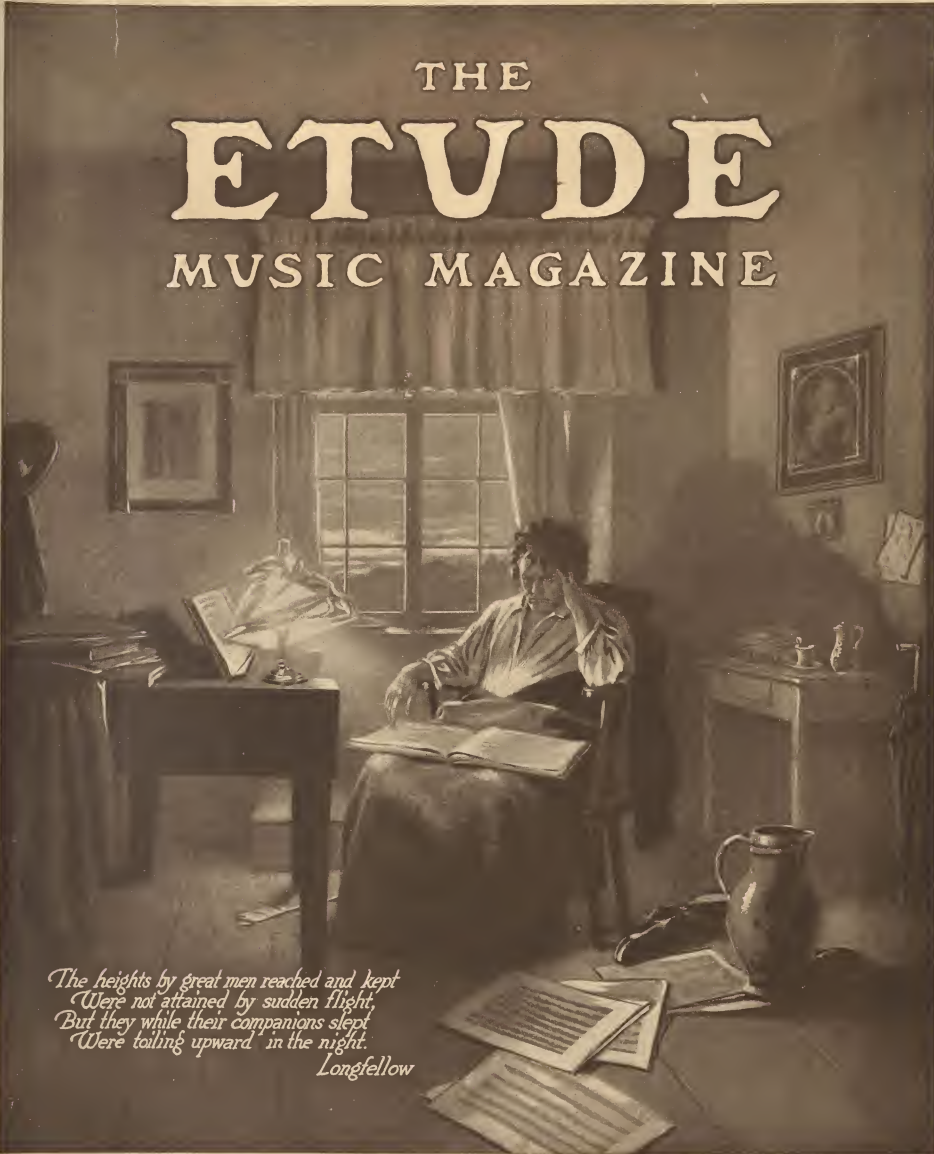
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THE ETUDE MUSIC MAGAZINE



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Were not attained by sudden flight,
But they while their companions slept
Were toiling upward in the night.*

Longfellow

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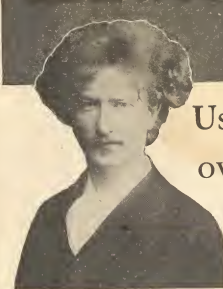
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The New Garibaldi and Music

Possibly the most interesting product of the backwash of the great war is Mussolini, often called "the new Garibaldi." Bloodless as was his revolution in Italy, it is none the less complete and powerful. Mussolini is the voice of modern Italy, the Italy of the black-shirted Fascist.

Like many of the world's greatest men of the present, Mussolini is reported to be a fine amateur musician. His instrument is the violin. When Mascagni came back from his recent trip to South America, Mussolini immediately invited the maestro to a consultation upon plans for greater musical activity in Italy. This bespeaks a large public and state support for composers and high class institutions.

Italy is wise. Music, in addition to being one of the undying glories of the peninsula, is also an immense revenue producer. Thousands of Italian musicians throughout the world are looking back to the music of the homeland. The operas of Italy produce a world revenue for Italian publishers and producers which in these times of exchange must be important for the state.

There is talk of founding a new state Theater for music in Rome and in other centers, employing private subscriptions, communal and state funds. An effort will be made to return to the classical traditions of Italian music; and nothing will be left undone to place Italian music upon the highest possible level.

Eight Priceless Assets

THE ETUDE believes that we, as a people, possess eight main channels for the dissemination of information, inspiration, beauty, music and art—eight priceless assets upon which our democratic civilization must depend.

Naming them in order, they are:

THE CHURCH.

THE SCHOOL (UNIVERSITIES, ART MUSEUMS, ETC.).

THE PRINTING PRESS.

THE CANTATA (THE LYCEUM, THE CONCERT HALL, ETC.).

THE DRAMA.

THE CINEMA.

THE TALKING MACHINE.

THE RADIO.

If we are to escape the chaos which has made most of Europe a nightmare, we must employ these media to safeguard our precious heritages. Through all of these, wholesome principles of life, ideas long tested by our ancestors which have led to the greatness of our land, may be disseminated. Through all of these, music may be carried to the world.

Our people should realize that the blessings that may thus come through them, at a cost so slight that it is well nigh infinitesimal, bring privileges and delights which only kings and emperors could enjoy a comparatively few years ago. Take the wonderful background of music away, however, and the value of these assets would be cut in half.

Consider moving pictures, for instance. Moving pictures may be employed as a mighty force for good; and the great moving picture interests of the country have shown, by endeavoring to bring the industry under better influences, that the desire is for better and better pictures, human but elevating.

Jesus spoke in parables; and the best moving pictures are often glorified parables, flashed upon the minds of millions with a force so great that it can not be ignored. These pictures are shown in palaces that would have staggered the imagination of Louis XIV, Henry the Eighth, or even Napoleon. The pictures are shown to orchestral accompaniments played by highly

trained musicians. The modern, large, high-class moving picture orchestra has a technique that would have amazed Beethoven, Bach, Mozart or Haydn. Wagner's *Tristan and Isolde* was at first abandoned in Vienna after fifty-seven rehearsals, because it was too difficult. The Liebestod, exquisitely played, is a frequent number on moving picture musical programs.

Where is there room for Bolshevism in our country, when the average American workman can have for a few small coins privileges which the world's richest and most powerful men did not dare dream of a few years ago?

As long as men and women of high ideals and long established American principles of character and fair play control our priceless avenues for the presentation of great truths, we need not fear that we shall fall into the mire which makes a large part of Europe a source of unending terror to multitudes of its citizens.

Does Music Quicken the Wits?

ONE of the claims made for music is that it quickens the mental processes. We believe that the contention is right. We have seen among our own pupils a noticeable development of the rapidity of the thought action. More than this, from years of association with musicians we have continually marvelled at the quickness of their minds when applied to problems other than music. At repartee none is quicker than the tongue of the musician. Von Bulow's wit, for instance, was instantaneous. His rivals never could get the best of him. Of one of William Sterndale Bennett's compositions he once said, "It is so much like Mendelssohn that one might have thought that Sir Julius Benedict had written it." Of Mascagni he said, "He has in his predecessor Verdi his own successor, who will live long after him." Once, when riding on an ocean liner, he looked longingly at the musicians and remarked, "How lucky those fellows are. They can eat their lunch without music." Von Bulow was only one of thousands of musicians whose wits have sparkled continuously.

Music Too Easy

DOES it not seem, now and then, that one of the reasons why many pupils do not progress is that music comes to them too easily? It is human to value things of great price. The student who has to fight for the opportunity to study is almost always the one who succeeds most.

The late James Huneker, one of our valued predecessors in the editorial chair of THE ETUDE, tells in his entertaining "Steepclack," how he had to struggle for a musical education. Huneker's father wanted the youth to be a lawyer, and accordingly placed him in a lawyer's office. The famous critic tells how he was obliged to take his lessons at six A. M., in order to get them in at all. His teacher was Michael Cross, and Huneker writes:

"To take lessons, I had to be at the Cross piano at six A. M. (He was an early riser.) I sneaked out of the house, my music hidden under my coat, for fear of meeting my father—usually gone on his business before that hour. He was no doubt surprised at my activity, but never suspected the cause. At nine A. M. I was at my desk in the office of Daniel M. Fox, ready for the transcription of some dull but deed or real estate. My leisure hours were devoted to music-study."

Possibly, if things had been made easy for Huneker, the world would have lost one of its greatest critics of art and music.

IN HAPPY ANTICIPATION

THIS is in anticipation of a very happy event in the life of "The Etude Music Magazine." In October we shall celebrate the Fortieth Anniversary of our work with a special issue of the paper. Best of all, we are hearing from literally hundreds who have been with us as subscribers and friends for forty years. During this time we have all witnessed the greatest advance in musical interest ever experienced in any country. In 1883 Music was still regarded as a matter of secondary importance. Now, naturally, we shall leave nothing undone to make our Anniversary issue worthy of the loyalty of our good friends for four

THE ETUDE



GUIOMAR NOVAES

"GENERALLY speaking, people of the North American Continent seem to have difficulty in grasping the nature and character of musical culture of the cluster of Latin-American countries south of the Caribbean. They are surprised to learn a few simple facts and seem inclined to regard South America as a land of jungles and high mountains, with a mere smattering of culture. Just as the European now and then has difficulty in realizing that one does not step right out of the boundaries of New York City into an Indian reservation, the North American sometimes can not comprehend that music is a matter of real and beautiful significance in hundreds of thousands of South American homes."

"I was fortunate in having Mr. Chiffarelli for my teacher, as he had worked for years to make the city of Sao Paulo an artistic center for famous artistic visitors. He has taught a number of pianists who have acquired fame in Brazil, some even reaching beyond the frontiers of my native land to Europe. Among these are Antonietta Rudge-Miller, now well known in England, and a young man, Ivan de Souza Lima, now twenty-two years of age, who, like me, was sent to the Paris Conservatoire, where he won the first prize last year. I had the pleasure of hearing him, and predict that he will make a sensation when he comes to America next season. I want him to come to America, because I believe that this is the real center of musical art of the present day, judged from all points of view."

Opera in Latin America

"In Brazil the drama and the opera are long established institutions. For over half a century the best companies of the world have been heard in our capitals. I remember my mother speaking about Tamagno, Battistini, Gayarre and many others she had heard in her youth. Toscanini began his great career in Brazil. He was an orchestral performer at the opera. One night the conductor of the opera had some trouble with the impresario. The conductor decided that the impresario needed discipline, and consequently did not appear when the time for the performance arrived. The public waited and waited while the impresario tore his hair. The gallery was filled with students, who began to stamp and make cat-calls, all of which did not contribute to the peace of mind of the impresario. Finally Toscanini arose from his place amid the uproar, took the baton in his hand and conducted the opera from beginning to end, entirely from memory, and with a firmness and dexterity that at once identified him as a master conductor. Naturally, at the end he received a great ovation, and his reputation was established."

"In the drama we were fortunate in having many of the greatest actors of the world visit us, including Sarah Bernhardt, Eleonora Duse, Rejane, Coquelin and others. Bernhardt called Sao Paulo the artistic capital of Brazil. Brazil has many magnificent theaters which have been erected by the municipalities. The opera house at Sao Paulo is as beautiful as the opera at Paris. There Wagner's operas are given with great success, and each season the contract calls for novelties and a series of

Poetry and Practice

An interview secured expressly for THE ETUDE, with the distinguished Brazilian Virtuoso Pianist

GUIOMAR NOVAES

Biographical

Mme. Guiomar Novaes was born at Sao Iago da Boa Vista, February 28th, 1895. Her parents noted in her earliest youth that she could play very readily by ear. At the age of six she was placed under the instruction of the great pedagogue, Luigi Chiffarelli, in Sao Paulo. He is an Italian who schooled in German classics. At seven she was exhibited as a prodigy. At nine she gave her first recital and continued to make several appearances in public during the following five years, making frequent tours to the interior of the continent. At the age of fourteen she entered into the competition for a scholarship at the Paris Conservatoire. She arrived at the famous French school on the last day of the competition. Three hundred and eighty-five contestants had already been heard. Her numbers were

the Chopin Ballade in a flat and the Schumann CARNIVAL. Greatly to the surprise of all, the little unknown girl from Brazil won the scholarship. Two years were spent at the conservatoire, where her piano teacher was the famous Isidor Philipp, a frequent contributor to THE ETUDE. She graduated in 1911, again winning the first prize over all competitors. Her debut was made in France with great success and was followed by numerous tours of England, Germany, Italy and Switzerland. Her first American tour by the mature chameleon and the deep penetration occurred in 1915, when she surprised the critics insight of her playing, hardly credible for one of her youth. Her subsequent appearances have been cumulatively impressive; and she already ranks as one of the foremost pianists of the day.

Wagnerian operas. Last year the entire "Ring of the Nibelungen" was performed with artists brought to Brazil for the occasion.

Curcio, Titta Rufo, Gigli, Galli-Curci, Padewski, Friedmann, Arthur Rubinstein, Strauss, Mascagni, Wein-gartner, all have visited Brazil.

Brazil a Musical Country

Our greatest composer was Antonio Carlos Gomez. Gomez was born in Campinas, Brazil, in 1839. He died at Para in 1896. He was a pupil of the Milan Conservatoire. He wrote some of the best works for the stage, the most famous of which is *Il Guarany*. This opera has a very beautiful overture which, I hear, is frequently played in North America. He wrote a hymn to celebrate American Independence, *The Salute of Brazil*. This was sung at the Centennial in Philadelphia, in 1876. His operas are so Italian in type that one might think that they were written by a native of Italy instead of Brazil. They have been performed extensively abroad. Another opera of much fame is "Salvador Rosa," which was first given in Venice in 1874.

"Of course we have modern composers in Brazil, such as Glauco Velasquez, Oswald and Nepomuceno. Many of the South American composers and musicians are known in Europe as well as here. Teresa Carreno, who was born as a Venezuelan, but who came thoroughly cosmopolitan because of her long residence abroad, was unquestionably one of the greatest of the pianists of her sex. Reynaldo Hahn, who was born in Caracas, Venezuela, in 1874, has lived in Paris since his third year; so that his South American influences are purely natural. He is known in Paris by his several works for the stage and in America by his exquisite songs. Nevertheless, South America claims him."

Great Opportunities

"With the immense development of the country of such vast resources as Brazil, greater musical activity is sure to come. With the visits of more and more concert artists and orchestras, the interests will spread from opera into these fields. The chances there in the future should be very great, although the United States is now of course the land of greatest musical opportunity."

"Fortunately, my teacher, although an Italian, was a worshipper of Bach and Beethoven as well as Chopin and Schumann. I had under him a most severe training in the elements of technique. I went through the routine of Czerny and Cramer just as though I had been in Leipzig or Munich; only I have always felt that he permitted me to put a little more color in my technical work."

How Success Does Not Come

"If I have any message at all for the students of America, it would be that of emphasizing the poetical in their lives. I see students, thousands of them, and I know that with the characteristic industry of Americans, they are literally 'working their heads off' to acquire success. But, does success always come in that way? I

think not. Please do not think for a moment that I minimize technique. Look at the more or less monumental technical works of M. Isidor Philipp; and you may imagine what I have been through. M. Philipp is possibly the greatest technical specialist living; but he also emphasizes the need for beauty in all work in interpretation.

How Is Beauty Acquired?

"How is beauty acquired in piano playing? Can it be acquired by practice and technique alone? It seems to me impossible to think of its coming merely by manipulating ivory keys. If you spend eight hours a day for eight years working your fingers, you will probably succeed in making a machine of yourself but certainly not an artist that the public will want to hear."

"Far more than practice and industry, in the development of my own work, are two factors which very few students ever consider. The first I feel is my devotion to the highest ideals of life, from the spiritual sense, as I feel them revealed to me through my religion. I have always been a devout Catholic, and place implicit trust in the Almighty in the development of my life. The second factor was the loving care of my mother, who from my earliest infancy has seen to it that I be surrounded with beautiful and noble things. She has helped me to understand the great problems of life without contact with the vicious elements. She had me read great books of inspiring poetry. She taught me about the great and noble characters of the world, and told me how they sacrificed for their ideals."

