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SEPTEMBER 1923

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The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.
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Assistant Editor, EDWARD ELLSWORTH HIPSHER

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The World of Music

Music as a Major Subject in the High Schools has been included in the curriculum of Washington schools by the State Board of Education. This big step forward in the recognition of music as an academic subject is a credit to our great northwestern state.

Melba has recently sung her favorite rôles in "La Boheme" and "Faust" at Covent Garden, London, the theater in which she made her debut as *Lucia* thirty-five years ago. The English critics proclaim her continued supremacy. A correct singing method, with proper care of the general health, surely will preserve a voice.

Allanah Elias, a child pianist of eleven years, has created a real sensation in South Africa. Current reports warrant the belief that she may become a figure in the musical world, as she seems to be not of the forced, mushroom growth, but a child developing along normal lines. A ten-minute ovation, after playing Beethoven's *C Major Concerto*, at Johannesburg, is no mean accomplishment for any artist.

Madame Berta Reiner, wife of Fritz Reiner, conductor of the Cincinnati Symphony Orchestra, is a daughter of the once famous Etelka Gerster, the nearest to a rival that Patti had.

A National Music Exposition will be held in Mechanics' Building, Boston, Massachusetts, November 26th to December 1st.

Herbert R. Anthony, internationally known as a composer of instrumental music, died at his home in the Waverly House, Fall River, Massachusetts, recently.

Mildred Wellerson, the young American 'cellist, has been received most enthusiastically by her audiences both in Berlin and Leipsic.

"The Beggar's Opera" reached the third anniversary of its revival and its 1240th presentation in London, on June 5th, which breaks all operatic records.

Mischa Mischakoff, a young Russian violinist, was the only one selected this year by the Stadium Audition Committee, from about five hundred vocalists, pianists and violinists who contested for an opportunity to appear at the Stadium Concerts in New York.

A Schubert Memorial Tablet has been placed on the house at 17 Erdbergstrasse in Vienna, which has recently been identified as the house where he lived in this street in 1816. Here he wrote his *Prometheus*, which had its first performance in the garden of this house.

Two Programs of Chamber Music, composed of the more important compositions which have been presented at our annual Berkshire Festivals, were recently given in the American Academy of Rome, through the patronage of Mrs. Frederick Shurtleff Coolidge, who is the moving spirit of the Berkshire activities and who wished to bring before the Italian public some of the more notable works which had been fostered at that Colony.

Beethoven House, to be the New York headquarters of the Beethoven Association, is to be ready for occupancy at 65 West Forty-fourth Street, by the first of October. Harold Bauer is the president of the association; and it is hoped to make of Beethoven House something of the same character as the Lambs' Club is to the theatrical folk.

The Diaghileff Russian Ballet, at the close of its present season in Paris, it is said, will be disbanded. A real loss to the art world.

"The Apocalypse," by Paolo Gallico, is to be made into a great passion play, to be given each summer at Ashville, North Carolina. The plan developed at the recent convention of the National Federation of Music Clubs, and embraces the raising of $1,000,000, half of which is to be retained as an endowment fund, and the other half devoted to the initial costs of instituting the project.

A Prize of One Thousand Dollars is offered by Bertram Peacock, who sings the rôle of the composer in "Blossom Time," for a worthy completion of Schubert's "Unfinished Symphony," the offer to hold good till December.

"Mozart" is the latest comic opera to be brought out at the Volksoper of Vienna. The music is by Hans Duhan, famous Mozart singer of the Staatsoper, and he also has been interpreting the title rôle. The opera closes with Mozart's death during a rehearsal of his Requiem.

Alfredo Casella, who has been professor of the piano at the Liceo di St. Cecilia of Rome since 1918, has resigned in order that he may have more time for concert engagements.

The American Guild of Banjoists, Mandolinists and Guitarists held their twenty-second annual convention this year in Washington. Hon. James J. Davis, Secretary of Labor, delivered an address of welcome, full of encouragement for musicians.

A $1,000 Prize is again offered by the Berkshire Music Colony, Inc., for a chamber composition which shall include one or more vocal parts in combination with instruments. Particulars from Hugo Kortschak, 1054 Lexington Ave., New York.

The Grand Prix de Rome has again been awarded to a woman, Jeanne Leleu, a damoiselle of twenty-five years and a native of St. Mihiel of vivid war memories to many Americans. She won over five male competitors and will have three years of resident study at the Villa Medici.

Free Symphony Concerts for Atlanta are provided by the Atlanta Symphony Orchestra Association, which has been organized and is to be supported by leading citizens of the Metropolis of Dixie. Enrico Leide is to be the conductor, and the programs are to be given "without charge for admission, collection or other financial obligation."

An All-American Festival of Music is reported to be planned for late October, in Vienna. Frederick Stock is to be the conductor and Ernest Schelling the principal soloist.

$35,000 Receipts from 57,000 Admissions set a new record for the Municipal Opera of St. Louis, at Forest Park, when the "Prince of Pilsen" was the attraction during the week of June 24th.

Gustave Kerker, composer of many light operas, of which "The Belle of New York" was most popular, died in New York on June 29th. Mr. Kerker "sought to preserve the best traditions of comic opera and in "The Belle" he gave us one of the finest light operas of the post-Gilbertian period."

Charles Wakefield Cadman has been commissioned to write the music for an art film production of Goethe's "Faust." The music is to be modelled after the ancient Gregorian Chant which is considered to be best suited to reflect the atmosphere of the mediæval philosophical drama.

The National Association of Organists met in Los Angeles during the week of June 25, for their annual convention. This was their first meeting on the Pacific Coast.

The Ex-Imperial Ballet of Petrograd is reported to be coming to America for a tour during the coming season.

Schonberg's "Gurrelieder" have had their first Berlin performance, early in June, under the direction of Heinrich Jalowetz, a pupil of Schonberg, and who handled the tremendous and manifold apparatus required by this mammoth work, in a way to inspire immense enthusiasm in the hearers.

Twelve Operatic Scholarships are offered by the Eastman School of Music. Candidates must be American citizens by birth or adoption and must have studied so as to be vocally prepared to sing in opera. Each will receive free tuition and one thousand dollars per year for living expenses.

A Prize of One Hundred Dollars is offered for the best setting of James McLeod's poem, "The Sea," for Swift & Company's Male Chorus. Poem and particulars from R. D. Hebb, Swift & Company, Chicago, Ill.

A New Piano Keyboard has been invented by Dr. Moritz Stoehr of New York. By shortening the black keys, thus leaving a space between the back of them and the fall-board, a portion of the keyboard formerly unavailable to players is brought within use, thus eliminating many finger difficulties which have hindered transitions between black and white keys.

The First Eskimo Music to be brought to civilization will be that on the phonograph records to be made by Dr. Donald MacMillan and his party while on his present exploring expedition of the arctic regions.

De Pachmann is announced for a "farewell" tour of America during the next year. Sounds like the days of Patti.

"The Judgment of Paris," by John Eccles, a pupil of Purcell, was an interesting two-hundred-old operatic novelty of the Cambridge Musical Festival (England) in June.

The Secret of the Famous Cremona Varnish, used by Amati, Stradivarius and others, is reported to have been discovered by Mons. Luc Gallicanne, in an old Italian Manuscript.

The Annual Musical Festival of the Guthrie Choral Society was held at Guthrie, Oklahoma, June 5-7, the work largely of local talent, but of a very high order. The 1924 Festival is to be of a state-wide nature and will dedicate to the use of the Commonwealth, for similar purposes, the auditorium, seating about four thousand, of the two million dollar Masonic Temple being built by Oklahoma Consistory Scottish Rite Masonry.

Emil Oberhofer, formerly conductor of the Minneapolis Symphony Orchestra, is conducting a series of summer concerts at the Hollywood Bowl.

Stephen Collins Foster has been "immortalized" in a musical play (or light opera) known as "Suanee River," thus joining the ranks of such celebrities as Beethoven, Schubert, Mozart, Paganini and other musicians who have been made the central figures of stage productions.

The Two Hundredth Anniversary of Bach's appointment as director of St. Thomas' Church was celebrated in connection with the eleventh festival of the New Bach Society which was held in Leipsic in June.

Wagner has found his way into vaudeville. The first act of "Tannhauser," in the Paris version with ballet, was recently given as a very beautiful "turn" at the Olympia in London.

Wagner Led in the number of performances by the orchestras of Paris during the last season. On the programs his compositions appear three hundred and thirty-four times, those of Beethoven one hundred and thirty-nine times, and of Saint-Saëns one hundred and eleven times. No other composer reached the one hundred mark; while no Italian, English or American composer received enough representations to be included in the list, the lowest number mentioned being the twenty-eight compositions of Liszt which were heard.

Giovanni Martinelli is on the tongue of Dame Rumor for the title rôle of Boito's "Nerone" for its production at the La Scala next season.

Felix Weingartner has withdrawn from his position as director of the Volksoper (People's Opera) of Vienna. It has been intimated that the noted interpreter of Beethoven's works is to extend his activities as guest conductor.

CONTENTS FOR SEPTEMBER, 1923

PAGE
Editorials 581
Points for Piano Students ... *F. Lamond* 583
Training Eyes and Ears ... *S. M. C.* 584
Colorful Practice ... *S. Bushell* 584
Music Teacher's Health ... *W. F. Hamilton* 585
Rubber Stamps that Help ... *R. W. Major* 586
Piano Playing Up to Date ... *H. Cady* 586
Musical Intelligence Test ... *E. Brigham* 586
Golden Age of Voice ... *Lucrezia Bori* 587
Master Singers on Tone Production—Symposium 588
Serious Piano Student's Goal, *Sidney Silber* 588
Your Music Shelf ... *Izane Peck* 588
Concerts and Recitals by Pupils, *C. G. Hamilton* 589
Points of Accent ... *E. F. Marks* 590
Sight Reading ... *C. E. Ward* 590
Best Results from Piano Study, *Ernest Bloch* 591
Seize Your Opportunity ... *E. A. Erb* 592
Speeding Up ... *M. T. Folta* 592
Fingerings that Help ... *E. E. Hipsher* 593
Golden Hour Program 594
Stop the Nonsense ... *M. J. Cutler* 594
Only "Lifers" Wanted ... *E. H. Pierce* 594
Opportunities for the Music Supervisor, *J. W. Beattie* 595
Results of ETUDE Contest 596
Teachers' Round Table ... *C. G. Hamilton* 597
Musical Scrap Book ... *A. S. Garbett* 598
Singers' Etude ... *Nicholas Douty* 628
Letter Box 631
Organists' Etude 632
Questions and Answers ... *A. de Guichard* 635
Violinists' Etude ... *Robert Braine* 636
Relaxation ... *Sidney Bushell* 639
Teachers' Success ... *Mrs. H. B. Hudson* 639
JUNIOR ETUDE ... *Elizabeth A. Gest* 647

MUSIC

From Knightly Days ... *R. Krentzlin* 599
Indian Lament ... *A. P. Risher* 600
Dancing for Joy ... *M. Paldi* 601
Hungarian Rondo ... *G. Eggeling* 602
Spring Frolic ... *R. R. Peery* 603
Railroad Galop (Four Hands) ... *E. Marzo* 604
First Waltzes (Four Hands) ... *F. Schubert* 606
In the Gloaming ... *J. G. Cummings* 608
Cheerfulness ... *H. R. Ward* 609
Moon Maid ... *S. Bernhard* 610
Dance of the Sunflowers ... *P. B. Story* 615
In the Old Swing ... *A. Geibel* 616
The Silver Lake ... *W. A. Johnson* 616
The Wood Brooklet ... *G. F. Hamer* 617
Fairy Whispers ... *M. L. Preston* 618
Meadow Lark ... *E. L. Ashford* 619
Triumphal March (Organ) ... *C. Harris* 620
My Old Kentucky Home (Violin and Piano) ... *S. Foster* 622
"Cured" ... *M. Adair* 623
The Sun Will Shine Again (Vocal). *J. T. Howard* 624
Gates of Gold (Vocal) ... *G. E. Holmes* 625
Arcadia (Vocal) ... *L. Leith* 626

Bulletin of the Home for Retired Music Teachers

SUMMER at the Presser Home is made especially agreeable by the construction of the building, with its large windows, excellent ventilation and four broad porches. Provision was even made for a roof garden; but the porches have been so comfortable and the surrounding vegetation so flourishing that this has never been found necessary.

We record with regret the passing of Mary Stewart Dunlap, who was born at Zanesville, Ohio, seventy-three years ago. Some years ago, when the residents of the home were few, an exception was made by means of which some teachers of art were admitted. This has now been withdrawn and only teachers of music are admitted. Miss Dunlap was an artist whose works had been presented in many exhibitions. She was admitted to the home in 1919 and while there unfortunately became blind. Her death was caused by an accidental fall.

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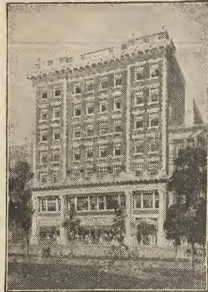

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CHICAGO—pages 578, 579 and 580
MIDDLE WEST—page 645
NEW ENGLAND—page 580
NEW YORK—page 646
PENNSYLVANIA—page 646
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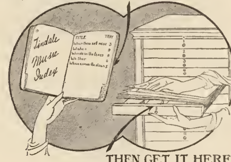

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THE ETUDE

SEPTEMBER, 1923 Single Copies 25 Cents VOL. XLI, No. 9

Prize Songs for Special Occasions

Dr. Frank Damrosch, in an article in *The Sun* and *The Globe* of New York, takes a shot at the innumerable attempts to get music for states, cities and also all sorts of special occasions, by means of offering a prize.

Richard Wagner needed money very badly when he wrote the Centennial March; but, notwithstanding the money inducement and the occasion, he turned out a quite inferior work. On the other hand Mascagni, in the depths of poverty, competed for a prize and produced *Cavalleria Rusticana*.

Dr. Damrosch contends that great music is not to be caught by prize bait. We believe that he is right. Prizes are valuable and are an incentive to a certain degree. The difficulty is that, no matter how well-meaning the judges, they may turn aside a master for a mediocrity. The great organist, Edwin H. Lemare, received from the Royal Academy of Music of London, no larger distinction for his studies than the Third Prize or Bronze Medal for piano playing. No mention at all was made of his organ playing. Later the Academy called him back to shower distinctions upon him for his organ playing.

The prize distinguishes one and discourages all others. Distinctions of this kind, distributed in arbitrary fashion, often do more harm than good; when the distinction is of great importance and supposed to be final.

Among other things Dr. Damrosch says: "Imagine, then, a poet and a composer, or the two in one, sitting down at his desk to create such a song. The prime motive is to win that prize. If he is a creative artist of real genius (and, alas! they are rare), he may start out with noble ambition to produce a work of soul stirring power. Suddenly his pen drops from his hand. He fears that what he has written is too "high-brow"—it will not go "across the footlights." He amends it to bring it down to what he believes is the level of comprehension of the "common people," and, lo! the song is spoiled. And even though it may win the prize it will fail to accomplish its true mission—to inspire New York's millions for untold generations. Of the hacks and dilettante composers who would aspire to such a prize I will not speak. I can only pity the judges who will be called upon to wade through the mass of stupidity, ugliness and incapacity with which they will be flooded.

When old Papa Haydn composed that most beautiful melody formerly known as the Austrian National Hymn, he was simply imbued with his love for his country and its emperor and I doubt whether he ever received a single florin for it. And I doubt, also, whether he would have been able to create such a work of art, so simple in melody that any peasant can sing it and love it, had he been asked to compete for a prize of a thousand ducats. The impulse to write such a song must come from within inspired by a great cause or a noble emotion."

The Enemies of Ignorance

If you ever should attend a bookseller's convention you would lose some of your pride about the advancement and culture of America when certain sophisticated individuals get into a corner and begin to make comparisons between the output of books in this country and in Europe.

It is true that we do turn out an immense amount of periodical literature, some of it trash, but most of it of great value in helping to build our cultural and economic future. We also publish great quantities of literary froth which goes under the name of fiction. We can likewise boast of many books of a general character, dealing with educational, civic, art, industrial, religious and other subjects. We are constantly developing as a reading people. Our magnificent libraries are thronged.

There may be many more books and pamphlets issued in countries abroad; but the output of our magazines is overpowering in its volume. More than this, our libraries make it possible for everyone to have all the best books of the world.

In music we have an exceedingly large and valuable list of publications in America. Our musical books are widely read the world over. Many a young musician has invested a dollar in a book and had that dollar pay him later in life two and three thousand per cent upon the information he has secured from that book. Don't ever speak of spending money for books. Talk of it as investments, just as you would for stocks, bonds, real estate or mortgages. Books often pay dividends far greater than material capital in real estate or industries.

The inspiration for this editorial came from the following lines issued by the Rochester Public Library:

> *I am the recorder of the ages.*
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> *I am the enemy of ignorance and slavery, the ally of enlightenment and liberty.*
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> *I am a true friend, a wise counsellor and a faithful guide.*
> *I am silent as gravitation, pliant and powerful as the electric current and enduring as the everlasting hills.*
> *I AM THE BOOK.*

Music and Climate

The reappearance of *Die Musik*, the well-known German musical periodical, which has contributed immensely to the musical erudition of the world, is one of the signs of artistic resumption in Teutonic lands.

In a recent issue Herbert Johannes Gigler, a Berlin critic, writes on "Music and Climate," endeavoring to indicate that the musical climate of certain blessed lands is favorable to the growth and development of musical compositions while that of others is as hostile to it as Greenland is to pineapples and bananas. Much of the article is interesting but at the same time some of the writer's speculations are very misleading.

The writer points out that the musical climate (or shall we call it atmosphere) of great cities makes an impression upon its composer. It is in this way that he insists that Paris produced a kind of similarity in the works of the Polish Chopin and the Hungarian Liszt. That Vienna produced a similarity in the works of the Croatian Schubert and the Rhenish Beethoven. We recognize certain slight similarities of form; but beyond that Chopin and Liszt and Schubert and Beethoven seem as far apart as the poles.

The writer is devoured with the idea that the most salubrious musical climate of the world, yesterday, now and hereafter, is that in which he happened to be born. Perhaps he is born with the idea and should not be blamed any more than we blame folks for being born with their politics or their religions.

However, since he has seen fit to take the fashionable Teutonic thrust at America, we, the editor, being born American, of a race of Americans, feel justified in rising in our editorial might and locating the gentleman's solar plexus. This is found in the fact that he has very scant respect for the need for accuracy in print, either in word or intent.

He endeavors to show, for instance, that the musical climate of the non-musical country, England, had no influence upon Haydn or Handel. Somehow we had an idea that the only parts of Handel's work that are enduring were written in England, for English musical needs, long after Handel had left the continent for good. Haydn in turn was inspired by English oratorio singing; and it is a very stupid blunder indeed to intimate that both of these masters remained in England "innerlich völlig unberuhrt." Handel, at least, gloried in his English connections and lies properly enshrined in Westminster Abbey.

Our critic then notes that North America has taken everything "good and expensive" from Europe but that at the same time we make no impression of value upon the creative worker, the composer. He notes that it is unnecessary to observe that the reasons for famous musicians coming to America are pecuniary. Johann Strauss, Mahler, Richard Strauss, got nothing from America; that is, nothing but gold. How is this gentleman to say, for instance, that Richard Strauss, who first visited us in 1904, and presented a very dry and *written out* "Symphonia Domestica," may not have been quickened by dynamic America to produce *Salome* (1905), *Electra* (1909), *Der Rosencavalier* (1911). Dr. Strauss is a wholesome, rational human being; and, in conversations with the editor he very clearly intimated how he was affected by the energy and vigor of the new world. Speaking of the new world, we have always been under the impression that Dvorak's greatest work, the symphony No. 5, "From the New World," was written as a direct result of the musical climate of America.

The writer of course puts down Macdowell among composers upon whom final judgment can not yet be given. The belittling of Macdowell is the pastime of certain Teutonophiles; but men of larger vision, from Liszt to the present, have been vastly impressed with his genius.

To insist that America, with its enormous range of natural inspiration and its tremendous variation in climate, considered meteorologically, industrially, religiously, racially, socially, politically and artistically, is a kind of Sahara in which no great music can thrive, indicates a condition of myopia upon the part of the German writer for which even a telescope would be hopeless. By making glaring misstatements, such writers bring themselves into pathetic ridicule.

For the greater part of German music we proudly join with the rest of the world in admiration and homage. For German music critics, who cannot see beyond the borders of their native land, we have the same sympathy that we might have had for the pre-Columbian geographers who could prove conclusively that the world was flat.

Musicians and Players

What a privilege it must have been to listen to the playing of Beethoven! As a virtuoso he took second rank in his day to such a musical mediocrity as Steibelt. Why? Beethoven committed the crime of missing notes and using unapproved fingerings. The critics found this unforgivable; but the real lovers of music were overwhelmed by the power of his thought. It is something to be a player of the piano; but it is an entirely different and superior order of genius which combines playing with real musicianship.

Beethoven himself put it this way:

"When your piano pupil has the proper fingering, the exact rhythm, and plays the notes correctly, pay attention only to the style; do not stop for little faults or make remarks on them until the end of the piece. This method produces *musicians* which after all is one of the chief aims of Musical art."

Halls as Musical Instruments

One of the most beautiful of the recently built theaters in New York was found upon completion to have certain acoustical defects that made it necessary to hang down from the ceiling, exactly in front of a beautiful painting over the proscenium arch, an ugly contraption resembling a giant grey marigold. This remedied the defect but injured the beauty of the theater.

The value of the acoustical properties of a hall is immense. It is only in recent years that deliberate attempts to develop good acoustics have met with anything like uniform success. There are still architects of churches and halls who will insist that success in this direction is very largely an accident.

However, there are many modern halls which have wonderful qualities so that some regard them as quite as important to musical performance as the acoustical qualities of the performers' instruments. Indeed, a Stradivarius violin in a poor hall may not sound as fine as an ordinarily good violin in a fine hall.

An excellent article upon the subject, by Hope Bagenal, A. R. I. B., in the *London Telegraph*, pays tribute to the discoveries of Prof. Q. C. Sabine, of Harvard University. Professor Sabine demonstrated at Symphony Hall, in Boston, Vernon Hall (the auditorium of the Chalfonte-Haddon Hall, Atlantic City) and other auditoriums, that certain principles of reverberation can be regulated if not entirely controlled.

Reverberation is measured by the length of time in seconds that a sound is prolonged after being heard. Thus the reverberation of the high-vaulted St. Paul's Cathedral of London is said to be 12 seconds; while that of the Gewandhaus in Leipzig is only 2.3 seconds

Reverberation is sound reflection. If the walls of a room were lined with mirrors, the shafts of light would be reflected in all directions. That was the idea of gorgeousness which the European monarchs of yesterday tried to install in their castles. Mirror rooms were once the vogue.

In sound, however, the reverberations must be modified to the dimensions of the room. Generally speaking, the larger the room and the more dense and polished the surface of the walls, the longer the reverberations. Wooden wall reverberations are said to give a brighter tone; and this may account for the tonal beauty of the old Philadelphia Academy of Music with its wood construction seasoned since 1857, and also of old Covent Garden theater in London.

Professor Sabine attacked the matter of surface sound reflections by means of making walls of painted canvas under which there was an air space, under which there were layers of felt and air spaces. The amount of space thus treated is determined by the size of the hall.

One variable factor is the size of the audience. Some halls are wonderful when filled with an audience; when empty, they reverberate like a tunnel.

It is fortunate that we are beginning to consider the importance of acoustics. In the olden days an auditorium was erected largely as a shelter for a multitude. Sound was given as little consideration as it is in a circus tent. Now architects are realizing that the public pays to hear and may be attracted to the halls where the hearing is best. This is particularly true of musical audiences.

The Opening Gun

September is here. Are you ready with the opening gun to go over the top for the work of the season? Preparedness in music is half the battle. The pupil who puts off starting with lessons loses ground with every day passed. The teacher who neglects to secure an abundant supply of music right in the studio *before the students begin to come* must fall in the battle of musical competition before those teachers who are prepared. If you have not ordered your full supply, do not lose a day.

Some Vital Points Piano Students Miss

Things That Young Pianists Forget

An Interview with the Renowned Virtuoso Pianist

FREDERIC LAMOND

Secured Expressly for The Etude Music Magazine

Biographical

Frederic Lamond was born at Glasgow, Scotland, January 28, 1868. His first teacher was his brother David. In 1880 he accepted the position of organist at the Laurieston Parish Church. He studied violin with H. C. Cooper, of Glasgow, expecting to become a violin virtuoso, and studied also the oboe. In 1882 he went to the Hoch Conservatorium at Frankfurt where he studied pianoforte under Max Schwartz, violin under Heerman and composition under A. Urspruch. In 1884 he studied under Von Bülow who was so impressed with the young man's talent that he advised him to stick to the piano as his solo instrument. The next year he went to Weimar, where he studied with Liszt, following the master virtuoso to Rome. He made his pianistic début in Berlin in 1885, with very great public success, but was personally dissatisfied with his work and did not appear again for ten years, during which time he endeavored to improve himself by self-study and by one year under the great Rubinstein. In 1896 he toured Russia and also appeared in Paris with very great success. For a time he gave master courses in different German cities, but has always given the larger part of his attention to his concert work, having toured all the countries of Europe with great distinction and acclaim. His masterly grasp of the works of Beethoven, particularly the later compositions, have given him a reputation second to none in his field. His New York début this year was heralded by the critics in a most flattering manner.

"Volumes could be written upon the things that students forget to do thoroughly in their youth. In fact one scarcely knows how to make a beginning. It goes without saying, however, that the student who does leave out a foundation stone in his pianistic structure is sure to come to a time later when it will be a terrific struggle to get that needed stone in place—if, indeed, he can do it at all without tearing down the whole edifice. Neglected foundation stones are the reasons why it is sometimes necessary for teachers to take advanced students and literally give them a course in elementary technical training.

"Leschetizky evidently took it for granted that the foundation stones of certain phases of technic were missing for he insisted upon having all his students go through a special technical course with his Preparation Teachers. Technic, however, is by no means the only stone left out by the average student. Take the subject of memory, for example. No one can get very far as a concert pianist without a carefully developed memory. The virtuoso of the present day, if he wants to figure at all in the larger arenas of pianodom, must have stored away in his cerebral archives whole libraries of music; and almost everything he has must be immediately available, just as the librarian goes to his shelves and takes down the right volume from the right place and finds that volume in good condition and not a tattered and torn mess of leaves.