Beautiful Vistas

"In the Summer we always went to some beautiful part of the world, where there were wonderful views of nature, the photograph themselves upon the mind, never to be forgotten. We spent days and days in great art galleries and beautiful churches in the contemplation of famous pictures. From these things one naturally absorbs concepts of the elemental principles of art such as variety in form and color, symmetry, mass of effect, and thus gains a higher perception of the same principles as the masters of music applied them in their art."

"The trouble with piano study is that the student expects to find success all carried out in some way or other of technique. No matter how indispensable technique may be, it is worthless unless in the possession of an artist—and by an artist I mean one who has artistic concepts, real appreciation of the principles of beauty, strength, form and color."

Are You One Among Thousands?

"Study your Czerny, your Pischner, your Hanon diligently. They are the things which give you liberated channels of expression. You cannot do without scales, arpeggios and octave studies. No pianist ever achieved fame without securing this technique in some way or other. On the other hand, there are thousands and thousands of students right now with a technique approaching that of a Liszt, a Rubinstein or a Rosenthal who stand very scant opportunities of becoming artists accepted by the public. The artist is a missionary of beauty. He discloses all

the grader of nature. He opens and reveals to all the profound, mysterious soul of Beethoven—the poetical soul of Chopin. What a sacred mission!

He who would enter the sacred temple of art must keep his soul pure. Alas for him who attempts to enter with mercenary thoughts. As Christ put the money changers out of the temple, so should the performer with a materialistic object be ejected from the temples of art. The child from his very first steps in art should be made to realize that he is a musician and not a mercenary. Real art is a devotion, not a financial expedient.

The artist should be a noble instrument of the Creator, for the transmission of God's mission to humanity. Great instruments are not made in factories or by factory methods. We value a Stradivarius violin because it is so exquisitely and wonderfully made. Compare it with a factory-made violin from Germany or Japan. In like manner the artist can not be made by factory (technical) methods alone.

Preparation for Performance

"Try the experiment in your own playing. Fill your work with the beauty of a wonderful vista, a glorious painting, a noble deed, an inspiring poem; and then play your Chopin nocturne. If you do not make a difference, better give up music as a profession. You will never become an instrument of the Almighty in the higher sense."

"Perhaps you think that you are denied opportunities for perceiving beauty. That is nonsense in these days of opportunity. Beauty is everywhere; if we will only look for it. Did you ever get up at four in the morning to see a wonderful sunrise? My mother and I have done so many and many a time. Books, magazines, pictures, are everywhere now. Learn to discriminate; find out what is best. It is wonderful how the Almighty seems to conspire with nature to make the most beautiful, simple lives. Success comes before one knows it. The people who are always scheming and conniving to get success at the disadvantage of others do not seem to survive long in art."

A Lesson from the Birds

By Herbert C. Patton

HAVE you ever sat in a summer grove and listened to the mother bird as she taught her young to sing? First there were but a few light, liquid notes, repeated till the smaller ones began to imitate. Then a few notes were added to this, and repeated till the child was well learned. And so the teacher-bird proceeded till her scholar had a complete song learned.

Also, have you ever heard a teacher, belonging to the "superior human family," giving a lesson in which the pupil was allowed to execute scarcely a half dozen notes without interruption and fault finding?

The bird's technique used no such method. Enough of the song was produced to make a pleasing melody, and the little pupil was led to believe it was actually reproducing the song.

Instead of stopping a pupil at the first mistake which may be after the second or third note, we can let him continue, stopping him at the end of a phrase. Furthermore, we need not point out all the mistakes at one time, but let part of the attention be fixed on the beauty of the melody.

My little feathered friends repeated the song phrase by phrase at least a dozen times, when suddenly the teacher flapped his wings and departed with such haste that I wondered if he was in agreement with some other bird in a distant neighborhood.

Let us try to make the study of music a joy. There are few instruction books but have exercises that are devoid of pleasing melody or any other pleasing element for the pupil. These can be omitted sometimes and the desired technical accomplishment brought out in some other set of notes that will be less irksome.

When a boy of eight or ten walks three miles with a ducky maid to take my music lessons. What wonder I dreaded the lesson day. Though blessed with sturdiness, the lesson and the six miles of walk up and down hill left me more tired than my teacher or parents realized at the time.

What impressed me in the lesson of the robin was its care to preserve the continuity of the carol. The consummation of it carried the tiny pupil rapidly along to success, which he, too, could add his song to the melody of summer days.

—Luther Burbank.

The Music Teacher's Obligation to the General Public

By Russell Snively Gilbert

THE honest music teacher should devote his life to the high art of being a sincere educator. Undoubtedly it is his first duty to lead the children in their search for the true knowledge of music. Unfortunately, most teachers forget that they have a second mission to fulfill; that is, to educate the general public in an appreciation of music and its relation to life.

In this small town of Iowa, the country the people are anxious to have a better understanding of all forms of music. If they are not musical, it is due to the fact that they have not had the opportunity to hear good music. Read the papers of the hamlets of Iowa. People living far from the musical centers who take long and expensive trips to hear some big artist. These people often go away disappointed because they have not been able to tolerate and absorb the music they hear; and so they come to the conclusion that they are not musical.

In order to enjoy and understand music, people must hear it frequently. They must be introduced first to the classics of the old masters, and then later they will be able to understand the music of the new modern composers. They must hear a composition repeated many times until they become really familiar with it. Then they will learn to love it just as much as they do the old familiar songs that their parents have sung from so many times that they understand every measure.

Is it not reasonable to say that this part of the education should fall upon the shoulders of the music teacher? If the public found that the music teachers were doing all that they could to give them this better understanding and a better enjoyment of the music they hear, the teachers would be more respected and looked upon as authorities on their subject.

Strange as it may seem, there are people in far too many towns who do not know the difference between music and noise. There are many people who have never heard the name of Chopin. It is not a wonderful thing in which a teacher may work?

No teacher is so busy or should allow himself to be so busy that he cannot devote at least one hour every day to further his own development. Would it not be a fine thing for the teacher to organize a class or club to meet once a week in a school building or church parlor for the purpose of studying the master pieces under the guidance of the music teacher? To pay the teacher for his time in preparing the evening's work, a small monthly fee or dues should be charged. The teacher cannot be classed with the great artist who gives all his time and strength and thought to the compositions he plays, and the teacher should not try to copy or rival him. It is true that after the public has heard the artist, it will compare his work with the work of the teacher; but it will also remember that if it had not been for the help of the teacher, the public could not have appreciated the work of the artist, and the teacher will be praised and valued far above the artist.

While the teacher must be the guide and director in this study, he must be careful to remember that there may be others in his vicinity who can assist him. By using the help of any local talent, he can help to keep out some of the jealousies that so often ruin a good endeavor of this kind. No matter how impossible for the local talent may be, it can always be improved, if the teacher uses tact. The aim should be to convert the entire vicinity in a solid body working together towards a higher goal.

Until the unheard-of teachers in the remote places are willing to start a public movement of this sort and prove that they are ready and glad to do a lot of hard work for the benefit of the public, just so long the public will fail to yield to them the respect they should have the right command. It is the small, insignificant souls plucked by the music of Chopin that should be throughout the country that will reap for us a musical nation.

Seven Things to Keep Little Musicians Interested

By Lillian Vandever

THE modern system of phonics, which is used in teaching reading, produces speedy results. In a remarkably short time the child, equipped with a vocabulary, is picking his small note into books, and reveling in the way their mysteries unfold to him.

Likewise, once having learned the symbols used in music, the child is eager to read his literature. The teacher who knows and loves little people, who has rational ideas along pedagogic lines, and who makes the study of music a natural and gratifying part of the child's development, will shape this music reading and study along definite lines.

The suggestions which follow endeavor to show how music may be classified so as to correspond with the seven divisions usually employed in child study of literature.

(1) Imaginative. Many good musical settings of fables, fairy tales have already been written. Pieces dealing with giants, elves, brownies and pixies are under this heading. Most of these compositions need delicacy and lightness of touch. They require the child to express, with the piano, some of the slowness and wonder which are the charm of the prose fairy tale.

(2) The descriptive piano composition is by far the larger part of the child's musical fare, until he is able to work at the piano in the more advanced classes. Under descriptive pieces come military scenes, lullabies, hunting songs, swing songs, spinning songs, legends, and all pieces with clearly descriptive titles, such as "At the Circus," "In the Tally-Ho" and "Evening Chimes."

In this class may be included the pieces which are descriptive of nature. Compositions about birds—"Nightingale in the Garden," "Birdling," "Chickadee," brooks, wind, rain, and the seasons, are all descriptive. The pastoral is one effective bit of tone-painting which even the youngest child can enjoy and play well. Schumann's two sets of children's pieces are good examples in this class, but they demand a technique and maturity of thought usually found in older pupils, or those specially talented.

(3) The idea of travel is a veritable magic carpet. Seated on his own prosaic piano stool, the child may travel through well-known music, some of the thrill that comes from good travel stories. Oriental music, national

dance forms, tarantelles, polkas, rondas, waltzes, and folk tunes, will give flavor and zest to many a lesson. Take the trouble to find out that your pupils are interested in geography, and a tarantelle or Oriental sketch, which will correlate with this work, will, by its very appropriateness, make a vivid impression and be learned with added interest and understanding.

(4) There are a few of what might be termed "mood pictures" in early piano work. A psychologic grasp and sympathy for feeling are demanded; and the teacher must be careful to keep work of this kind within the child's experience. "The First Love," "The Broken Doll," pieces describing evening, twilight, or memories, and tiny nocturne-like selections, are about all the average pupil can interpret intelligently.

(5) In very early work, the child will probably be given useful bits with words, which may be sung. Selections are most appealing to the beginner, especially if young. Later the pupil may work more difficult selections of good poems which he knows.

(6) Folk songs are the best of the musical links with the past. Patriotic airs of different countries may be met in the classic forms. Advanced pupils will be interested with the history of music as well as with the records of the courts where the gigue, pavan, and sarabande were danced.

(7) Very normal child has a sense of humor. So much of music study is of necessity, drill and duty, that when a child realizes that he can actually tell a joke out of melody, his attitude is changed. "The elephant lumber through their paces, and his hob-goblin scampers off with a saucy wink."

The selection of teaching material is made with the foregoing ideas in view, the pupil will work with greater enthusiasm. Since it is planned in correspondence with training will be adapted to his use to-day, his musical natural tendencies. Best of all and most important, music will be seen by the child, not as an external, artificial imposition, but as one of the highest and most natural forms of self-expression.

False Tendencies in Present-day Piano Teaching

By SIDNEY SILBER

Dean of The Sherwood Music School, Chicago, Ill.

THE large number of compositions and that by utilizing such technique as now exists, there will be an accretion only as new interpretative problems present themselves. It is just as futile and foolish to pursue the mechanical trail of the progress of the media of interpretation as to amass money during the greater part of one's life without enjoying life as we go along.

The crux of this discussion centers, then, upon the question of realization of all of the student's faculties. Not until he has been trained to associate the printed symbols with living sounds, not until he produces charm, style, rhythmic and dynamic balance and variety, the highest which is possible, which will make a music-maker through the noblest and most eloquent instrument of all!

Using Bach "For Technical Purposes Only"

I have never been able to reconcile the attitude of those earnest instructors who, while worshipping Bach as "The Father of Music," persist in inflicting his works upon immature pupils "for technical purposes only." Question the average serious-minded student, and he will tell you that he considers the *Inventions*, the *Solfeggios*, the *Well-Tempered Clavier* dry and utterly devoid of musical interest. Why? Simply because these charming works are not usually presented as problems in interpretation as well as of mechanics. They have not been interpreted in the light of the idea that the polyphonic web of a fugue may and should be presented in a totally charming manner; that polyphonic music is essentially lyric in character. A cursory perusal of Busoni's monumental edition of the *Well-Tempered Clavier* will easily convert one to the idea that here we are dealing with music rather than with mathematics.

Pedal Usage in Bach

Another reason why the Bach playing of large numbers of piano students is so dry and uninteresting is because they are rarely stimulated to use the pedals. Why do so many of our well-intentioned instructors refrain from teaching pedal usage in connection with Bach's smaller works? In the words of Arthur Whitling: "The situation is strikingly like that which confronts the conscientious parent when his child approaches adolescence. It was considered wiser to keep the child in the nursery on the ground of his age, and parents of a limited vision looked ahead to Nature herself. . . ."

Ignorance of pianoforte acoustics, especially of the possibilities of beauty in the use of the sympathetic overtones, has developed among pedagogues (who themselves properly appreciate good pedal effects) the idea that an artist does it all by intuition and inspiration, just as a savage might account for any pianoforte performance on the ground of magic. But the modern scientific age knows that much the larger part of the art of music is acquired by ordinary thinking and practice, and that the smaller part only is the magic of genius.

Not until our conscientious instructors more fully realize that good pedal usage is largely teachable; not until they feel a greater responsibility to introduce such teaching at an earlier period in the pupil's development than they do at present, will the use of the pedals, and Bach playing in particular, arouse greater response.

In this connection, notice a quotation from Von Bülow's teaching: "Piano playing is a difficult art. First we have to learn to equalize the fingers, and then (in music) we must have one hand has to play, at the same time, parts of diverse strength) to make them unequal again. That being the case, it seems best not to practice the piano at all—and that is the advice I have given to many."

"Torture Exercises"

One of the most persistent fallacies in the teaching of technique of the piano relates to the assumption that the fingers may and should be made independent of each other. This is equally strong. In order to attain this result, large numbers of teachers, who should know better, assign what may be called "torture exercises." These consist, in the main, of repetitions of single notes with individual fingers (particularly the fourth) while adjacent fingers are held down by the unemployed digits. You may exercise the fourth finger until you are as old as Methuselah and never succeed in making this member as strong or as supple as any of the other fingers. Study the anatomy of the hand, and there you will find your most

convincing argument against such procedure. Bound to the fifth finger by a ligament, the fourth was never meant to have the same freedom of movement as the other fingers, especially not when exercised in the above manner. Freed of this restraint, it becomes a very usable and efficient part of the pianist's digital equipment. Readers are referred to Harold Bauer's illuminating contribution to James Francis Cooke's highly interesting book entitled *Great Pianists on Piano Playing* for further stimulation along these lines.

A Hint Concerning Scale Practice

Why do such large numbers of instructors assign scale practice with the sole view of acquainting their pupils with fingering? Why is only smoothness sought? Why not use scales as a means of developing speed, lightness and, above all, *dynamics*?

There is altogether too much blind and slavish adherence to academic tradition among our better instructors; too much precept and not enough example. The average pupil must have tonal models to emulate. It is the province of the pedagogue to analyze and to demonstrate. His great purpose and responsibility is to reveal the student to himself. Out of the thousands of persevering piano students, only a surprisingly small number ever listen to the sounds disc are producing. Anything short of close listening and comparison results with intentions must end in mediocrity. Let us be done, once for all, with this welter of uninteresting and dry piano playing! Not every conscientious pupil can, it is true, become a great artist, not even an artist, but every conscientious pupil can at least play compositions, within his understanding and powers, in an interesting manner.

Three Remedies

You ask, what are the remedies with which to overcome false tendencies in present-day piano teaching? Briefly:

First—A better psychologic insight into the individual pupil's personality. (This must needs bring about a keener appreciation of the need for differentiation in appeal on the part of the teacher.)

Second—More general education and culture among instructors. (This will serve to more closely relate music to the life of the child, and to the life of the nation.)

Third—Discard the teaching of by-gone epochs whenever it conflicts with advanced thought and new demands.

What Is Modern Teaching?

Modern teaching is independent of the flight of time according to the calendar. It is not a thing that is always original. Whenever the pedagogue develops independent thinking and independent-acting students, he is modern. Music is predominantly an aural art. Its greatest expression is in the ear. We already have too much of this in our daily routine lives. Music should be made a joy. Music was brought into the world to offer a refuge and an escape from daily drudgery. The pedagogue who, in his teaching, accentuates this barrenness, who emphasizes it through the promulgation of exploded theories and unworkable traditions, is remiss in his highest obligations toward his musical progeny!