Von Bülow's Super-Memory

"The memory can be developed stepwise in youth by simple pieces; and there is no earthly reason why it should be neglected or postponed to maturity. The youthful memory is exceedingly acute and susceptible to training. The student who begins at this time will find that the memory, like a muscle, develops by use. Of course he may never get a phenomenal memory like that of Von Bülow. His memory was almost supernatural. For example, when I attended his educational series in Frankfurt in 1885, his memory was the source of constant amazement to his students. His personal idiosyncrasies were shown by the fact that on Mondays and Thursdays, when he devoted himself to Beethoven, he wore a blue tie; on Tuesdays and Fridays, when he took up Bach, he wore a red tie; on Wednesdays and Saturdays, when he devoted himself to Brahms, he wore a black tie. Never a note of printed music was used by him. When the students played any one of the Bach Fugues, Von Bülow would occasionally stop them with the remark, 'That quarter you played in the fifth or sixth bar of the 23rd Fugue ought to have been an eighth.' No vital point ever escaped him.

"Von Bülow was a highly educated, a cultured man in every way. There seems to be an impression still existing in some quarters that the musician need know nothing but music. Some musicians make this mistake themselves and later find that it is one of the missing foundation stones. Most of the great musicians I have known have been extremely well educated men. If they do not acquire this education through a systematic course of study, they manage to get it in other ways. Raff, for instance, was quite a learned man. He spoke Latin and Hebrew well. Liszt was a kind of encyclopedia of world information, acquainted with the great things in history, art and literature.

Reverence for the Classics

"One of the most serious missing foundation stones in the musical structure of the advanced students that have come to me in the past has been that of reverence

FREDERIC LAMOND

for the classics. They are accepted as a kind of necessary evil, something to be passed over very rapidly. Yet no one, even in this age of idolatry of speed, of high-powered cars and aeroplanes, can appear in public and make a valid impression without a thorough schooling in these standard works. The audiences will miss it although they may not know why.

"Severe and patient schooling in the classics gives a character and substantial quality to the playing of the concert pianist that nothing else can supply. If it is missing in your playing, secure a list of the great classics in graded order and make an earnest study of them, preferably under some understanding master. Begin with the early *Suites* and *Preludes* of Bach and come down the line, saturating yourself with the great master of Eisenach, with Scarlatti, with Handel and Haydn and Mozart. The more you play them, the more you will appreciate the value of this advice.

The True Understanding of the Legato

"Another foundation stone is the proper training in the true legato tone. Rubinstein had this to perfection. It was a real legato. The tones were ringing and continued just long enough, never smeared. I know of nothing better to develop this than the *Forty-Eight Preludes and Fugues* of Bach, played properly and intelligently. Every subject must be individualized, every answer must be preserved throughout. This is a tremendously difficult task if done properly. I have heard many students who have been under the impression that they have been working faithfully and successfully with Bach, but who have merely produced a kind of jumble of notes, indicating clearly that they have been wasting many practice hours. The virtue is not merely in playing Bach so that every note is sounded. It is something far more; it is an understanding of the structure of the fugue and the re-weaving of the fabric with the polyphonic patterns distinct and beautiful as a Gobelin tapestry.

The Real Liszt

"How the student may leave out a vital stone is shown by the popular attitude toward Liszt. The average pianist who has been through the conventional conservatory mill usually has in his repertoire several of the brilliant transcriptions of Liszt. These make effective show numbers which dazzle the masses, but they do not represent Liszt the great composer. The wonderful virtuoso had a dual nature. He realized the necessity of wide popular appeal, and the great success of his concert numbers of the brilliant type had overshadowed many of his compositions of great originality and higher musical value. Apart from his *Concertos*, in E-flat and in A, and the *Hungarian Rhapsodies*, Liszt wrote a great mass of immensely valuable but little played piano music; for instance the ten *Harmonies Poetiques et Religieuses*, the three *Apparitions*, the two *Ballades*, the six *Consolations*, the two *Legendes*, the *Etudes d'Execution*, the *Valse Impromptu*, *Waldesrauchen*, *Gnomenreigen*, *Scherzo and March* and other works just as idiomatically pianistic as the greatest of Chopin but not heard with anything like the frequency of the works of the wonderful Polish genius.

"The student who strives to learn a great number of parade pieces in a very short time, with the idea of badgering the managers into giving him engagements, wakes up at some later date and finds that hundreds of other superficial-minded students have had precisely the same idea; that they have not gone through the mill, and that their playing does not have the distinction and character that only long and careful study with an earnest purpose and great ideal can give. Music is a morass of mediocrity. The real artists are those who have labored up the heights. The mediocrities become "embittered" piano teachers—the worst kind of teachers.

"The ability to play a few of the modern piano pieces of Debussy and Ravel can never make up for the lack of Beethoven, for instance. To my mind, no student is worthy of being called an advanced pianist who cannot play from memory at least three sonatas of each of the first and second periods and four of the third period. Without these and the *Forty-Eight Fugues* of Bach, there will always be something—a lack of style and finish—that no amount of superficial lacquer can conceal.

Conspicuous Weaknesses

"The weaknesses of the average pianist are most conspicuous when he comes to play Beethoven or Chopin—Beethoven for outline, architectural design and style; Chopin for pearled playing. The secret of Chopin may be said to lie in the artistic management of the thumb. He must have had a wonderful control of his own thumbs. By management of the thumb, I mean the control of the thumb in its sideward and shifting movements as it passes over the keyboard. The thumb must be as firm, yet as light and as deft, as any of the fingers. The student with a heavy, sluggish thumb will never play Chopin well; it is impossible. The pianist might spend a lifetime learning how to play well the *Etudes* of Chopin. Some people seem to think that an abnormally large hand is necessary to play Chopin. Nonsense!

A very large hand is really of very little consequence in the interpretation of his exquisite nuances. As I have said, the secret is in the thumb. Its second or middle joint must be exceedingly supple and flexible, so that in the incomparable passage work there will be no bumps on the way up or down.

Habits that Count

"One of the important foundation stones often forgotten by the student who contracts for himself to build a great career is that of forming careful habits of performance early in life. It is so easy to let little mistakes pass. These stick to the end unless corrected. Nothing irritated Liszt more than to have a pupil come before him and make mistakes. He used to say, 'Don't bring any dirty linen to be washed at the lesson.' Or if a pupil made many mistakes, he was likely to say, 'Young lady, you had better play Czerny,' which was considered a terrible reproof. His wit was often very biting, but not so acid as that of Von Bülow. Once a brilliant young pianist of Hebrew extraction played before Von Bülow, and in his embarrassment the young man made some mistakes in a run in the left hand. Bülow immediately snapped, at the end of the composition, 'Young man, your right hand is kosher (clean), but your left hand is trefer (unclean),' referring, of course, to the rabbinical laws pertaining to food. You perhaps have heard of the time this same arbitrary master was conducting for a soprano who persistently sang flat at the rehearsal. He stopped the orchestra and said, 'Madam, will you please give the orchestra your *A*?'

"Rubinstein was almost brutally severe in his teaching. He was very simple, very direct—but he never complimented. Once a pianist changed very slightly the piano part of the Chopin *E Minor Concerto*. Rubinstein was in a rage and insisted that the culprit ought to be taken out and beaten. The Russian master insisted upon hearing everything. To leave out a repeat mark was nothing short of fatal. He insisted upon all repeat marks in all compositions, no matter how lengthy, insisting that without them the whole architectural balance was destroyed."

Training Eyes and Ears

By S. M. C.

To be a successful musician, the training of these two organs is of the greatest importance. The eye must be trained to recognize every mark upon the printed page and to communicate it to the brain with no conscious effort. This can be accomplished only by long-continued practice in close observation and scrutiny, and by paying particular attention to all that pertains to accuracy in sight reading. The student should train himself to notice the key signature and time signature, phrases, accents, marks of expression, and all signs pertaining to pedalling and dynamics.

Ear training is of still greater importance; for, whereas one can be a successful musician without the use of the eyes, the case is hopeless when the auditory organs are impaired. Hence ear training should form a conspicuous part of every musical education. What would we think of a painter who is unable to distinguish between colors? Yet there are thousands of so-called musicians who cannot distinguish between tones and do not know the difference between major and minor.

Fortunately, much attention is now being paid by teachers to ear training and many successful devices are being applied. Among them are:

(1) Tapping rhythms, requiring the pupil to observe accents and tell measure signature.

(2) The teacher plays different tones on the piano; the pupil tells whether they are high or low.

(3) The teacher plays short phrases, requiring the pupil to tell whether they are ascending or descending.

(4) The pupil writes in his note book melodies played by the teacher.

In this connection a few general suggestions pertaining to ear training may be of use to the pupil.

(a) Always use your ears when practicing; listen to what you play. One bad habit may spoil everything.

(b) Before playing, study the music away from the piano, and try to hear it with the mental ear.

(c) Learn to recognize different intervals by sound.

(d) Learn to recognize major, minor, diminished, and augmented chords by sound, and try to cultivate a sense, if not of absolute, at least of relative pitch.

(e) Never miss an opportunity of hearing a good concert, for this is one of the best means for cultivating and refining your taste, which is one of the primary objects of music study.

Taking Care of the Piano

Expert Advice Issued by the National Association of Piano Tuners

The cost of pianos is constantly going up and the money investment in a modern instrument of real worth is not inconsiderable. Unlike the violin, the piano with its elaborate mechanism, the tonnage of tension upon the strings, and other mechanical features, does not improve with age. It can, however, be kept in prime condition if the tuner is given a chance.

Often entirely too much is expected of the tuner. There are conditions which seem to ravage pianos like some of the insidious diseases that creep into the human system and are neglected so long that the services of the physician are well nigh worthless. The owner of an automobile knows, if he knows anything at all, that it is advisable to have expert care and expert attention at stated periods. That is, an automobile has to be inspected by some one who really knows. The life of a good car may be greatly prolonged by this care. The automobile usually gets this attention because it has to be oiled regularly. The piano on the other hand does not have to be oiled and is frequently neglected for a year or more. Valuable musical property is thus more frequently destroyed by neglect than by usage.

With the view of combating this, the National Association of Piano Tuners, an organization which endeavors to raise the standard of piano tuning in all parts of the United States, has issued the following, for the benefit of the public in general.

Authorities on this subject agree that, in order to obtain satisfactory results and at the same time preserve the tone quality and keep the action in perfect working order, it is necessary to have the piano tuned at least twice a year. Pianos receiving such attention are always in fairly good condition, while those receiving irregular attention are never in condition. All other stringed instruments require more or less tuning every time they are used, then why should a piano be neglected?

A piano is only as good as the care it receives. Repairers of pianos can testify to the fact that more pianos are ruined through neglect than through use.

Virginia Dale in *McCall's Magazine*, June, 1919, has this to say concerning the piano: "The piano is the most expensive and the most abused article in the average home. Its neglect is due largely to the fact that it is classified and treated as furniture rather than as a musical instrument of sensitive mechanism. Besides dusting it painstakingly and having it tuned for weddings and parties, the average housekeeper does little towards keeping it off the casualty list. Meanwhile, because of the lack of intelligent care behind the polished surface of its well kept case, various enemies (moths, mice and rust) are working its destruction."

Why a Piano Should be Tuned at Least Twice a Year

There are about 230 highly tempered steel strings ranging in gauge from 12½ to 22, which, when drawn to international pitch, exert a strain on the frame of the piano approximating 15 tons.

In connection with these strings there is a spruce pine board with a surface measurement of from 1600 to 2400 square inches, according to the size of the piano, which is so constructed as to exert even pressure on the strings. This board is called the sounding board, and is attached to or connected with the steel strings by a wooden bridge and a system of reverse bearings, which practically lock string and board together. This sounding board is influenced by the same atmospheric changes as the dresser drawer, or the closet door. Air that will cause the drawer and door to swell, will cause the sounding board to swell and expand. Very dry air will cause the hoard to shrink. Every movement of the sounding hoard registers its effect immediately on the tension of the string. When the string is out of tune, its tension and pressure upon the sounding board is either greater or less than the scale designer intended. The nice balance that should exist between pressure and resistance is upset; and, if an abnormal strain is allowed to occur in one section of the scale, as it often does, the result may be a split sounding board, a cracked plate, a broken string, coupled with a serious loss of resonance.

Tuning, therefore, is not only a matter of keeping the piano at pitch, and the tone agreeable to the ear, that is its musical purpose, but its mechanical function of balancing the 15 or 16 tons pressure on the frame of the instrument, is of equal if not greater importance to the piano owner.

Atmospheric conditions that will affect the sounding board will also affect the action and keys, causing rattles, abnormal wear on the bushings around the center pins, disarranging the touch, etc. Practice on a piano so affected is a waste of time and labor, as it is almost impossible to develop technic under such conditions.

Now, as it would be very unhealthy and unpractical to arrange matters to maintain a certain temperature at all times, it is therefore much more satisfactory and less expensive, to have the tuner take care of your instrument at regular intervals.

Generally speaking, the piano is put in perfect tune before leaving the factory; this condition is brought about by a series of tunings, one following the other at intervals varying from 24 hours to ten days. If a piano is allowed to go without tuning for an indefinite period, the effect of this work of the manufacturer is lost, and the piano will also suffer in tone quality.

Have your piano tuned often, and you will have a better instrument. Many piano owners from false motives of economy make a serious mistake when they allow their instruments to go without tuning until they are so wretchedly out of tune as to be almost unbearable to every one except those who are constantly associated with the piano. It is quite impossible for the child or young student to acquire anything like a true conception of the various intervals in music, unless the piano is in tune.

Pianists insist on having their piano tuned before every performance. This is necessary to insure perfect tone.

Player Pianos should be tuned, regulated and the tubes cleaned out every six months, at least.

Tone quality to a certain degree depends upon the condition of the felt on the hammers. Constant pounding on the strings causes the wire to cut through the face of the hammer, resulting in a thin, tin-panny tone quality. In such cases the hammer should be refaced and voiced.

Trust not to your intuition in the matter of tuning as your constant association with the piano impairs your ability to discriminate.

Colorful Practice

By Sidney Bushell

"The exercises of the music student are tuneless and joyless....It is surprising that out of such a medley of heartrending sound, and stiff, cold, precise practice should come....that can grip the heart of the world."

Thus, in part, writes a contributor in *The Writer's Monthly*. The simile certainly served the writer's purpose in the article referred to; but is it entirely true from the music student's viewpoint—the vocal student in particular?

The chief aim of all vocal practice is to improve and enrich the tone or quality of the voice. How, then, can this enrichment come about through the medium of "tuneless, joyless, stiff, cold and precise practice?"

Every earnest vocal student is an embryo artist, and like the artist of the brush, he must learn to mix his colors before being able to make use of them for artistic ends. We might go even farther and liken the daily practice period to the painter's palette upon which he tries his colors before making use of them in the picture being painted, or under contemplation.

Beauty of Tone

Crimson is a beautiful color, so is purple; but the artist who confined himself to the use of only these two colors would find his range of subjects very restricted. So with the vocal student who assiduously cultivates but one quality of beautiful tone. However beautiful, however full and resonant it may become from constant practice, like the artist with but one or two colors on his palette, he will find his medium of expression very limited.

By all means let the vocalist seek to impart beauty to his tone, but let him also, with equal ardor, cultivate *variety* of color.

Scales, vowels, arpeggios, all kinds of vocalizes can be sung passionately, fervently, softly, brightly, sadly, joyously, without words, upon the vowel sounds alone; they can be veritable songs without words. Their assiduous practice with this deliberate end in view will not only add interest to the daily practice program, but will encourage the development of that very necessary artistic "audacity," the enemy of self-consciousness and stage-fright; and more than this, it will give the future artist a familiarity with his palette and the colors at his command that will be of inestimable value when the times comes for him to endeavor to impart to his hearers the beauties, the infinite shades of meaning, the thousand and one things that the artist perceives when he steps, by the medium of his artistic intuition, through the magic mirror of song into The Singer's Country.

Success and the Music Teacher's Health

What the Teacher Must Do to Keep Fit

By WALLACE F. HAMILTON, M. D.

Success, for which we all strive, depends in a very large measure on the health of the individual. Better health results in better efficiency, and with increased efficiency comes increased capacity for work, and hence increased opportunities for success. Furthermore, the effect of health and its influence upon success is not only dependent upon the physical aspect, but also equally upon the mental state. Our whole attitude toward life is determined from day to day by our physical and mental conditions, which in themselves are closely allied.

The music teacher is no exception to these principles, for his efficiency will depend very materially upon his enthusiasm for his work. The problem arises then, as to how he can best take care of his health and at least fortify himself against the handicap of ill-health. It will therefore be my object to point out more or less general lines along which health-upbuilding may be conducted. Of the treatment of particular diseases no mention will be made—rather let us see what we can do to prevent sickness and, what is better, ward off disease entirely.

Viewed as a whole, the life of a music teacher can neither be considered sedentary, as compared with that of the store clerk, stenographer or factory worker, nor active, as compared with the farmer or engineer. Yet the balance swings somewhat toward the less physically active life and decidedly toward the confinement of an indoor occupation. Therefore the music teacher must find health-upbuilding along lines that require physical activity, and that out-of-doors as far as possible. The trouble is, however, that the hard working music teacher, as the last pupil is dismissed at six o'clock, feels tired out— too tired to do much more that day and so the evening is spent in "relaxation" at a concert, in which case he sits in a close hall, and frequently rides to the hall and back. Or the evening may be passed at home in reading, writing or entertaining friends— occupations which again do not supply the needed exercise or outdoor air. Of course there is no reason why evenings should not be devoted to recitals, entertaining, reading and other perfectly normal pursuits; but somehow attention must be given to preserving one's health. There are, fortunately, many ways in which the music teacher can do this without interfering with daily routine in the least, ways as simple as effective.

Proper Conditions of Sleep

Let us first consider the matter of sleep. Do you open one of your bedroom windows half an inch from the top or bottom? If so, you are receiving a very small percentage on your night's investment of sleep. Throw one, two, all your bedroom windows wide open, and your dividend from sleep at least, will be one hundred percent. The airy bedroom or sleeping porch is easily arranged, and it will soon become a matter of habit to sleep in out-of-door atmosphere until, in fact, the close sleeping room becomes intolerable. If unaccustomed to sleeping with windows wide open, gradually increase the amount of ventilation, avoiding direct drafts, and adding to the bedclothing accordingly. What a simple prescription for giving yourself the benefit of fresh air over one-third of all the hours of your lifetime! What a tonic and restorative for the tired, brain-fagged teacher who has assiduously given lessons all day in an artificially heated, little ventilated studio! And, parenthetically, it may be added that a little thought given to the ventilation of the studio will also bring in its dividend of health.

The number of hours spent in sleep each night should rarely be less than eight. There are occasional exceptions in the case of people who sleep only six out of twenty-four hours, and appear to have sufficient rest; but there is some question as to whether these people really get all the sleep they ought to have. More numerous are those who need nine or more hours of sleep daily. Even more important than the actual number of hours is the habit of retiring at a reasonably early hour. There is a world of wisdom in the old saying, "Early to bed and early to rise . . . . . ".

The Value of Walking

Secondly, walking as an exercise has the unqualified approval of all health experts. Yet, if left to ourselves, we are only too prone to allow the street car, taxicab or automobile to deprive us of the benefit of its invigorating influence. In other words, we cannot take it for granted that we walk enough each day; we must take stock of just how much walking we actually do, and then arrange some sort of a schedule which will provide a sufficient amount— there is little danger of too much— and thereafter see that we keep to this schedule.

Each individual must evolve a plan for himself: if you live in the country, your problem is easy, especially if you have a studio in town. But in any case, you doubtless go *somewhere* in the course of the day—perhaps you give a lesson at some pupil's house a mile or more away. Walk there and back! Allow time to do so, and be sure the money lost in taking a little longer time for the trip will be returned to you many times over. Or perhaps there is a store a reasonable distance away where you can make some daily purchases of food or other articles. Then there is the evening recital, or friendly call; walk at least one way, and back again if the hour be not too late. Indeed, there are many such opportunities for a daily walk that will occur to the teacher; but if none of these are available, make the walk an object in itself. Get up an hour earlier if necessary, and allow time for the walk, remembering that this extra hour if taken from sleeping time can be made up by retiring an hour earlier. The time of day is not of much consequence, except inasmuch as sunshine is desirable. Furthermore, the daily walk should not be a burden— the teacher should find this an opportunity to formulate the day's plans; while in addition, by varying the route from time to time, much of interest may be observed that furnishes "food for thought". The exact length of the walk depends upon the individual; but it should be at least a mile or two, once or twice a day, with the pace sufficiently vigorous to insure genuine exercise.

The Regulation of Food and Drink

Of eating, but little will be said, except to add a word of caution against all kinds of "dieting" which is so popular especially for reducing flesh, unless by advice and under guidance of a physician. The best balanced diet is apt to be the one that is given the least thought; and the great majority of people need pay only reasonable attention to the particular foods they eat. Loss of appetite is very likely to accompany the "run down" condition of the tired teacher, who may find it necessary to have recourse to tonics or a physician's advice. One or two daily brisk walks, as already suggested, will do much to stimulate the appetite; and with exercise comes a natural "burning up" of the sources of bodily energy, which must be replaced by food. "Metabolism"— a word used to express the "change in living organisms induced by the action of cells"— is increased and the whole body strengthened and invigorated.

The amount of water that is consumed is worthy of attention; for, with few exceptions, there is a tendency to drink too little water. Over a quart of water is excreted as perspiration alone in twenty-four hours, and in warm weather from two to three times that amount. Hence, bearing in mind that it takes four tumblersful to make a quart, it is evident that eight tumblersful of water a day should be regarded as the minimum consistent with good health.

Water is found in every tissue and fluid in the human economy; it dissolves the food we eat, distributes the nutriment, and in addition removes waste matters, conveying them to the different eliminative organs. Thus it is essential to all absorption of food, upon which depends the building up of the body, and to the elimination of all poisonous and waste materials, which are the causative factors of "auto-intoxication." A very excellent practice is to drink a full glass of water—warm or cool—on rising in the morning. This will cleanse the stomach and prepare the digestive tract for the day's work. It is best not to drink too much water with meals, especially if it be used in place of proper mastication to speed up a hasty lunch, in which case the water alone is preferable; but as far as possible the habit of drinking a glass of water occasionally between meals should be cultivated.

"Better to hunt the fields for health unbought
Than fee the doctor for a nauseous draught"

sings Dryden; and musicians may well listen to him because the profession of music teaching in particular is not only confining but also nerve exhausting. Dr. Hamilton in this article gives excellent advice. The main thing is to put such advice into practice.

Other Forms of Exercise

So far the measures suggested, for building up health are such as may be carried out by practically any music teacher, whether old or young; but those who can afford time for more strenuous exercise should certainly avail themselves of it. Golf, tennis, swimming, rowing, bowling, horseback riding, all are invaluable, especially if followed regularly, and not spasmodically as is apt to be the case. Or regular attendance at a gymnastic class, such as those conducted by the Y. M. C. A. or Y. W. C. A. organizations the country over, is an excellent routine for the music teacher to follow, again with emphasis upon regularity. Inspired perhaps by the training camps for the world war, there have been some "setting up" exercises recorded on phonograph records, by which one may start the day with a series of army-like calisthenics to the accompaniment of an orchestra, and under the guidance of the voice of a gymnastic expert: all this in one's own bedroom. The idea is good, and is an attempt to overcome the monotony of daily, self-imposed gymnastics. To many music teachers, the musical accompaniment may not prove to be an inspiration; but at least the plan is a novelty and may help one to start upon regular daily exercises which will afterward become a habit.

Utilizing the Summer Vacation

Finally, most music teachers have the rare privilege offered by only a few occupations, of a real summer vacation. This is truly the golden opportunity for building up a winter's store of health and should be assiduously taken advantage of as such. By all means, the teacher should go somewhere that insures a complete change of surroundings and mode of living, whether in camp or at a hotel, at seashore, lake or mountain—wherever the vacation will be profitable in the greatest number of ways. The opportunities for exercise at the seashore, mountain or lake are so numerous that there is little need to think much about them, as the vacationist's life is naturally full of activity, and that out-of-doors. Particularly the music teacher may be recommended to take advantage of the long vacation not only to store up a supply of health but also to advance professionally. This can be done by attending some summer music colony, with particular attention to attractiveness of location. With such a combination the teacher should derive the greatest all-around benefit from his summer.

The measures for health-upbuilding suggested are neither new nor complex but, if adopted, will do as much good as many an expensive "cure" or "health course." It should always be borne in mind that rest is a key to all health; but the lock it fits is proper exercise. Directly in proportion to the amount of exercise and work, which are the factors combining to make fatigue, should be rest; for it is during rest that all upbuilding of bodily tissues goes on to the best advantage. We are ever in a changing state, a balance between construction and destruction. Which way the pendulum swings depends in considerable measure on our own efforts; but under the best conditions it remains in equipoise, swinging if at all to the constructive side. This provides a kind of "health reserve", which comes to our protection when we are invaded by disease germs and either defeats them entirely or else lessens their effect and furthers a quicker convalescence.

Sleep, in fresh air; exercise, if only by walking, regularly and conscientiously; eat, normally; drink water plentifully; make of the summer vacation an opportunity to stock up with good health and mental vigor—these are simple but effective prescriptions for health and what health brings, namely, the desired success in your profession.

Rubber Stamps That Help

By R. W. Major

In my years of experience as a music teacher, I have found that to save time in the marking out of the pupil's new lesson was money in my pocket. To accomplish this in the most practical manner possible, I have had made the following rubber stamps and use them in the manner indicated.

After hearing and correcting the old lesson, I proceed to mark out the new one. I use three books—the Exercise (Etude) Book, the Study Book (great Masters, etc.), and the Duet Book (overtures, etc.). In the Exercise Book I do all the marking with the exception of the Date Stamp, which I use on each book at the beginning of the lesson in it. On the outside cover of the Exercise Book I stamp

Regular Music Lesson on................

From..............to..............M.

LESSON............

From......... ....to..............M.

PUPILS' NOTICE.

Only one lesson in the month excused. The rest must be paid for whether taken or not. But all lessons will be charged for unless Studio is notified in advance of Lesson Time, otherwise pupil will be dropped from class.

In all three books I stamp the Date Stamp:

Oct. 11, 1922

and in the especially difficult parts I stamp

'REPEAT...........TIMES'

I stamp

Practice not less than ....hour each day,

in all the three instruction books, and at the end of the Exercise (No. 1) Book I stamp

Review Page,..Book

Practice Pages...

Review Page..

Practice Pages..........................in Duet Book

and fill in the blank spaces with pencil for the remainder of the lesson found in the other two books (Study, Duet and Pieces), placing the Date Stamp,

Oct. 11, 1922

at the beginning of each book and an X at the end of the Study and Duet Books for new work and the Date Stamp,

Oct. 11, 1922

with Review after it and an # for the end of the review work, in all the instruction books.

When I give a piece of music away I use the stamp:

and in sending out monthly statements that are past due I use the stamps:

PAST DUE!

☞This account has, no doubt, escaped your notice. Will you please favor us with a settlement in the next few days.

and also

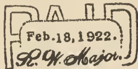
TO BE PAID ON THE FIRST LESSON IN THE MONTH.

Also the Discount Stamp:

10% Discount for Cash paid

3 Months in advance.

and when the bill is paid I use stamp:



For scales and chords I use the stamp:

Practice the....MAJOR, Minor, Scale in 8vo. 3rds, 6ths, inverted 3rds, 6ths.

Practice the....MAJOR, Minor, Chord in............Positions, Modulations.

and fill in the blank spaces accordingly and use this stamp at the very beginning of the new lesson in the Exercise Book. I also use these stamps:

MAJOR'S ORCHESTRA,
For Concert or Dancing,
ANY NUMBER OF INSTRUMENTS.

and

This Missed Lesson will be made up at the earliest opportunity.

for my orchestra and correspondence, and when a lesson is to be made up and was charged for but not taken.

Piano Playing Up to Date

By Harriette Cady

We read and hear much about eliminating the drudgery of the past in acquiring our technic of today. As a nation we are so prone to hurry (it seems to be in the American atmosphere), that any quick means to learning appeals to us.

How is this short cut to piano technic to be acquired? Simply by weight:—finger weight, wrist weight, arm weight, shoulder weight. No more five-finger studies; no more scales; no more arpeggios; no more trills; no more Czerny!!

If this is so, why have the great pianists of the past used these other methods? (Just between ourselves, the writer happens to know some great pianists of the present—one of them ranked by many as the greatest—who have not discarded exercises for the fingers.) Leschetizky, who had the most dazzling scale (a youthful scale) when an old man, said, "Before a workman begins work he acquires the best tools he can afford; and fingers are the pianist's tools." Therefore he believed in acquiring a beautiful scale, arpeggio, octaves, with fingers trained to obey, and with relaxation of the arm. In other words, when studying with him, one concentrated first on mechanism. Not that he disbelieved in weights; for they were used in many ways, beginning with the finger tips and extending to the back muscles.

It is possible in teaching, especially through modern methods, to make technic most fascinating, although simply a means to an end.

For the student, the joy of seeing the ease and freedom, which come gradually with careful thought and effort, is a reward worth while, in itself. Patience will win all this—though Patience is not always easy to command. Work! Then work some more! To learning there is no royal road.

We need beauty just as truly as we need truth, for it is as much a part of our lives. We have learned in part the lesson of morality, but we have yet to learn the lesson of beauty.

—Hamilton Wright Mabie.

A Musical History Intelligence Test

Questions on the Lives of the Great Composers

Arranged by Eleanor Brigham

[The Etude will present during ensuing months a series of questions similar to the following. They may be used by the student for a home self-help quiz. They may be used by the teacher for a "musical spelling bee" club meeting, the idea being to drop each student from the line when failing to give a correct answer and to see which student can stand up longest under a fire of questions. Or they may be used by the private teacher, with the individual pupil, for special auxiliary work. The answers to this set of questions will appear in The Etude for next month.—Editor of The Etude.]

Series No. V

1—In whose memory is the Bayreuth Festival given?
2—Who wrote the *Devil's Sonata* for the violin?
3—Who strained his right hand incurably trying to acquire technic in a hurry?
4—Who composed the opera *Patience?*
5—Who composed the symphonic poem *Don Quixote?*
6—Whose violin *Caprices* has Schumann arranged for the pianoforte?
7—Who composed the opera *Manon?*
8—Who composed the opera *Fidelio?*
9—Who has arranged Gluck's *Gavotte* for the piano?
10—Who composed *Le Prophete?*
11—Who loved his country, Poland, more than his music and became the leader of his people?
12—Who composed the opera *Don Giovanni?*
13—Who wrote an Orchestral Suite *L'Arlesienne?*
14—Who composed *Il Trovatore?*
15—Who was born in Eisenach, Germany, March 31, 1685?
16—Who composed *Pelleas and Melisande?*
17—Who composed the most famous *Songs Without Words?*
18—Who is considered the leader of present-day English musicians?
19—Who composed the opera *Orpheus and Eurydice?*
20—What Italian composer wrote *Lucrezia Borgia?*
21—Who wrote a Symphonic Prologue *Francesca da Rimini?*
22—Who was considered Liszt's only contemporary rival in pianoforte technic?
23—Who composed *Tosca?*
24—What little boy was dismissed from choir for cutting the pigtail from a fellow choir boy's head?
25—Who composed the opera *Samson and Delilah?*
26—Who composed the *Sonata Tragica?*
27—Who was a friend of Mozart and Haydn and a great teacher?
28—Who composed a great modern *Stabat Mater?*

Answer to Series IV

1—Mozart, 2—Verdi, 3—Grieg, 4—Chadwick, 5—Corelli, 6—Johann Strauss, 7—Gounod, 8—D'Indy, 9—Liszt, 10—Bizet, 11—Bach, 12—Puccini, 13—Haydn, 14—Richard Strauss, 15—Debussy, 16—Mendelssohn, 17—Wagner, 18—Beethoven, 19—Schumann, 20—Nevin, 21—Schubert, 22—Lully, 23—Rossini, 24—Tartini, 25—Sullivan, 26—Paganini, 27—von Weber, 28—Meyerbeer.

The October *Fortieth Anniversary* issue of "The Etude Music Magazine" will have more contributions, musical and literary, from foremost men and women in the music world than any "Etude" we have ever published. Will you join with us in making it the opening gun for an immensely increased "Etude" circulation campaign? One glance at this unusual issue will lead you to realize that such a campaign is mutually advantageous to all music workers.

One of the remarkable features will be a conference between Thomas A. Edison and John Philip Sousa, at the first meeting of these two famous men a few weeks ago. Sousa with his famous band was the American pioneer of music around the world. His name is still more known than any other American musician, in the countries of the world. The soldiers on both sides in the late war marched to the front to Sousa marches. Edison, on the other hand, through the invention of the phonograph and through the various reproducing instruments which resulted therefrom, has done more for the dissemination and preservation of music than any man of the age. This conference is a journalistic feature rarely equaled and will be read with great interest.

The early composers of sonatas intended them to show: First what they could do; second, what they could feel; and third, how glad they were to have finished.

—A German Critic.

Is This the Golden Age of Voice?

An Interview with MADAME LUCREZIA BORI

Prima Donna of the Metropolitan Opera Company

Secured for THE ETUDE by JULIETTE SANBORN

[Editor's Note: *Lucrezia Bori was born at Valencia, Spain, in 1888. She studied in Milan and Rome for six years. Her debût was made in "Carmen" in Rome, in 1908, since when she has met with great success, singing in Europe, South America and with the Metropolitan Company. In 1913 she created the leading rôle of Montemezzi's opera "L'Amore dei tre re." In 1915 she suffered from a throat affliction from which she has fortunately entirely recovered. This she attributes to a miracle wrought by St. Francis of Assisi.*]

"For the singer who is preparing for an operatic or a concert career, I would give as an initial advice the fact that the singer is invested with a God-given gift, the voice; that this gift is something for which the singer should be everlastingly grateful and because of this gratitude realize that a higher power determines its quality and its control. By this I do not mean that the singer should not work. No artist has to work harder than the singer. Why? Because in the case of every other kind of artist they have to deal with a finished instrument. In the case of the singer there is a great deal that has to be done to get the instrument in the very best shape as determined by the Almighty. Therefore, the singer has to make, or to re-make the voice and then train it.

"Do the mind and the soul affect the voice? How can any one ask such a question? Did you ever see a young girl blush? Did you see the color mounting to her cheeks, to her temples like the turning on of a wonderful light? What did it? A thought. The whole circulation of the blood of the body rushes through the veins and is noticed at once in the countenance. In exactly similar manner the voice is affected in very acute fashion. If thought will affect the quality of the tones of the voice in any way, the right kind of thinking of tones with the right kind of practice will make the right kind of voice.

A Vocal Miracle

"Perhaps some may dispute the feasibility of the return of my voice by miraculous means. Of course, the public all knew that through unfortunate conditions my voice practically deserted me some years ago. I was forced to give up valuable contracts in great opera houses, just at a time when I was really becoming widely known and at the same time when I should have been doing my best. Imagine what this meant to a young singer; to be forced to stop just as the zenith was before me. Terrible. I cannot tell you how dark a time it all was for me. The doctors who operated tried to encourage me and tell me that my voice would return, but every time I realized that it was not coming. My parents were distraught and grieved more than I did. Nothing seemed to remedy the condition. However, I remained in Italy, hoping and hoping every day, under the doctor's care.

"It was then that I decided to pray to my favorite patron saint, St. Francis of Assisi. Why did I choose St. Francis? Because of his spotless purity. Because he gave of his riches for noble purposes. Because, of his wisdom. Although never a priest he founded the order of the Franciscans and was a great preacher. Because, of the beauty, simplicity and poetry of his life. He preached the joy of religion and not sombreness. The early Franciscans sang and danced and called themselves "the singing servants of Christ." So greatly admired was St. Francis that organizations have come into existence outside of the Catholic Church in admiration of his philosophies.

When My Voice Came Back

"Therefore, I resolved to pray to St. Francis and live my life as close to his principles as I possibly could. I prayed constantly and thereafter made a pilgrimage, barefooted, to his shrine. At the conclusion of my novena, I prostrated myself on the marble floor before his image vowing that I would model my life as closely to his as I could. An indescribable feeling of wondrous exaltation came over me. I knew at once that my prayers had been heard and that he would help me. From that time I worried no more, for my voice commenced at once to come back, and since then I have had even greater triumphs in Opera than ever before.

"The most important points for a young singer are to keep the body right and *not overwork*. The human voice is capable of just so much development within a certain time. To try to crowd any more into that time may ruin the voice entirely, or place it so that years may be required to restore it. Youthfulness is the great charm of a voice. If the voice is used rightly this youthfulness will remain until the singer is well along in years. Strain kills youthfulness. I have heard many young singers, here and abroad, who were literally tearing their voices to pieces by trying to develop, what they imagined to be a *big* tone.

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MME. LUCREZIA BORI

"Trying to make the tone big by over use may change the character of the voice entirely. The four things that make a voice valuable in opera or concert are:—

1. Quality.
2. Pervasiveness (resonance).
3. Flexibility.
4. Expressive character.

"A light voice with the proper resonance will often carry much farther and is always more beautiful than a heavy voice which seems to carry only a short distance. Volume is not everything by any means. Many voices were not born to have volume. They have on the other hand great beauty and great carrying power. Any attempt to give them volume is likely to be fatal.

Volume Not Everything

"This, however, is one of the most difficult facts that the teacher has to bring convincingly to the pupil. The pupil is young and volume seems to mean everything. She attends the opera and hears some robust singer with the physique of a Valkyrie and mature in years, produce very large tones. She goes home and tries to imitate the famous singer; and nothing may stop her until she finds her voice gone. The teacher explains that her voice is as unable to bear such a burden as a baby is to carry a piano. She knows better. It is the way of youth.

"Scales, of course, are the ideal exercises; but these should be varied with arpeggi, trills, staccati and all the vocalises the student can master.

"I think short practice periods at frequent intervals during the day are best for the young voice, not more than twenty minutes at a time, amounting altogether to about an hour or an hour and a half a day.

"Of course, it is vastly important that a singer have at least a little knowledge of the pianoforte or violin. Every singer should know enough of the piano to be able at least to play her own accompaniment; and a knowledge of the violin is of incalculable value in illustrating sostenuto, legato and attack. There is a surprising similarity in the vocal art and that of a stringed instrument. Several singers whom I know, who thought of becoming violinists before they knew they could sing, have felt that their knowledge of the violin has helped them indefinitely in the problems of technique in their vocal work.

"We hear so much of the golden days of *bel canto;* but, while the principal singers of those days may have been finer than the ones of to-day, I do not believe that at any time there has been so great a number of first rate singers as now.

American Voices

"There are no lovelier voices anywhere than those of the young American singers whom I have heard both here and abroad. In Italy they seem to be particularly successful. America should be very proud of her contribution to the operatic and concert fields.

"I much regret not being able to see all of the young singers who write to me for help and advice; but it really is not possible. But that I would say to them, study, work, be patient, and always remember that your day will surely come, perhaps sooner than you think. So prepare yourselves thoroughly so that when your chance comes you will be able to grasp it.

"A great many singers suffer from the defect called throatiness. This results from starting the note in the throat. Such method of attack will ruin, in time, the most beautiful voice. To have the attack pure and perfectly in tune, the throat must be entirely open. It is dangerous to try to sing with a tightened, partially closed throat. In order to open the throat correctly the student must pay particular attention to the jaw. This must be absolutely relaxed. It seems to be easier for the French and the Spanish people to acquire this relaxation and opening of the throat than for other nationalities. I have observed that the American and English people have the habit, even in their speech, of enunciating with the throat and mouth half shut and literally talking through their teeth. Sometime, when you are speaking rapidly suddenly put your hand to your jaw, you will find that it is quite stiff; that the muscles beneath it, the tongue muscles, are tight and hard; that the jaw seldom goes down very far in pronouncing any of your English words.

Drop the Jaw

"Yet in singing the jaw must go down and back just as far as it comfortably can. The jaw is attached to the skull right beneath the temples, in front of the ears. By placing a finger there and dropping the jaw one finds that the space between the skull and jaw grows quite perceptibly. In singing, this space must be as wide as possible for it aids in opening the back of the throat. The beginner is often helped by doing this as a little relaxing exercise. Then too, the student should practice opening the mouth widely, being sure to lower the jaw *at the back.* She should do this many times a day without emitting any sound at all just to get the feeling of what an open throat is really like. Notice how your throat acts and feels when you start to yawn, for that sensation is absolutely correct and is what you must try to reproduce. Such exercises are as easy and simple as they are important and beneficial, and are most earnestly recommended.

"To keep the voice fresh one should never sing her utmost, no matter how great the temptation. When a voice is continually forced it develops a 'bleating' tone. There is only one way to cure it and that is to first have a long period of rest; then upon resuming studies to use the 'closed mouth' method of practice for another long time. This 'closed mouth' method of study is excellent for some, but actually harmful for others. It depends entirely upon the formation of the singer's mouth and throat. For example, a singer who has a tendency to close the throat too much should *never* work with the mouth closed. 'Humming' I think you call it. But if one sings naturally with a properly relaxed jaw and is careful to have no tension in any

of the muscles, this humming can be very beneficial. Some of the European teachers use it exclusively in placing a beginner's voice; and many of the foremost artists have recommended it as an aid to vocal agility. It assuredly strengthens the breathing muscles and at the same time saves the voice. But, I repeat one must do it properly. I do not recommend its use to all students; that would be dangerous; but I do suggest that the pupil ask his teacher's opinion; and if that is favorable, that he do as much as possible of it.

"A student should always know why he is doing a certain thing how it should be done, and what is to be gained by it. So many students swallow everything blindly never knowing the why or wherefore of anything they do. This is one of the principle reasons why they do not progress more rapidly. When in doubt, *ask* your teacher. You are paying for *instruction;* and when a teacher's answers are evasive or indefinite you are not, as you say, 'getting your money's worth.'

"The Golden Age of Voice is here and one may secure wonderful results with the right work and the right master."

Master Singers on the Art of Tone Production

The following short extracts are taken from "Great Singers on the Art of Singing" and are directed especially toward the particular phase of the art dealing with making tones beautifully:

Mme. Frances Alda

"Marchesi laid great stress upon the use of the head voice. This she illustrated to all her pupils herself, at the same time not hesitating to insist that it was impossible for a male teacher to teach the head voice properly. She never let any pupil sing above F on the top line of the staff in anything but the head voice. They rarely ever touched the highest note with full voice."

Pasquale Amato

"I was drilled at first upon the vowel 'ah.' I hear American vocal authorities refer to 'ah' as in father. That seems to me too flat a sound, one lacking in real resonance. The vowel used in my case in Italy and in hundreds of other cases I have noted is a slightly broader vowel, such as may be found half-way between the vowel 'ah' as in father, and the 'aw' as in law. It is not a dull sound, yet it is not the sound of 'ah' in father. Perhaps the word 'doff' or the first syllable of Boston, when properly pronounced, gives the right impression."

David Bispham

"The matter of securing vocal flexibility should not be postponed too long, but may in many instances be taken up in conjunction with the studies in tone production, after the first principles have been learned. Thereafter one enters upon the endless and indescribably interesting field of securing a repertoire. Only a teacher with wide experience and intimacy with the best in the vocal literature of the world can correctly grade and select pieces suitable to the ever-changing needs of the pupil."

Dame Clara Butt

"After all, singing is singing, and I am convinced that my master's idea of just letting the voice grow with normal exercise and without excesses in any direction was the best way for me. It was certainly better than hours and hours of theory, interesting to the student of physiology, but often bewildering to the young vocalist. Real singing with real music is immeasurably better than ages of conjecture."

Giuseppe Campanari

"The teacher's responsibility, particularly in the case of vocal students, is very great. So very much depends upon it. A poor teacher can do incalculable damage. By poor teachers I refer particularly to those who are carried away by idiotic theories and quack methods. We learn to sing by singing and not by carrying bricks upon our chest or other idiotic antics. Consequently I say that it is better to go all through life with a natural or 'green' voice than to undergo the vocal torture that is sometimes palmed off upon the public as voice teaching."

Enrico Caruso

"There is a peculiar thing about Italian. If the student who has always studied and sung in English, German or French or Russian, attempts to sing in Italian, he is really turning a brilliant searchlight upon his own vocal ability. If he has any faults which have been concealed in his singing in his own language, they will be discovered at once the moment he commences to study in Italian. I do not know whether this is because the Italian culture has a higher standard of diction in the enunciation of the vowel sounds, or whether the sounds themselves are so pure and smooth that they expose the deficiencies, but it is nevertheless the case."

Mme. Amelita Galli-Curci

"I worked daily for four years, drilling myself with the greatest care in scales, arpeggios and sustained tones. The coloratura facility I seemed to possess naturally, to a certain extent; but I realized that only by hard and patient work would it be possible to have all my runs, trills, etc., so that they always would be smooth, articulate and free—that is, unrestricted—at any time."

Mme. Nellie Melba

"In avoiding strain the pupil must above all things learn to sing the upper notes without effort or rather strain. While it is desirable that a pupil should practice all her notes every day, she should begin with the lower notes, then take the middle notes and then the so-called upper notes or head notes which are generally described as beginning with the F sharp on the top line of the treble staff. This line may be regarded as a danger line for singers young and old. It is imperative that when the soprano sings her head notes, beginning with F sharp and upward, they shall proceed very softly and entirely without strain as they ascend cannot emphasize this too strongly."

The Serious Piano Student's Ultimate Goal

By Sidney Silber

Dean of The Sherwood Music School, Chicago.

Youth, taken at large, is proverbially care-free. It moves in a world of dreams and visions. These dreams or visions are called ideals. They serve to spur young people on to increasingly higher achievement and aspiration. Youth glorifies its immediate surroundings and, for the most part, is blind or impervious to the sordidness of the workaday world.

Idealism may be both a help or a hindrance to practical living. It serves to raise the potentialities; but with the accession of ideals comes the added challenge and responsibility to make them eventuate in action. Sooner or later, each individual must meet the test of practicality; he must "bring his wares to market." This is probably the most complicated and vexatious of problems. The failure of eminent talents and geniuses may be traced to their incapacity or inability to adjust themselves to practical living. Contrary to popular belief, it is only the eminently gifted who have learned the ways of the materialistically inclined world, who have succeeded in carrying their messages to the largest number. The record of successful professional musicians reveals the falsity of the widespread notion that the artistic temperament and financial ability are incompatible.

The great object is to urge the young student who plans on entering the professional field, either as an artist or pedagog, to relate himself to the practical world in which he will eventually find himself. He should grasp the fact that even the best of teaching is not, in itself, a guarantee of financial success. The real import and support of his personality are finally dependent upon the manner and degree in which he asserts himself and expresses his individuality.

The Teacher's Real Value

The able instructor is a repository of traditions, the guardian of the treasures of the past. The great instructor is the one who uses these treasures to reveal the spirit of the past and to reveal the student to himself, thereby enabling himself to give his individuality freest sway in interpreting the classics. These are problems of practical pedagogy. They require great ability and even genius. But withal, the gifted, serious student may come forth from these splendid influences and find it difficult, if not impossible, to properly coordinate himself with the problems of practical living. Obviously, then, the best teaching cannot, in itself, solve the problem of reaching the ultimate goal. It is simply a step in that direction. It serves to acquaint the student with the tools, the subject-matter; it shows him how the best masters did things. Our criterion is the experience of the past. Thousands of intelligent law students, for example, sit at the feet of learned professors; yet only a few of these ever become successful practitioners.

Learning by Hard Knocks

It is a trite observation that human beings learn by experience. Unfortunately, however, they learn only through their own failures and disappointments. There seems to be something in the make-up of most individuals which renders them impervious to the defeats and failures of others.

It is one thing to develop one's ability and quite another to commercialize the same. There is nothing base or unworthy in commercializations. There are high ideals even in commerce. Honesty and the desire to give value received for services rendered are the very cornerstones of substantial business enterprises of all kinds. It is true that, in the nature of things, it is impossible to state precisely in terms of dollars and cents just how much services are worth; but, as with tangible objects, values are based upon demand and supply. Hence, it follows that those services of an eminent nature which are most in demand may command the highest fees. On the other hand, it is also true that services may be so valuable that they become invaluable. The great surgeon who performs intricate operations, saving the lives of rich and poor, may never be paid for his services. Likewise, many of our greatest artists received their education from eminent pedagogs without paying in money for them, for the simple reason that they had no money with which to pay. It would, however, be wrong to conclude that, because an artist or a pedagog of note commands large fees, he must be the most worthy or among the greatest. What is popular is not always the highest and best. Money's received are not always moneys earned.

Practical Idealism

What I am driving at is primarily an admonition to develop practical idealism—the only idealism which concerns the workaday world and of which all serious students must stand in need. The "doers" of the world are invariably practical idealists. The practical idealist in art, as in business, must be interested in the commercialization of his ideals. Without commercialization he cannot become a "doer"—which is just another way of saying that he cannot become the greatest success of which he is capable. Every great social movement, which eventuated in the highest good to the greatest number, had its inception in practical idealism. Not until this practical idealism was commercialized did its highest fruition take place.

Young and serious students of more than average ability should fight to the bitter end every tendency which removes them from the sphere of practical idealism. Any other mental state spells wastage of time and energy and unfits the individual for successful service and living, since it concerns itself only with wishes and desires. What the world finally wants is not the wishing individual, but the willing individuals.

The Crux of the Question

Briefly stated:

1. Learn to know yourself.
2. Listen to the precepts of your superiors.
3. Profit by the example of the successful "doers."
4. Study the problem of practical living.
5. Make an early start.

A Look at Your Music Shelf

By Izane Peck

What do you see on your music shelves? Do you have a select, valuable stock of musical material? Or are you one of the many who possess shelves lined with a disheartening array of musical stock which has "gone out of style?"

Have your music shelf represent your ideal sterling works in large forms and small pearls and brilliants selected for their appearance and value.

Any "to be discarded" stock can be sensibly disposed of. "Trash" may well be burned. Neighbors' children often become interested in music by the gift of a few simple, selected pieces.

Poor, worthy students will be glad to have [illegible] work material given them. If you still find yourself with a surplus stock, a small local in a musical journal stating what you have, might produce sales; or you might advertise that you will send free music to seekers who will pay the postage.

Twice a year clothiers and haberdashers advertise sales to make room for new stock. The musician may well adopt this seasonal "clean-up" idea.

Waste nothing good and accumulate no waste.

Simplified Reading For Beginners

By Sylvia Weinstein

Beginners who are slow readers will advance more rapidly if, after assigning the practice material for the following lesson, advance material of a page or two is also assigned for oral reading. That is, have the pupil read aloud at each practice period and at his next lesson the name of every note in the advance material. Then errors are more easily corrected than while playing, and this thorough study helps much in developing interest in the pupil.

Friends are a necessity for an artist. Without them, be he never so good, he fails; with them, he stands at least a chance of success.—Bispham.

How to Give Concerts and Recitals by Pupils

By CLARENCE G. HAMILTON

The Last of a Series of Four Interesting Discussions of "Team Work With Pupils"

Piano study should have as its ultimate aims the ability to hear as well as to perform with intelligence and discrimination. As with the cultivation of other arts, a pupil should live in a musical atmosphere, should listen frequently to musical performances, and should react upon them in his interpretation of musical compositions to others. A child plods through a practice routine during many months dutifully but dully. Then he is taken to a piano recital in which a great artist flashes his message to hundreds of spell-bound auditors; and the child returns home with an inspiration that is worth dozens of lessons and that incites him to attack his music with determined vigor.

Accordingly, as teachers we should urge our pupils to embrace every opportunity for hearing good music and should provide such opportunities for them as far as possible. If a piano recital is to be given at an available time and place, form a group of pupils to attend it and engage a block of seats so that they may gain the added zest of sympathetic numbers. Preface the recital by a preliminary talk at your studio, in which the compositions to be performed are explained. Urge the pupils, too, to write short critiques of the recital, in which they may express their own impressions of the music and the performer.

Such group-attendance may be confined not to piano recitals, but may profitably extend to orchestral and chamber concerts, even to oratorios and operas, all of which will intensify the students' musical culture and will bring them into ever closer communion with the inner spirit of the art.

Studio Musicales

Broadening as they are, such musical auditions as are above outlined are far from sufficient for the hungry student who should have his musical appetite further whetted by the more intimate and less pretentious performances in the teacher's studio. I believe that, for his own as well as his pupils' sake, every piano teacher should consider it his duty to provide such events in the course of the musical season.

Two types of studio musicales may be especially suggested: (1) the lecture recital, and (2) the mixed chamber recital. The first of these is conducted by the teacher alone, and the second by the teacher with varied assistance.

Teachers are all too apt, in the rush of lesson-giving, to neglect their own practice and, as a result, to grow hopelessly rusty in technic. As a means of removing this deplorable apathy, plan out a definite program or series of programs to play on certain dates. Furthermore, commit yourself to these dates by announcing them early to the pupils, and thus open the door to necessary practice.

An elaborate piano recital may seem a burdensome task. Quite as interesting, however, and not nearly so exigent in its requirements, is a lecture-recital arranged about some central idea and demanding a less lengthy and difficult program. Such a program may be made especially attractive if it involves contrasting styles of music. Take, for instance, the subject:

Contrast between the Contrapuntal and the Homophonic Schools of Music.