The Right Attitude

By James von E. Brooks

To the real artist music is music. If the recital is poorly attended he plays just as well as he does for the crowded house. If he plays to himself he plays precisely as well as though he were playing for the greatest living critic. The idea that one must have a large audience of people with very "exclusive" minds, to justify fine playing, is one never entertained by the real artist. An amusing tale is told of a certain nobleman of great master was touring in Hungary he arrived at a small town and found the hall but about one-third full. List played like a god. The audience realized the greatness of his art and they applauded furiously. He was so delighted at the end that he arose and said to the audience, "May I invite all my friends here this evening to have supper with me at the Hotel?" Off Liszt went with his audience-guests; and tales of that supper have never been forgotten in the families of those who attended.

The Slow Movement

By Sidné Talc

CONTRARY to the usual notion, slow music is really quite more difficult than that which moves with more speed, where playing it well is almost taken into consideration. And very good reasons are lack of this.

In spite of conditions just cited, the average student is full of impatience for the rapid piece; and, with this in mind, let us go a little deeper into the question. There is much to be said on both sides; and the more fact for the present we are placing emphasis on the one in no way is to be taken as an effort to minimize the value of the other. But, back to our text.

In justice we will first admit some attractions of speedily moving music. First, it gives a pleasurable excitement to the nerves of both performer and listener. With this, of course, comes a certain amount of enthusiasm. But, does it display more musicianship?

The answer to this last question can be only in the negative. The rapid movement may carry the audience along by its spirit; but the slow piece with a soul is the one that touches the heart the more deeply. And it is this last that tests the interpreter. While the digital difficulties are low, the whole success of the performance depends upon the ability of the performer to grasp and convey the mood of the piece to the audience. And here is, after all, the final court of judgment of the artist. Is he able merely to dazzle with notes, or can he move hearts to beat with his own to the soul of a piece of art music?

The executive musician who would succeed must be able to do this. This is the feature which calls upon every resource of the individual, and it is the cultivation of these interpretative faculties that is the final test of the student, be he beginner or artist. And it is the short-comings along this line which the slow movement manifests mercilessly.

It takes much more brains to play an *Andante* than a *Presto*. In the latter the jungle will sustain the interest. In the *Andante* the interest must be held by the soul quality infused into it.

The Musician's Social Cheque

We still find in daily life reminiscences of the mental position in which musicians, with all devotees of art, were formerly held. The professional, even now, is scarcely ever favored socially without being called upon to reciprocate in service. To this attitude the self-respecting artist sometimes becomes rebellious. Thus, when a popular Chicago contractor recently received an invitation to dinner, which closed by an insinuating voice at the other end of the wire urging, "And do be sure to bring your music," she called a messenger boy and sent her music roll with her card, but remained at home.

Which recalls similar incidents in the lives of others. When invited to dinner, Gottschalk always asked if we were expected to play; and, if answered affirmatively, charged a fee of twenty-five dollars.

Chopin is reported to have been once the guest of a wealthy shoemaker. After dinner he was asked to play. On being urged, he excused himself, saying that he had been seen but little, which innuendo was lost on the host who sat down as though his goods, and insisted, "Oh; sit down and play something, just to show how it is done." Chopin complied. Later he was giving a party to which he invited the shoe dealer, and having ordered a cobbler's bench brought in, asked him to sew a patch on a shoe, "Just to show how it is done."

Memorizing Through Writing

By Sylvia Weinstein

THE following method of beginning the subject of memorizing has worked out nicely: After securing a tablet of music paper and a pencil, play one measure with one hand, studying the intervals, chords, and the general construction of the notation. When learned, copy it several times until it can be written fluently. Then treat the other hand in the same manner, and so on, measure by measure at a time. If it is a complicated passage, subdivide the measures.

This is real memorizing, and the notes thus learned are not likely to be forgotten very quickly. For that reason, it gives confidence and poise, as all concentration can be on the interpretation. The playing is clear because a mental picture has been taken and each note has an equal amount of technical importance. Two lines or more a day may be learned, and when the end is reached, one knows the notes. The practice of writing notes, especially far above and below the staff, leads to ability in sight reading.

How It's Done

By Sidney Bushell

"It isn't so much what she says; it's the way she says it!"

You've heard that dozens of times. Did you ever apply it to yourself in a musical sense?

It isn't so much what you play, but the way you play it.

It isn't so much the song you sing as the way you sing it.

It isn't so much the length of time you practice as the way you do it.

And how true it is of all the great artists! It isn't so much what they do, but the way they do it.

And that means work.



LATEST PORTRAIT OF COSIMA WAGNER
Cosima Wagner, daughter of Franz Liszt and widow of Richard Wagner, is now eighty-five. Her service in continuing the musical traditions of her husband in masterly manner has been of immense importance. Few women in the world's history have evidenced such remarkable executive ability.

Praise and Its Value

By Louis G. Heinze

PRaise and blame are necessary to education. One does not willingly admit that praise to the pupil works as well as dew and sunshine does on the growth of plants.

It is true that praise is more difficult to apply than blame and punishment. To make it of value, one must use judgment, and administer it in homopathic doses.

Very few parents or teachers comprehend the mighty influence a correctly applied praise has on the mind and heart of the pupil. Be sure not to mistake the praise for praise; that is insincerity. Praise must be founded on truth. To be totally indifferent to praise or censure is a real defect in character.

During the years of study a wise disposition of praise is a difficult problem when and how it is to be applied. One must use general rules. Nothing has the power to harden the heart more than withholding well deserved praise; for praise at the proper time helps more than blame, as the sun is more necessary to the plant than the knife which cuts away the too profuse branches.

"The Musical Temperament"

By Arthur L. Manchester

Nor many years have passed since peculiarities of dress, speech and action were believed to be distinguishing marks of the artist. Such peculiarities were tolerated as evidence of an excessively artistic temperament. Bad manners, ill-kempt persons and even bad morals were condoned for the sake of the art they were considered to represent. It was frequently urged that those who were engaged in any form of art activity should not be disturbed by the conventions to which the mass of the people felt compelled to conform. While a marked improvement has taken place, this complacent attitude toward artistic snobbery has not entirely disappeared. To a very great degree this unfortunate belief is responsible for the contemptuous attitude of influential men of business affairs toward music and musicians.

It is a serious matter; for no one, whether he be really an artist or engaged in the more commonplace pursuits of life, can afford to be placed in a position of mental or moral inferiority or to be looked upon as a freak. The respect and confidence of our fellows are just as essential to the musician as they are to the business man. A reputation for common sense and reliability and the power to see things clearly and to act with sanity are too valuable assets to be cast aside merely for the sake of becoming conspicuous. The artist of music, musician, many of whom are really great, have seriously lowered this reputation for the entire body of the profession.

The day of the musical crank is passed and the young musician who desires to become a factor in his community must show himself possessed of sound judgment and ability to meet and associate on equal terms with his fellow citizens. He must make clear not only his mastery of his profession but also his sanity and adaptability. In his own particular field, his artistic temperament should reveal itself in his sensitiveness to truly artistic promptings, his quick perception of true artistry and his full and deep understanding of the esthetic possibilities of his art. These qualities must be developed and used efficiently, but not to the point of his being a "crazy" eccentricity, childishness and absurd snobishness. Musician in dress, speech, modes of thought and a censorious attitude toward any who do not think exactly in accordance with him should be avoided as a possible stigma. Such characteristics do not indicate a high artistic temperament but rather a narrow egotism more likely to proceed from a lack of true artistic insight.

The true artistic temperament is seen in a keen susceptibility to beauty, appreciation of the factors which enter into the beautiful, and power to clearly discriminate regarding their relative effects. A sympathetic understanding of the processes by means of which beauty is interpreted is an important element in the artistic temperament.

Imagination is a powerful factor in developing a true artistic temperament, and reading is a useful instrument in awakening imagination. To read biography history, general as well as musical, musical criticism and verse on the principles of art, is to acquire a fundamental knowledge and a mental stimulus which, through the process of reflection, will generate imagination. To know the perfections of great musicians, learning what to avoid as well as what to appropriate, is an education in itself. To know thoroughly music and musicians, to cultivate susceptibility to all things that are beautiful, to develop the understanding and judgment, to keep the mind alert and ready to react to the stimulus of music is to cultivate the true musical temperament. And then to combine with this association with one's fellows, trying to catch their viewpoint and to understand their attitude and their limitations, is to conserve the musical temperament, keeping it free from artistic foolishness and continuing sane and companionable.

The Athletic Pianist

A FRENCH physician has been carrying on some interesting experiments to determine the amount of force expended in piano playing.

He finds that to sound one of the white keys requires in its delivery the "Mouvement d'un poids de 125 grammes," or an application of energy equal to that in breaking a weight of something more than two and a half pounds. For a black key the weight increases to a bit over three pounds. To play Chopin's *Nocturne in C Minor*, requires an expenditure of force equivalent to 18,000 kilos—nearly 40,000 pounds. Ought pianists to be classed as athletes?

THE ETUDE

THE ETUDE

The "Sonata" in Musical Literature

By EDWIN HALL PIERCE

A SONATA is, literally, a *sound-piece*; that is, a piece of music written for its own sake, as a pure creation in the art of tone, not intended to be sung with words, danced to, or used in any other indirect way. By convention, however, the word has a much more particularly defined meaning and denotes an extended instrumental composition in from two to four "movements" or varieties of time, at least one of which must be in a certain musical form called the "sonata form," which we shall later describe.

By far the greater number of sonatas are for the piano, though sonatas for piano and violin, piano and violoncello, piano and clarinet, and other dual combinations, also for the organ, are not uncommon. Sonatas for two violins are commonly known as duos or diatones for three, four, five, six, seven or eight instruments as trios, quartets, quintets, sextets, septets or octets, respectively. A sonata for solo orchestra is called a symphony; a sonata for a solo instrument accompanied by full orchestra is called a concerto. All these are, practically the same form except that the concerto has certain peculiarities of its own.

The origin and gradual growth of the sonata is a subject of great interest to serious students of musical history; but space allows us barely to touch on it here. Those who wish to go deeper are recommended to the article "Sonata" in Grove's Dictionary of Music. To understand it comprehensively, however, one must be familiar not only with piano music of early days, but also with early violin music; as the first well-developed sonatas were not for piano but for violin, sometimes without any accompaniment, sometimes with merely a "figured bass" from which the pianist or harpsichordist was expected to supply the proper chords and such accompaniment-figures as seemed to him most suitable. The same bass could be and often was used as a part for the violoncello. Among those famous in this style of composition are particularly Tartini and Corelli (Italian), Biber and Rust (German), Leclair (French) and Purcell (English). In our own day Max Reger has written some sonatas for violin accompanied, after the style of Bach, but his example seems to have no followers.

The compositions of Johann Sebastian Bach contain several pieces which he chose to call "sonatas," but if written to-day they would be called something else. Some of them are suites or old-fashioned dances; some are in fugue-form; at least one is merely a short instrumental number forming the introduction to a cantata. This intends nothing derogatory to Bach—it is a mere difference in the use of the word, serving to explain why his "sonatas" lie rather outside the bounds of this paper.

One of his sons, Karl Philipp Emanuel Bach, had far more to do with developing the modern sonata, especially in the piano sonata, not only in regard to musical form but also in regard to piano technique, breaking away from the strictly polyphonic style and introducing various figures of accompaniment, scale passages, arpeggios and idioms more congenial to the nature of the instrument. He, together with various now almost unknown composers, developed the form, style and outline of the piano sonata, until in the days of Haydn and Mozart it had become a symmetrical and noble form of musical thought, needing only the finishing touch of Beethoven's

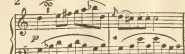
genius to arrive at perfection. Among the various obscure composers who labored to perfect the piano sonata, one, Alberti, deserves passing mention. To him belongs the doubtful honor of inventing a certain accompaniment figure known as the Alberti Bass.

1 "Alberti Bass"



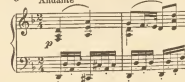
which was destined to become rather too familiar in the course of time. Haydn and Mozart sometimes use it to excess—it was fresh and new in their day, remember. Beethoven used it only in some of his earliest works. To-day it is regarded as hopelessly out of date—no modern composer would dream of using it, unless to imitate old-fashioned music. I have met artists who in those days had imbibed the idea that it had something special to do with "sonata form," but that is absolutely not so. Haydn and Mozart—not to mention Clementi, Kunitas and others—did not use it in particular because they were writing sonatas, but because it happened to be fashionable in their day. Beethoven's few passages in this form are almost always modified in some way which redeems them from banality. See measures 27-37 of the opening allegro of the *Sonata in C, Op. 2, No. 3*.

2 Beethoven, Op. 2, No. 3



or the *andante* of the *Pastorale* Sonata.

3 Andante Beethoven, Op. 28



Schubert uses a touch of it in rare cases; Schumann and Chopin practically never.

Sonata Form Versus the Form of the Sonata

A chestnut horse is quite a different thing from a horse-chestnut; so is sonata-form from the form of a sonata. We have previously defined a sonata as an instrumental composition consisting of several movements, most commonly three, in different tempos. At least one of these several movements must be in "sonata form," which is (briefly outlined) as follows:

1. FIRST THEME, not usually coming to a complete close, but leading through an episode (short passage intended for connective purposes) to the

2. SECOND THEME, in a foreign but related key, and also sometimes followed by an episode. Repeats from the beginning. (Sometimes this repeat is omitted in lengthy works.)

3. DEVELOPMENT-PORION, or PIERCE FANTASIA, in which the composer improvises, or is free to use the themes which have already been used. Great liberty of

form and key is allowed in this portion, but at last it leads to the REARRISE, consisting of

4. THE FIRST THEME, in the original key, and the episode so altered as to lead to

5. THE SECOND THEME, not this time in a foreign key, but transposed so as to be in the original key of the piece. Sometimes then, the second episode serves as an ending to the movement, but more often this is followed by

6. THE CONA, or concluding passage.

(Beethoven, by the way, often appears at his very best when he gets to the coda. In the first movement of his *Ninth Symphony* it has a grandeur beyond description. Haydn, too, occasionally writes a very charming coda, though of an entirely different sort; his are generally tuneful and piquant—compare the one in the *Final* of his *String Quartet in G, Op. 76*.)

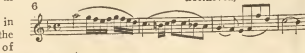
This is the most highly-developed and perfect form known to instrumental music, combining symmetry of outline, contrast of ideas, and a reasonable freedom of play for the composer's fancy. There are no restrictions as to the exact number of measures or exact proportion between its various parts, other than those imposed by natural sense for the fitness of things. One may compare it—though the comparison should not be pushed too far—to a novel. The first theme usually represents the hero of the tale, the second theme the heroine; the development-portion, the working out of the plot. The reappearance of the second theme, transposed into the same key as the first, may be compared to the traditional "and so they lived happily ever after."

Beethoven, Op. 53



Sometimes, however, the first theme has a rather feminine character; in that case you may look in vain for an masculine theme, for the second theme will generally be of a playful or piquant sort. You might compare it to a story of girls and fairies.

Beethoven, 5th Violin Sonata



LISZT

MENDELSSOHN

CHOPIN

SCHUBERT

HANDEL

GREAT MASTERS AT THEIR KEYBOARDS

Or, on the other hand, there are cases in which both themes seem to be strongly masculine, reminding one of a tale of warfare or adventure.

7. Allegro con brio appassionato Beethoven, Sonata, Op. III

8. The first theme of the second movement of the Sonata, Op. III, is entirely in the key of the first. It is a slow, tranquil and song-like in character, and the last movement either another sonata-form or a rondo. (A rondo is a piece in which the same theme enters repeatedly, alternating with other themes.) It has been described at length in an article in *The Etude* for July, 1921. Suppose, however, that there are to be four movements instead of three; then a short, lively movement, usually either a "minuet" or a "scherzo" is placed before or after the slow movement. (A minuet is a stately old-fashioned dance in 3/4 time. A scherzo is something like it, but much more rapid and playful; sometimes it is in 2/4 or other kind of time, retaining the playfulness but losing all resemblance to the minuet.)

Composers have occasionally tried their hand at modifications of the sonata form. For instance, Mozart in his *Sonata* in C, beginning

9. Mozart, Sonata in C

has the reprise of the first theme in the key of F.

10. Sometimes (especially in concertos) the reprise of the first theme is omitted altogether, the development-portion leading directly to the reprise of the second theme, postponed, of course, to the principal key.

Again, large and elaborate works sometimes appear to have a third theme following the second; but this usually may be classified as merely an unusually important "episode." At the opposite extreme, there are cases (usually in "Sonatas") where the second theme is so slight and unimportant a character as to be practically nothing more than an "episode." All these are modifications which change the details rather than the underlying principles of the sonata-form.

There are four general types of sonata-form, the first and original sonata-form would seem to be as hopeless a task as if a sculptor should attempt to carve a graceful figure of a man with two heads, or with one arm and three legs.

For the sake of conciseness, we have outlined the sonata-form at first in a broad and general way, speaking of the second theme merely as being "in a foreign key" but it is interesting to observe in just what way this key is chosen, for it is not a matter of haphazard.

Where the principal key is major, the second theme is usually in the key whose key-note lies five degrees of the scale higher—called technically the "key of the dominant." Thus, if the sonata is in C, the second theme will commonly be in G, the change being made by the use of accidentals, however, rather than by any change of signature. Beethoven, and after him modern composers, have experimented with great success on a more daring change of key, for instance, in the *Waldstein* Sonata, Op. 53, the key of the second theme is three degrees higher (technically called the key of the "mediant.") See Examples 4 and 5, already given.

Where the principal key is minor, however, it is more usual to have the second theme in the key of the "relative major" (the major key having the same sharps or flats in the signature), as to much minor as it would be rather depressing. Nevertheless in the *Sonata Pathétique* we find both themes are strongly minor.

11. The most usual case, however, where the second theme is in the major, there are two possibilities open

for the second theme at the reprise. It may be changed to minor, or the signature of the piece at that point may be altered to major. Either way is correct. Good examples of each may be found in almost any of the sonatas of Mozart's sonatas which happen to be in a minor key.

So much for the succession of keys in the *Exposition* and *Development* portions of the sonata-form. It is the *Reprise*. The succession of keys in the *Reprise* is entirely at the composer's discretion; but generally those are chosen which are not too distantly related, yet have not been before used to any extent in the sonata.

The Other Movements of the Sonata

As before said, one of the movements of a sonata must be in sonata-form. Others may be, but usually are not. The traditional place for the sonata-form movement is at the beginning, (sometimes preceded by an introduction); but there is no hard-and-fast rule. In the *Moonlight* Sonata it comes third and last. Supposing it to come first, then the second movement is slow, tranquil and song-like in character, and the last movement either another sonata-form or a rondo. (A rondo is a piece in which the same theme enters repeatedly, alternating with other themes.) It has been described at length in an article in *The Etude* for July, 1921. Suppose, however, that there are to be four movements instead of three; then a short, lively movement, usually either a "minuet" or a "scherzo" is placed before or after the slow movement. (A minuet is a stately old-fashioned dance in 3/4 time. A scherzo is something like it, but much more rapid and playful; sometimes it is in 2/4 or other kind of time, retaining the playfulness but losing all resemblance to the minuet.)

"Themes and Variations" may form a part in a sonata, taking the place of any movement except the sonata-form. Beethoven's *Sonata* in A flat, Op. 26, consists of a *Theme and Variations*, *Scherzo*, *Funeral March* and *Rondo*, in the order given. His great *Sonata*, Op. III, consists of an introduction (of unusual significance), a sonata-form, and a wonderful theme and variations, although he has not chosen to indicate this. It is later, by writing those words. Very rarely, a "figure" is found as one movement of a sonata—see Beethoven's Op. 10.

Haydn, Mozart, and several of the lesser lights of that period, sometimes end with a minuet, but this custom no longer seems pleasing to us. It doubtless had a different effect when the minuet was the popular dance of the time, but it is not so much in vogue now. It should end a serious piece with a touch of levity, and young people in a cheerful frame of mind. It merely shows that the classical composers were not always so dead as we sometimes see us imagine them.

Some ultra-modern critics attempt to decry the sonata-form as having had its day; but their point is not well taken. True, fewer sonatas are now written for piano solo than a hundred years ago; but composers still find the most grateful means of presenting their musical ideas in piano trios, string quartets and other forms of chamber-music; while it certainly holds its own in the symphonic and orchestral symphonies. Then, too, we must not forget that one great modern composer, our own Mr. Dvořák, composed, within our own day. These fully rank with the productions of the famous classical composers.

"Oriental" Music

By Alfred V. Frankenstein

One of the strangest paradoxes in music is that style of composition known as "Oriental." If the pitch, in a sonata, wrote what he called a *Turkish March*. Looked from the point of view of national color, it is a perfectly good Irish tune. And in later years the style known as "Oriental" (the major key having the same sharps or flats in the signature), as to much minor as it would be rather depressing. Nevertheless in the *Sonata Pathétique* we find both themes are strongly minor.

A search of folk music of all races and nations reveals that only a few of the lesser known Jewish tunes contain anything remotely resembling the style known as "Oriental." It is not to be taken to mean practically everything not of European origin is to be taken to mean "Oriental" of the unfamiliar, and the deliberately peculiar, in your product and not a folk product and the name "Oriental" is a misnomer. Mozart, in deliberately going in the "Oriental" style, wrote what was, in fact, a "Turkish" piece. To-day the unfamiliar and weird has a definite, universal musical expression, but to call it a distinct national color is a mistaken idea.

Self-Training in Sight-reading

By Hannah Smith

A good musician should be able to read music as easily as the newspaper. With adequate technique, good eyesight and persistent practice, any pianist may become a good sight-reader. In this case, practice means not the study of music for performance, but the playing at sight of hymns, accompaniments, solo pieces, duets—anything that is within the technical grasp.

Many good pianists, who are poor sight-readers for the reason that mastery of large compositions, which require many repetitions of small sections at a slow tempo, tends to create an inability to grapple with music in any other way. Here the effort, the accuracy, predominates. Thorough study of master works is, of course, indispensable; but the ability to play at sight is equally necessary for the practical musician.

In training one's self, the first condition is that all the large or small pieces may deal with a variety of subjects, ranging from theory and appreciation to the mastery of a special instrument. Moreover, these subjects may be treated extensively, on general lines, or intensively, with specialized work.

There is a wide scope in the frequency, personnel and subject-matter of classes. They may meet two or three times a week or but once or twice a month; they may be large or small; they may be for the study of a single subject, ranging from theory and appreciation to the mastery of a special instrument. Moreover, these subjects may be treated extensively, on general lines, or intensively, with specialized work.

It would be a blessing if every student of practical music could have as background a thorough knowledge of musical fundamentals. Such a background is now insisted upon by many colleges and other educational institutions; and it should be equally cultivated by the private teacher. While a part of this background is to be furnished in the private lessons, it will be better coordinated if the pupils meet at intervals, say bi-weekly, for class instruction. In such meetings a subject of prime importance is *notation*—how it originated and developed, the introduction of the symbols such as the staff, clefs and bar-lines; and lists of musical terms, such as those pertaining to measure, tempo, dynamics and emotional shadings. The growth and composition of music should be next considered, and the material for a detailed study of *intervals*. Two important subjects may accompany the study of scales and intervals, namely, *ear-training* and *note-writing*. Explanation of the steps and their relations are given permanently by the pupils are taught to recognize them by ear, and finally, to inscribe them in the proper notation. In like manner each interval is both heard and recorded in writing until it becomes as familiar as the spoken and written language.

With a knowledge of the above fundamentals, the pupils are prepared in the next year to enter upon more advanced work in Harmony. First and second chords are treated in succession, followed by the usual course in enharmonic tones, altered chords, modulation, etc., as far as time or inclination permit. Ear-training, meanwhile, may be effectively supplemented by keyboard work, in which the pupils think out and play chord progressions, beginning with cadences, in all keys. Such work can be carried on effectively by a moderately-sized class (three to ten in number) after the following plan:

Let one pupil play at the piano. Then a second pupil stands at his side to criticize or assist his work. The remaining pupils sit at tables and watch the progress on paper keyboards (which may be bought, or each eventually takes the place of player or assistant. Meanwhile the teacher attends principally to the pupils who are occupied at the paper keyboards.

Another field for theory classes is that of *composition*. Even in the most elementary grades the pupils can profitably be encouraged to write little tunes of their own invention, and finally to develop them into elaborate pieces or songs. It is often surprising to discover how the desire for self-expression, latent in all of us, will flourish and produce interesting results from young pupils if properly fostered.

Numerous other possibilities in the way of advanced harmony, counterpoint and musical form depend upon the teacher's own attainments or ambitions. Let the ideal effect of the pupils, to test and evaluate each step by all for theory work, however, be to develop the musical effect upon the ear. Thus the details of grammatical construction will prove but a means toward making music a genuine vehicle of expression.

History Classes

No one can view a piece of music in its proper perspective without some knowledge of the musical art in which such subjects are studied as the earliest beginnings of music among primitive peoples; the musical systems of early nations, such as the Egyptians, Hebrews

Making Class Work Profitable With Music Pupils

By CLARENCE G. HAMILTON, M. A.

The Second of a Series of Four Interesting Discussions of "Teamwork With Pupils"

Every piano teacher should supplement his private teaching with some kind of class work. Such work is not only broadening to the pupils, but is one of the most potent aids in freeing the teacher himself from the shackles of routine and opening his vision to wider issues. To the latter end, it is desirable to choose material for the class work from time to time, so that it may become necessary to look up new subjects, or new phases of an old subject, and thus to systematize and coordinate one's thorough study in a new direction.

There is a wide scope in the frequency, personnel and subject-matter of classes. They may meet two or three times a week or but once or twice a month; they may be large or small; they may be for the study of a single subject, ranging from theory and appreciation to the mastery of a special instrument. Moreover, these subjects may be treated extensively, on general lines, or intensively, with specialized work.

Theory Classes

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Numerous other possibilities in the way of advanced harmony, counterpoint and musical form depend upon the teacher's own attainments or ambitions. Let the ideal effect of the pupils, to test and evaluate each step by all for theory work, however, be to develop the musical effect upon the ear. Thus the details of grammatical construction will prove but a means toward making music a genuine vehicle of expression.

History Classes

No one can view a piece of music in its proper perspective without some knowledge of the musical art in which such subjects are studied as the earliest beginnings of music among primitive peoples; the musical systems of early nations, such as the Egyptians, Hebrews

and Greeks; medieval music, both religious and secular, the development of vocal counterpoint and the coincident growth of notation; the transition to modern styles, which began with the opera and the oratorio; and the progress in modern music, especially in its instrumental development, together with a study of the composers who have brought it to its present stage of advancement.

For this class a textbook is indispensable—and fortunately such textbooks are not only accurate, but adapted to the needs of all ages. But any such aid will fail of its best purpose if it is not properly coordinated and supplemented by the teacher. Let the class, however, be given plenty of work to do in studying given portions of the textbook, in taking down and assimilating class-notes, and in preparing special topics, such as the work of schools or epochs of music and the lives of composers.

The class work will be carried on by means of recitations and discussions, together with direct instruction and illustrations by the teacher. At each meeting let the students be prepared with notes or papers on the special topic of the day, and at the beginning let an individual be called upon to lead the discussion, after which the others may be given an opportunity to present their ideas freely.

But all these ideas must be brought into line and illustrated; and it is here that the teacher's touch is felt. As a topic is presented the teacher will show how this step is related to preceding and following steps in the progress of music. A composer's work, for instance, may be considered under three heads:

1. What influences, general and specific, determined the character of his music?
2. What kinds and styles of compositions did he write? What are their distinguishing marks?
3. What effects did he have on the progress of music in general?

Each historical stage, too, should be illustrated by pertinent examples. No historical stage is so important as the Renaissance, indeed, lies in the judicious choice of these examples, since they should be really typical of the composer's work, and should represent its different and sometimes opposing phases. In illustrating Schumann's style and another of his brusque "Florentine" style will be more valuable than a half-dozen examples drawn from but one of these types.

Generally speaking, the more often such a class meets the better, in order to insure connection of ideas. Once a week may be regarded as the minimum, and two or three times a week is much to be preferred.

Musical Appreciation

Such a course in Music History as has just been reviewed is in itself a guide toward the appreciation of music. A course under this specific name, however, generally deals at the outset with the elements of music as composed and their relation to each other, proceeding thence to the resulting forms and styles. The following is presented as a working syllabus of the topics to be treated in such a course:

1. Origin and nature of sound. Tone distinguished from noise. Properties of tone: duration, pitch, intensity, quality.
2. Duration as a musical factor. Beats and measures (simple and compound). Office of the measure-beat in music. Beats and measures versus the musical phrase or phrase measure.

Under this topic the students may be given practice in detecting the various kinds of measures.

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5. Dynamics consist of variations in intensity of sound. These may be classed as

- (a) Explosive effects: accents, of various kinds and degrees. In their regular recurrence these impressions resemble the heart-beats of music, which are variously interrupted by irregular accents.
- (b) Sustained effects, applying to entire passages and expressed by *p*, *f*, etc.
- (c) Varying effects, (*crescendo* and *diminuendo*). These result in climaxes of phrases or of long passages.

Dynamics have a different range in different instruments, and are proportioned in character. Music history shows growth in subtlety of dynamic effects.

6. Tone-color, produced by presence of harmonics of different pitch, results in distinctness of quality for different instruments and to some extent in the same instrument. A prominent factor in the orchestra, band and pipe-organ. Tone-color may be suggested on the piano by giving different expressive values to the various chords or to the accompaniment.

7. Harmony, the science of chords and their progressions, is a modern invention. Tonal combinations evolved through medieval organum, dissonant, counterpoint. At first strictly diatonic, counterpoint was gradually enriched by chromatics. Chord progressions were systematized especially after the beginning of the Opera, in 1600. Instrumental music, based on dance tunes, defined phrases by cadences, which were comparable to punctuation marks in poetry. Consequent adoption of modern scales (major and minor) leads to modulation, which is given free scope by adoption of the tempered scale. Tonality, at first obvious, and then established, is the basis of modern music. Harmony, at first a purely constructive factor, is now a leading agent for emotional expression.

8. Form or architecture of music. Contrapuntal forms—Canon, Invention, Fugue, Harmonic forms result from combination of phrases into Periods. Two and three-part song-forms are nuclei of Rondo, Variations, Sonata and other forms. The Sonata form—*Sonata*—the latter becomes the basis of the Symphony, String quartet and kindred forms. Vocal forms include the Folk-song, Arii, song, Ballad, and the more complex forms of the Opera, Drama, and the like.

9. Styles of the composers, in chronological order with study of the schools to which each belongs.

A course such as the one just outlined may be expanded, especially in the last topic, according to the time at the instructor's command. As with the history course, it is desirable to have the meetings occur as frequently as possible. Work for the class will consist largely of the study of classical scores, readings assigned to fit the topics as they are presented.

It is evident, too, that a course in Appreciation presents unlimited opportunity for study and thought on the part of the student, for it is not only a study of the music as composed and in logical sequence, but also in order to be effective, it should be properly illustrated. Different forms of rhythm, for instance, should be given immediate application by excerpts from compositions in which they occur. Most of the needed examples may be played on the piano; while for others, especially vocal and orchestral selections, the phonograph may be called into service. During the class-work, also, the pupils should observe the relation of the music to the lyrics and curved lines, rhythmic themes and melodies.

Interpretation Classes

No form of team work is so intimately connected with the pupils' private study and so effective in cultivating his musical sense as that of the Interpretation Class; for in this the burden of both performance and audition is placed upon the pupils' shoulders.

For each meeting three or four pupils are chosen to perform pieces which they are studying and which they have brought to at least a fair degree of perfection. While each one is playing, the others listen to the piece attentively and takes notes upon its musical values. A discussion follows, in which questions such as those below are propounded to individuals, and their answers are checked up by the class. If called for, the piece may be played one or twice more, to settle disputed or hazy points.

The name of the piece and of its composer are first written down, together with the dates of the composer's birth and death.

Debuts and Debacles

By Robert A. Simon

A VAGUE but ubiquitous tradition has instilled in the minds of countless young teachers of singing, piano or violin, the idea that a New York appearance (or perhaps one in Chicago, Boston, Philadelphia or San Francisco) is a professional asset. The psychology back of this notion seems to be that a metropolitan concert promises a pedagogy to the rank of "artist teacher."

Dismissing as obvious the fallacy involved in the theory that a good performer is necessarily a good teacher, it might be worth while to consider the actual dangers of a New York recital for those who aspire to give musical instruction.

The financial aspects alone of these events are ominous. Virtually all metropolitan debut recitals, except those of world famous artists, are made at the expense of the debutant—and the cost of giving the concert really is a net cost to the artist, for the ticket sales usually are nominal. There was one recital in New York last season for which the total number of seats sold at the box-office was said to be one; and the box-office man and his assistant had a prolonged dispute to settle whether that ticket actually had been sold or whether it had been lost from the racks. Even skillful advertising and ingenious publicity work are of little avail to the unknown artist. He can sell tickets only by personal solicitation among friends, and this method is distasteful and humiliating to any musician of ordinary sensibilities.

A brief summary of expenses can be expressed in tabular form. It is assumed that the artist is appearing under the auspices of some recognized musical bureau. A few beginners hire auditoriums on their own initiative and supervise all details personally, but the consequences of handling the business affairs connected with the recital usually involve a nervous strain which prevents the artist from appearing to the best advantage.