A brief talk about the characteristics of these schools may then precede the rendition of a short program, each number of which is given a brief explanation as to form, composer, epoch, etc. The following numbers are suggested for such a program:

Contrapuntal:

1. Handel—*Fantasia in C major.*
2. Bach—*Prelude and Fugue in D major,* from Vol. 1 of the *Well-tempered Clavichord.*
3. Bach—*Passepied from Fifth English Suite.*

Homophonic:

4. Schubert—*Impromptu, Op. 142, No. 3.*
5. Chopin—*Berceuse.*
6. Schumann—*Grillen, from Op. 12.*

Do not feel obligated, either, to memorize these pieces, since the stress is placed on the epochal character of the music, rather than the finish of the performance.

Many other subjects that involve interesting comparisons may easily be devised, such as these:

Contrast between the music of Haydn and Debussy.

Beethoven's Piano Music compared with that of Brahms.

The Style of Mendelssohn compared with that of Liszt.

Such recitals as the above may be alternated with what may be called the Mixed Chamber Recital. By this is meant a recital in which ensemble work is an important factor but which may include piano or violin solos, songs, and the like. Particularly adapted to this purpose are sonatas for piano and violin, of which there is a large and varied repertory. A program made up of a classic sonata for piano and violin, a group of songs, and a closing sonata of modern type is of agreeable length, and may easily be prepared, if you are in touch with a ready violinist. For a number of years I have given, with the assistance of a violinist friend, a series of such recitals during the summer on Sunday afternoons. The programs are never more than an hour long—but one sonata is given if it is especially lengthy—and each number is prefaced by a few remarks, which, in the case of a sonata, include the playing of the chief themes. A typical program is as follows:

1. Violin and Piano:
   Sonata in A Major........................Handel
   Andante, Allegro, Adagio, Allegretto.
2. Piano Solos:
   Polonaise in C Sharp Minor..............Chopin
   Clair de lune...........................Debussy
   Etude in D Flat..........................Liszt
3. Violin and Piano:
   Sonata, Op. 20...........................Foote
   Allegro, Siciliano, Adagio, Allegro molto.

The above program is preceded by a social half-hour, during which light refreshments are served. I may add that the study and rehearsals of such programs have given no less pleasure and profit to the performers than to the audience!

Pupils' Recitals

We now tread upon familiar ground, since there are few teachers who have not resorted more or less to the pupils' recital. And rightly, too; for by this form of teamwork the pupils are enabled to arrive definitely at the goal for which they are ostensibly striving, and also the teacher has the chance to give public proof of his efficiency.

Let us not, however, be blind to the dangers which are incurred on both these points. If a pupil makes a fiasco of his public playing, his career may be suddenly blighted by the consequent discouragement. Conversely, if a program is a bore or worse to an audience, the teacher scores a failure, and is in future avoided by young aspirants.

It behooves us, therefore, to consider well before embarking on the perilous waters of a pupils' recital. To insure its success, several factors must receive careful attention, among which are (1) fitness of the performer, (2) proper preparation, (3) favorable conditions, (4) adroit management, and (5) an interesting program.

Fitness of the Performer

Under this first head must be included not only a pupil's musical talent, but also his ability to rise to the occasion when he appears before the public gaze. The soldier may be thoroughly drilled, but it is only in the smoke of battle that his true mettle can be tested. So a pupil may delight the teacher by his faithful work and accurate playing during his lessons, and yet go utterly to pieces before an audience.

The value of preliminary skirmishes is therefore unquestionable: Arrange from time to time during the teaching season to give an informal pupils' musicale at your studio, to which a select number of pupils and friends are invited. At this musicale present a short program that embodies the regular work of some of the pupils—a program that will include not only pieces which they are studying, and which are fairly well matured, but also variants in the form of exercises, études, and perhaps a short essay on some pertinent topic. The numbers of the program may be somewhat as follows:

1. Piano duet
2. Scale exercises
3. Etude based on scales
4, 5. Solo pieces
6. Duet
7. Arpeggio exercises
8. Etude based on arpeggios or broken chords
9. Paper on Schumann's Style
10, 11. Pieces by Schumann
12. Duet

If you boast of two pianos, these may be utilized in the ensemble numbers. Also, instead of one of the duets, that crowded combination, a Trio, may be introduced as a novelty.

Such a program as the above may be prepared with little or no extra work on the part of either teacher or pupils; and its results are illuminating. Millie Jones, who has apathetically accepted the lesson routine, makes a decided hit when inspired by the surrounding auditors; while Jessie Blake, a pupil who studied with avidity, stumbles fearfully and breaks down in the middle of the piece from sheer self-consciousness.

Proper Preparation

Not only will the informal recitals test the calibre of the pupils in playing before others, but they will also bring to their attention in a forcible manner the need of thorough preparation. The majority of pupils have little or no conception of the minute pains and the meticulous study with which a real artist precedes his performance. Hearing such an artist play with perfect composure a difficult piano solo, the pupil expects to do likewise by a couple of weeks' desultory practice, not realizing that the artist's facility and insight have been acquired by laborious work upon the piece that perhaps has extended over years.

Accordingly, it is of prime importance to make a pupil realize that the preparation of a piece for a public recital is serious business. When the enthusiasm is fresh in the fall term, it is advisable to give each pupil one or two pieces to learn that may eventually be utilized for recital purposes. After each of these has been carefully studied and memorized, let it be laid aside for a few weeks, after which it may again be studied, with even more attention to the finer points than before. It is now ready to be played to friends or at the informal musicales, and should hereafter be kept in review until a few lessons before the public recital, when the final polishing will take place. During this phase the pupil may test his accuracy with profit by playing occasionally the right-hand part out loud, while the left hand plays *on top of the keys,* and then reversing the process, with the left hand sounding the notes while the right hand plays on the keys—in both cases from memory. Any flaws in this performance will indicate weak points that should be carefully strengthened.

Favorable Conditions

It is not sufficient, however, to prepare a pupil perfectly for public performance; he should finally perform under the most favorable conditions possible. The hall or studio in which the recital is given should be chosen for its good acoustics and pleasing aesthetic effect—an effect which may be emphasized by tasteful decorations of flowers or palms. The piano should be the best one procurable and of an elastic, responsive action; and it should be placed so that it is well lighted—not too glaringly—and so that the pupils may not have the audience in view. Finally, the pupil should be adjusted to these surroundings by a real "dress rehearsal" in which he performs his part under the exact conditions of the concert, with the piano finally located, its lid raised and the stool adjusted at precisely the right height. Especially important at this rehearsal are the details of his entrance and exit, which, if not arranged beforehand, may furnish copious cause for nervousness. He should be taught to walk easily to the instrument and to avoid hurry in seating himself and beginning his piece. After playing, he should turn *toward the audience* in rising, and acknowledge their plaudits by a bow. I have seen many a young aspirant jump up at the conclusion of a piece and scamper off the stage in a way that excited the risibilities of the audience.

Adroit Management

A public recital, too, involves many little details which must be given due attention, if the machinery is to be well oiled. The printing and distribution of tickets is one of these. Ordinarily an "invitation" recital is advisable, since an affair with paid admission is much more open to criticism, while if the auditors come as guests the teacher enjoys something of a host's prestige. Again, courteous and efficient ushers, attractive programs, promptness in beginning and absence of delays during the performance, all contribute toward the good-will and enjoyment of the audience. Every detail of this sort should be previously made note of and given the personal supervision of the teacher.

An Interesting Program

Last, but not least, is the program itself, for the success of a pupils' recital is often made or marred by the

mere arrangement of its numbers. And here the most flagrant folly committed by the teacher is in compiling a program of inordinate length and thus wearing the patience of the audience to extinction. Mary and Maud and Johnny and James must all be gotten on somehow, regardless of consequences; and thus the good numbers are spoiled by the feeble attempts which precede and follow them. If there are too many geniuses (?) for a single recital, have two programs instead of but one! Better still, however, eliminate the shaky pupils by the informal musicales, and present in a public concert only those who are likely to give real pleasure. Nothing can enhance a teacher's reputation more decidedly than a pleased and gratified audience, and nothing can contribute more toward this result than brevity of program. If we can only make the auditors complain of the shortness of the recital, indeed, the ease is won!

Again, in arranging numbers, it is often considered proper to begin with the least interesting pieces, and to leave the finest for the last. Nothing is more fallacious; for it is at the opening of the program that the audience is to be won or lost, and a series of mediocre attempts may induce a state of lethargy in the hearers from which it will be well-nigh impossible to arouse them. Begin, then, with several attractive and well-played pieces, and so incite a confidence which will carry the hearers over the duller spots to the brilliant and rhythmic pieces with which the recital should close.

Clever, indeed, were the classic sonata writers, who presented first the intellectual movement, complex and architectural in form; second, the soulful movement, profound and emotional, and, third, the dance movement with its rhythmic vitality. Here is a suggestion for program making, with its constant change in emotional stimuli and its progression from lofty thought to physical delight. Let us bear this principle in mind as a recipe for alternating moods and styles in our pupils' recital.

Source of Variety

Variety, again, may be attained by the introduction of novel features. If you have conducted quartet classes, these may be utilized in occasional numbers. If not, a few duets may be interpolated. Perhaps a singer or violinist may break up the monotony of pure piano playing, although one should take care lest professional talent belittle the work of the pupils themselves.

Such a public recital, performed by well-tried and reliable pupils, conducted with alertness and finish of detail, with a brief and cleverly arranged program, should redound to the credit of both teacher and pupils. Notwithstanding the trouble and anxiety involved in the preparation of the recital, too, the teacher yet feels well repaid by the consciousness that he has achieved another mile-stone on the road to success in his profession.

In this and preceding papers an endeavor has been made to show ways in which teamwork may help to create that musical atmosphere and enthusiasm which is so necessary an adjunct of music study. There are evident restrictions to the work of each individual teacher. There are, however, just as evident, opportunities, if one is clever enough to grasp them. Let us regard teaching not simply as a financial proposition, but rather as a means of spreading the gospel of music as far as these opportunities will permit, and let us, therefore, consider well the possible phases of teamwork with pupils as an important means of realizing our musical ideals.

Practical Points on Accent and Non-accent

By Eugene F. Marks

Loud, soft; loud, soft; gleefully sang the children in the classes of the primary grade of the public school; never realizing that they were unconsciously absorbing the rhythmic principle of accent and unaccent, that great underlying foundation of music, without which the simplest and shortest music does not exist. Loud, soft; accent, unaccent: how incessantly this principle of proportion or balance (thesis and antithesis) permeates the structure of music.

Two tones: one receives an accent, the other is non-accent. Two measures: one accented, the other unaccented. Two phrases: two sentences; two movements; of each, one is emphasized, the other not. Two tones, the simplest form of the motive; which of the two tones receives the accent? Let us take the dominant (fifth tone in the scale) of the same key as the other, thus giving us the ordinary full cadence. If we place the dominant on the accent, the note appearing immediately after the bar (which always denotes the strong beat of a measure) in written music, and the tonic upon the non-accent of the measure, we will find upon sounding the two notes successively that a feeling of finality is lacking. As music is unuttered poetry we must be governed by the feeling of the poetic rhythm, just as we are affected by the feet and cadences in verse. However, if we place the dominant upon the unaccented (preceding the bar) portion of a measure and the tonic upon the accent, our feeling for finality is satisfied. From which fact we deduce an important principle, viz: a non-accent belongs to the following accent (of course there exist exceptions, as in a delayed or feminine ending).

Two measures. Which one receives the accent? It is more difficult to determine which of two consecutive measures receives the accent than it is to decide between two tones, because the measures contain many tones. If we examine an eight-measure movement of almost any piece of music, we will discover regular recurrence of cadences (the equivalent of a line in poetry). The measure in which a cadence occurs is an accented measure, and it is only necessary to count back from this measure, considering every alternate measure an accented one until we reach the beginning of the phrase. Here again we find in a majority of pieces in popular form that the unaccented measure belongs to the following accented one. A student is apt to think according to this deduction in regard to measures, that every other measure is an accented one. However, this is not true. Examine the *Valse, Opus 34, No. 1*, by Chopin. We find that for eight measures the procedure is in the regular rhythm of measures as unaccented, accented; but, the ninth measure proves to be an accented one as well as the eighth. Notice how Chopin has denoted this by giving instruction for *crescendo* at this point and that the crux of the increase in volume is reached in the eleventh measure, an accented measure. According to this enumeration the seventeenth measure becomes an accented one. However, the composer evidently has assumed it to be an unaccented measure of the following movement. In the *Qui Tollis*, Mozart's Twelfth Mass, we discover other excellent examples of two accented and two unaccented measures in succession. It is very clear in this number that the larger portion (the second and third beats) of the sixteenth measure, which is an accented measure, has been conceived as being unaccented, and the seventeenth measure thereby proves to be an accented one. This is equalized, however, before we reach the fortieth measure by the thirty-eighth and thirty-ninth measures both being unaccented successive measures by the method of elongation.

Two phrases, forming a sentence, which of the two phrases is the accented phrase? Comparing the two phrases (ordinarily two measures each) we cannot but observe how much stronger the ending of the second phrase is than that of the first. Selecting several pieces for examination, notice how frequently this second phrase ends with the cadence upon the dominant or tonic, the two strongest tones in the scale; consequently, the second phrase becomes more powerful than the first and is designated as the accented phrase. Play one of these first phrases and note how incomplete a single phrase sounds. It calls for the responsive feeling of the second phrase. The second phrase in a necessity.

Two sentences, usually consisting of four measures each, form a period or movement. Again we find the second sentence the predominating one. Observe how composers revel in modulations and extensions in this portion of the period and how it gives a feeling of finality by a full cadence.

Let us now examine two movements. We will usually find that the second movement is heavier than the first, abounding in modulations of related keys and nearly always holding the dramatic climax. A splendid example for contrasting the first with the second movement and exhibiting the stronger (accented) element in the second period is Grieg's *To Spring*, Op. 43, No. 6, which is easily accessible to the majority of students.

Loud, soft, sing the children in the class-room; possibly it would be better to sing soft, loud, and thus early instil into their minds the natural order, unaccent followed by the accent. Inherent in the structure of our music is this principle of unaccent-accent, always moving onward with this feeling of the inseparable two (or the multiple of two), which produces for us the Form in Music, a most powerful agent for elevation.

Musical Sight Reading

An Imaginative Aspect

By C. E. Ward

Why is it that sight-reading in music is approached by most young students with such trepidation? I think the chief reason is that it is not considered from the right point of view.

Let us ask ourselves, "What is meant by sight-reading?" Literally speaking, it means acquiring knowledge of, or discovering the character of any piece of work through the use of our sense of sight; so naturally the better trained this sense is, the more fluent will be our expression of the knowledge thus gained.

But the eye does not work alone; it conveys instantaneous impressions to all the other senses which come into use during the performance, and these then act in conjunction with it.

To anyone with an imaginative and adventurous inclination, musical sight-reading should be a source of keen pleasure, as it keeps opening up new vistas of fresh experiences. Allowing that we have reached an average degree of proficiency, and that we are just about to explore the realms of a musical work we have neither seen nor heard before, does not this stir the spirit of adventure which takes us into unknown lands, or lures us to investigate mysteries?

Let us shut ourselves in, with the music alone to absorb our attention, and give no thought to anything else for the time being. Our imagination begins to act. All possess this faculty; but not all to the same degree. They who have it in the largest measure get the greatest pleasure out of life. So, on that account alone it is worth the cultivating.

We will presume that a piano work is under consideration. First of all let us take a general survey of the whole piece, scanning it quickly to get an idea of the design as applied to technical execution, and also the aural effect it produces, noticing if the key signature changes at all.

This is a bird's-eye view of the bit of land we are about to explore. Can anyone do this with true concentration of mind and not feel some stir of the imaginative emotion which betrays itself by conceived ideas of what we think we shall find in the music when we go through it carefully in detail? Now let us descend to ground level and proceed with the performance of the work, using all the faculties we think will be of help to us. We can now only see a short distance ahead—a bar or two—but our previous conception should help greatly, inasmuch as we shall be partly prepared for what we shall come across. If we keep our interest wide awake, we shall discover many new beauties which were unseen and undreamed of when we took our bird's-eye view first of all. One of the greatest aids to successful reading is a good memory. It enables us instantly to reproduce on the piano whatever we recognize as having seen before and previously executed in practice.

When we arrive at the end of the piece we shall probably feel that we have not quite grasped the whole idea and shall think, perhaps, we have missed something of interest which may have been obscured by more dominating influences; just as a beautiful flower on the side of a hill might easily escape notice if we are walking towards a glorious sunset sky.

There is no reason why we should not repeat our little excursion. We remember certain dominating phrases which have probably impressed themselves upon us; so we can proceed with more certainty this time and give more attention to hidden beauties. We may do this a number of times and still find something undiscovered before.

The true test of sight-reading is, of course, the amount of interpretation we can put into our *first* reading; and this depends mostly on our training and degree of musical feeling. Essential faculties to cultivate during training are—correct observation of musical notation, absolute concentration of mind on the work in hand, desire to achieve the best results, keenness of ear for musical sounds, imagination, all technical training as required for best interpretation, and patience for all things.

The Joseph Lhevinne series of lesson articles upon "The Basic Principles of Pianoforte Playing" will be worth many times the subscription cost of The Etude to thousands of piano students. The series starts in October (Fortieth Anniversary Issue) and continues for at least six months.

Securing the Best Results from Piano Study

By ERNEST BLOCH

Director of the Cleveland Institute of Music

A Chinaman, with no knowledge whatever of the English language, wanted to learn to use the typewriter, so he acquired a perfect command of its mechanism until he could write any kind or group of letters, capitals or small, without looking at his hands, with the greatest velocity. However, he still remained ignorant of the words, of the grammar, of the syntax, in a word, of the language.

Fingers *Sans* Brains

It is preposterous, yet this is the way a tremendous number of people, in this country especially, study the piano. They start without any knowledge of musical language. They are taught one of the various methods of putting their fingers on the keyboard, to strike the notes. They may learn approximately how to read music, but the fingers remain the essential.

They go on that way for years. When they do not make progress they generally blame the teacher, and go to another. Still unsatisfied, they change again. Then perhaps a master settles in the city. They go to him, with the firm belief that he is the man who will give them talent. They practice a piece, say a Fugue from the *Well Tempered Clavichord*, for three or four weeks. They learn the notes. When there are too many of them they put on the brakes and go more slowly. They repeat, day by day, in the same way, and when the teacher gets sick of the mistreatment of said Fugue, he gives them another piece. So it goes on for years.

Do not think that this is an exaggeration or a jest. It is a fact. It is not the rule, but an immense majority of people study music in that way. And I ask myself why they study it at all, when we have mechanical instruments, pianolas and victrolas, which, without practice, loss of time or energy, play the same things infinitely better, with greater accuracy. In Europe it is self-understood that before studying the mechanical part of an instrument, a good preliminary knowledge of the musical language is necessary. Certainly no well-intentioned parents in America would ever have the foolish idea of having their children learn to typewrite before they knew what to typewrite. How is it then that such practical, businesslike people make such a mistake with the musical education of their families?

The Wrong Road

This point would not be so emphasized were it not that I have seen, every day for the seven years that I have been here, the disastrous results of this method, or better, lack of method. It is not only with the study of the instrument that it has been noticed. During my first years here, a great number of so-called advanced students (a few of them even teachers) came to me with the desire to study "modern" music or "instrumentation." The student had generally written a little piece for the piano that he wanted to transform into a string quartet or orchestral work. In the greater majority of cases there was only the poorest elementary training. A few had studied some harmony from books, very little counterpoint, practically no form. The majority had no idea how to analyze properly a Bach *Invention* or a classic *Sonata*. Rarely could they write away from the piano, and when a few notes from a diatonic C major scale were played, they generally had the greatest difficulty in discriminating among sounds.

Early Neglect

A little more than two years of constant observation on a much larger scale here at the Cleveland Institute of Music has convinced me of the sad truth that elementary musical education is, on the whole, terribly neglected. Of course there have been exceptions; but it has been a hard task to convince parents and students of the absolute necessity of studying what is very improperly called theory, as soon as possible (not at the age of sixteen or twenty) and, if possible, *before* the study of an instrument. This is the only way, and a way that will save time, money and energy, and lead to much better results later.

It is generally true that the greatest part of a lesson given by a teacher to a musically unprepared person is devoted to correcting mistakes of notes, rhythm, musical grammar, and to explaining elementary things about measure, key and phrasing. If all such observations are mixed with the ones directly connected with the technic of the instrument—the fingers, touch, pedal and so on—it makes such a hash that very few pupils, going home, will be able to remember everything, and practice correctly. Apart from the fact that such an instrumental lesson represents so much time lost, the unmethodical process of it will strike any one with sound judgment.

Biographical

Ernest Bloch, born at Geneva, Switzerland, July 24, 1880, is a pupil of Jaques Dalcroze, Ysaye and Ivan Knorr. As a composer, conductor and lecturer, his work has attracted the widest and most enthusiastic recognition. His "Symphony in C Sharp Minor" is regarded as one of the finest of modern works of its type. His developments of Jewish themes in symphonic and operatic form have been regarded as epoch-making.

Here is an example. A few days ago a group of pupils were examined who had studied for many years and who were absolutely unable to play correctly, musically, a very simple sentence. They never had studied the elementals. On the contrary, a little girl of eight, who had her second piano lesson, but who had had one year of musical training before, could play a very simple melody with accuracy, musicality and already some expression. In the first case the students were poor unadapted mechanics—the Chinaman at the typewriter—working with their fingers, led by their fingers, with no idea of what they wanted or of what they were doing. In the second case there was a directing brain which had grasped first the significance of the music to be rendered. There was a will to execute; there was a control over the fingers to compel them to obey and to be the humble servants of the will.

ERNEST BLOCH

Everyone who thinks for himself will understand such a simple and logical proposition. Why do people study an instrument, if not to interpret intelligently a given work of art? But before interpreting it, they have to understand it, to grasp its full meaning. Only when they know exactly the significance of such a work, and when they know exactly their personal reaction towards it, will they be able to revive it, to give life to the dead signs which are on the page. The first problem is how to conceive it, and only then how to play it. If there is not a prior conception, no mechanical technic, be it as perfect as possible, can give a satisfactory rendition.

This is true for the highest works in the literature, a Beethoven *Concerto*, *The Chromatic Fantasie* of Bach, or a small piece, an *étude*, or even an exercise. But let us take this last example of an exercise. It is not repeating it blindly, mechanically, unmusically, that will help in any way. To be helpful it has to lead somewhere, it must have a higher aim, it must be, as far as possible, artistic and musical. And to be artistic and musical it needs to have life, rhythm, accent. As humble as it is, it has some kind of embryonic music in it, for it is made up of sound and rhythm. Therefore the necessity for the student to know the principles, the laws, that govern sound and rhythm.

Avoid Dead Rules

These are precisely what ought to be taught to children as early as possible; not in a theoretical way, not as dead rules, which they later cannot connect with their work, but in an essentially practical manner, as a part of life as well as of music. They have to experiment and to feel about a downbeat and an upbeat. They can learn it by playing, by using their feet and hands and voices. In such a way they will learn and incorporate in themselves the feelings for measure and rhythm. The same work of course has to be done in the world of sound—by Ear Training. Early conjunction of rhythm and sound, if properly done, is already form. Small sentences can be written, composed, transformed, with very few notes and very simple elements.* As soon as possible, and it can be done very early, folk-songs and simple works of the masters, even fragments of symphonies, should be analyzed, from the viewpoint of measure, rhythm, accents, key, melody and form. This is already higher work. It leads to interpretation. Serious study for one or two years, along these lines, will tremendously help the further study of the instrument. It is the best introduction to higher harmony, counterpoint and form. It is already harmony, counterpoint and form.

Suppose now that the student has received the proper musical training, as outlined above, and wants to secure the best results from his piano study. He will never go to his instrument blindly, and practice mechanically, by mere repetition. (If one practices badly, the more one repeats, the worse one plays.) He will first of all *think* of what he is going to do. He will have a clear idea before him of the significance and the aim of the chosen exercise. He will know on what note the accent will fall. He will play it musically, in different keys; he may modify the rhythm, put the accent alternately on different notes, to prove to himself that he is the master of each one of his fingers and that they will obey his will.

Put Meaning in Simple Exercises

Practiced in such a way the simplest exercise may acquire the highest meaning. In dealing with scales and arpeggios he will act in the same way. If a higher work is to be played, or even a simple piece of music, he will analyze it first, which means, before all, observation, discrimination, deduction. He will try to grasp its shape, its rhythm, its key, melody, nuances. It will be excellent for him to sing it, to get accustomed to the melody, its expression. In brief, he will find what the interpretation ought to be. When the conception is perfectly clear in his brain, the fingers, being led by a higher will, will undoubtedly obey and be drilled in half the time. And instead of an incorrect, arbitrary, impersonal, half-dead performance, there will be understanding, life and musicality in his playing. The Chinaman will have learned a perfect command of the language and will be able to convey his message through his typewriter.

Music must be as a noble river; though small and unobserved at its source, winding at first along its tortuous way through opposing obstacles, yet ever broadening and deepening, fed by countless streams on either hand till it rolls onward in a mighty sweep, at once a glory and blessing to the earth.

—Stephen A. Emory.

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*Note—For those who are interested I have developed this subject more fully in another connection—"A School in Action," published by E. P. Dutton. An interesting article on this matter also appeared in a recent issue of *Musical America*—"Making the Blackbirds Sing," by Lillian Rogers, Dec. 23, 1922.

New Aspects of Gypsy Music

How old are the Gypsies? That will always be a matter of dispute. Scientists have sometimes claimed that they are remnants of some lost Indian tribe. The Romany language can be traced at times to certain Sanskrit roots. In Switzerland and Holland they are known as Pagans; in Denmark and Sweden they are called Tartars; while the Hungarians call them Cigány; the Germans, Zigeuner, and the Italians, Zingari.

There are said to be some three-quarters of a million of these strange, nomadic folk in Europe. The largest number are reported to be in Roumania. Notorious, often no doubt unjustly so, for their thieving and their lack of cleanliness, they are unquestionably distinguished for their musical talents which are extraordinary. An English musical tourist, C. àBecket Williams, writing in *The Musical Times* of London, recounts some highly interesting things about a recent visit to Gypsyland.

"During a recent stay at Budapest I made it my business to learn as much as I could about the celebrated gypsy musicians and their art. I do not confess to a profound knowledge of my subject, but I feel sure that what I did learn will interest the many for whom the words 'gypsy' and 'Hungarian' have a romantic significance. My authorities were all men of the highest education, and were also born Hungarians; and so my information must not be dismissed as the sort of fairy-tales that are so often told to foreigners.