If you insist on giving a metropolitan recital, it is best to pay a reputable manager to arrange it for you, if for no other reason than that he "knows how." The managerial fee generally is about \$100. A crude budget, which permits a reasonable amount of exploitation but which may be taken as a minimum—not an average—assumes the use of a recognized concert hall and concert management.

Rental	\$250.00
Tickets	14.50
Advertising	75.00
Printing	25.00
Postage	20.00
Management fee	100.00

This includes only a meager scrap of advertising and no exploitation, but it can be done! And when you add traveling and living expenses, along with new clothes which may have to be purchased for the occasion, the total is likely to come perilously close to the thousand dollar mark.

The teacher may argue that the prestige derived from the recital will counterbalance the hundreds of dollars in a sound investment. This argument is unanswerable, if we allow the premise on which it is based; but how much "prestige" does the average teacher acquire as the result of a metropolitan appearance?

Taking it for granted that the average teacher of whom we speak is not a distinguished virtuoso, but an average artist, we may say that his way in a metropolitan concert is that of the transgressor. It is hard. Owing to the great number of concerts in New York and to the limited number of writers on music employed by the newspapers, the average artist cannot hope for intensive critical attention. A poor or mediocre performance of one group will be sufficient to send the critic on his way to another recital. The next day the debutant will be damned with faint praise or none. He may go unnoticed or he may come into a little collection of scanty reviews which may be soothing to the vanity but hardly impressive enough to sway prospective pupils. He may even be the recipient of short but devastating distiches.

This somewhat gloomy analysis of the situation should not be construed as a reflection on the accomplishments of teachers who seek the bubble of reputation at the critic's mouth. Concert standards in the great cities have mounted so high that only artists of extraordinary attainments are able to stand forth from the hundreds of concert givers who appear annually. Yet there are thousands of teachers in small cities who are better qualified to impart musical knowledge than many celebrities. Prestige cannot be built from the reproduction of

mildly complimentary or even fairly good metropolitan press notices. It is far better to sing or play publicly for your local audiences. If some wiseacres urge you to give a New York recital, be not tempted! It is considerably shrewder to let them think of you as an artist who would be a sensation if only he appeared in New York than to appear in New York and have non-committal or unfavorable printed comments filter back home. And they have a way of filtering back home!

The local teacher's prestige, after all, will come from the work of his pupils; and an accomplished pupil is a better advertisement than a score of flattering excerpts from reviews. If you feel that you are an artist and that you have something to give to the public, make a metropolitan debut and, God bless you! But, if you are contemplating a metropolitan debut merely as a bit of exploitation—

Save the money, the time and the nervous exhaustion which come with debuts. And remember that most debuts are debacles.

The Musical Greeks

LACK of a system of musical notation to preserve their works for subsequent generations, leaves us with small knowledge of their real accomplishments in this art. Speculation, analogy and reason may help us somewhat over this gap; and so we have W. J. Turner writing in his "Music and Life" (E. P. Dutton and Company) in a most authoritative manner.

"It is frankly unbelievable that the Greeks, for example, who were capable of a poetic, dramatic, and plastic which has never been surpassed had not a music of correspondingly high development. We know for a fact that they had musical instruments and that they had scales or modes; historians even tell us that 'such intervals as the quarter tone, the one-third tone, and the three-eighths tone were in common use. They were perfectly comprehensible to the Greeks, and would be so to us, but for our lack of practice in listening to them.'"

"We know also that music played a great part in their drama. In face of these facts it is ridiculous to assume that the best Greek music was less complex, less expressive, or in any way less highly developed than the music of Wagner, Scriabin or Stravinsky. Personally, I am bold enough to believe that only the best modern music (and by modern music I mean since 1400) could be put on an equality with the best Greek music. And what is true of the Greeks may be true, with certain qualifications, of other civilizations such as the Egyptians. It is even possible that the music of the Greeks was richer and finer than any music we have to-day."

Lost Manuscripts

NOTHING is so irritating to the composer as the loss of a manuscript. Often there is no existing copy and all record of an important piece of inspirational work is gone.

Many significant works have been lost in the past and recovered only after the death of the composer. Schubert's "Rosamund" music was one instance of this. It was found by Sir George Grove and Sir Arthur Sullivan during a musical research expedition in Austria.

Rubinstein tells how a large box of his manuscripts was lost. The manuscripts in question represented three years of labor in composition. Rubinstein returned to Russia to find that the police had confiscated his manuscripts for fear that they were anarchistic secrets, written in code. The pianist was assured that his manuscripts might be then under the inspection of the secret police as a political cypher, and that if he would wait five months or so, he would possibly have them restored to him. Later, Rubinstein found that his manuscripts had been sold for waste paper. He even had the privilege of buying some of them back from a dealer who had been at the auction.

Mozart's Essentials of Good Piano-Forte Playing

IN the few comments upon music left by Mozart, there are some remarks upon pianoforte playing which are of interest to this day.

"The three essentials are: The head, the heart, the hand."

"The performer should possess a quiet, steady hand, with its natural lightness, smoothness and sliding rapidity; so that the passages should flow like oil."

"All notes, graces, accents, and embellishments should be brought out with fitting taste and expression."

A Teacher's Newspaper Publicity

By Frank H. Williams

NEWSPAPERS are generally eager to get real news of local musical conditions which will interest their readers. And music teachers generally realize that the more constructive publicity they secure in the columns of the local papers, the better it will be for them. So, why cannot music teachers furnish more real news in their line to the papers and make profit accordingly?

Below are some questions which may guide teachers as to the sort of news which would be gladly printed by the papers. The answers to these questions would undoubtedly secure desirable publicity for the teacher who gave the information, as the papers would print news items about it with mention of the name of the author.

Here are the questions:

At what average age do the majority of local children begin taking private music lessons?

What sort of music do the parents of these children want the youngsters to learn—jazz or classical?

How much practice a day is necessary for the average child in order to make satisfactory progress in learning to play the piano or violin, or to sing?

How many of the children who are now taking music lessons in your city are desirous of going to some concert work or on the stage?

How many of the children who are now taking music lessons in your city are expecting to make money out of their ability when they are graduated?

Are there any particular hours of the day when children seem to make the best progress in music?

What was the age of the youngest pupil you have ever had?

What was the age of the oldest pupil you have ever had?

How are local pupils divided as to sex? Are there more girls studying music than boys?

How many of the members of the local bands and orchestras studied music under home-town teachers?

What pupils of home-town teachers have made the greatest commercial success of music?

Is there any difference in the sort of music most favored by the girls and by boys?

What is the highest voice you have come in contact with in your local teaching?

What is the lowest voice ever possessed by one of your pupils?

What percentage of the parents of local pupils are musical?

How has the percentage of musical pupils in the total population of your city increased during the last ten, fifteen or twenty-five years? If there is a decided increase in this percentage, this information could be used by local papers as the basis for a very interesting story to the effect that recorded music, instead of making people less anxious to be able to play and sing themselves, has greatly increased that desire.

What is the most rapid progress ever made by any of your pupils?

The answers to these questions could be very easily secured out of actual teaching experience or by talking to some of the other musical instructors in the city. Once the information has been secured, it could be presented to the local city editors, with the understanding that, in return, the name of the teacher is to be used in all articles written around the information.

Thalberg's Turkish Pipe

MOSCHLES, in describing the art of Thalberg, tells of an amusing trick employed by the author of *L'Art Du Chant*, to keep his body calm and immovable while playing his compositions, in which the melody was accompanied by arpeggios which often ran from one end of the keyboard to the other.

He did not wish to give the impression of his body following his arms and therefore he resorted to the expedient of using a *Hookah* or Turkish pipe. This has a long rubber stem. The tobacco smoke passes from the bowl through water, cooling and clarifying the smoke. With this in his mouth and a tube of prescribed length he could smoke at ease and yet could not sway his body. Thalberg's *L'Art Du Chant* style of playing, which was an attempt to make the piano sound like the voice, or "sine" out of style—but in his day it brought him such great renown that many considered him more wonderful than Liszt. Thalberg visited America in 1853, and again in 1857.

Dorothy's Trip to Music Land

A Musical Fairy Story with Notation Illustrations, for Summer Time Reading to Little Folks

By LESLIE FAIRCHILD

DOROTHY awoke one lazy autumn morning, and, after rubbing her eyes with her fist, discovered at the foot of her bed, the queerest looking fellow one ever saw.



"Who are you?" she exclaimed.

"Why, I am *Pierrot*, the King of Music Land; I am made of nothing but music."

"Oh," said Dorothy, "who are those strange people beside you?"

Said *Pierrot*, "These are my operatic friends. Here is *Wotan*."



"Here is *Carmen*."



"Here is *Madama Butterfly*."

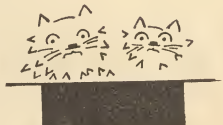


"Is it not lovely?" said Dorothy. "Where do you come from?"

"Music Land, of course," said *Pierrot*. "Would you not like to go?"

"By all means," said Dorothy.

Just then, a queer looking chap in uniform came in.



"You dear little things," she said, "You are made of accord, holds and rests. I shall never hate them any more."

"You had better not," said a serious-looking lady, with triplets in her bonnet.



"I am the Queen of music land, and you will have to obey me and practice very hard hereafter. Sit down at this piano."



"All aboard," said he to *Pierrot*, whose friends sat down on the side of Dorothy's bed. She never explained how it was; but, her bed started to move and went clear through the wall of the room as though the walls had been made of cards, and over the roofs of the houses. Strange to say, Dorothy was not frightened at all, because of her new-found friends, and was delighted with the middle of a field, beside which there was a railway train.



"Why," said Dorothy, "that train is all made of music." Said *Pierrot*, "Everything is made of music here." Dorothy happened to look out at one side and saw that there was a flock of musical chickens following the train.



"And play what Prof. Sharp tells you."



The man in uniform, whose real name was *Major Clef*, pulled the bell, the train started off, and before they knew it they were in a wonderful palace with all sorts of queer musical people.

Here are some of them. The first one to shake hands with Dorothy was *Mimetonka*.



Dorothy said, "Oh, ho! I know you because my sister sings about you, in 'Moon Deer.'" Then she looked down at the floor and saw two kittens.

Dorothy saw that night was coming on and was surprised that the days in music land were so short.



An old owl was perched upon a branch of a tree calling "To hoot! to hoot! to hoot!" Dorothy made a try to catch him. She got her little arms around him and was hugging him tightly and saying to herself, "I wish I could take you home to show you to sister," and then, she—she woke up and found that she was hugging her pillow.

Hints to Piano Students

By Francesco Berger

THOUGH practicing is necessary for every instrumentalist, it is to the students of the pianoforte that the following remarks are specially addressed.

As a general principle it may be conceded that practicing anything is better than not practicing at all. There is so much in playing on the piano that is purely mechanical, so much finger-work to be done for which there is no possible substitute, that the "how" and "what" sink into secondary importance compared with the primary one of exercising fingers, hands, and arms sufficiently. And of these three factors, it is the fingers that require the largest share of the student's attention and time. Even after considerable practice has been acquired, daily practice must not be neglected. Have we not the record of such a celebrated pianist as Rubinstein traveling with a little, portable key-board, on which to keep his fingers in proper condition, and what is to the great Paganini declare that if he missed one day's practice he felt the loss, and with two days' omission the public noticed it?

"Voice, voice, and again voice" is said to have been Rossini's summing up of the requirements for a singer; and "fingers, fingers, and again fingers" may be said to be the pianist's. Faddists may tell us that knowledge of the construction of the pianoforte added to familiarity with the anatomy of the human body are the foundation of the pianist. But the fact remains that knowledge of these matters without digital labor will not produce a pianist at all; whereas hours of finger-work without slight knowledge of these matters will produce something very much like one.

This must not be construed into meaning that finger-work alone is sufficient for the purpose. Such an assertion would be monstrous. But, as the fingers are the chief operators in the business of playing, and as they, when in their untrained state are both incapable of and unwilling to respond to the player's will, it follows that they have to be "broken in" and trained. This is done by constant and obstinate into responsive and ready servants. And this transformation nothing but exercise can accomplish. The brain must command; the fingers must obey. In conclusion, they may achieve what neither can do without the other.

Students are advised to divide their practice into fixed lengths of time, giving a pre-arranged amount to each section of their needs. Practice should comprise five-finger exercises, scales, études, and pieces, in that order of sight-reading. And of all these scales are the most important because yielding the fullest results. Scales perseveringly and accurately worked at, are the most remunerative form that practice can take on.

Play Scales with Firm Touch

It is essential that all scales should be played with a firm touch, what is commonly called "forte." The hand in parallel motion should extend over the entire stretch of the key-board; those in contrary motion should start from the center of the key-board at a distance of an octave between the hands, and extend to the extremes of the keyboard at any particular scale, no halt or stop must be made; although a half rest is to be allowed before passing from one locality to the next. If halt or breakdown has occurred in the course of a scale, it is not to be remedied by starting that scale afresh. It must be corrected there and then, and that repetition must not count.

Students sometimes find it difficult to start a scale out of the order in which it occurs in their instruction book. They are therefore advised not to practice them always in that order, but to invent other orders for themselves. The following one has been found very serviceable: C major, C minor; B major, B minor; B flat major, B flat minor; and so on, until the student has reached semitones till the complete 24 scales have been gone through.

It is also recommended, from the earliest date, to associate the major scale with *forte* motion, and the minor with its relative, one, as it mostly appears in instruction books. After all, there is really closer affinity between C major and C minor, than between C major and A minor; and by practicing them in this way, the ear more readily distinguishes the importance of the interval of the third, which represents the grade of each.

All scales of single notes, whether in parallel or contrary motion, should be rhythmically divided into triplets. To practice them in this way is more than to insure equality of fingers than by an other method.

What is sometimes complained of as "the draggery" of scale practice is largely due to the monotony of frequent repetition of the same scale. If this monotony

can be got rid of, and variety substituted, very little drudgery remains.

A girl who is hidden to play the C major scale ten times finds it irksome to concentrate her attention on times finds it irksome to concentrate her attention. When she reaches the sixteenth she begins to think of luncheon. By the time she reaches the seventh her mind has wandered to her new hat. By the eighth she is recalling how, abominably Dorothy Higgins (her bosom friend) walks, the last time she went to the theater. And by the tenth she tries to recall what her partner talked about during supper at her last dance. This is but natural—she is but a normal girl.

It would be a good thing for every player to ascertain the condition of his aural sense by occasional visits to a specialist. Have just as good hearing as is possible, and remember that clear, abstemious living, especially as it helps to insure freedom from catarrh, greatly affects the function of the ear.

A part of every musician's practice should be devoted to listening. It seems that many never think of this. Practice, to them, means but one thing, mechanical manipulation of the instrument. Listen to good music. Strive to develop the power to relax completely and make your whole being receptive to the tones. After long habituation to artistic production, it may be helpful to hear poorly executed pieces—for the sake of contrast; but in the beginning, at least, stick to a steady diet of correct tonal combinations—until taste and discrimination are well grounded.

Avoid tenseness in your listening; too many people regard concentration as always synonymous with tension and effort. They believe that clenching the teeth, contracting the muscles, staring at the performer—in a word, "willing"—helps them to give closely, more concentrated attention. Effective listening, both for tone study and memory, is a matter of passive receptivity, not aggressive conquest.

When we ourselves play, our thought should still be mostly of tone. Assuming equal musical knowledge, a listener "gets more" out of a piece than a player—more so, one who listens to another read a novel understands the story better than the reader. The latter is using his eyes as well as his ears, giving a part of his attention to the mechanics of production, while the former, the listener, has but one thing to do, listen. Listen strenuously, take Charles Mayer's case. After Mendelssohn's Op. 5, take Rubinstein's *Staccato Etude*.

It is a grave mistake to imagine that complete omission of practice on one day may be made up by an additional amount on the next. Such intermittent work is of no good; regularity is as important as accuracy. It is the same with lessons; to miss a lesson is as damaging to the student as it is irritating to the teacher. You do not know what your teacher may have been intending to teach you by word of mouth or by example. By not coming for your lesson you may have lost it forever.

All pianoforte music, without exception, should at first be practiced slowly, and *forte*, even though eventually it may require to be played in the opposite manner. And when a piece bears no direction as to pace or tone color, it is to be presumed that its composer meant the piece to be slow, the tone firm. This applies especially to the old masters, many of whose works are lacking in "stage directions."

Difficult passages should never be practiced by both hands together until each one has mastered it on its own separately. Two impossibilities cannot produce a possibility.

Counting aloud (not counting inwardly), quite as much when resting as when playing, is strongly recommended. And when a "pause" (?) occurs, it should always have a definite duration of a fixed number of beats.

Against the pernicious fashion of making special efforts to "memorize," I have protested repeatedly and in various places. Every moment spent in so doing is waste of precious time on a worthless object. Even the world's most celebrated pianists never descended to such a catch-penny exhibition as playing without their copy. And though a few great musicians were gifted with exceptional memories, and could, therefore, dispense with notes or copy, it was not their doing so that made them great. It was a personal attribute, like good looks in a woman, or good manners in a man.

Students should bear in mind that Rome was not built in a day. But it was built on a solid foundation, with materials that were not easily obtained. Even its ruins are models of beauty, of elegance, of utility. They, too, must build on solid foundations, and the most solid of all foundations is that one which we build for ourselves. Teachers can but point out the road to the traveler—it is the student who has to tread it.

Improving the Tonal Sense

By L. E. Eubanks

MUSIC is a matter of hearing. To hear, even exceptionally well, is not necessarily to be musical; but one cannot be effectually musical without the sense of hearing. Tone is the essence of music, and fine tonal discrimination requires sensitive ears.

Next to that disposition for music without which nothing musical can be accomplished, comes keen hearing. In an instrumentalist, say a violinist, nothing can take the place of clear, accurate judgment of tone. It would be a good thing for every player to ascertain the condition of his aural sense by occasional visits to a specialist. Have just as good hearing as is possible, and remember that clear, abstemious living, especially as it helps to insure freedom from catarrh, greatly affects the function of the ear.

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THE ETUDE

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THE PUBLIC SCHOOLS AND MUSIC EDUCATION
History and Spread of Music in the Public SchoolBy KARL WILSON GEHRKENS
Professor of School Music, Oberlin University

[EDITOR'S NOTE: Prof. Gehrkens was born in 1882, at Kelley's Island, Ohio. He graduated from Oberlin College and Oberlin Conservatory in 1905. At first he was a teacher of mathematics and languages in the Oberlin High Schools, but

"The Etude" has long been conscious of the growing importance of Public School Music in America. Only inadequate space has prevented us from giving it more consideration in these columns in the past. Every day the work of the private music teachers and the individ-

ual success of the pupil becomes more and more closely linked with that of the musical work being done in the schools. Therefore, "The Etude" will have in every issue for some time to come articles from the best-known Music Supervisors of America.

school centralization continues its sweep through the country to the point where every child in the United States will be given an opportunity to study music. The outlook for the future is wholly inspiring, and with every citizen given the opportunity to cultivate musical knowledge, edge, technique, and taste, during the plastic stage of childhood, there need be no further occasion to apply to us the stigma "unmusical"—as Europeans have been so fond of doing in the past.

New Ideas

Until about the end of the century (1900), public school music referred exclusively to vocal music, school music material consisting at first entirely of books of songs. Gradually these books came to include many sight-singing exercises, and the objective of school music instruction grew to be teaching children to read vocal music. Since the entire music period was devoted to song and song, the natural great skill was developed in the sight-singing process and contests were often held in which various school classes often performed amazing feats of virtuosity in singing difficult exercises at first sight. This type of school music was especially common in the East during the last part of the nineteenth century; but it did not seem to develop either musical taste or musical inclination, even in communities where the program had been in force for a considerable period. So with the beginning of the new century, and particularly in connection with the growing intelligence of educators in general toward all school work, there gradually evolved a broader attitude toward music as an art subject.



PROFESSOR KARL GEHRKENS

The term "public school music" has now definitely come to mean instrumental music as well as vocal; and in these recent years it is rapidly coming to include lessons in listening as well as lessons in singing and playing.

The "Maidstone Movement," as a result of which so many children have learned to play the violin in England, was partly responsible for the broadening of our attitude toward musical instruction; and we have found that class lessons in violin can be given here in America just as well as in England. And having developed methods of teaching violin in groups we next turned our attention toward providing similar instruction for pupils who wished to learn to play flute, cornet, cello and even piano; and class instrumental instruction is becoming extremely popular throughout the country, hundreds of public schools now offering lessons on various instruments. In some cases these lessons are paid for by the parents of the education as are the lessons in reading, geography and spelling. In other cases each child pays a small sum—ten or fifteen cents a lesson. In some schools instruction is given during the regular school hours; in other places the children are sent to school after school hours. These alternatives have been offered, school lessons in instrumental music always have proved popular, and to-day thousands of children all over the country are experiencing the joy of direct contact with instrumental music. A great majority of these children, however, have actually been given an opportunity to learn to play an instrument had no the public school offered it to them, and our great educational system is thus still further democratizing the cause of art.

The Private Teacher Aided

A few teachers of piano and violin have looked ahead at the rapid development of instrumental music in the public schools, and have felt that this new plan of teaching pupils in classes might interfere seriously with their business as private teachers. This has not proved to be the case, however, for instrumental instruction in classes is feasible only in the elementary phases, and in general the public school is not offering more than one or two years of such work. This means that many of the pupils who have begun to learn to play an instrument in the public school class will want to go on with their study under private teachers, so that the latter will actually reap a much richer harvest of pupils than otherwise would have been possible.

With the development of instruction in violin and other instruments there has come about a remarkable increase in the number of bands and orchestras, and a movement to include ensemble groups among the school organizations is perhaps the most significant practical thing that has thus far evolved from the music departments of our public schools. Some of these bands and orchestras play in entirely open air, in very poor surroundings; but on the other hand the majority of them play good music extremely well, and a few organizations play the greatest instrumental works in such a way as to give one a real esthetic thrill while listening to their performance.

The winter recently heard an orchestra from Richmond, Indiana, perform a concert of standard selections—including such works as *Overture to Rienzi* by Wagner; the *Andante Conabile* from the Fifth Symphony by Tchaikovsky; *Volse Triste*, Sibelius—in such a way as to hold the attention of the audience to the last chord. In Grand Rapids one of the high schools has a musical

organization of some seventy-five members, this group including a string quartet, a wood-wind quintet, a sixty-piece orchestra and a forty-piece band. In Oakland, California, a most remarkable program of instrumental instruction has been developed, and the Board of Education provides free instruction upon all orchestral instruments, including even oboe, bassoon, and French horn. The Oakland Board also spends as much as five thousand dollars at one time for purchasing instruments to be loaned to pupils in the class. There are six hundred and fifty children in the Oakland school piano classes alone.

The Hartford (Connecticut) High School Orchestra was recently heard rehearsing the accompaniment for the *Elfrida*, the regular orchestra and the orchestra fully equalling the fine chorus of four hundred picked voices in the vocal parts of the oratorio.

Remarkable Activity in Los Angeles

In Los Angeles there are dozens of orchestras in the grade schools; and each of the fourteen high schools has an orchestra and a band with from twenty-five to forty-five pupils. In Pittsburgh two thousand children are studying the violin in public school classes and one hundred are learning to play the cornet.

There are a number of places where symphonic works by the greatest composers are performed with complete instrumentation, by high school orchestras; and in many other schools smaller works are being played beautifully. The very large number of children who are playing in these instrumental groups are becoming so intelligent in their attitude toward instrumental music that the musical taste of the country is bound to be favorably affected as these school children grow up and become the dominating factors in the musical life of the various communities in which they live.

Another recent development in public school music is the listening lesson—the lesson of appreciation. This type of music teaching must not be allowed to displace the lesson in which the pupil himself helps to create the music; but as an adjunct to lessons in singing and playing, the listening lesson has possibilities that seem almost limitless. In conducting listening lessons the teacher aims to cause the pupil to hear more in the music that is performed for him, and to encourage the development of good taste by familiarizing the pupil with the best musical compositions of the great composers. The phenomenal development and popularization of the phonograph has doubtless been largely responsible for the rapid growth of this type of work; but the listening is by no means being confined entirely to phonographic reproduction. More and more the pupil is being given an opportunity to listen to actual singing and playing both in school and in the community. Concerts and recitals by artists are frequently made occasions for presentation lessons in school. In Kansas City, for example, the music supervisor not only prepares the children for the excellent series of pupils' concerts that are played by visiting orchestras, but she actually tells the conductors of these orchestras what compositions she would like to have played at these concerts; and the conductors follow her wishes! In Cleveland the Symphony Orchestra has an extensive program of concerts at the various high schools, and these concerts are treated as listening lessons by the school music teachers. Even in a large city like New York, Dr. Walter Damrosch has for years been lecturing and playing to thousands of children, developing in them a knowledge and an appreciation of the instruments of the symphony orchestra.

Many other instances might be cited in which opportunity is being given to all children to hear the best music and to receive education in listening. The work is now only in its infancy and no one can tell what the future will bring forth. The player-piano, too, is being more and more generally used in school work; while it is becoming a custom of almost daily occurrence to have various groups, like school orchestras or glee clubs, perform for other groups of high school pupils or for children in the grade schools.

As a result of these various types of listening lessons our boys and girls are gradually learning so many things about music that in time concert audiences even in the smaller places will be willing to tolerate only the best both in composition and in performance.

Theory in the High Schools

Another interesting phase of present-day school music is the development in the high school of classes in theory and harmony. Such instruction is being offered more and more frequently; and publishers are finding it profitable to supply harmony texts which are adapted, both in material and in presentation, to students of high ability. Even now many students are coming to the conservatories with their preliminary work all finished and

ready to go on with advanced harmony or perhaps counterpoint. The emphasis in the high school harmony class is upon *hearing* harmony and *playing* it at the keyboard as well as upon *writing* it. In the written work the emphasis is upon harmony as composition rather than upon harmony as the study of formal rules and exercises. This change in methods is bound to have its effect upon the teaching of harmony in these colleges and conservatories; the teaching of harmony in these institutions are raising the question: If aural harmony and keyboard harmony are good for high school pupils, why are they not equally good for college and conservatory students? The answer is, They are; but we didn't know it until the high school teacher of music found it out and told us!

The Effect on the Country

What will be the effect of all this progress in public school music upon the musical life of the country at large? Time alone can tell; but I shall be much surprised if we do not find, in the first place, a much greater interest in all music and a more intelligent appreciation of both its composition and performance on the part of all people; and I shall be greatly disappointed if we do not find it possible in the future to use American players and composers in our orchestras, and to hear a larger percentage of music by American composers on programs in general.

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Piano Pointers

Mrs. W. B. Bailey

Train the ear. Lack of ear training is the inevitable road to lack of interest, lack of progress, lack of success.

Train the mind. Mechanical perfection is merely the first and least step in music.

Train the senses. Music without interpretation is music without meaning.

Appreciation must be the aim. The student must learn to have a soul, and anything without a soul is ugly.

Put dreams into your playing.

Beautiful practicing. Beautiful playing.

Do not play just sound, play music.

Get the big idea in your piece and develop it.

Make your music alive, real, alive, enthusiastic; and your audience will take fire.

Practice as regularly as you eat; and think all the time you are doing it.

Practice all your lesson. The teacher assigned nothing to be omitted or overlooked.

Musical courses are arranged that they form a smooth level path to the summit of efficiency. But if you leave the path or try any shortcuts you will be exhausted for nothing and will expose yourself to rough, open, untraveled country.

Was Gottschalk a Great Pianist?

There are some who do not realize the extent and the character of the talent and genius of our American pianist, L. M. Gottschalk. The makeshift sentimentality of his *Dying Poet*, and a few other shallow compositions, were all too obviously written for the times. Gottschalk, however, had great gifts; and, if he had been forced by hard work to choose a slightly different milieu, there would have been developed more regularly his *Pasquade* and *Marche du Nuit* are excellent examples of his skill in composition.

Berlioz, one of the leading critics of the time, describes Gottschalk's playing thus:

Gottschalk is one of the very small number who possess all the different elements of a consummate pianist, all the faculties which surround him with an irresistible prestige and give him a sovereign power. He is an accomplished musician. He knows just how far fancy may be indulged in expression. There is an exquisite grace in his manner of playing, and his melodies and throwing off light touches from his fingers.

The "Short Story" in Music

By W. F. Cates

Not long ago, Henry T. Finck, music critic of the New York Evening Post, wrote an article under the heading, "Short Pieces No Crime, in Music Programs."

We commend this statement to the prayerful attention of concert goers, especially pianists and chamber music organizations. There is more than a mere tendency to choose long and involved works, of a character to appeal more to the performer than to the audience. There is music which may be called "studio" music rather than concert music.

It appeals only to the mind which continually is dwelling on musical abstractions, complex relations, intermittent thematic development. One of the works recently announced has a first movement which lasts an hour and twenty minutes—material enough in that one movement for two complete works.

It is presumable that the desire of the concert giver is to hold the attention and interest of his listeners. Without interest there can be no enthusiasm. But when the listener is bombarded by the hour, how can his attention be expected to remain acute and his mind receptive?

A writer once said: "If you want a ten-thousand-word article, I can furnish it to you in a week, but if you want only 700 words, it will take me three weeks to write it."

Just so, it is harder to write a concisely stated and yet logical musical work than it is to spread enough notes over paper to make a man's mind.

The short story in music is the one which will appeal to the semi-musical public and make more converts to good music. And after all, music for professional musicians doesn't pay the bills. Too many of them "stay away" or go on passes.

THE ETUDE

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The Value of Scales and Arpeggios

Some modern teachers, who are anxious to provide shortcuts for their pupils, try to further these by eliminating the practice of "old-fashioned" technical devices. Several years ago, in conducting an examination in a high school near Boston, I asked a student to play me a scale. This she did with tolerable success—the scale of D major, I believe; but on my asking her to play another, she replied that this was the only one she knew, and that her teacher had especially drilled her on it, so that if she were asked to play a scale she would have one ready for the emergency!

But scales and simple arpeggios are the fundamental stock-in-trade of every well-equipped pianist, and familiarity with them is as necessary as a knowledge of the alphabet to a reader. Nearly every piece of the classical path or try any shortcuts you will be exhausted for nothing and will expose yourself to rough, open, untraveled country.

In a recent book by Mark Hambourg, the noted virtuoso, entitled *How to Play the Piano* (reprinted from articles published in THE ETUDE), he makes these valuable suggestions:

"On the piano there are many branches of virtuosity to be mastered, but none more essential than perfect scale-playing. Much of the bad fingering which impedes pianists from getting through passages of elaborate runs is due to ignorance of this important technical detail.

"Almost of equal necessity with scales are arpeggi, which should always be practiced in conjunction with them, with every kind of different accent and rhythm. The serious student should make a point of studying these for at least one hour every day, playing scales and arpeggi in four different tonalities each day, and going through all their harmonic developments.

"I believe in practicing scales slowly, and playing each hand separately, and, above all, in working with the utmost concentration of the mind. One hour of concentrated practice is worth ten hours of mechanical, concentrated practice by people who scarcely think what they are doing. Practicing, even of scales, must never become mechanical, or the labor is vain. In fact, the employment of scales in study cannot long be neglected without noticeable results."

Pupil and Teacher

What is the best position to take during the lesson? Should the teacher sit at the right or the left of the pupil, or should he occasionally stand?

At which side of the pupil one sits is largely a matter of personal preference. It is the general custom, left of the pupil, since one can then emphasize the upper parts of the composition, which are as a rule the most important. There are advantages on the left side, however, since the teacher can well emphasize the rhythm on the bass notes, and can look after the often neglected left hand. It may interest you to know that Mr. Tobias Matthay invariably sits at the pupil's left hand.

Changes of position are, however, very desirable, since they tend to give a different point of view to both teacher and pupil. An enthusiastic teacher is liable sometimes to confuse the pupil by continual gestures or remarks. When a teacher's hands are constantly moving, especially when he is walking about the room, or stand away from the piano so as to get a perspective on the performance, and to realize just what a casual auditor would experience. Sometimes if you give the letter or reading the paper, the pupil will play with more self-confidence, imagining that he is unobserved.

Here is an opportunity, then, for breaking away from a dull routine, and for introducing the element of unexpectedness into a lesson.

Self-study in Summer has been the foundation for countless musical successes. Make July and August of 1923 a Summer of Achievements. Realizing the thousands who are availing themselves of Summer Study Privileges, we endeavor to make THE ETUDE for July and for August just as live with information and inspiration for self-help workers as the best issues of the winter months. August brings excellent practical articles from Lucrezia Bori, Alexander Siloti and Sir Charles Villiers Stanford.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

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.

Hand Position

What should be the ordinary position of the hand and fingers, and to what extent may this position be altered?

I have often advocated the necessity for a loose wrist as a general condition in piano playing. Such looseness, however, should not extend to the fingers, which must always be prepared to act with alertness and vigor. With these ideas in mind, let us employ the following tactics: Hold the forearm up horizontally and let the hand hang loosely from the wrist. Turn the hand over, with palm upmost, and in imagination grasp a croquet ball with your fingers as the hand and palm of the hand assume a cup shape. Holding the fingers firmly in this shape, turn the hand over again, and place the fingers on the keys with the wrist loose, and slightly above the back of the hand.