Natural Musicians

"First, then, as regards the gypsies themselves. They form about one-fifth of the population of Buda—and the erudite reader will recollect that Budapest consists of two towns of which Buda is the older. The gypsies are of small stature and not, generally speaking, half so dark-skinned as they are imagined to be. They seem to be as notorious for thieving as their English brethren. But for some reason, that seems never sufficiently to have been explained, they are almost to a man natural musicians. At the age of five the little boys learn to play the violin by ear and begin to accumulate that immense stock of traditional music which can hardly be described as national, yet is so typical of their race. They set great store by their gifts for music, apart from utilitarian reasons; and a famous gypsy violinist will hand down his first name to several generations, who are proud to bear it.

"Nevertheless they are as lazy in their music as in other pursuits and will never bother to learn the technic of their instruments properly or even to learn the notes. And this has a curious effect on their ensemble. The reader can no doubt easily sing a counterpoint or 'second' to a tune he knows; and with two people it is certainly not difficult. But add a third person and the thing is not so easy. First of all, which of the three will sing the inner part? Even when this is decided, an inner part is much more difficult than a bass. Imagine then what happens when, of the four members of the string quartet, three are improvising. Each wishes to make his part interesting, and the result is a curious thickness of texture which is very noticeable. (In listening to the music of Bartók and Kodály we remark a rather similar thing—no doubt they have been influenced unconsciously by the Zigeuner.)

The Cymbal

"The gypsy bands which play in the cabarets and restaurants are variously composed of the many I have heard personally. The string quartet forms the nucleus. A double-bass is often added, and also a clarinet which plays always in unison with the first violin, even in the quietest passages. Then there are almost always one or even two instruments which are a cross between a zither and a xylophone—instruments which may be sufficiently described as grand pianofortes with no keyboard and a reduced compass. The performer has a hammer in each hand and plays a sort of *arpeggio* figure (*à la* Brinley Richards & Co.) with surprising celerity and facility. A full band thus sounds rather sodden and unwieldy owing, as I said above, to the texture, and particularly to the heavy bass.

"The music performed consists of folk-song and dance. Some of the tunes are pretty well-known to English people through the arrangements by Liszt and Brahms. As in all folk-music, only the extreme emotions—melancholy and joy—are portrayed. Many of the songs will not bear translation; and the dances partake very much of the Slav character, with their passionate whirlings and stamping of feet.

"I fear I may have to destroy one of my countrymen's illusions regarding the wonderful individual playing of these people. I have heard at Budapest the playing of the gypsy who has most repute, and his technic was muddy and his tone particularly thin and spiky. The bands certainly play with great dash and go, very like the Southern Syncopated Orchestra; but their sentimentality and over-exaggeration are painful. No one admires temperament more than I do, but this is too much of a good thing. To show that these gypsies do not really care what type of music they play, so long as it possesses a tune of sorts, I can adduce that they have taken to 'jazz' as a duck to water. The reader may say that this is only because, to get their living, they have to play to the international type of adventurer; but I have found this fondness for jazz in the most obscure cabarets. The same with their dances. One hardly ever sees the Czardas danced now; it is the latest form of the shimmy, and the newest type of ballroom dance.

"One more word about the folk-music. It is of a very original type. It is not strictly sentimental like the German, or fresh and jolly like the English and Basque, or vaguely disquieting and awkward like the Scandinavian. It is rather languorous, passionate, with more than a hint of cruelty. This, I fancy, is apparent even in the decorous settings which are known to us, and is still more noticeable at Budapest.

"In conclusion, the mistake must not be made of mixing up the Hungarians and the Gypsies. The former struck me as rather more stolid than otherwise. They speak their language very slowly, so that even I, who have no gift of tongues, could converse with the aid of an invigorating phrase-book."

Seize Your Opportunity

By Mae-Aileen Erb

A hare scoffed at a tortoise for the slowness of his pace, and at the suggestion of the latter, agreed to run a race with him. The hare was so sure of her ability to win that she treated the matter lightly and indulged in a nap beforehand; but the slow, steady tortoise plodded on, and when the hare awoke, she found that he had won the race.

In our musical life are countless hares and tortoises. The tortoises—bless their persevering hearts—we can usually rely upon "getting there" sometime; but as to the hares, some do, while the majority never arrive at all. Failure on the part of the hares is far more of a discredit and a disgrace to themselves than it would be for a tortoise to lose after having made a plucky effort to win.

Many students possess talent which, were it combined with certain essential qualities of the mind, would lead them to the very heights of success, yet through lack of these, they never rise above mediocrity. Instead of having a powerful, dynamic force within themselves to drive them on to the attainment of a definite goal, they are satisfied to glide along in an easy, matter-of-fact way. They are like an engine without steam, or like a ship without a rudder. Here is a list of words which everyone should read and ponder:

Indifferent	*Ambitious*
Superficial	*Persevering*
Lazy	*Thorough*
Erratic	*Tireless in Effort*

Students of music, wake up! Take an inventory of yourself. Check off the above qualities and see on which side you belong. Are you confident that you are utilizing your capabilities to their utmost? Even if you do not intend to specialize in the subject, have foresight enough to become as highly proficient as is possible in the time you are able to devote to it. Anything worth doing at all, is worth doing well. Your parents are spending a certain amount yearly on your musical education. Is it capital well invested? Are you squandering the money or are you making it pay ever-increasing dividends of benefit and pleasure?

When about twelve years of age, I read an account of a famous grand opera star, who was talented and brilliant, but—the writer laid much stress on this—she was also an indefatigable worker. Her phenomenal success was attributed largely to this latter fact. I have always been thankful to the writer for using just that phrase—"indefatigable worker." It has since been my standard of measurement for myself. Often when I am striving to achieve along certain lines, I stop and question, "Am I indefatigable enough in my endeavor?" And then I try again.

Music students, who long for success, are *you* indefatigable workers?

The sensuous influence over the hearer is often mistaken for the aim and end of all music.—MacDowell.

There is nothing worse for a singer than not to sing.—Sir Alexander Mackenzie.

Grasping by Wholes

By S. M. C.

How pitiful to meet pupils who, after several years of instruction in music, cannot read a simple chord that they have played hundreds of times without spelling it out painfully, note by note. A scale to them is a mere succession of sounds with no definite tonality, and it is entirely beyond their ability to grasp it as a whole and play it as a unit. Melodic sequences are to them Chinese puzzles; and even when one has called attention to the fact that they are similar in construction, they make an unsuccessful attempt to play them intelligently. So much is certain, they either lack the first essentials of musicianship, or their early training was defective.

To put such pupils on the right track (if this is possible) they should be: (a) thoroughly drilled in all the scales and arpeggios, major and minor.

(b) Much attention should be paid to phrasing and reading music by motives and phrases instead of individual notes. Arpeggios may, for the sake of practice, be grouped together as chords, and *vice versa*. Attention should also be called to passing notes and changing notes, which, when eliminated, often reveal the outline of a familiar arpeggio.

(c) They should learn the cadences in all the twelve major and minor keys, and be taught by frequent questioning to gain facility in recognizing major, minor, diminished and augmented chords, not omitting a special drill on the dominant-seventh chord. The chord of the diminished seventh is a stumbling block to many pupils, because the teacher has never taken the trouble to explain that, although there are many different notations, there are only three possible combinations of this chord, the others being mere repetitions of the same tones.

(d) Pupils should learn to analyze music, not only from a melodic, but also from a harmonic standpoint. To enable them to do this, a knowledge of at least elementary harmony is a prime requisite, while familiarity with the rules of melody writing will prove most helpful.

Speeding Up!

By Mary T. Folta

Young pianists are usually impressed by the fast playing of the artist. They are amazed, and sometimes conclude that the artist is possessed of some divine power or quality. Whatever the difficulty, he [illegible] ease, at any speed.

Yet, even the young musician may acquire the speed of the artist. It is a matter of knowing how. Knowing how, combined with persistent and regular practice, will bring about the ideal.

Speed in playing is a gradual acquisition, sometimes almost imperceptible. Like any other undertaking, it is accomplished by systematic effort.

Suppose you are studying the Scale of C. What is your speed? Is it four notes to the beat, with the metronome at 160 or at 80? It may even be considerably less. Whatever your present speed, if you can play the scale smoothly and evenly, good!

Now increase the speed of the metronome ten to fifteen beats. The chances are that your playing will be uneven, because certain notes do not "come out." To correct this, take a few notes at a time. Take five notes, four to one beat, and the fifth for the accent of the next group. Begin by playing one note to each tick of the metronome, then two, then four. If there is any weakness, say with the fourth finger, or difficulty in passing the thumb under, take those notes separately and very slowly till the trouble is conquered. Do this with any difficulty which arises. When everything is going satisfactorily, move the regulator of the metronome to the next speed notch, and so proceed till you have reached the desired movement.

It is one thing to play fast when alone, and another when before an audience. Before a filled room self-consciousness is so apt to get into control. Never attempt your maximum speed in public. If you can play your piece at M.M. = 144, keep it at the more prudent pace of M.M. = 136. You may thus retain self-control, avoid excitement and nervousness and draw upon your reserve. If you attempt it at M.M. = 144, you have no reserve upon which to draw, and the least slip is fatal.

Keep a daily record of your speed progress. Each day add either to your rate of movement or to the style of playing something at the former speed. Persistence in this will finally carry you to the goal.

Fingerings That Help

By EDWARD ELLSWORTH HIPSHER

All fingerings should be such as to make the composition easiest to play musically. As far as possible, all strained stretches of the fingers or awkward movements of the hands should be eliminated. In studies it may be legitimate to use, sometimes, purposely uncomfortable fingerings, provided it is done in a way to develop the fingers and to make them more agile for other needs. But, in a "piece," only the easiest possible and most natural or serviceable positions of the hands and fingers should be called into use. The mind should be relieved in this line, in order that it may give its best thoughts to the interpretation of the selection.

Ordinarily, the fingers will fall on notes which they would touch in playing the diatonic scale or the regular arpeggios of the key in which the piece happens to be written. Were this always true, fingering might easily be reduced to an exact formula and pianists of all grades of proficiency would be saved an immense deal of trouble. But differing forms of hands and other considerations often make a deviation advisable.

When undertaking a passage which departs from the regulation scale and arpeggio fingering, study it carefully for the reason of this divergence. Then go over it, diligently working over the fingering to find if the one marked is the very best for your hand. Evidently the student must be master of the scales and arpeggios to do this. Otherwise, he would be in no position to pass judgment on a matter so important, and he should go to one who can help him with authority.

Make a Fingering

Do not be afraid to change the fingering of a published edition. Ordinarily, these fingerings are best followed; for they were worked out by a specialist who made a careful study of the passages and adopted the fingering which seemed generally best. But hands are widely different. The fingering that would be very facile for the editor may be very awkward for another, regardless of the completeness of his training. The editor may have had a hand adapted to great stretches between the fingers so that he unconsciously introduced positions next to impossible for the one not so favored.

We shall now study a few specific cases, not from works possible only to the finished player, but mostly from compositions well within the grasp of the student of moderate talent and advancement in study. And these few may serve as guides to help the thoughtful one to find a way out of other perplexities.

An instance comes to mind, in the close of Chaminade's perennially popular *Flatterer*. As usually printed, the fingering is

Ex. 1

and young players almost invariably stumble in trying to do it. A slight change in the fingering, and we have this:

Ex. 2

and the ghost is "laid." The trouble seems to be in that the first fingering requires a shifting from one hand to the other at a weak point in the rhythm—in the midst of a triplet—which is almost sure to disturb the accents. Even very dextrous performers realize that it requires no small amount of skill and care to shift from one hand to the other in a rapidly running passage, to do it in the middle of a beat, and to do it so smoothly as not to offend the trained ear. In Example 2 the change of hands on the regular beat eliminates this awkwardness.

The following example from Wittman's *May Has Come* illustrates another type of trap—and all because the given markings require a hand with exceptional reach of fingers. Observe Example 3 (a).

Ex. 3 a) b)

Change the fingering as in Example 3 (b), with the thumb turning under on the E-flat, and the passage is elegantly done by any hand that can span the octave. Let the hand glide well up on the keys, till the fingers playing white ones are well up among the black ones, and the thumb goes under to the E-flat very easily. And why hesitate to bring the thumb on any black key when so doing is an advantage in the playing?

Yes, change the fingering whenever something has been discovered which really facilitates the execution. But, when a fingering has been selected, stick to it at all times. Nothing lends more to failure than a constant shifting of fingerings. Of course it is possible that, even after long study, one many happen on a better fingering than has been previously known; in which case that should be adopted and carefully rehearsed till it becomes the habitual one.

A Simple Little Trick

Sometimes a simple little trick of fingering will work almost a transformation in the musical effect obtained. An instance of this occurs in the *Hungarian Dance in A* by Brahms-Philipp. It begins with a turn of three very rapid notes before the first melody-note, E. Now this E should be very well accented. By using the following fingering

Ex. 4 a) b)

this becomes easily done. The fingers 2-3-4 or 4-3-2 go lightly on the notes of the turn, while the strong thumb is in its element when allowed to make the principal note to ring out.

Chopin's Boswell

In Chopin's works we find many instances where fingerings almost curious are not only available but they also promote facility and evenness of execution. A typical example occurs in his *Valse in D-flat*, often called the *Minute Waltz*. Here occurs the following passage which amateurs often bungle by slipshod fingering.

Ex. 5

Klindworth, who seems to have been Chopin's Boswell, so far as the fingering of his works goes, is given credit for discovering the fingering of this example. On first trial it may seem freakish to the uninitiated; but persistence until the fingers have assimilated the new successions will convince that it not only is practical but also highly conducive to a beautiful legato at this particular point. And Klindworth has furnished the key to the mystery of many such figures.

The Mordente

Young students, and some that are older, often do this lightest and daintiest of all the embellishments in a manner that eliminates most of its beauty. Its fairy-like tread too many times suggests the lumbering oxen's hoofs. Here again fingering lends its aid. The formula 2-4-3, of fingering it may seem at first an unnecessary shift; and yet it reduces immensely the danger of an awkward, muddy execution. In fact, when once learned, it is so much the easier way that its mastery would be well worth many times the necessary effort.

Ex. 6 Written Played

There is trouble lurking in such a use of the fingers as 2-3-2, which students are so apt to think easier. The second finger must touch its first note lightly, daintily, airily, and then, in the immeasurably short time that is necessary for the playing of the second note, it must be prepared to repeat the note it first played and this time in such a manner as to bring out a round, ringing note of melody; for this embellishment seldom occurs anywhere but in melody. Now this is something which no one much less than a finished artist, with a masterly control of the fingers, can accomplish.

In complicated works this ornament may occur at a time when the hand must be so extended as to necessitate executing it with adjacent fingers; but that would be a matter for individual adjustment when the emergency arises.

The thing that makes the young player willing to use what he thinks to be a simpler fingering (avoiding the shift) is that he has not learned to listen to the effect he produces. He should get in his mind the sensation of two light tones sounded with lightning-like rapidity, and immediately followed by a tone of true singing melody. Then,if the student will give it a fair trial, he soon will find that the 2-4-3 fingering is a key to the results desired.

One of the troubles is that we so seldom realize the musical side of such an ornament. We play it with something of a "Thank the Lord, it's over" attitude of mind, forgetting that we have lost our opportunity of giving to our hearers one of the lightest, most delicate and pleasing ear sensations that we have in our whole "bag o' tricks."

In most of the music apt to fall to the student who has not reached the higher grades, the *mordentes* will be almost sure to fall where, with a little adjustment of the general fingering of the passage, the 2-4-3 order may be used; or, if the *mordente* is used in its original form (employing as second note the one a half-tone below the principal one), the fingering will be 4-2-3. This last form is now practically obsolete so that what was formerly termed the inverted *mordente* (using as a second note the diatonic tone above the principle tone and fingered 2-4-3) is now in common usage designated simply as the *mordente*.

Bach Problems

In Bach, more especially, the hand is sometimes necessarily in a position where 3-5-4, 5-3-4, 1-3-2 or 3-1-2 must be used. They are simply following the model heretofore given and must be repeated till mastered.

Many passages that at first look very forbidding may easily be analyzed into a sequence that is comparatively simple. In fact, practically all cadenzas are but extended sequences if we but take the trouble to dissect them.

To the student not thoroughly acquainted with harmonic rules and progressions, a few words regarding the sequence may not be out of place. The sequence, in its simplest form, is a melodic or harmonic figure repeated at a higher or lower pitch in the key. As used in the cadenza which the student is most apt to meet, the sequence is a figure (usually the tones of an arpeggio with probably one or more passing-notes) raised or lowered to some other degree of the key. Sometimes this will be the octave; often it will be an adjacent degree; or it may be to a degree a third or any other interval distant.

A casual glance at the following fails to disclose its outline, probably because of the break in position of the

Ex. 7

notes at the middle of it. Yet a little analysis soon introduces us to an old friend from Paderewski's popular *Minuet a l'Antique*. Divide this into groups of six notes each and it will be found that each of these consists of the chord G-B-D, with E used as its second and

Ex. 8

sixth tones. These E's may be considered either as passing-notes or as a part of the chord of the sixth, according to the harmonic predilections of the student, though the entire loss of the E in the later part of the cadenza would seem to make the first interpretation seem to have the stronger basis.

And now to its fingering. Two good ones are in use, as is easily seen. Between them there is little cause for choice, though the one introducing the left hand at E - D probably tends toward adding brilliancy and ease to the execution, not to speak of a certain possible elegance in the movements of the hands, which counts for something after all.

Another very interesting sequence occurs in Godard's *Second Valse*, but this time as an integral part of the melody. At first glance this would seem to be without design.

Ex. 9

Looking carefully, however, it is seen that the entire passage is made up of repetitions of four notes of the descending scale, each one beginning one degree lower than the last. Simple as it is, this figure is particularly effective in producing an almost giddy whirl suggestive of the gaiety of the idealized waltz. Here the fingering is simplicity itself, if each motive is begun by the fourth finger and followed by the others in order, to the thumb.

The little secret of fingering the sequence is that the same finger must fall on corresponding notes of each repetition of the motive. The least consideration makes it evident that this is an immense relief to mind, fingers and any other attributes used in execution or interpretation. Even with the fingering unmarked, a little forethought usually will cause the hand to adjust itself to a comfortable position which may be carried on throughout the repetitions. As mentioned in an earlier paragraph, do not be a slave to printed fingerings if you can discover another better suited to your particular hand. Like the Paderewski excerpt, very often the introduction of the left hand for one or two notes of each repetition will eliminate an awkwardness that develops in trying to do the entire figure with one hand.

In closing, let us bear in mind that more stumbles in playing, more jumbled passages, are due to bad fingering than to any other cause with the possible exception of playing too fast. Fingering, well mastered, becomes one of the most efficient servants in the employ of the pianist.

Stop the Nonsense!

By Mary Janet Cutler

Association of ideas is not without its certain value in acquiring knowledge. Yet, there are limits past which even this device should not go. Especially is this true when it associates with a cultural art that which is inconsequent or frivolous.

One pupil cannot name a letter in a space of the bass staff without first repeating, "Angry cats eat girls," nor a note on a line without first mumbling, "Girls bake date fudge always." Such nonsense!

To be sure, the names of the notes are remembered through this association of ideas; but is there not something about these absurd sentences not only unpleasant to the cultured ear, but also, along with their absolute lack of sense, out of harmony with the spirit of music? To hear a pupil, who has played a wrong note, stop in the midst of one of the Schumann *Kinderscenen* to repeat one of these nonsensical jingles is nothing less than distressing. "Date fudge" and "angry cats" certainly are not calculated to inspire a musical mood. No, it is far better to learn arbitrarily the names of the lines and spaces, even though the initial effort may be necessarily a little greater. Then, without distracting associations, the mind may learn to conceive real music.

An Acrostic

The following unique tribute to The Etude is due to the ingenuity of a valued Etude enthusiast, Mr. Nicholas Douty, well known as a singer, teacher and composer. Mr. Douty has been the tenor soloist for each of the famous Bach Festivals at Bethlehem, Pennsylvania, for the last twenty-five years.

> The foremost of musical magazines,
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> Europe and Asia and Africa
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"To know good music, real music, is to love it; and where there is love of music there is always promise of good morals, good citizenship; for love of the true and beautiful makes for better men and women, and a better world in which to live."

—Tacoma Ledger.

The beautiful in art can be enjoyed most by the pure minded.

A Golden Hour Program

(This specimen program may be followed by others prepared by well-known public school experts. This program may be shortened, changed around, in fact, adapted in any way to the special need of the school and the children.)

1. Singing—"America, the Beautiful," by Bates-Ward.

2. Ethical Example—"Truth and Honesty."

An American went to a store in Chinatown, kept by an old native of Hong Kong. The customer wished to buy a beautiful piece of jade that he had seen in the window.

"How much is that exquisite jade?" he asked of the Chinaman.

"One dollar," replied the Oriental shopkeeper.

"Is it fine jade?" asked the purchaser.

"No," answered the Chinaman; "on the contrary, it is very inferior jade. It is worth one dollar and no more."

Class Questions:

What did the Chinaman gain by telling the truth about the jade, when he knew that the customer might have paid a much larger price?

Is it right to charge a high price for goods to one customer and sell them cheap to another?

What do you know about the "one-price system" used in almost all large businesses now?

Would it have been wise for the Chinaman to tell the truth about the jade even though he felt certain that he would thus lose the sale?

3. Music—Violin Solo.

Adoration .... Borowski

(or) Piano Solo

Nocturne in E-flat.............. Chopin

(or) Talking Machine Record

Andante from Fifth Symphony ..... Beethoven

(or) Italian Folk Song

O sole mio.

4. Inspirational Talk by Local Citizen of Prominence.

(or) Reading

A Message to Garcia.......... Hubbard

(or)

Barbara Frietchie .... Whittier

(or)

Freedom .... Lowell

5. Patriotic Music (Vocal or Instrumental).

The Battle Hymn of the Republic — Julia Ward Howe

(or) *Keeping Step With the Union* (Piano, Piano Duet, or Orchestra)..Sousa

6. Playlet, Dialogue, Tableau or Moving Pictures.

Chosen by the teacher. An easily arranged Tableau would be "Betsy Ross Making the First Flag."

7. Inspirational Music.

Pieces of the type of the Songs of Stephen Foster, Schubert's *Serenade*, Schumann's *Traümerei*, Wagner's *Prize Song from the Meistersinger*, or similar lesser-known prototypes, played or sung as solos or heard from the talking machine.

8. Golden Text.

The idea here is to have members of the class repeat the Golden Text memorized at the previous Golden Hour, and then learn the new one selected for the day. Specimen Golden Texts are:

A good name is better than riches.
Cervantes.

A man should be upright; not kept upright.
Marcus Aurelius.

Fire is the test of gold; adversity, of strong men.
Seneca.

In a just cause, the weak overcome the strong.
Sophocles.

Nothing great was ever achieved without enthusiasm.

The borrower is servant to the lender.
Proverbs.

Love thy neighbor as thyself.
Leviticus.

Be not overcome of evil, but overcome evil with good.
Romans.

9. Music—Piano, Orchestra or Talking Machine.

March from "Athalie"............ Mendelssohn
Processional March................ Schoebel
Installation March................ Rockwell
March from "Le Prophète"......... Meyerbeer
Leonore March..................... Raff

Abundant types of ethical examples may be found in the Bible, other religious literature, Plutarch, Aesop's Fables, and in such a practical modern collection of material as "Ethics for Children," by Ella Lyman Cabot (of the Massachusetts Board of Education), published by Houghton, Mifflin and Company.

The Double Bar

By D. L. Ford

The character known as the Double-Bar [illegible] been used from the earliest history of musical nota[illegible]. It seems first to have been used to indicate a [illegible] pause at the close of a period and came into use [illegible] with rests that indicate intervals of silence between [illegible]

By general usage the Double-Bar ha[illegible] to be employed for several purposes; for whi[illegible]wever, it varies slightly in form.

In a song the Double-Bar, consisting of [illegible] light lines, may or may not be used to indicate the [illegible] the instrumental introduction, according to the [illegible]erence of the composer. Also, composers of the [illegible] period have sometimes used this same sign to [illegible] the end of a division of a song in the Binary F[illegible]

In Hymn Tunes the Double Bar is comm[illegible] used to separate the phrases of music that are [illegible] sung to each line of the words.

In a Sonata the Double Bar—usually o[illegible] light line followed by a somewhat heavier one—is [illegible] to separate the Groups of themes and other m[illegible]als from which a Movement is built up. In parlor [illegible]n music this same character, or one composed of [illegible] light lines, is usually employed to mark the end [illegible] Theme or Period.

A Double Bar of two light lines is used [illegible] a change of key signature occurs in a Movement [illegible] Composition.

A Double Bar of two heavy lines—[illegible]imes the first is rather lighter than the last—is use[illegible] the close of all compositions.

Only "Lifers" Wanted

By E. H. P.

Teachers whose pupils leave them just about as they are beginning to show progress will appreciate this story, we believe.

Mr. Thomas Mott Osborne, famous for his activities in prison reform, is also a highly accomplished musician and a great believer in music as an effective moral influence. When he became warden of Sing Sing Prison, where there are a number of "lifers," or life-term prisoners, he encouraged those who were musical to form an orchestra, and saw to it that they were allowed suitable time for practice. He also appointed the most capable musician among them as leader, making it his duty to train them and give them instruction. This man was an excitable, temperamental Italian, in for a term of twenty years, and from time to time he would be overwhelmed with discouragement because some player whom he had carefully trained would be transferred elsewhere, pardoned or discharged by reason of expiration of his term. When his oboe player was suddenly lost in this way, his patience had its limit, and he wanted to give up the job; but Mr. Osborne, after some kindly argument, induced him to try a while longer. "All right," said he, "I will—but after this I take only 'lifers'."

"What is really best for us lies always within our reach, though often overlooked."

—Longfellow.

Professional and Artistic Opportunities for the Music Supervisor

By JOHN W. BEATTIE

Former President of Music Supervisors' Conference, Director of Public School Music, Grand Rapids, Mich.

During the last few years there has been a tremendous awakening of interest in school music on the part of the public. This interest has been manifested in a variety of ways, some of the most common of which are: Articles in newspapers and magazines featuring the work done in schools of various cities; greater interest among women's organizations leading to coöperation with music supervisors; realization on the part of musicians and private music teachers that the school music work is worth supporting, from a selfish standpoint; assistance and support from music dealers and manufacturers of musical merchandise, who see in school music a splendid new field of business; appreciation on the part of parents that children of to-day appear to be more interested in music than was the case during their own school days.

And just as there are many manifestations of the interest, the causes leading to them are numerous. Increased interest in music during and immediately following the world war has been frequently commented upon. But the revival of interest in school music dates back before the war. One of the chief causes was the development of instrumental music in the schools. The public has become accustomed to hearing choruses of children perform, but never ceases to be amazed that youthful instrumentalists can be formed into satisfactory ensemble groups. And in any city where bands and orchestras flourish, there the interest in the entire school music program has been stimulated. The growth of instrumental teaching, along with a general broadening of work along other lines, has attracted to the profession more proficient musicians than were formerly engaged in school music work. The ability of those musicians to produce results of a high order is really the cause for present interest in the work they have done and are doing.

Demand Greater Than Supply

The growth in the school music field has created a demand for teachers and supervisors that has been difficult to meet. Twenty years ago, conservatories and colleges were training but few musicians for school positions. Now, practically every conservatory of note offers courses for the preparation of music supervisors; the colleges and normal schools all over the country are engaged in turning out music teachers along with those in other branches, and in several of the larger institutions four-year courses leading to a degree are offered. Not only are hundreds of students enrolled in the many teacher training institutions, but also requirements for final certification have been increased to the point where it is no longer possible for musicians in the general field to deride the supervisor as a person of inferior ability and education. The supervisor of to-day is necessarily of superior qualifications, for he must be not only a capable musician, but also familiar with the theories underlying the science and art of teaching. In addition to the educational requirements, he must have satisfied his instructors that he possesses personal qualities that will enable him to be a success in work with children.

Several questions now arise. Are the training schools turning out so many graduates that the field will be over-supplied with teachers? Will competition for positions result in a lowering of salary schedules? Under such conditions, will it pay one to prepare himself for work in the school music field? The time may come when there will be more capable musicians available than places for them; but those in a position to offer authoritative judgment tell us that it is not likely to come for some years. The thing that will happen is just what happens in any field: the unqualified and unsuccessful will have to give way to those who can produce satisfactory results. American cities are pretty well convinced as to the value of school music; they are willing to pay for it, but will insist that the supervisor responsible for its development produces a reasonable return for the investment of time and money. And let no one be deceived as to the fact that music supervision entails an abundance of hard work. The private music teacher, nerve wracked from efforts to instruct the uninspired, or the commercial musician, wearied of the grind of theater playing or "jobbing," need not turn to the schools as situations offering opportunity for a fine salary for a few hours' work five days a week. School work is no sinecure and presents no haven for the unambitious. The calls upon the supervisor are numerous, and he is to such an extent a public servant that his position requires tremendous expenditure of time and energy.

The Financial Reward

But some zealous musician says: "I will get proper training for school work; I am not lazy; I have enough of the missionary spirit to want to do all the things you tell me a supervisor must do. What I am anxious to

JOHN W. BEATTIE

know about is the financial reward that goes with all the work. Further, I wish to be sure that I am entering a field in which there is a chance for real artistic growth." Those are fair questions, and an attempt will be made to satisfy them, though it is difficult to furnish actual figures as to possible earnings. It may be desirable also to indicate briefly the more common types of positions open to candidates.

Teachers in the school music field are divided among a number of branches of the profession. First, there is the head of the music department in a school system. Such head may be called a supervisor or director, depending largely upon the size of the system. If the head constitutes the entire department, doing both supervising and teaching, he is usually designated as supervisor of music. That is the common position throughout the United States, and probably twelve to eighteen thousand people are in such positions. In the larger cities, where much work is carried on through departmental teachers, the head of the music work is quite commonly called director of music and those who work under his direction, special teachers of music. The teachers may be employed either in grade or high schools, and include instrumental as well as vocal instructors. Frequently these teachers do some supervising and are classed as supervisors, being responsible to the director of music. In addition to these teachers, supervisors and directors, there is a large number of those who are located in teacher training institutions, where they act as instructors in musical theory, history of music, public school methods and other subjects thought to be a necessary part of the supervisor's education. In all, probably in the neighborhood of twenty thousand musicians are, in one of the several capacities, engaged in actual school music work or helping promote it.

Salaries Vary

The salaries paid to these thousands differ widely. The minimum yearly salary for a beginning supervisor with two years' training and no experience in teaching of any kind is perhaps $1,000. There should not be misunderstanding as to this minimal salary. Young men and women just out of the training schools are placed at the low salaries, and the average is undoubtedly in excess of $1,000. Further, if a competent musician of many years' experience as a private teacher or performer enters the school field, he is likely to be given a salary in accordance with the length of his experience. Nobody can say with authority what the maximum is or may become, as it depends in many cases on the ability of the supervisor to secure good results or what are considered good results by the community. The larger cities range from $2,500 to $4,000; and in a few of the largest cities the schedule calls for more, maximum figures depending upon the experience and educational qualifications of those occupying positions.

Almost every person engaged in school music work has opportunity to augment the school salary by means entirely legitimate. Church choir work is probably the most common source of extra employment; and no school authority can reasonably object to it. The supervisor is supposedly a musician competent either as a vocalist, organist or choir director, and, in a town or city of any size, will almost invariably be called upon for professional services in one of the churches. The financial inducements vary and here again are subject to the musician's ability in the capacity for which he is engaged.

There is also a limited way in which the school musician may work as a private teacher. This is particularly true in the smaller communities where the number of able private teachers of voice or instrument is small. The word limited is used because the school teacher must do this private work outside of school hours and can accept only a few pupils. This limitation is an advantage in a way, inasmuch as it enables the instructor to take only such pupils as show signs of talent. In some communities, the supervisor has overdone the private teaching and has been so ambitious to increase his earnings that his school work has suffered. Through this over emphasis on private work, he may also have forfeited the coöperation of competent private teachers who think the school musician is encroaching on their business. Such abuses frequently have led to a ruling by school authorities forbidding the supervisor to engage in private teaching. It will be well, therefore, for the supervisor to use considerable tact and discretion in undertaking any private instruction.

The competent instrumentalist undoubtedly has a greater opportunity to augment the school salary than any other type of musician. If the supervisor is a capable band or orchestra director, his services as a director of adult organizations are always in demand. Many small cities throughout the Middle West insist that the supervisor be competent to lead both band and orchestra. Many of these cities have an arrangement whereby the supervisor does both school and community work. In such cases, organizations or business men may add to the salary paid to the supervisor by the board of education, with the understanding that he will organize and direct adult instrumental groups as well as those developed in the schools. The school organizations become natural feeders for the adult bands or orchestras and the more capable school performers play in both. Adult organizations, with full instrumentations, complete libraries and surprising performing ability exist in hundreds of American communities small in size and remote from musical centers. Many of these are directed by school music supervisors; and there is a growing demand for the supervisor who can handle that kind of work. The salary offered in many cases compares favorably with that of the high school principal, or the highest salaried employee of the local or county government.

Concert Companies

A few school musicians find it possible to organize and direct small companies of performers for concert work. Lyceum courses are almost universally offered in the smaller cities; and quite frequently musicians are to be found in one's own town, capable of competing with the small companies sent out by the concert bureaus. String trios and small orchestras with well selected and carefully rehearsed repertoires can always find employment; while the ubiquitous male quartet is an ever popular attraction, especially when it is well trained and can present a varied program. This possibility for concert work not only offers the supervisor a chance to earn money but also gives him an outlet for his own ability as a performer. Any capable musician wants to keep himself in shape for performance. What more desirable occupation for his leisure than filling a few engagements as a concert artist?

On the artistic side, it may be said without any reservation that the school musician has the greatest opportunity for improving conditions musically of any one in the music profession. Our future citizens are trained in the schools; and if music forms an important part of the school curriculum and is carried on in a proper way, music will play an important part in adult life of the future. The appeal of music is universal; everybody responds to it in some form; and, if the child's natural interest in it can be fostered throughout his school career, America will become in

time a nation of real music lovers, or should we say a nation of lovers of real music. In past years, and unfortunately in many schools to-day, all sense of enjoyment in music has been stifled through an over emphasis on the technical side of music. Children have been drilled in the theory of music to such an extent that they have often lost all pleasure in music as a means of expression. But this condition is rapidly changing and more attention is now given to artistic singing and the building up of the appreciative side of music through intelligent listening. The phonograph has played an important part in this transformation; and everywhere through the schools, children are being taught to know and love the great masterpieces of music just as they are given a liking for the best literature.

In thousands of American communities, really worth while concerts are promoted by the music supervisor. Some of these are given by imported professionals, but more are the result of constructive work in school and community. School children love to appear in public performances and the supervisor who capitalizes this natural desire not only is able to stimulate the childish musical ability but also furnishes the adult population with a chance to hear worth while music. For no musical effect can be more beautiful than the voices of children singing with correct tone production and with an appreciation of the meaning of what they sing. The value of instrumental demonstrations already has been mentioned. As for the drawing power of school entertainments, the presence of a large number of children in any capacity always will bring out an admiring audience of relatives and friends. They are put on in many places as money making ventures; but their chief merit lies in their ability to interest the public in music and particularly in school music. In small and remote communities they constitute valuable additions to social life. Certainly, they add as much to a town's enjoyment and edification as the best of moving pictures; and, if carefully planned their performance may be of genuine educational value.

Opportunities for Service

In all the activities which the supervisor takes on in addition to this school work, he may be doing an immense amount of good. Take choir work. What an artistic force a competent leader of church music can be! He not only can raise standards of performance but also can elevate the taste of the congregation through selection of music that is appropriate to the service and at the same time good. A great deal of trash is sung by choirs and used for congregational singing. This is as true of large city churches as of the less pretentious ones. Here is a field offering tremendous possibilities for the musician who has high ideals and at the same time the personality and qualities of leadership necessary to the successful choir director. Church work is likely to be an ungrateful task; but, since most supervisors undertake it, they should make an effort to raise the standards of church music just as they do in the school work.

As a private teacher, the supervisor may become responsible for the development of many a performer. He may be the only competent violin or voice teacher in a community and as such can build up a group of pupils who will contribute largely to musical endeavors in future years.

In the concert field, the supervisor has an opportunity to do the same thing in the way of elevating taste that he may do in the church music work. Concert bureaus and lyceum managers do send out splendid musical companies; but, unfortunately, there are unscrupulous booking agencies which rate a company solely by its ability in a low type of program. Skillful performers too often assume that residents of the smaller cities are ignorant musically and present programs made up of numbers similar to those presented in vaudeville theaters. A lyceum course promoted by church, school, business men or women's clubs can both entertain and uplift. Musical companies should be obliged to submit programs in advance and local promoters given an opportunity to demand the best in music. The school supervisor might well be asked to serve on the lyceum committee and in such capacity could assure his community of high class programs. And the supervisor who takes part in programs given in territory near his work has an educational duty which he will not neglect by pandering to an undeveloped taste. Rather he will select his numbers with a view to pleasing his audience through artistic rendition of good music.

Singing to Accompaniment

By Lois L. Ewers

How many times we hear a good selection spoiled by the voice of the singer getting "off key." That is, the voice shifts from the true pitch of the accompaniment.

Two remedies for this are worth consideration. First, the singer should learn to listen closely to the instrument or instruments with which he is associated. Then he should be very careful to keep his voice quite in sympathy with this accompaniment and true to its pitch. Of course, the shifting of the pitch of the instruments to suit that of the voice is not to be considered.

For your own edification (or amusement), sometime try playing the melody of a song a half-tone higher than the accompaniment. For instance, if the accompaniment is in E-flat (three flats), play the melody in E (four sharps). The result probably will evoke a laugh—if the effect on the nerves does not send you to bed. But you will have a very good specimen of the effect of a singer out of tune with the accompaniment.

Sometimes the accompaniment is at fault, more particularly if it be from a single instrument. Often this fault comes from a lack of clearness and [illegible]ness in the tone-attack of the player. No, the accompaniment need not be loud; but the touch should be firm, even though gentle. The tones must come so [illegible]ly to the singer's ear that it will catch them truly and have something to which it may gauge the voice.

Announcement of the Winners in the ETUDE Prize Contest, 1922-1923

FINAL decisions have been reached, and we take pleasure in announcing the winners in the competition which closed on July 1.

The task of making the awards was an arduous one, since there was an unusually large number of composers represented and, in most cases, by more than a single manuscript. In addition to the fine array of American writers, practically all the civilized countries were represented, including India, China and Japan.

There was a certain standard set by the Judges for each class, and in determining this standard both the artistic and the practical sides were considered. A number of composers whose work was highly meritorious failed to take cognizance of our restriction as to efforts of an involved or pedantic nature. For this reason or for similar reasons, awards were withheld in parts of certain classes.

The awards are as follows:

Piano Solos

Class 1.—First prize, Cecil Burleigh (Madison, Wis.); second prize, E. R. Kroeger (St. Louis, Mo.); third prize, J. G. Cummings (Saginaw, Mich.).

Class 2.—First prize, Charles Wakefield Cadman (Hollywood, Calif.); second prize, Anna Priscilla Risher (Hollywood, Calif.); third prize, Rob Roy Peery (Hickory, N. C.).

Class 3.—Second prize, Arnoldo Sartorio (Crefeld, Germany); third prize, Cuthbert Harris (Gorleston-On-Sea, England).

Vocal Solos

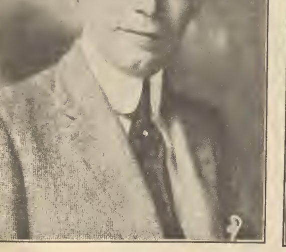
Class 1.—Second prize, Paul Ambrose (Trenton, N. J.).

Choruses

Class 1.—Second prize, J. L[illegible] Galbraith (Richmond, Va.); [illegible] prize, R. M. Stults (Ridley Park, Pa.).

Class 2.—Second prize, Richard [illegible]serling (Newark, N. J.); third prize, George Tompkins (Westport, Conn.).

Class 3.—Second prize, Fay F[illegible] (New York, N. Y.); third prize, Richard I. Pitcher (London, England).



JOHN G. CUMMINGS

John Grinnell Cummings has been for many years an active figure in the musical life of Michigan. Born in Centerville, Mich., Mr. Cummings studied in the Cincinnati College of Music and the New England Conservatory of Music. His piano teachers were William H. Sherwood and Xavier Scharwenka. Mr. Cummings' "In the Gloaming" appears in this issue of THE ETUDE.

ANNA PRISCILLA RISHER

Anna Priscilla Risher was born near Pittsburgh, Pa., and pursued her musical studies there and in Boston, Mass., among her teachers having been A. M. Foerster, G. W. Chadwick, Carl Stasny and Leo Schulz. Miss Risher, who is a 'cellist, pianist and organist, is represented in the catalogs of the leading American publishers. Her "Indian Lament" appears in this issue of THE ETUDE.

ROB ROY PEERY

Rob Roy Peery, born at Saga, Japan, in 1900, is already a well-known violinist, organist and composer. His studies, which were begun at an early age, have been pursued entirely in this country. At present he is a teacher of violin and organ at Lenoir College, Hickory, N. C. Mr. Peery's prize winning composition, "Spring Frolic," appears in this issue. Other compositions of other prize winners will appear later.

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.

Difficulties with Scales

(1) I have a pupil of twelve years who plays second grade pieces fairly well, and reads very well, but cannot play the scales in their simplest forms correctly. Could you advise me how to help this trouble?

(2) In what order should the scales be taught? I have given first the major, second the minor, then the scales in thirds, sixths and double thirds. Is this order correct?

(1) It looks as though you had pushed the pupil too rapidly in scale playing. Stick to the simplest forms, with one hand alone, until each scale is thus thoroughly mastered; and in no case take up a new scale until those studied previously are well in hand. Begin with the scale of C major, one octave, hands separately; then proceed to G, D, A and E, all of which are fingered exactly like C. Continue working with these five until each can be played at a moderate pace for two octaves, hands separately; and then add F and B, which require slightly different fingerings. In a similar manner, the flat scales may be taken up in the order of their signatures. Now extend the scales to three and four octaves, still with one hand at a time.

I should say that the above process might well sufficiently occupy the pupil during the first two years. Next in order, begin to put the hands together by playing them through one octave, at first very slowly. After this can be done in parallel motion, have the scales learned in contrary motion, one octave as before. The two processes may be combined by playing up one octave in parallel motion, then an octave in contrary motion, and then down in parallel motion, thus:

Ex. 1

Eventually this process may be broadened out by substituting two octaves for one, in the above formula. The student should meanwhile learn to perform the scales in *chromatic*, instead of *signature* order. Many other devices for varying the treatment of these scales may be applied such as by practicing in different rhythms, as, for instance, the following:

Ex. 2

etc.

or

etc.

by playing in canon form, with one hand two notes ahead of the other; by practicing at varying rates of speed with the metronome; by playing one hand staccato and the other legato, and various other ways. All these devices will tend to strengthen the pupil's command of the scales and their fingering, and to prepare him to meet them confidently, in whatever guise they may appear.

(2) The above answer assumes that the major scales be thoroughly learned before the minors are introduced. Such a precaution will tend to prevent the confusion of which there is danger if both modes are studied at once. The minor scales should be treated just as carefully and accurately as the major, and may be practiced finally in the various ways suggested above. No form of practice is more valuable than that of double thirds, with which you conclude your list. After these are mastered through one, two or more octaves, they may be practiced profitably with broken thirds in one hand, as follows:

Ex. 3

Daily Lessons with Children

I wish some advice about my two children, whom I am teaching myself. One girl has had a half-hour daily lesson for six months, and before that fifteen mintutes per day for six months. She is now on page 31 of the Presser *Student's Book*. She worries because other children pass her in the book; but I require her to play each piece absolutely correctly before she leaves it. She has committed nearly every piece to memory. She is also studying Gurlitt's Op. 82, working at present on No. 50. Is it right to hold her back until each study or piece can be played easily?

My other daughter is seven, and is having a fifteen minute lesson per day. I have started teaching both of them harmony, and am myself studying Heacox's *First Lessons in Harmony*. Do you approve of this as a text-book?

The nine year old girl has small, rather weak hands, and stiffens readily, so that her wrists hurt her. How can she overcome this trouble?—MRS. G. K. A.

I think that you are carrying on the children's musical education in a very sane and safe manner. Nowhere is thorough, careful work so necessary as during the first year or two, when the child is either made or marred as a future pianist. Many teachers, anxious to gain a reputation for rapid methods, hurry the child along with "difficult music" as the chief aim; and in so doing leave all sorts of threads hanging for future teachers to unravel. Don't worry because other children are apparently more speedy in their progress. Quality, not quantity, counts in the long run.

It might be well, however, to occupy a part of the daily lesson in distinctive sight-reading. Get some book of simple duets, and spend five minutes or so of the lesson period in having the children read these in strict time, without stopping for mistakes. You may at first play the remaining part yourself, with one of the girls, and eventually have them play together.

As to harmony, the text book you mention is excellent. I would spend plenty of time on scale-structure and intervals, emphasizing each step by ear-training, illustrations on the keyboard, and writing. Here again, fundamental training is all-important.

Stiff wrists are a bad feature and should be avoided like a plague. Have the pupil begin each period of work by letting the hands hang loosely from the arms for a few seconds. Occasionally, too, as a test while she is playing, put your forefinger under her wrist and lift the forearm up, making sure that her hand hangs down relaxed, and does not extend out horizontally or upward from the wrist. It is also wise to have her hold her wrists rather high, above the level, in playing. Finally, do not let her force the tone at any point, but trust to time to strengthen her playing muscles.

The Work of the Average Pupil

Please suggest a course of study for a pupil of from ten to twelve years of age, during two years. What grade should he be in at the end of that time?—C. B.

First, let us agree on the status of the "average pupil," for there are infinite grades of intelligence, of musical aptitude, of time given to practice, and other considerations. We will assume that our pupil is tolerably bright, is amenable to instruction, and that he is to practice an hour a day; that by a "year" is meant the usual yearly season of about 36 weeks; and that he is to begin at the very beginning.

Various factors should go to make up such a course, especially the following:

1. *Musical notation:* Including a study of clefs, measures, notes, rests, accidentals and the common marks of expression, such as *p*, *f*, *crescendo*, *diminuendo*.

2. *Technique:* Simple exercises for fingers, hand and arm; the major scales and the simpler minor scales, such as A, E, B, D, G and C, two or three octaves, in parallel and contrary motion and at a moderate rate of speed.

3. *Harmony and ear-training:* The construction of scales, the nature of intervals, and the recognition by ear of the simpler intervals (perfects, majors and minors at least); major and minor triads in root position and inversions, and the common principles of chord progression in four-voice writing. Ear-training in determining these triads.

4. *Studies* in the first two grades, illustrative of the technical work given in the exercises; and *occasional pieces*—perhaps four or five a year—in these grades. Explanation of the forms used in these pieces, and biographical data concerning their composers.

5. *Committal to memory* of some, at least, of the above studies and pieces.

6. *Sight-reading* of easy duets and solo pieces.

7. *Transposition* of exercises or the simpler compositions into other keys than the one in which they are written.

As a basis for the instruction thus outlined, any reputable elementary books or "methods" may be employed. Result: at the end of two years the pupil should be playing pieces such as the *Minuetto* from Beethoven's Sonata Op. 49, No. 2; the easiest pieces by Bach or Handel; and many of the pieces in Schumann's *Album for the Young*, Op. 68. He will then be amply prepared to proceed on to the work of the third grade.

A Plan for Piano Study

Some time ago I asked the members of the Round Table to send any plans for study which they had evolved from their own experience. The following plan, designed for a special kind of work, but capable of a much wider application, has recently been received.

To study a choral passage with two inner voices written in counterpoint, such as the following:

Ex. 1

Method of procedure:

1. Play *octaves only* of choral part (omitting inner notes).
2. Play full chords of choral part, taking care to select only the inner notes which belong to the chord passage, and not those of the contrapuntal accompaniment.
3. Play the two inner voices written in counterpoint, with distinct accent.
4. Play No. 1 plus No. 3 above (octaves only and counterpoint).
5. Play No. 2 plus No. 3 (full chords and counterpoint).

A further process, especially adapted to sight-reading, is as follows:

6. Play Nos. 4 and 5, first without tone and second with tone.—ABBIE Z. BRINK.

The obvious advantage of the above method is that it involves an appreciation of the relative value of each part of a given composition. Take, for instance, any piece whatever that consists of a melody and accompaniment. First in importance comes the melody itself; next come the bass notes, which ordinarily constitute a counter melody, as well as the foundation of the harmony; and finally there are the subordinate parts of the accompaniment, written as a rule between melody and foundational base, but sometimes above or surrounding the melody. If each of these component parts be read or studied thoroughly, they may finally be put together with intelligent understanding.

Here is, then, a practical plan which we may all test out with our pupils. Will not some others of our members send in their suggestions also?

Saint-Saëns on "Feeling in Music"

THE views of a really great devotee of an art, relating to it, are ever interesting; and so we produce the words of the great French master, as found in Watson Lyle's "Camille Saint-Saëns, His Life and Art" (E. P. Dutton and Company).

"Someone has said lately that where there is no feeling there is no music. We could, however, cite many passages of music which are absolutely lacking in emotion, and which are beautiful, nevertheless, from the point of view of pure aesthetic beauty.

"But what am I saying? Painting goes its own way, and emotion, feeling and passion are evoked by the least landscape. Maurice Barrès brought in this fashion and he could even see passion in rocks. Happy is he who can follow him there."

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

BIG COMPOSERS AND LITTLE PIECES

In one of his books James Huneker remarks, "Like Rubinstein, Tschaikowski became celebrated as a composer after he had written a little piano piece—a *Chanson Sans Paroles*, curiously enough in the same key as Rubinstein's *Melody in F*. A *Polish Dance*, as we all know, lighted Scharwenka's torch of fame in this country."

It is perhaps natural that a little piece which everybody can play should be the means by which the greatest composers reach the multitude. Yet there is something tragic in the fact. A composer spends years writing symphonies, oratorios, operas, into which he puts the best he's got, only to have them ignored in favor of some little trifle, charming enough in itself, yet dashed off in a passing moment, or perhaps, as in the case of Tschaikowski's short piano-pieces, at the request of a publisher.

One could add many to Huneker's list. Even the name of Schumann would be unknown to thousands of people but for his brief *Träumerei*. The long works of Joachim Raff are forgotten altogether, and his dwindling fame rests upon a single piece for the violin well within the grasp of the amateur, his *Cavatina*, composed, it is said, to pay off his creditors when the composer was imprisoned for debt. Paderewski's opera, *Manru*, and his symphonic works, are unknown to thousands who play his *Minuet*. Edward Elgar, essentially a symphonist and oratorio composer, is known, if at all, by his *Salut d'amour*. Richard Strauss, the master-symphonist and dramatic composer, already fast losing his former prestige, will be forgotten unless he writes something short and catchy for amateurs, which he hasn't done yet very successfully. If you would be immortal as a composer of big works, be sure and add plenty of "short stuff" to your symphonies.

A song will outlive all sermons in the memory. Giles.

WHY BRAHMS NEVER MARRIED

The brusque, bearded Brahms was a powerfully built man of great physical vitality, fine and noble-looking and by no means impervious to feminine charms. He was extremely fond of children, yet strangely enough he never married. If his reasons were those given by J. V. Widmann in his "Recollections of Johannes Brahms," readers will be surprised to learn that he was actually afraid to. One glimpses an amazing sensitiveness beneath the hard crust of his superficial bluntness.

From Widmann, the poet and librettist, we learn that Brahms "usually spoke jokingly of his bachelor state, and, especially when answering inquiries of inquisitive ladies, would make use of the facetious formula: 'It is still my misfortune to be unmarried, thank God!' Such jokes and other malicious little remarks, as also the club life which his bachelor state constrained him to lead, often reminded me of Lessing; which comparison was strengthened when Brahms—one single time—spoke to me earnestly and with deep feeling of this matter......

"It was one of those summers in Thun ......Early one morning we were walking along the road which ends by the lake from Beatenbucht to Merligen, and had somehow come to speak of women and family life. Brahms said, 'I have missed my chance. At the time I wished for it I could not offer a wife what I should have felt was right.' Upon my asking him if by that he meant that he had lacked confidence in his powers to keep a wife and children by his art, he replied: 'No, I did not mean that. But at the time when I should have liked to marry, my music was either hissed in the concert-rooms, or at least received with icy coldness. Now for myself I could bear that quite well, because I knew its worth and that some day the tables would be turned. And when, after such failures, I entered my lonely room, I was not unhappy; on the contrary. But if, in such moments, I had to meet the anxious questioning eyes of a wife with the words, 'another failure,'—I could not have borne that! For a woman may love an artist, whose wife she is, ever so much, and even do what is called believe in her husband—still she cannot have the certainty of victory which is in his heart. And if she wanted to comfort me......a wife to pity her husband for his non-success......ugh! I cannot bear to think what a hell that would have been, at least to me.'