The hand is now in the normal position for playing, since the fingers are curved enough and firm enough to attack the keys with a direct downward stroke. By regulating the force of this stroke, all shades of tone may be attained. When the softest and loudest, also the fingers are best disposed for all grades of speed.

For melody playing, however, a soft and well-regulated pressure of the keys is desirable, instead of the direct stroke. In taking the hand pressure, extend the fingers until they are nearly flat, and sound the keys gently, using the forearm or even the full-arm, with some firmness in the wrist (the wrist should be loosened, however, after each number). As the fingers are bent less sharply against the strings, the tone will assume the desired softness of quality.

In short, keep the fingers firm and well-curved for all passage work and brilliant playing; but extend them outward to give a more singing quality to the tone in melody playing.

The Chromatic Scale

(1) What is the best fingering for the chromatic scale? I find the many possible fingerings suggested in place very confusing.

(2) How is the chromatic scale best taught?

The strongest and most reliable fingering uses the third on all the black keys, and the thumb on the white keys except C and F in the right hand and B and E in the left, on which the second finger is employed. This fingering is best when a clear and decisive scale is required or when the hands play the scale together.

When the scale is used in light, rapid passage work, the above fingering may be varied by playing G, G♯, A, A♯, in the right hand with the fingers 1-2-3-4, and in the left hand with the fingers 4-3-2-1. This element of facility will thus be added which will increase the smoothness and speed of these passages. Of course, either of the above fingerings may be modified to suit the needs of individual passages, but it is best not to confuse the pupil by too many experiments.

(2) Let the pupil first practice the chromatic scale, using the first fingering given above, with separate hands, at first very slowly and then faster, the whole length of the piano. Next, let him practice with the hands together and an octave apart, through 1, 2, 3 and 4 octaves, beginning first in the lower register and playing up and down, and then in the higher register, playing down and up.

After this process, let the scale be practiced in thirds and sixths, starting as follows:

The scale in all these forms should be well learned before attempting more complicated fingering listed above; and this fingering should be practiced only with separate hands, from a slow rate up to the most rapid tempo compatible with cleanness.

Counting Sextuple Measure

In teaching pieces in 6/8 time, when should a pupil be taught to count 6 and when 2 to each measure?

The time-signature 6/8 means primarily that two beats should be given to a measure, each of which, however, has a triple division. But it is often desirable to subdivide a given time-measure into smaller sections, in order that the latter may be more accurately appreciated. In slow tempo, for instance, a measure in 2/4 may be counted 1-2-3-4, giving a beat to each eighth note.

Hence, in dealing with 6/8 time, the pupil should be taught to count six beats—at least when first studying a piece—if there is the slightest danger of rhythmic inaccuracy. After his time-sense has thus been rectified, he may change to two beats in a measure, especially if the tempo is rapid, as, for instance, in the last movement—*Presto con fuoco*—of Beethoven's *Sonata, Op. 31, No. 3*. In a very quick piece, such as the movement *Largo*, from Beethoven's *Sonata, Op. 10, No. 3*, the six counts may be retained indefinitely.

In other words, use your own judgment, but take no chances!

Music of Advanced Grade

Please give me an outline of study work to use beyond the first year, how should Harmony be taught?—Mrs. M. K.

The following materials are suggested:

STUDIES

Selections from Chopin: *Etudes, Op. 10 and Op. 25*. Alkan: *Etudes*. Liszt: *Twelve Transcendental Studies*. A. Rubinstein: *Etude, Op. 23*. Scriabin: *Etudes, Op. 2, 8 and 42*.

PIECES

Bach: *Chromatic Fantasy and Fugue*. Beethoven: *Sonatas, Op. 57 and 101*. Chopin: *Ballade in G minor, Op. 23; Nocturne in C minor, Op. 48, No. 1; Polonaise in Ab, Op. 53*. Mendelssohn: *Fantasia, Op. 28*. Schumann: *Kreisleriana, Op. 16*. Grieg: *Ballade, Op. 24*. Liszt: *Sextet from Lucia* (left hand alone). No. 2. Schubert-Liszt: *Harb! Harb! the Lark*. Wagner-Brassin: *Magie Fire Music* from "Die Walküre". Debussy: *Reflets dans l'Eau*. Ravel: *Jeux d'Eau*. Satie: *Jeux d'Eau*.

A study of standard concertos is here in order. The following are recommended, arranged approximately in the order of their difficulty:

Mozart: *Concerto in D major*. Beethoven: *Concerto No. 3 in C minor*. Mendelssohn: *Concerto in G minor, Op. 25*. Chopin: *Concerto in E minor, Op. 11*. Schumann: *Concerto in A minor*. Liszt: *Concerto No. 1 in Eb*. Saint-Saëns: *Concerto in G minor, Op. 22*. Tchaikovsky: *Concerto in Bb minor, Op. 23*. Paderewski: *Fantasia-Polonaise, Op. 19*.

In your question about Harmony, I assume that you refer to the introduction of the subject into piano lessons. I suggest that you follow the lines of some standard textbook, giving a small dose at each lesson, and that you connect this as closely as possible with your piano instruction, so that the pupil learns to analyze the chords and progressions in the music he is studying.

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WHEN LESCHETIZKY "KIDDED" DREYCHOCK

The following little story, related in the Comtesse Angèle Potocka's book on Leschetizky, is amusing in itself and may possibly contain a technical tip that will be of use to students working on Weber's *Concertstück*, or some other such work in which the glissando is used.

"Dreychock and Leschetizky were one day discussing pianistic effects," we are told. "The former enlarged on the difficulties to be overcome before attaining a smooth glissando in the Weber *Concertstück*, and then immediately sat down and executed it flawlessly. Theodor, who stood behind, complained him highly and in his turn, ripped up the glissando without trouble. He then requested Dreychock to play the passage again, maliciously insisting that his friend must have some original method of accomplishing the feat.

"Dreychock consented; but as he sat down Leschetizky held his hand tightly. Their eyes met, and each knew that the other was possessed of his little secret, the very innocent device of moistening the thumb, but at the proper moment, and so dexterously that the audience does not see the hand carried to the mouth."

"There is no feeling, perhaps, except the extremes of fear and grief, that does not find relief in music—that does not make a man sing or play better."

—George Eliot.

CESAR FRANK'S WORKING HOURS

THE world has been celebrating the centenary of Franck, the Belgian composer who so greatly influenced the trend of modern French music. It is well; but there is a tragic irony in the fact that he was so badly neglected in his lifetime that the compositions of his which we esteem so highly were but fugitive works composed in hours literally stolen from the drudgery of a long day of teaching. His most distinguished pupil, Vincent d'Indy, has written a loving biography of the master in which the following passage occurs. Budding geniuses who "haven't time" to write masterpieces should study it carefully:

"The moral quality which struck us most in Franck was his great capacity for work. Winter and summer he was up at half-past five. The first two morning hours were generally devoted to composition—working for himself," he called it. About half-past seven, after a frugal breakfast, he started to give lessons all over the capital, for to the end of his days this great man was obliged to devote most of his time to teaching amateurs, and even to take the music classes in various colleges and boarding-schools. All day long he went about on foot or by omnibus, from Autouville to Tilly, Saint-Louis, from Vaugrard to the Faubourg Poissonnière, and returned to his quiet abode on the Boulevard Saint-Michel in time for an evening meal. Although tired out from the day's work he still managed to find a few minutes to orchestrate or copy his scores, except when he devoted his evenings to the pupils who studied organ and composition with him, on occasions he would generously pour upon them his most precious and disinterested advice.

"In these two early hours of the morning—which were often curtailed—and in the few weeks he snatched during the vacation at the Conservatoire, Franck's finest works were conceived, planned and written."

Go listen to Franck's *Symphony in D Minor* and congratulate yourself that the composer was an early riser!

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

PURE MUSIC

In spite of many books on "How to Appreciate Music," the subject of musical form as something to be enjoyed for its own sake is still a good deal of a mystery to many sincere music lovers. Such readers may be interested in the following illuminating discussion of music by Clive Bell in his book on "Art."

Mr. Bell is one of the foremost English art critics of the day, and is, of course, writing on the visual arts in this book, but he uses his shortcomings as a musical listener to illustrate his meaning in a very interesting way:

"I am not really musical. I do not understand music well. I find musical form exceedingly difficult to apprehend, and I am sure that the profounder subtleties of harmony and rhythm more often than not escape me. The form of a musical composition must be simple indeed if I am to grasp it honestly. My opinion about music is not worth having. Yet sometimes at a concert, through my appreciation of music is limited and humble, it is pure. Sometimes, though I have poor understanding, I have a clean palate. Consequently, when I am feeling bright and

clear and intent, at the beginning of a concert, for instance, when something new is being played, I get from music the pure esthetic emotion that I get from visual art. It is less intense and the rapture is evanescent; I understand music too ill to transport me far into the world of pure esthetic ecstasy. But at moments I do appreciate music as pure musical form; as some combined according to the laws of a mysterious necessity; as pure art with a tremendous significance of its own and no relation whatever to the significance of life; and in those moments I lose myself in that infinitely sublime state of mind to which pure visual form transports me. How inferior is my normal state of mind at a concert! Tired or perplexed, I find my sense of form, my esthetic sense collapses and I begin weaving into the harmonies that I cannot grasp, the ideas of life. Incapable of feeling the austere emotions of art, I begin to read into the musical forms human emotions of terror and mystery, love and hate, and spend the minutes, pleasantly enough, in a world of turbid and inferior feeling."

MUSIC FOR WRONG-DOERS

RECENTLY we clipped a news item from a San Francisco paper reporting the case of a man brought before Police-Judge Lazarus on a wife-beating charge. The judge, believing in the efficacy of music, ordered George Lipschultz, a prominent local violinist, to play in court. He played Raff's *Cavatina* with the result that both husband and wife were deeply touched, and became reconciled.

It seemed an odd occurrence, not without its humorous aspect. But following on that comes a statement from Charles H. Smith, director of the Smithsonian Bureau of Investigation of Boston, and a successful private detective by profession.

"Many poor souls have found new life and consolation in good music," says Mr. Smith. "It has been responsible for changing the lives of many persons from bad to good. I have seen the hardest criminals and fallen women practically

converted and led to the right road after they were inspired by music which had reached their tender spots and won them over, finally making good citizens out of them."

According to our criminologists, prison sentences are given to criminals often mainly as a deterrent. It is supposed that the wretched experience will scare them back to righteousness. Quite frequently it makes of them ordered criminals. If a deterrent is all that is needed, surely the vivid emotional experience of listening to good music may, in some cases, be far more effective. If the wife-beater who came before Judge Lazarus is again tempted to beat his wife, the memory of Raff's *Cavatina*, played in the sombre surroundings of a police court, is far more likely to prevent him from making a fool of himself than the soul-deadening memories of a period in jail.

RUSKIN ON "ART"

HAVE you ever read any of the books by Ruskin? If you have not, you surely will soon; and, anyway, you know who he was, don't you?

In one of his essays he talks about the difference between manufacture and art. How would you define them? What does "manufacture" mean? You know from your music lessons as well as from your Latin lessons, that "manus" means hand, and "facto" means do, or make. Therefore, manufacture is to make with the hands. Nowadays, however, machines have been invented to help the hands, and thus more can be made in a given time. The fine work of the brain is not required but is done by the others who show the workers what to do.

Craft, he tells us, is any thing that is done with the hands and the brain;

so more mental control is required and skill results. This each worker depends upon his own brain and invents his own methods of producing results, and executes his own ideas.

Art, he tells us, is that which is produced by the hands, brain and heart. Thus, painting, sculpture and music, are on a higher plane because they require the co-operation of the head and heart (soul or spirit, some may prefer to call it). Nothing can be called real art which is produced only by the hand and head; although it may be very clever, precise or skillful. It lacks the inner appeal—the appeal of the heart.

Is your music manufactured product, with no intelligence behind it? Or is it a craft, with intelligence behind it but no heart? Or is it real ART?

MUSIC OF OTHER LANDS

WHEN you speak of music, or of taking music lessons, what generally comes to your mind? Of course, the forms and kinds of music and musical instruments that you are accustomed to hearing and using. We think of "pieces," songs, pianos, organs, violins and the other instruments of our orchestras and bands; and we also think of the music that we frequently hear that is made by "machines" and "records." But just think of all the many parts of the world where people love music and make music on their own instruments which are not at all like ours. Think of countries where they have never seen pianos, for instance, and yet the people in these countries have had music for hundreds and hundreds of years. Everywhere people have tried to invent instruments that make music and rhythm in the earliest antiquity to the present time.

The American Indian had a great deal of music and he made flutes of bone and wood and many varieties of queer drums, and rattles from which he made the pump-like music, and they sang a great deal.

The Chinese make lots of instruments of metal and wood and strings. The Turks and Persians and all the Eastern countries have their own instruments. Even the South Sea Islanders have instruments and sing. But, of course, we would probably dislike the sound that they call music, because we are accustomed to more perfect instruments and our music is more highly developed. Some music is what we call beautiful, they could not understand at all, and they could not call our music "weird" which is just exactly what we call theirs.

"STEALING A MARCH" ON BEETHOVEN

In Thayer's life of Beethoven, recently printed for the first time in English, Ferdinand Ries records an amusing episode which took place while Ries was staying in Baden, with Count Brown, an ardent Beethoven admirer, who to be sure played Beethoven's music, as frequently as from memory.

"One day, weary of playing without notes," says Ries, "I improvised a march without a thought as to its merits or its ulterior purpose. An old Countess who actually tormented Beethoven with her devotion went into ecstasies over it, thinking it was a new composition of his, which I, in order to make sport of the other enthusiasts, affirmed only too quickly.

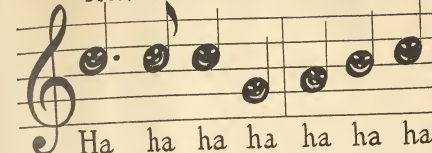
Unhappily, Beethoven came to Baden the next day. He had scarcely entered Count Brown's in the evening when the old Countess began to speak of the most admirable and glorious march. Imagine my embarrassment! Knowing what I had just heard, I hurriedly drew him aside and whispered to him that I had merely wished to make sport of her foolishness. To my good fortune he accepted the explanation in good part, but my embarrassment was over when I was called upon to repeat the march which turned out worse since Beethoven stood at my side. He was overwhelmed with praise on all hands and his genius loudly proclaimed by the Countess and with growing rage until he found relief in a roar of laughter. Later, he remarked to me, 'You see, my dear Ries, those are the great cognoscenti who wish to judge every composition so correctly and so severely. Only they seem the most discerning; they will never notice anything but their favorite; they will never notice anything but their favorite!'

"Yet the march led to one good result: Count Brown immediately commissioned Beethoven to compose three marches for piano, four hands." (The marches were Opus 45, dedicated to Princess Esterházy.)

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THE LAUGHING CHORUS



Bass Note Routed Cat

Rev A. E. Mackle, pastor of St. Paul's Methodist church at Danville, Pa., was delivering a forceful sermon to his flock on the subject of the "Least in the Kingdom." As he neared the climax a big cat meandered into the church, sneaked down the aisle and hid in the organ. No one paid much attention to the incident until a loud, strident "m-m-e-e-e" came from the organ. The minister, greatly disturbed, paused and announced that the cat would be ejected or he would break off here in the sermon and dismiss the congregation. The organist, musing her courage, creaked to the organ, turned all the air at her command into the instrument and scolded the cat with a powerful bass note. The expedient proved eminently successful. With a terrified yowl the cat dashed from the organ and leaped out through a window.

—From Pathfinder.

Favorite Songs

ANNIE LAURIE



HER THROAT IS LIKE A SWAN

The Etude Monthly Musical Test Questions

Musical Questions You Can Answer Through This Issue of THE ETUDE.

1. When was "Samson et Delilah" first given as an opera, in New York? (485)
2. How can I pay for my music? (487)
3. When are notes tied in playing hymns? (488)
4. Had Bach any musical sons? (491)
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18. In what ways has the teaching of music in the public schools influenced private teaching of it. (451-2)

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HYMN playing is probably the least interesting part of church music, to the organist; and therefore he is apt to forget its importance to the service and the need of studying it. The proper treatment of the hymns he can help the choir and congregation to enter into their spirit, instead of drawing them out in the doleful manner so frequently heard.

Giving Out

First, when about to begin a hymn, concentrate on it for a moment, no matter how familiar it may be, to get the feeling for the proper tempo and sentiment. This is necessary in the performance of any composition, and to its neglect is due many a failure.

Giving out the entire hymn is not necessary or desirable except for some special reason—an unfamiliar tune, or filling a gap in the service. Many organists prefer it, however.

On the principle that loud and brilliant effects are more inspiring to a congregation than quiet, it is wise to use plenty of organ for the brighter tunes, without going to extremes. Full Swell, or Full Swell and Choir coupled, if these manuals have a good body of tone, is a commendable way for giving out a bright hymn, but adding some Disposition tone on the Great is more likely to lead the congregation into the right spirit.

The tempo for joyful and martial hymns should be as fast as possible without losing their dignity; for instance, "Onward, Christian Soldiers" and "Sing, O Sing, Jesus." In all hymns the tempo may be a little faster for giving out than for singing, if the congregation is liable to drag.

Those which are in prayerful and tender moods should most frequently be soft in registration; sometimes extremely soft. However, some hymns in the mood of prayer, rather general than personal, need a solid body of tone but without brilliant effects. "O God, Our Help In Ages Past," is such an one. Careful reading of the words will always disclose the mood and style.

While martial and joyful hymns are generally more suitably given out with both hands on the same manual, many of these may quite properly and effectively be given solo treatment, the soprano part played on Great or Choir, while other parts are played on the Swell. Hymns which are joyful in character should not be made too solemn and long-faced. Solo treatment of very quiet hymns is desirable as a means of variety and attractiveness. This does not mean that all of these should be given out by or many can be rendered beautifully on one manual only.

Accompanying the Congregation

For this, solo treatment of the soprano part is less useful, as body of tone is required to support and lead the voices; and this is usually more satisfactorily obtained with all parts on the same manual. However, there can be no serious objection to solo treatment if used occasionally to give variety or to strengthen the singing by making the melody more prominent. In very bright hymns which are familiar and which everyone likes to sing, it is sometimes effective to play the melody an octave higher than written, on Swell or Choir, while the left hand plays all parts as nearly as possible, on the Great. Melodies which have many repeated notes are not so well suited to solo treatment as those in which there are few.

This must be followed as closely as practical, without too frequent changes of registration, which are disturbing and interfere with the unity of the hymn. "Variety in unity" is the goal to be sought in church music as well as in other matters. No registration should be indicated in the purpose of "showing off" the organ or the organist; let there be some other time for that. But we cannot expect a congrega-

The Organist's Etude

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Edited by Well-Known Organ Experts

Playing the Hymns

By Frank Howard Warner

tion to feel the spirit of a hymn if the organist, who is recognized as their leader, even when he is assisted by a good choir, does not do all in his power to bring out the various moods. This applies to the different verses of a hymn as well; for there are many in which the verses differ in mood, and sometimes more than one mood is expressed in the same verse. To play such a hymn through with no change in registration would be to utterly ignore its meaning.

Some hymns which begin quietly work up to a brilliant climax—the words, of course. In such a case it is not clear that the organ should do the same? The whole subject is embraced in noting the mood or spirit of the hymn and following it closely in tone color and combination as well as in tempo.

Occasionally it is a welcome relief to omit the pedal entirely for the whole or part of a verse, even in hymns played forte. The amount of organ tone to be used in accompanying congregational singing should be governed also by the size of the assembly, the acoustics of the building, the number of persons singing, the amount of help from the choir, and the general nature of the singing, whether hearty or otherwise.

Tying Notes

Many organists make it a rule to tie all repeated notes except in the melody, and some instruction books advise the same. In regard to this, there are all shades of opinion, from the above practice to playing all such notes staccato. In fact, some noted organists of the present day have refused to this effect, saying repeated notes in any part should be held only half their printed value, except when very long, as in the latest edition of Bach's organ works.

Tying repeated notes in all except the soprano part does not give sufficient rhythm in those hymns which contain many notes repeated. "Onward, Christian Soldiers," with all notes tied except in the soprano, is deprived of the marching swing which is essential to it.

Of course, notes must not be tied from one phrase into the next in any voice, except when the sense of the words requires it, which occurs in "Lead, Kindly Light," for instance. Usually there is some place in one or both of the connected (musical) phrases where breathing is proper to the word phrasing.

The part in which tying of notes is least objectionable is the bass, usually played on the pedals. But this part should rarely be tied from one measure to the next. In a

most hymns the strongest beat of the measure should be distinctly heard in all parts.

Dragging

Unfortunately, this is quite common. Decided staccato playing is helpful in bringing to time a dragging congregation; and this means every note staccato in all parts, except pedal, perhaps.

This can require under organ also that is necessary otherwise. Using high pitch is helpful, either playing the melody an octave higher than written, as suggested above, or by adding high-pitched stops to the usual combination.

Liberties in Time

Occasionally there are places in which it is necessary to lengthen or shorten the written time of notes. In some slow hymns the last notes of some phrases are so long that no congregation will sense the strict time, and in such cases there is no harm done by shortening these notes a little, so long as the rhythm is not really disturbed.

If the organist does not do so, his congregation will begin the next phrase (line of hymn) ahead of him, which is certainly much worse than omitting a bit of time, where it will never be noticed. One should not ignore the congregation.

In the matter of tempo also, the congregation must be favored a little at times also by holding short notes at the end of phrases, to allow time for breathing and making a satisfactory ending to the phrase. Do not be too exact; "the letter killeth, but the spirit giveth life."

In some churches it is customary to hold the first chord of each verse a trifle before the strict time, to allow choir and congregation a good opportunity for attack. It must be remembered that prompt attack is difficult to secure. Were this not so, choir-masters would not be obliged to work so long on this point. This manner of beginning verses seems better than holding the first soprano note a beat or two before playing the rest of the chord, which was formerly done by many organists, but is now frowned upon by musicians generally as unmusical and unnecessary.

Rarely an organist is heard to begin each verse with a roll—a very rapid arpeggio effect—coming from notes in the top line, rather pleasing with some hymns, but monotonous if used all the time, and, varying, the beginning of the verses makes singing more difficult. It must be a fine player and musician to do this well. Further, it does not send direct energy to a good attack.

These notes should be quite common but are rarely used now by the best organists. Occasionally it may be wise to play one in a

long hymn, to give the singers rest, but be sure you can do it well, or do not attempt it!

An interlude should keep to the style, and the tempo of the hymn, at least. If mood and time of the hymn are different, it should form a smooth and agreeable transition from one to the other. As to length, it should not be longer than a few phrases of the hymn, usually eight measures.

Doubtless more good advice could be given on this subject, but with a few suggestions, the earnest student can work out his own rules and principles according to the fitness of things.

The Organ Student and His Temptations

By Mrs. John Edwin Worrell

THE student about to engage in the study of the organ is not only face to face with a most delightful task, but is also tempted by lowly temptations. Not the kind of temptation that urges him to leap from a bluff or dissolve his troubles in gin or to stick knives into his fellow men, but temptations that lead him to the hard and beaten path laid down in Sir John Stainer's immortal organ book.

Leaping at Pedals

First comes the temptation to leap into pedal practice without bothering about Sir John's valuable hints. He tells him to produce the "hit-or-miss" style of pedal playing. The student who is in a hurry usually does this. He does not want the bother with all that reading stuff and trawling in with his ignorant toes when angels might be justified in watching this step. Sir John made the business of finding pedals (without looking) perfectly easy, and the student who is in a hurry produces six boxes from which to work to find any pedal key. These boxes are the large spaces found between the groups of black keys and are named u, v, w, x, y, z.

The student who is in a hurry to find u, move to right, withdraw and strike "f" was written by a man ripe for playing and teaching experience. It is scientific, absolutely accurate, and well designed to produce all "hits." There is no guess work about it, and the player, in doing something accurately, gains confidence in his foot work, which is of utmost importance.

Practice must be slow at first since it is only by proceeding slowly that accuracy can be assured. Haste at this stage must be paid for later. Yielding to the desire to hurry, our student proceeds to his hit-or-miss method. He misses so often that he gets distrustful of his foot-work and falls a victim to the next tempter who suggests that he play the right foot into spots. If he falls into this, all is lost. There is no moral hereafter, as far as he is concerned. He cannot approach the works of the great men of the near-great. This habit is perhaps the most pernicious of any the student may form and the hardest to cure.

Extreme Pedals

Next comes the inclination to avoid musical difficulties by playing the organ away playing to the extreme ends of the pedal-board. Not long ago the writer saw a student do a long, slow phrase with the extreme foot which was plainly marked for alternate feet. It sounded the same, but did the player get the mental and muscular discipline she needed? No; it sounded right; and, as she said, her teacher "did not say anything." The student was too disgusted. Shrieking the hard spots inevitably forces one into General Medico's vast army.

Students insist on having the neck too close up. This interferes with good knee and ankle action and in the end

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must be a serious handicap. Physical discomfort is at the bottom of the student's desire to slide along the bench. Stainer gives minute directions about acquiring a correct seat and has explained why a change of position interferes with accurate playing. The writer has known only one student, "Most seen to feel that they are doing fiddling and dinky stuff; but they are really mastering the most stupendous part of organ technique in forming his hand and muscle which will carry the success later—in short, laying a concrete foundation on which the most elaborate superstructure may be built. After all, false pride accounts for so

much hurry; hurry makes for the taking of short cuts; and short cuts cause cracks in the foundations. That is why one sees so many leaning towers in the musical world. The student who approaches the organ with mind intent upon the superstructure and less intent upon the content with the swift laying of a poor foundation, is certain to produce a leaning tower. It points toward heaven, all right, but in the end must topple to earth.

The true principles of organ playing are as fixed and unalterable as any laws of the universe; and transgressions against them exact a price—the price of success. If one would be the organ's master he must first be its slave.

Using the Piano in Religious Services

By George S. Schuler

Author of the Highly Successful Book, "Evangelistic Piano Playing"

To conduct successfully and smoothly a song service at gospel meetings, a clear understanding between the director and accompanist is essential.

The accompanist should be as well equipped for his duties as the director is for his, which will eliminate the feeling of superiority on the part of the director. Cooperation with the accompanist is the goal of every successful director.

So that the accompanist may help round out the work which the director is striving to accomplish, he must be allowed liberties as was the case with David at the time of the slaying of Goliath. He must work with his own weapons, and proceed in his own way, and as it does not frustrate the director's plans.

When contemplating changes, such as observing a hold (where a hold is not called) or changing tempo from fast to slow or vice versa, the omission of the notes of some similar change, the director should always inform the accompanist, thus avoiding the humiliation of the latter.

How to Make a Prelude

Have an understanding as to how much and what portion of the hymn it is desired to be played as the prelude. E. O. Excell, during the opening of a new song of the congregation being engrossed with the words, the music began to drag in spite of his directing, although I was doing the best I could to spur them on. At the conclusion of a verse he said, "How many like this song?" Very naturally he received a response.

"When we sing the next verse if you cannot follow me, listen to the piano." At the conclusion of this verse, he said, "We are now singing it as it should be sung."

Watch the Leader

I also recall an expression used by Dr. D. B. Towner when the congregation was lagging: "One eye on the book and two on the leader is the rule of this meeting." The accompanist should force the accompanist to play ahead of the singing of the congregation. The inevitable result will be a complete (Continued on page 490).

When Hands Play Differently

By Larelda Kraus

MAKE believe our hands are two children going right and left, or right and left (as a study). This child, the right hand, walks; and the other one gets an airplane ride. Now at every corner (bar-line) the airplane is going to land so as to keep even with the child walking; and both get to their destination at the same time.

THESE YEARS of building and building have been a time of great progress in the world of the organ. The organ has been improved in many ways. It is now a more powerful instrument. It is now a more beautiful instrument. It is now a more useful instrument. It is now a more interesting instrument. It is now a more important instrument. It is now a more valuable instrument. It is now a more precious instrument. It is now a more noble instrument. It is now a more glorious instrument. It is now a more magnificent instrument. It is now a more sublime instrument. It is now a more divine instrument. It is now a more heavenly instrument. It is now a more spiritual instrument. It is now a more sacred instrument. It is now a more holy instrument. It is now a more blessed instrument. It is now a more merciful instrument. It is now a more gracious instrument. It is now a more kind instrument. It is now a more gentle instrument. It is now a more sweet instrument. It is now a more pleasant instrument. 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disaster in that one or the other will be compelled to cease.

Allow the accompanist to bring them up to time gradually, which can be done in an unnoted way, not detracting from the message of the song.

It is well to remember, too, that the average congregation is made up of persons who, for the most part (technically speaking), have not had the advantage of a musical education and know little or nothing of the significance of rhythm.

The young director may be interested in knowing that Mr. Ira D. Sankey in Mr. Moody's meetings (except for an occasional meeting or two), never led the congregation with motions of the hand. He would be seated at a reed organ from which he did his directing, making an occasional motion of the hand at the beginning or conclusion of a hymn, at the place of a hold, or for some rhythmic or dynamic effect.

Accompanist Must Not Lose His Head

The good accompanist, however, must possess qualifications other than that of being a good technician or organist or pianist. He must be a quick thinker, alert, resourceful, and not easily "fused," coupled with a good musical temperament. When things go wrong for some unknown reason the accompanist must not lose his head.

It is necessary to interpret each verse in accordance with the thought of the poem. No two verses should be played alike unless the same interpretation is called for.

In addition to being able to transpose, which is a valuable asset, the accompanist must know how to improvise preludes and interludes.

The spirit in which the prelude of any hymn is played has a vital effect upon the congregation. "Empirism," as it were, their receptivity of the atmosphere and spirit intended to be conveyed through the message of the song. This cannot be accomplished unless the accompanist himself has been imbued with the fire of divine truth.

The accompanist should always regard the judgment of the director who, in the final analysis, shoulders the responsibility of the service. Although the accompanist is in a position to make a suggestion or two, he must never be insistent upon having them carried out. If in spite of the faithful discharge of his duties, the singing is below standard, the director

The Organist and the Minister

By E. H. P.

There are two somewhat divergent theories as to the place of music in the church service. Each is good in its way, and it is no part of the duty of an organist to attempt a radical change in a parish where either one is the recognized custom.

One of these theories is that the hymns, anthems, solos and any other musical numbers which are the organist's part form a sort of independent "praise service," furnishing an appropriate prelude to the sermon, but having no close connection with it.

The other theory is that all that takes place should tend toward one definite mood of religious emotion, thus aiding and abetting the ideas of the sermon. This is akin to Wagner's principles in the music-dramas.

In the Catholic, the Episcopal, and to a less extent in some churches of other sects, the particular topic for each Sunday is provided for by the Prayer-book or other authoritative publication; and the minister, the organist and the choirmaster may work together intelligently for a common

stands responsible. If, on the other hand, the accompanist does not discharge his duties as expected, the criticism will come where it rightfully belongs. Many an accompanist has taken high honors because of having saved the day for an inexperienced director by his admirable playing.

Make it a general rule, the public recognizes good playing.

Playing the notes of a hymn as written will not suffice. Put into your music as much soul and expression as you can, but do not lose yourself to the extent that you forget the director.

The accompanist has an important part in keeping the congregation from singing flat or dragging the song. The director can only caution the congregation of the errors between verses, but the accompanist must endeavor to prevent them throughout the singing of the hymn. If they sing flat or drag in spite of your efforts, which sometimes happens, play the melody as they must be a quick thinker, alert, resourceful, and not easily "fused," coupled with a good musical temperament. When things go wrong for some unknown reason the accompanist must not lose his head.

Keeping the Congregation on the Pitch. Take, as an example, organists of liturgical churches who, if they possess but one qualification for their position, it is that of knowing how to lead the congregation and keep them on pitch.

Other suggestions of minor importance could be given, but the foregoing are essential for co-operation between the accompanist and the director, the lack of which does much, not only to kill the spirit of the service, but also that of the entire meeting.

As a concluding suggestion to director and accompanist alike, be advised to commit yourselves to the limits of your position which you hold, without complaint, and avoid being overbearing because of the advantages which may be yours. The brightness of two stars, shining simultaneously, will add greatly to the luster of the service, thus giving God the greater glory.—Reprinted from "The Moody Bible School Monthly."

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and students return from vacations to resume their musical studies, classes must be reorganized, or new ones formed,

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Rough and Tumble

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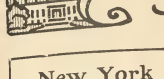


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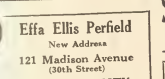
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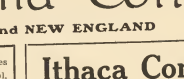
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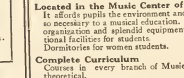
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
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


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
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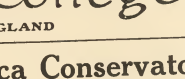
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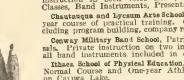
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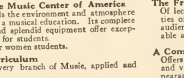
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