"Brahms uttered these words vehemently, in short broken sentences, looking so defiant and indignant that I could think of no reply; and only silently reflected on the one hand, what fiery and tender, jubilant and sad love-songs the man had written, who, walking beside me, thought at that moment of his lonely condition; and on the other, what mental suffering the noblest and proudest minds have to bear through hard-heartedness and lack of comprehension of the world. 'It has been for the best,' added Brahms, suddenly, and the next minute showed his usual expression of quiet content."

AN ODD COINCIDENCE

In his charming book of reminiscences, Sir Georg Henschel relates the following rather strange occurrence. "Tchaikovski, whom I had the pleasure of seeing nearly every day during his short stay in London, seemed to me, though then on the uppermost rung of the ladder of Fame, even more inclined to intervals of melancholy than when I had last met him. Indeed, one afternoon, during a talk about the olden days in Petrograd and Moscow, and the many friends there who were no more, he suddenly got very depressed and, wondering what the world and all its life and strife was made for, expressed his own readiness at any moment to quit it. To my gratification I succeeded in dispelling the clouds that had gathered over his mental vision, and during the rest of the afternoon, as well as the dinner in the evening, he appeared in the best of spirits. That was the last time I saw him, and less than five months after a very strange thing happened. What to call it, I know not.

"The sketch programs of the series of concerts by the Scottish Orchestra, which under my conductorship, were to commence in November, had as usual, been printed and published several months before the first concert, which took place in Edinburgh, on November 3, 1893, and on the program there figured an *Elegy for Strings*, by Tchaikovski, written in memory of a departed friend. I had selected it as a fine example of the composer's art, as being deeply emotional and impressive, even on so limited a scale and without the coloristic wealth of the full modern orchestra. The little work stood first in the second half of the program. After the usual interval between the parts the members of the orchestra had reassembled on the platform ready for me. As I made my way through them toward the conductor's desk, one of the gentlemen stopped me for a moment and, handing me the *Evening News*, pointed to the heading of a telegram from Petrograd. Tchaikovski had died that morning."

"Paganini's command of technic, which so astonished the world in his day that it was attributed to the influence of the Evil One, must now be considered part of the equipment of every modern virtuoso. I make this statement simply to illustrate the advance made in the science of the art."—*Kubelik*.

COMPOSERS AND COFFEE

A press clipping informs us that Donizetti, composer of "The Daughter of the Regiment," and other melodious operas, had a passion for coffee when composing. "He was accustomed to shut himself in a room with a quantity of music paper, pens and ink, and three or four pots of strong coffee. He would then begin to write and drink, and when this supply of coffee was exhausted, he would order more and continue to drink it as long as he wrote. He asserted that coffee was necessary for his inspiration. The result of this pernicious habit was a yellow, parchment-like complexion with lips almost jet-black and a nervous system which soon caused his breakdown and death." Donizetti died insane, while still in the "fatal thirties," but one hesitates to blame it all on the coffee. His desire for the stimulant was probably a result, rather than a cause of what ailed him. But his habit is not to be recommended to the aspiring composer.

Beethoven also was fond of coffee. He used to be very particular about it, and would measure out a precise number of coffee-berries to go to each cup.

Brahms also had a weakness for coffee. When he went to stay with his friend, Dr. Widmann, the poet and librettist, he took with him a sack of very special coffee and a coffee-mill to grind it. He liked to make the coffee for breakfast, thus, as Widmann says, "being host and guest in one."

Mozart is said to have been kept awake with coffee when he wrote the overture to "Don Giovanni," the night before the opera was produced. He wrote the entire work, scoring as he went along, in time for the performance.

LESCHETIZKY'S PIANISTIC IDEALS

Among the great teachers of the pianoforte, even including Czerny, Clementi and Liszt, none ranks higher than Leschetizky, the teacher of Paderewski and many others. In her sketch of Leschetizky's life, the Comtesse Potocka gives the following account of how he came by his ideas in piano teaching.

"Hearing Schulhoff formed an epoch in Leschetizky's career. It was at an evening reception given by Dessauer in honor of the artist who had been so well received in Paris and whose concerts were announced in Vienna. 'I well remember,' says Leschetizky, 'that drawing-room filled with musicians and critics, all expectation with regard to the artist of the day.' He was, of course, asked to play, and acceded with charming simplicity. After trying the piano and preluding a little, he began a composition of his—*Le Chant du Berger*. (In English, *The Song of The Shepherd*). Under his hands the piano seemed like another instrument. Seated in a corner, my heart overflowing with indescribable emotions, I listened. Not a note escaped me. I began to foresee a new style of playing. That melody, standing out in bold relief, that wonderful sonority—all this must be due to a new and entirely different touch. And that *cantabile*, a *legato* such as I had not dreamed possible on the piano, a human voice rising above the sustaining harmonies! I could hear the shepherd sing and see him.

"Then a strange thing happened. He had finished and awakened no response. There was no enthusiasm. They were all so accustomed to brilliant technical display that the pure beauty of the composition and interpretation was not appreciated ......Dessauer coming toward me, a slight sneer of disappointment on his face, asked me what I thought of it. Still very much moved, I answered, 'It is the playing of the future.'

"......Schulhoff's playing was a revelation to me. From that day I tried to find that touch. I thought of it constantly, and studied the five fingers diligently to learn the method of its production. I practiced incessantly, sometimes even on the table-top, striving to attain firm finger-tips and a light wrist, which I felt to be the means to my end. I kept the beautiful sound well in my mind, and it made the driest work interesting. I played only exercises, abandoning all kinds of pieces; and when my mother advised me to go back to them, I only answered: 'Oh no! *it* is not ready—I shall not have *it* for three months!' In the meantime, Schulhoff had conquered Vienna. Heard in a large hall, his playing produced the proper effect. His concerts were all well and enthusiastically attended. The public, struck by the beauty of his *cantabile*, so new to them, accepted his small pieces as I had—as revelations. He gave successful concerts in all the important cities of Europe. At the end of three months I was back at my work feeling less dry. I had attained my result."

MUSIC FOR THE DOWN AND OUT

For twenty-one years, the Bowery Mission, of New York, has been giving concerts weekly for the benefit of human derelicts. Dr. Hallimond, the superintendent of this famous mission, says that "the men who come to us are fighting a big fight. To them, music is as stimulating as to soldiers on a battlefield. They come to us, many of them tired, discouraged, disheartened. The concerts cheer them, the music renews their courage. It gives them a great uplift.

"Music liberates the imagination. It makes a man dream dreams and see visions. It renews hope. It is a proved fact that concerts have a therapeutic value in our work."

It seems that the audiences at these concerts prefer good music to jazz; not unnaturally, considering the seriousness of their situation. Jazz is for the thoughtless and the reckless; not for the desperate and distraught.

Dr. Hallimond points out another touching fact: "Music is the one thing one can give without being patronizing. No matter how tactfully one gives food, clothing, money or shelter, there is always the suggestion of charity in a gift to the unfortunate. Not so with music. It is a gift that can be given to rich and poor alike. Then, too, music is impartial, for it is a direct gift to every one in the large audience. And for those two reasons, if for no others, it has inestimable value in the work of the missions."

FROM KNIGHTLY DAYS

MENUETTO

RICH. KRENTZLIN, Op. 77

A dainty *Minuet* in real classic style. To be played crisply and with precision. Grade 3½.

Allegretto M.M. ♩ = 108

TRIO

※ From here go back to the beginning and play to *Fine*, then play *Trio*

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Prize Composition
Etude Contest

INDIAN LAMENT

ANNA PRISCILLA RISHER

Dignified and characteristic. The themes are idealized. Grade 5.

Adagio

marcato (echo) (echo) cresc. last time to Coda con espressione cresc. rit. a tempo l.h.

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l.h. dim. cresc. rit. e dim. D.C.

CODA

dim. e rit.

DANCING FOR JOY

MARI PALDI

A lively intermezzo, requiring chiefly a crisp *staccato* touch. Grade 2½

Allegretto M.M. ♩=108

sempre stacc. Fine cresc. dim. D.S.

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Prize Composition Etude Contest

SPRING FROLIC

ROB ROY PEERY, Op.20, No.2

A lively running waltz. Grade 4.

Allegro con moto M.M. ♩.=72

Animato

last time to Coda

D.C.

CODA

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HUNGARIAN RONDO

GEORG EGGELING, Op. 226

In *rondo* form; neatly worked out in characteristic Hungarian tonality. Grade 3.

Allegretto M.M. ♩=108

Fine

D.C.

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RAILROAD GALOP

EDUARDO MARZO

Pieces of the *galop* type depend for their best effect upon speed and accuracy.

SECONDO

Allegro moderato M.M. ♩=126

𝄋 Tempo di Galop M.M. ♩=144

Fine

D.S. 𝄋 *

Poco meno mosso

TRIO

p poco rit.

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

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RAILROAD GALOP

PRIMO

EDUARDO MARZO

Allegro moderato M.M. ♩=126

𝄋 Tempo di Galop M.M. ♩=144

Fine

D.S. 𝄋 *

Poco meno mosso

TRIO

p poco rit.

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

SECONDO

D.S.

FIRST WALTZES

The most charming of dance idealizations. To be played with tender expression and not too fast.

F. SCHUBERT, Op. 9, Nos. 1, 2, 3.

Moderato M. M. ♩=144

SECONDO

1

p

mf

p

Longing (Sehnsuchts Walzer)

2

p dolce

mf

cresc.

f

3

p

mf

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PRIMO

D.S.

FIRST WALTZES

Moderato M. M. ♩=144

PRIMO

F. SCHUBERT, Op. 9, Nos. 1, 2, 3.

1

p

sf mf

sf

p

Longing (Sehnsuchts Walzer)

2

p dolce

mf espress.

cresc.

f

3

p

mf

Prize Composition
Etude Contest

IN THE GLOAMING

SONG WITHOUT WORDS

J. G. CUMMINGS

A very fine study for the left hand; also for *legato* playing. Grade 4.

Andante con moto

mf *p* *legato* *cresc.* *cresc.* *molto mosso* *il canto marcato* *f* *cresc.* *dim.* *marcato*

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ff *rit.* *p* *pp* *accel.* *sf* *rit.* Tempo I. *mf* *rit.* *p*

CHEERFULNESS

HERBERT RALPH WARD

A very useful study piece, introducing nimble finger work in either hand. Grade 2½.

Allegro M.M. ♩=108

mf *rit.* *p* a tempo *mf* *p* *mf* *rit.* a tempo *mf* *p*

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MOON MAID

S. BERNHARD

In modern *gavotte* rhythm, demanding grace and elegance. Grade 3.

Moderato M.M. ♩=108

p

sempre p

staccato

staccato

Fine

p

f

p

p

espress.

cresc.

p

p

cresc.

dim.

p

f

p

D.C.

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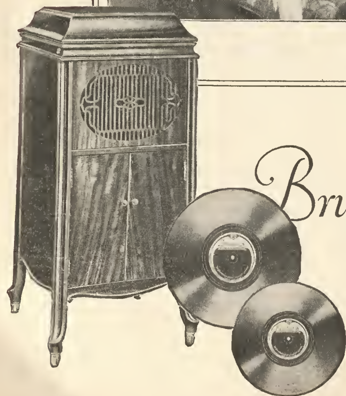

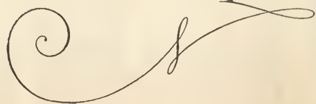

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In the style of a graceful aesthetic dance. The rhythm must be exact. ♫ must not be distorted into ♩. ♪. Grade 4.

PAULINE B. STORY

Moderato

8va ad lib.

Fine

D.C.

IN THE OLD SWING

ADAM GEIBEL

A poetic little tone picture. The characteristic swaying motion is exceeding well done. Grade 2½.

Comodo, moderato M. M. ♩ = 66

last time to Coda

D.C.

Coda

senza rall.

Fine

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THE SILVER LAKE

WALLACE A. JOHNSON, Op. 69, No. 6

A very tasteful boating picture. To be played in a gentle and flowing manner. Grade 3.

Tempo di Mazurka M. M. ♩ = 126

Fine

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D.C.

THE WOOD BROOK

G. F. HAMER

A lively, characteristic waltz movement; but not for dancing. Grade 3.

Tempo di Valse M. M. ♩ = 144

rubato

Fine

cantabile

marcato

poco rall.

a tempo

D.S.

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FAIRY WHISPERS

WALTZ

An excellent study in touch, tone and rhythm. Grade 3.

M. L. PRESTON

Tempo di Valse M. M. ♩. = 54

TRIO

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THE MEADOW LARK

A merry little teaching piece, in the form of a *rondo*. Grade 2½.

E. L. ASHFORD

Gaily M. M. ♩ = 92

CODA

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TRIUMPHAL MARCH

In grand march style. Especially good for a festival postlude.

CUTHBERT HARRIS

M.M. ♩=108

Manual

Pedal

mf (Sw. Full)

Sw to Ped.

cresc.

rall.

a tempo

Gt. with Sw. coup.

Gt. to Ped.

f

poco rall.

a tempo

Sw. f

Gt. to Ped. off

mf

rall.

Gt. ff a tempo

rall.

Fine

a tempo

Sw. f

mf

rall.

Gt to. Ped. off

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Clar. solo

mp

Sw. p

Sw. mp

mf Full Sw.

cresc.

mf

dim.

mp

Clar.

a tempo

Sw. p

rall.

D.S. 𝄋

MY OLD KENTUCKY HOME

FOSTER

FOR VIOLIN ALONE OR WITH PIANO

Trans. by FREDERICK MacMURRAY

A very interesting novelty. The violin part is complete in itself and may be played alone: or the accompaniment may be added. A fine encore number. From a set of *Four Melodies*.

Moderato

Slower, with much expression

mf rit. dim. p pp rit. dim. Slower pp dim. molto rit. dim. pp colla parte

"CURED"

MUSICAL RECITATION

MILDRED ADAIR

JAMES W. FOLEY

Yes, Will - y is much bet - ter now; he
It real - ly was quite far to school, too
He walked a - bout the yard a bit, but
The blackboard was so ver - y high and

did not look just right; He was so tired and list-less and he lost his ap - pe - tite; He
far for him, we knew, To walk in his en - fee - bled state, as he must al - ways do; He
oh, his step was slow! And once he got his gar - den tools and brave - ly tried to hoe, But
when he wrote for long His shoul-ders ached and it was plain he was not well and strong; And

did not open - ly com-plain, but plain - ly was dis - tressed And moped a - bout the house a lot and
seemed to be so del - i - cate, and he said his good bye With such a plain-tive lit - tle voice and
it was quite too much for him, the heav - y hoe he laid Up - on the ground be - side him when he
just to climb the school-house stair, left him so weak and spent He had to stop to get his breath be -

lost his boyish zest. His voice we hard - ly heard at all, it was so weak and frail, And
such a weary eye; And when he dragged his steps back home it was pa - thet - ic quite, And
rest - ed in the shade. And then he got him - self a drink and wiped his sweat-ing brow, Too
fore his way he went. But he is so much bet - ter now va - ca - tion time is here, And

so we took him out of school be - fore his health should fail; But now va - ca-tion time has come he's
then to see him struggle with his chores to do at night, But now va - ca-tion time has come, well,
weak to do a thing he wished; but he is bet - ter now, For when the cir-cus street-par-ade un -
he just climbed the big roof barn while all his play-mates cheer; He'll slide down nowand land somewhere in

learned a - gain to smile, And you can hear him yell - ing "Slide!" for ful - ly half a mile.
bless his lit - tle soul, He walks three miles down to the creek with bait and line and pole.
rolled its won - ders long, He walked three times a - cross the town and fin-ished good and strong.
our old ap - ple tree, And we are all so glad, for he is well as he can be.

quicker

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THE SUN WILL SHINE AGAIN

SIGMUND SPAETH

JOHN TASKER HOWARD

Andantino

p

When dark-est night en - folds me 'round, And nought seems clear and plain, Through the gloom a light is borne, The hope and trust that in the morn, The sun will shine a - gain. And though the days of life be dark With sad-ness, toil and pain, The laws of God and man de-clare The sun will shine a - gain! Then let the sea - sons come and go, With clouds and fall-ing rain. All the year 'tis this I know, For come what may it must be so, The sun will shine a - gain!

ritard.

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GATES OF GOLD

ALFRED L. FLUDE

G. E. HOLMES

Andante moderato

mf

There are days when the whole round world goes wrong From morning till lag-gard night, And the hours drag by as they creep a-long To wel-come the fad - ing light; And sore from the woes of the trou-bled day My sul-len heart lies cold, Till I look to the west where the clouds of gray Have turned in to gates of gold. And the lit-tle wrongs and the words that try, And the tears and the an-ger hot, When the gold creeps in to the west - ern sky, Have passed and are all for - got. For peace steals in at the close of day And hearts that are wea-ry and cold, Are warmed when the twi-light clouds of gray Are turned in to gates of gold.

mark melody

rit.

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ARCADIA

LEONORE LIETH, Op.77, No.1

A wood, a moon, and a glow-ing camp-fire; Tall pines whose gi-ant branch-es tow-er to the sky. Moored near the bank in a lit-tle ca-noe Where phan-tom shad-ows o'er the lim-pid lake drift by.

A cab-in, a fire-place where the flames leap light-ly, No great-er warmth have they than your dear love so true! My par-a-dise at last I've found A co-zy cab-in, and love; and you!

pp — *mf* — *cresc.* — *mp* — *haltingly* — *slower* — *meno mosso* — *f haltingly* — *rit.* — *mp a tempo* — *mf* — *ff* — *slow* — *pp* — *f* — *slower, decresc.* — *ppp*

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The New Way to Have Naturally Curly Hair ALL the Time

Some More Prize-Winning Photos in Country-Wide Contest for Users of the Famous Nestle Home Outfit for Permanent Waving by the NEW LANOIL Process

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Illustrated booklet sent on request.

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The Singer's Etude

Edited for September

By NICHOLAS DOUTY

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

SINCE the dawn of history, man has consistently endeavored to govern his thoughts and actions by means of formulæ. The maxims of Confucius are to this day the foundation of all law in that great congress of people called China. Moses ascended the sacred Mount Sinai and returned with tablets of stone upon which were engraved the ten Commandments. Solomon's *Proverbs* are more quoted and followed, perhaps, than his more poetic songs of love. The philosophic writings of Mohammed govern the lives and customs of millions of his followers in Europe and Asia to-day.

The chemist assures us that the symbol H^2O represents water, the physician attempts to regulate our food and drink according to his ever-changing theories of calories and vitamines, and the physicist explains away many of the physical mysteries of life by means of a convenient fourth dimension. Beatrice Fairfax and Dorothy Dix, through the medium of the daily press, administer sugar-coated tablets of advice to clarify the life problems of the shop girl and the butcher boy, the policeman and the serving maid. And the late Willie Keeler, peer of all baseball players, summed up the whole art of batting in the classic aphorism, "Hit 'em where they ain't."

It is not surprising, then, that the singer and the singing teacher should search the writings of the past hoping to find some comforting commandments, or that they should seek the guidance of some musical Moses to lead them out of the wilderness of confused thought into the promised land of vocal perfection. For it is always easier to accept the crystallized doctrines of the ancients, handed down from a remote and therefore sacred past, than to use the God-given attribute of reason and apply it to the solution of the problem of the day and hour.

Think for Yourself

To think for oneself, nevertheless, remains the highest test of a man's character and of his individuality; and the men who emerge from the ruck of the fight and who stand at the head of their professions, be they musicians, chemists or engineers, are the men who think for themselves. It is not for them to reject the old wisdom, but to apply it to the art and the business of to-day; to extract the heart and soul out of its mysteries and to amplify it so that the world will be better and wiser for their short and comparatively unimportant sojourn in it.

The knowledge of what has been done in the past in the art and practice of voice production is not far to seek. Ten thousand books exist, in every language, describing with the utmost detail the action of every muscle, the function of every organ, the vibration of every resonant bone and cavity, the relative value of every psychic suggestion. Teachers are to be found to explain with their tongues and exemplify with their voices every principle of their ancient and honorable art. And in every civilized land (not to mention some that are still not wholly civilized) are to be heard singers of the greatest excellence, willing to show, for a comparatively small amount of money, to what perfection and beauty the grand old art of singing has been carried.

Race and Language

Whether or not the old Biblical tale, which relates that before the building of the Tower of Babel all men spoke one language, be literally true, it were idle to speculate here. We find, late in the year 1923, clearly defined races and languages existing the world over, and each of these is associated with an unique and individual quality in the voices of the men and women. The Chinaman sings to the accompaniment of his three-stringed fiddle, in a tone and within a range of voice peculiarly Chinese.

Song and Speech: Nationality and Personality

By Nicholas Douty

[EDITOR'S NOTE.—Mr. Nicholas Douty, who for seventeen years has been the tenor soloist at the famous Festivals of the Bethlehem Bach Choir, is one of the foremost singers and teachers of America. His gifts as a composer are known to many. His Oratorio Repertoire in four volumes (one each for Soprano, Tenor, Contralto and Bass) is the latest step in collections of this kind and embraces just the material that students, teachers and singers must have for their everyday work in Oratorio. The collection has just been published and is a monument to Mr. Douty's musical and editorial ability.]

The deep and sonorous basso of the Russian is recognized and admired everywhere as a racial peculiarity. The German, with his superb physique and his consonantal language, sings with a tone quality which those accustomed to the freer-throated vowels of the Italian designate as guttural. The somewhat nasal quality of the singing voice of the Semite, be he Jew, Turk or Arab, is easily recognized. Melba, an Australian, and Nordica, an American, from Maine (to particularize), were products of the same studio and sang the same songs; but the resulting tonal effects were entirely different. Ruffo, the Italian, Chaliapin, the Russian, and Whitehill, the American, all baritones, have voices racially as well as individually distinct. Sembrich, whose magnificent art and lovely voice delighted us all a few years ago, had a tone quality quite as different from Galli-Curci or Garrison as was her race, her training and her culture.

The alluring beauty of the voice of the Welsh tenor was well exemplified in the art of Ben Davies, Edward Lloyd and Evan Williams. One of the wisest of the present-day singers is John McCormick. He not only understands the art of singing, but he also has the good sense to retain the unique Celtic beauty of his tone, whether he sings in English, German or Italian. That the world recognizes this racial beauty in his voice is evidenced by his recent great successes in Berlin and other German cities. One remembers with a great deal of pleasure the performance, in Italian, of a Japanese prima donna. Not only her face and her physique, but the unusual color of her voice, made her *Butterfly* an individually Japanese figure which no other singer could hope to imitate.

These racial and linguistic peculiarities of tone-color, resulting, as they do, from obscure racial differences in the structure of the vocal organs, are above all else to be preserved. By them the domain of the art of singing is eternally enlarged; without them it would tend toward a monotonous flatness and lack of variety. The present-day singers and teachers should keep what is good in each and reject what is bad.

At the foundation of all the art, stands the lovely *bel canto* of the Italians, free-tongued, free-throated, perfectly controlled. Surely the tact and taste of the Frenchman, and the beauty and resonance of some of his nasal vowels, are needed. From the German can be learned energy and strength and fine musicianship, and upon the operatic stage, the ability to synchronize the music, action and light effects. The clarity of voice and good enunciation of the Welshman and Irishman, and the good-humored, practical, common-sense tone of the English, must also come in for their share of our appreciation and esteem.

The United States of America is the meeting place for most of the races and cultures of the world; the melting pot out of which a new and tremendous people is being born before our startled eyes. All the phenomena to which I have attempted to call your attention are occuring here and now. It may be that the characteristically American singing voice has not yet arrived. However, the nation which has produced Nordica, Eames, Fremstad, Farrar, Homer, Garrison, Sundelius, Mary Garden, Bispham, Witherspoon, Bonelli, and a thousand others, is a living force to be reckoned with. One can easily imagine how, with greater facilities for study and with a municipal opera house and symphony orchestra in every large city, the American singing voice might well become the greatest in the world.

Personality

Personality is the sum of all the good qualities of an individual, minus his bad ones. His physical strength, his mental alertness, his psychic intuitiveness, his imagination, his personal appearance, his neatness (or lack of it), his taste, his refinement, his culture, all his physical and mental attributes, produce and project an unique and personal atmosphere which emanates from him and excites in those about him a sensation of attraction or repulsion. "One leaves a little of one's self in every place and in every hour," says Sully-Prudhomme; and Emerson reminds us that the gift of one's self is the only one worth giving.

Looking in retrospect over the great singers of the past, one is astonished to find that it is the whole personality of the men and women, and not the voices alone, that returns to the memory.

Personality and voice, indeed, seem undivided, inseparable. Jean de Reszke, the cultured gentleman, *beau ideal* of all operatic lovers, and Edward, his brother, huge in voice and Mephistophelian in countenance; Plancon, the embodiment of grace and taste, with a voice at once liquid and sonorous; Lilli Lehmann, the *Sieglinde* of *Sieglindes*, and Ternina, with the richness of a mezzo and the range of a soprano; Krauss, of the silver tone, and Fischer, the cobbler-poet; Maurel, perfect alike as *Valentine* or *Falstaff*; Tamagno, tremendous in tone and stature, were personalities, not voices alone.

"Who touches me touches a man," said Walt Whitman; and no man can be a great singer without a certain greatness of mind and body.

Caruso possessed almost all the finer qualities which make for success. To a superb physique, a strong and elastic larynx capable of every sort of contraction and relaxation, a short, thick neck, unusually large sinuses, a free and unfettered tongue accustomed to speaking the loveliest of all living languages, a nervous system sensitive to every impression, and a gay and cheerful temperament, were added, by time and study, much wisdom, increasing good taste, and last and greatest of all, the soul of an artist. "Upon his like I ne'er shall look again."

The Singing Teacher

All the great cities are fed by the country surrounding them. From the country comes not only the means of sustenance; but also the best and strongest of the country-bred boys and girls inevitably gravitate to the large cities to study in the higher schools or to go into business. Indeed, the city has no excuse for existence unless it be the fountain head from which is disseminated knowledge and culture, art and trade.

The greater the city, the more it has to offer in the way of opportunity, especially in the study and practice of the arts. In the cities alone the musician, the novelist, the poet, the dramatist, the painter and the sculptor can find an audience sufficient in size to keep him from that dire poverty which stifles his effort and dulls his inspiration. Therefore, it is the ambition of every student in the Far West to live and work in San Francisco or Los Angeles; of the Middle Western boy to study in Chicago, Cincinnati or St. Louis; of the Easterner to get his technical training in Boston, New York or Philadelphia.

Thus it is of the utmost importance that those who guide these young and inquiring spirits along the way to Parnassus should be of the best and highest type. They must be not only scholars; they must be also gentlemen; not only teachers, but also personalities.

The art of teaching singing depends not alone upon knowledge and the ability to impart it. Many an able, thoroughly schooled musician, wise in all the methods of the past, whose thoughts are clearly defined and who speaks the English tongue with exactitude, remains nevertheless a teacher of the second class because of some defect in his manner, in his character, which he is unable to overcome or even to perceive.

Many-Sided Teachers Needed

If my definition of personality be accepted, this defect takes away so much from the sum total of his merits that his personal rating is not very high. He may be pompous instead of dignified, bad tempered, or careless in his behavior or address. Or it may be that he has not kept up to date; that he himself has ceased to be a student, and that he is content with the knowledge of ten years ago instead of being abreast or even ahead of his time. Or he may not be physically strong enough to impress upon his students the tremendous importance of physical health and energy, upon the voice. Perhaps he may not have the psychic poise necessary to awaken in his pupils the understanding that it is not the body alone, but the soul also, which sings. Perhaps he is not enough of a poet to vibrate emotionally to the words of the songs, or dramatist enough to visualize the situations in the operas which he teaches.

The modern singing teacher in the great city must be such a many-sided human being. He must understand music and something of its history. Neither poetry nor the drama may be closed books to him. He must dress well, have pleasant manners and good morals. Languages, too, he must know, and something of stage technic; and how to talk, and how to walk. He must know how different colors look under the influence of stage lighting, or his pupils will present a bad appearance in their public work. Style, tradition, interpretation, must be more than mere words to him, or how can his pupils be made to realize the differences in the mode of singing Bach and Verdi, Wagner and Puccini?

Above and beyond all, he must have a never-flagging enthusiasm to keep his pupils eternally spurred up to the mark, and a personality of such strength and individuality that each difficulty may be met and minimized so that it may be the more easily overcome.

If he be lacking in any of these qualities, he is not a fit guide for those energetic spirits, the best blood in our land, who leave the freedom and the plenty of the country for the already over-crowded cities, and to whom belongs the future of art and craft and business in this great country of the United States of America.

An Aesthetic Art

By W. J. Henderson

THE act of singing is an aesthetic art; not an anatomical study. It begins with an ideal dwelling in the realm of the conception of tonal beauty; not in the domain of the correct movement of muscles. The problem of the great masters of the early period was to ascertain the best way of singing beautiful tones on every vowel sound throughout the entire range of a voice; not to find how to operate certain parts of the body and decide that such operations ought to give the tone. They reasoned from the tone to the operation; not from the operation to the tone. Too many modern theorists seem to proceed in the latter way, and that is why they build up complicated and unnatural processes which confuse students and do incalculable harm.

(*From "The Art of the Singer." Published by Charles Scribner's Sons.*)

Plan

By Nicholas Douty

Too many singers are content just to sing a song with good tones, good time, good phrasing and good enunciation.

Each of these things is first-rate and the combination of all of them is, in its way, most excellent; but it is not enough. To use the vernacular of the stage, it often does not "get over the footlights."

The singer must learn not only to look at a song in its details of tone, time and technic, but also to plan with his intellect its most effective delivery. Practice helps some, but, unfortunately, practice is all too often but the brainless repetition of formulæ, and this sort of practice inevitably misses this most vital point. A plan, whether it be for a building, for a picture, for the conduct of a business, the sailing of a boat in a race or for the delivery of a song, is, after all, a mental thing. First the idea comes into being, long before it can be put into execution. The orchestral conductor plans how his symphonies shall be played; the actor plans his make-up, his stage business and the varying tone-colors of his voice; the pianist thinks out, long before his public appearance, just how each piece shall sound and where the climax of the recital shall come. The resulting effect upon the audience is called the pianist's (or actor's or conductor's) conception, a word which conveys an impression not so much of a physical action as of an arduous mental preparation.

David Bispham was a most remarkable exponent of the value of intellect and plan in art. One knew not whether to admire him most as an actor or as a singer. Always, from beginning to end, his conception of a part was intelligent and consistent, viewed from every angle of voice, make-up and action.

Writing upon this subject a hundred years ago, the great French critic, Fetis, said: "An air or a duet, according to the great singer, Garat, did not consist alone of well-sung or well-performed phrases. He desired a plan, a gradual progress, which would lead to his great effects at the correct moment, when the musical excitement had reached a climax. When he spoke of singing a piece according to a well-defined, preconceived plan, he was seldom understood, even musicians finding his words upon this subject exaggerated. But when he joined example to precept and demonstrated his theory by singing an aria with all the different tone-colors of which he was master, they understood how much thought and study were necessary to arrive at perfection in the art of singing, which art, at the first glance, seems destined only to give pleasure to the ear."

Nothing But Personality

AMONG the works of man, it is said, personality counts. We might go further and say that there is nothing but personality.

Sallie James Farnham, the sculptress, is reported the other day as saying: "In my judgment, the personality of an artist should determine the particular aspect of the subject chosen to depict. I believe that the artist works from within to express individual ideas, and both subject and treatment are matters of individual inspiration. Artistic inanities are my pet aversion."

All this means that there is nothing so significant in the world as the spirit in man. It means nothing is so interesting as the mysterious force of personality.

It is but another way of looking at the same truth which was grasped by religion, that only the soul is worth while.

Not only your features and form and words and deeds express yourself, but everything you produce also does the same. If you build a house it will be a picture of your taste, your choice, your good or bad workmanship.

All that makes the music of Richard Wagner differ from the latest jazz music is the difference between the soul of Wagner and the soul of the jazzite.

You cannot speak the old, familiar words of your language, words that have been used by millions of others millions of times, without flooding them with your personality.

You cannot sit or stand or walk without your biography.

The kind of clothes you wear, your tastes and selection and your way of carrying them, is an index of your mind and heart.

So also the great earth and everything upon its surface, and all the starry globes above it, are but indications, words, marks, clothes of the great creative Mind that made it all.

Nothing is reality but spirit. All material things are signs and symbols of spirit. (Dr. Frank Crane in the *Evening Bulletin*.)

Mozart's Fecundity

MOZART, during his very short life, wrote 18 Operas, 2 Oratorios, a Requiem, many Masses, Graduals, Offertories, Hymns, a Te Deum and other sacred compositions; over 30 Symphonies, 23 Piano Concertos, several Concertos for other instruments, 6 Quintets for Violin, 31 Sonatas for Piano, many other Compositions for Piano and for other instruments, many Songs, Cantatas, making a total of 626 Compositions of all kinds, without counting the compositions that were lost, unfinished and uncertain.

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Distinct Enunciation in Singing

By Karleton Hackett

Remember that you are singing the words, not speaking them. The essential difference between singing and speaking is that singing is sustaining a tone upon a definite pitch, whereas in speech the tone is not sustained and there is no definite pitch. Sustaining the tone upon the pitch means prolonging the vowel sound, and this is singing.

If you can sustain a vowel sound of pleasing quality there is some sense in learning how to form it into a word, since it will be good for something when you get it done. If the tone in itself be not pleasing it makes little difference whether or not you form it into a word since nobody will care to listen to it.

The enunciation is done with the lips, the teeth and the tongue. Say these words to yourself and you will find it to be a fact. If the tone is well produced it will flow freely into the front of the mouth where the enunciatory organs can mold it into syllables to the best advantage. But it must be the sustained tone of song or it will clog somewhere and be of poor quality. Young singers, in their desire for distinct enunciation, lose sight of this fundamental fact and think the words from the standpoint of speech. In so doing they lose the vocal poise, interfere with the freedom of the tone, and consequently produce a poor quality.

If in the desire for clear enunciation you do anything which interferes with the freedom of the tone production, you injure the quality of the tone. But if you have a really free tone production and understand the principles of distinct enunciation in singing you can make the words perfectly clear. But, like everything else of value, it takes brains and hard work.

The Basis of the Old Italian Method

The fundamental principle of the old Italian method of singing was based on this fact: The beauty of the tone quality came as a result of the freedom of the tone production. This is as true in America today as it was in Italy two centuries ago. If you produce a tone of beautiful quality, your voice will have value because people will like to hear you sing. This is the true reason why it is worth while to master the technic of singing.

Certain Teaching Devices

By Frederick W. Wodell

For bringing to the pupil a consciousness of the location of vibration in the upper front mouth the use of consonantal combinations, such as sung V, TH as in "then" and Z, followed by E (as in zeal), or by A (fate), and then by OO (food) and O (no), making certain that the sound of the consonant is continued over into the following vowel, are useful. As is well known, the consonants M, N, and the dipthong NG (siNG) are much used for developing a consciousness of the location of vibration across the bridge of the nose (upper front face). A later combination, still more useful, because it can be done with slightly open mouth, as we have to sing when a word begins with a vowel, is the combination sometimes represented by "Hnh" or one of the French sounds of "en."

To insure success in this placement of the tone, principles numbers one and two must be brought into play.

It is sometimes useful, in seeking to realize the location of the upper range in the upper-back head (as advocated by Francesco Lamperti for all tones above E flat) in the woman's voice, not only to secure the natural smile in the face and in the sound, but also to stress slightly the expansion at the upper back just under the shoulder blades, and to bend the head and the figure a very little. At times the use of "Hah" with a very slight aspirate, one that cannot be heard, and is scarcely felt by the singer, on ascending passages, in thought directing the tonal vibrations, rising like smoke, upward and backward, as though endeavoring gently to blow the nose by way of the upper back head while singing, will materially assist in this "Head voice" placement. This "Hah," used with light staccato tone on an upward octave skip into the upper range will often discover "head voice" to the pupil more quickly than any other device.

A tone well placed in the upper mouth and face, is the best possible preparation for running unconsciously into head voice as the scale ascends. There is no one pitch upon which one changes into head voice. The only rule is that given by Lamperti—Do not allow yourself to postpone willing the head voice sensation on ascending passages later than upper E flat. Head voice may be used for soft singing at much lower pitches.

Stockhausen rightly advocated a low position of the larynx, retained, for the clear singing of florid music. This correct position of the larynx is best obtained, and that without thinking of where the larynx is, by securing the correct placement and keeping the control of the breath at the lowest possible point in the body. That is to say, by what is known as deep breathing. As a teaching device for securing a normally low, instead of an abnormally high position of the larynx on high pitches and in florid singing, it is useful to ask the pupil to will a little darker color of tone in the voice than is usually required, also to will a sensation as though there is a little double-gate low down in the throat, which opens downward rather than upward, as each successive pitch upward and downward is intoned. The holding in thought the placement of the tone combined with this downward "gating," usually makes the clear yet legato delivery of running passages and ornaments quite easy.

The Taking of the Singing Breath

By Frederick W. Wodell

Gigli, the favorite tenor of the Metropolitan Opera House, sings with such lovely tone and such artistry that he is declared to be now the possessor of the most beautiful voice among all known operatic tenors. He is still a young man, not thirty-five, and still a student. Recently he talked with a representative of Musical America, about voice production and singing. He advocated inhaling through the nose, as leaving the vocal apparatus in the best position for the emission of good tone, to say nothing of being the correct method from the point of view of the hygienist.

"Without proper breathing," said Gigli, "there can be no excellence of tone—without proper formation and presentation of the vowels, respiration is of no avail, however correctly it be carried on.

"Throw the vowels up to the resonating 'board' above and back of the nose," Mr. Gigli urges. "The five Italian vowels so handled become the stepping-stones from which the concomitant consonants spring. The arching chest, the opened throat, the propelling yet nicely governed force of the breath—these bring the tone to the 'resonator' in the head whence the desired song is thrown out just as the singer wills. The artist then has it within his power to make whatever he will of what he is singing.

"From animals we learn how to breathe. Does the horse gasp for breath for great exertion, through its mouth? No. Ever it breathes through its nostrils. That is why man was given nostrils and the nasal cavities—to be used for breathing."

Rousseau's Fake Composition

Among the singular "Confessions" of Jean Jacques Rousseau, there is perhaps no more amusing incident for music lovers than his arrival in Lausanne. He was without a penny, and in order to earn a living, set up as a vocal teacher—"Behold me, then, a singing master, without knowing how to note a common song: for if the five or six months passed with Le Maitre (an organist) had improved me, they could not be supposed sufficient to qualify me for such an undertaking."

But his boldest attempt at bluff was yet to come. He must needs appear as a composer. "Being presented to Monsieur de Freytorens, professor of law, who loved music and gave concerts at his house, nothing would do but I must give him a proof of my talents, and accordingly I set about composing a piece for his concerts, as boldly as if I really understood the science. I had the constancy to labor a fortnight at this curious business, to copy it fair, write out the different parts, and distribute them with as much assurance as if they had been master-pieces of harmony; in short (which will hardly be believed, though strictly true), I tacked a very pretty minuet to the end of it, that was commonly played about the streets."

That minuet saved the day. As might be expected the faked composition was a terrible mess. "No, never since French opera existed was there such a confused discord! The minuet, however, presently put all the company in a good humor; hardly was it begun before I heard bursts of laughter from all parts, every one congratulating me on my pretty taste for music, declaring this minuet would make me spoken of and that I merited the loudest praise. It is not necessary to describe my uneasiness."

Lively Letters from Active Etude Readers

The "Etude" and the Movies

To The Etude:

In playing for the "movies" one finds that his chief concern is playing right music at the right time. As an amateur I found this somewhat difficult. My first plan was to arrange my music in two lots, one of quick bright music such as marches and dances, and the other of a more slow, sentimental and singing style. Among these lots I included "Etudes" for numbers in them which I found very appropriate, but this plan was poor as it made my music so heavy to carry to and from the theater.

I finally adopted this plan. From my collection of Etudes, old and new, I selected the numbers which I found best suited to "movie" use, and with which I was thoroughly familiar. These I removed and bound both edges with narrow strips of firm white paper. Two pieces of strong cardboard, painted with dark green enamel and then shellaced, formed the cover for my new book. Through the cover and the sheets I had prepared to insert, I punched holes and purchased rings of correct size to hold them together.

The most important feature was the manner in which the music was arranged. I cut a number of white sheets the same size as The Etude sheets except that I allowed enough to fold back on either side to reinforce the edges. On the left side, the holes were of course punched, on the right side I pasted colored paper so placed that the tab of one would come directly below the preceding one. On both sides of these I printed a certain type of music, such as bright, slow, waltzes, marches, religious or mysterious.

By the use of my book I am able to turn in a second to the class of music which is most suitable to the subject on the screen.

There is also no limit to material. I have both sides of the sheets reinforced and holes punched so that when one piece has been played a number of times, I can remove it and file it according to the character of music on the other side. Then my new Etude brings something fresh each month to add to a supply which is already large.

Grace G. Carney.

Dr. Crane's Success

Dear Etude:

What a splendid and helpful article by Dr. Frank Crane you published in the September Etude. It is a fine thing to have a man of Dr. Crane's authority come out plainly and say that nearly everyone has a tendency for music.

It was a surprise to me and I suppose to many of his constant readers to learn that he was a musician and especially that he ever taught music. I am glad to learn that he also thinks that the various reproducing instruments of to-day are an aid to musical development.

It seems to me that it was a good thing that Dr. Crane did not have anyone to give him what he terms the craftsmanship in music at the start. No doubt he received his too late, but if he had begun with it, would it not have killed what he terms his musical vision? As he says, the vision, the understanding is the important thing.

Why is Dr. Crane such a success at everything he seems to undertake? It seems to me that the answer is in his study of Wagner. The fact that he did not like the first opera of Wagner that he heard did not prevent him from later in Europe hearing many of them until he learned to like them. Many other people have tried to do the same thing but there was a difference. Before he went to hear the operas he not only read up all he could about them, but he also played and memorized all the motifs. Everyone will agree that this is the proper way to do; but how many people who have tried to understand the Wagner operas have taken the trouble to do this? His success is the result of the great effort he makes.

I would like to suggest that a marked copy be sent to the school boards, especially of private schools, that they may read his remarks on real music in the schools.

How far in advance of the times his parents must have been to have allowed him to fool with Mozart's *Twelfth Mass* on the family melodeon! How many families with six brothers sing these days? I wonder what his father's congregation thought of the family life.

I know lots of congregations who should read his thoughts on congregational singing. How many churches are dying to-day because of this lack of "giving out"! What a vital thought this is for music teachers! Both the teacher and the pupil must give out all the time to be successful. How difficult it often is to make the pupil realize this!

Please let us have some more of Dr. Crane's splendid articles.

Russell Snively Gilbert.

Keep Cheerful

To The Etude:

It always seems to me that the cheerful teachers are the busiest ones. Keep cheerful, sister. Perhaps you will say that the teachers are cheerful because they have the business. I don't think so. I know that I send my trade to the store where I like to meet the clerks. Everybody does and they pick out the most cheerful clerks in the store if they can give the right kind of service.

"Teacher, you're always smiling," said one of my little pupils, one day. That meant lots to me because on that day I had a streak of what the boys call "hum luck," and it was hard to smile.

Keep cheerful! When folks begin to complain, find fault and make sour faces, let them know that you are too busy to listen. I like The Etude because it always looks on the best side. Some of the editorials are like tonics. Let's have more articles like "Turning the Practice Hour Into Play," in last October's Etude, and more pieces like the *Mazurka*, of Delibes, in the November Etude, and the *Adoration* in the December Etude. Does *Adoration* come as a song?

Mrs. David Landow,
Illinois.

[Editor's Note: *Adoration*, by Borowski, is one of the most famous of violin solos. Its popularity led to a demand for it as a pianoforte solo, and accordingly it was published in that form first in the December Etude. It has never appeared as a song.]

Discovers Her Real Difficulty

To The Etude:

I love The Etude, because it helps me most when I am discouraged most. Keep on encouraging the timid. Music study is very discouraging to most people. My family say that I am nervous and shouldn't mind, that all the musicians who have succeeded have been discouraged. I read The Etude from cover to cover and it cheers me up.

That article in December, by Scharwenka, was wonderful. I tried out the exercises and was surprised to find that much of my trouble was not because I was not practicing right, but because my arm muscles were weak. This discovery was worth everything to me, as I was getting very much discouraged because I was not getting ahead. You have no idea what The Etude means to us who have to do without a teacher. Just think of getting all this advice and instruction for what we pay for The Etude. How is *Etude* pronounced?

Mary A. Ottinger,
New York.

[Editor's Note: *Etude*, meaning "a study," is a French word which is pronounced by the French something like "Eh'-teed," with the accent on the first syllable. The generally accepted American pronunciation, however, is "Ay'-tood." While there is no authority except usage for the American pronunciation, it has been so widely adopted that it now sounds affected to employ the French version.]

Until you learn to think an hour for every hour you play, you have not learned to study.—Leschetizky.

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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 and Choir Experts

Practical Points for Choir Singers and Choir Leaders

By H. W. Sparrow

The correct management of the breath is the foundation of all good singing; and yet it seems to be, to a very large extent, woefully disregarded among choral singers generally.

The ordinary "speaking breath" is insufficient for singing, as only a part of the lungs are used, while in singing the whole of the lungs should be used, because more breath is needed in sustaining tone. A full, expanded chest acts as a resonator and also enables us to sing for a much longer period without fatigue. Further, faulty breathing is one of the chief causes of singing out of tune, poor tone, weak expression and bad phrasing. Control of the breath is therefore of paramount importance for good voice production, it is the motor power of the voice. Strive, then, to acquire perfect control of the breath so that it may be steady, even and uninterrupted, turning all the breath into good tone.

A few words then on how to proceed: Stand erect with both feet firmly on the floor. Do not raise the shoulders; but try to expand the lower and side walls of the chest. Close the mouth and take a deep breath through the nostrils. Hold the breath for a few seconds, expire very slowly through the mouth. Gradually increase the length of the exercise as progress is made.

Commence thus: Inspire four seconds, hold the breath two seconds, expire eight seconds. Just a word of caution. (a) Do not waste breath on the first count; keep the breath in check. (b) Do not "overcrowd" the lungs with air.

This exercise not only will help you in singing, but also will benefit your health by increasing your vital capacity by strengthening your lungs. Endeavor to breathe habitually through the nostrils, as the air is warmed and filtered before entering the lungs.

Do not perform this exercise spasmodically and expect good results. Systematic practice will bring its reward. In a word, then, breathe through the nostrils at the commencement of a song and during long rests; in all other places breath must be taken through the mouth.

Tone Production

Good tone may be described as that which satisfies the educated ear. In many cases bad tone is made with far more trouble than is necessary to obtain good tone.

One of the most important factors of good tone is control over the formation of the mouth, which fulfils the duty of a resonance chamber. The mouth should be always well open, and any sign of the breath being directed into the nasal cavities should be at once checked, as this results in an unpleasant nasal tone.

All tone should be produced "well forward" in the mouth. Aim at quality. All exercises for producing tone should be sung "softly" and with slight breath pressure. Far better control is thus obtained; and there is very little risk of forcing the voice.

Good tone is clear, sweet, produced well forward, easily sustained. Bad tone is breathy, nasal, harsh, coarse, produced with effort. The practice of loud singing leads to coarseness of the voice and strain. Anyone can shout; but not everyone can sing softly.

Correct breathing has much to do with good tone. It enables the singer to get command of the voice.

The great secret of high notes is "wind pressure." If we think for one moment, we must realize the fact, that—I was going to say—the majority, perhaps I should not be far out, however, I will say—a large number of people in singing up the scale increase the wind pressure, this is "wrong." We know that the thick registers are down below and the thin register in the upper part of the voice; and yet how many strain to get thick heavy tones on top, forcing the voice. Naturally, under such conditions the "top notes" do not come. You may say, "yes, but the top notes are very thin." Just so, why? Because they have never been developed. With regular, systematic practice they will become round and join on quite readily. Sopranos, try this out. In any case you do not stand to lose anything; on the other hand, you will gain. Do not then, "go for top" notes "as a hungry bull at a haystack."

How many of our gentlemen friends, the "tenors," would like to know that it is possible to sing with perfect ease and good quality up to top B flat; not by using what is known as falsetto, but by what is termed the mixed voice?

You have all noticed, of course, that when singing a low note the larynx (commonly known as the Adam's apple) is low in the throat, and that if you skip to a high note it rises. Now to produce the "mixed voice" you must keep the larynx low in the throat all the time. To attain this end, practice assiduously, not by fits and starts, the following exercise and you will gain your reward. "Sing C, second space note in the bass clef to 'au.' Be sure to keep the larynx low in the throat and glide very softly up to, say, G, second line in the treble clef. Keep the mouth well opened." Practice scales for the purpose of joining it to the ordinary voice, making the change at about D, E or F and training the voice down. Do not strain. Make a rule for yourself where you will change to the mixed voice and keep to it. Do not be disappointed or discouraged if you find the change very noticeable; with practice it will join up alright.

The advantages of the mixed voice over the falsetto are: (1) It has far better carrying powers; (2) it is capable of crescendo and diminuendo; (3) it joins more naturally to the ordinary voice, being of like quality.

In closing, breathing is the real secret of successful top notes; and the less pressure of wind the better.

Enunciation

There is a general tendency to consider the music as being of primary importance; whereas, singing is "the expression of sense in music." The lasting effect of any effort depends, to a very large extent, upon a good enunciation of the words. First of all, then, it is necessary for us to understand what the words are about and then to learn to communicate their message through the medium of the music.

The only sounds which can be sustained are the vowels: the consonants have no sustaining power.

Without exaggeration the words must be pronounced much more distinctly in singing than in speaking. Look well after the initial and final consonants.

Phrasing

By the term phrasing is meant the grouping of words in such a manner as will convey their true meaning.

This subject is of supreme importance; and yet, perhaps, the most neglected. Every member of a choir should use the same phrasing. The good effect of unanimity of phrasing is really surprising.

Sometimes it will be found that the verbal phrasing does not coincide with the musical phrasing. In such a case the music must be subserviant to the words. The words must decide the matter. As an illustration, take the well-known hymn "Fierce Raged the Tempest." In one verse these words occur:—

"The wild winds hushed, the angry deep
Sank, like a little child, to sleep."

Have we not heard it phrased in this manner?

"The wild winds hushed, the angry deep (breath)
Sank like a little child to sleep."

instead of

"The wild winds hushed, (breath) the angry deep
Sank, (breath) like a little child (breath) to sleep."

Again, have we not heard this rendering of another well-known hymn?

"Jesus lives, no longer now (breath)
Can thy terrors (breath) Death appal us."

Whereas, in order to obtain the correct meaning of the words it should be phrased:

"Jesus lives! (breath) no longer now
Can thy terrors, Death, appal us."

Probably one of the most difficult of modern hymns to phrase correctly is *Lead Kindly Light* sung to Dykes tune. Good part singing is necessary in order to obtain an effective rendering; and every copy should be clearly marked where breath is to be taken.

It may be thought by some that to sing a hymn tune requires no special knowledge or training, and that any remarks thereon are unnecessary; but, even in simple music, is there not a possibility of being inartistic?

Expression

We will class this under two heads and note their relative values. First, Mechanical expression; second, higher expression. The first is that kind of expression which obeys the various directions given. But stop! Do we all do this? Do we all so modulate our voices to correspond with even the broad indication, say, f. p.; or do we even ignore these things and sing at a dead level ff? The second is inspired by right feeling and good taste. This may be termed the life and soul of music. The late Sir Joseph Barnby once said: "Besides the ordinary marks of expression to which attention must be paid, there is a subtle musical evenness, without which everything else is as sounding brass and tinkling cymbal."

The ordinary expression marks, then, only give us the various grades of tone and time. They cannot move us to great admiration or fill us with sorrow. The true power of expression depends upon our appreciation of the beautiful in music, on sympathy, when the soul of the performer breathes forth the soul of the music, the spirit and inner meaning.

This higher expression or feeling in music is generally recognized; yet it is by no means a rare occurrence to hear choirs sing hymns with absolutely no expression whatever. Why, oh why, these dead level performances.

Let us then, put some soul into the music and make it live. Proper attention should always be paid to the composers' directions. They supply contrasts; nevertheless, they must be subordinate and take their place, if a sympathetic rendering is to be hoped for.

We must endeavor to convey a correct interpretation of the words we sing. If we do not, then we fail in our work. The sentiment must come first, the music second. The absence of expression is very often the result of thoughtlessness. Do we sing without thinking? Have we ever asked ourselves, "How can we render this or that to produce the best effect?"

Take for instance the hymn:

"Art thou weary, art thou languid.
Art thou sore distressed?"

Here the first two lines of each verse are a question, and the last two lines a reply. The choir alone might sing the first two lines, and the congregation join in the last two lines of each verse. Such treatment would present, yea, to all of us, the truth in a new light; and would it not cause the most inattentive worshipers to think upon such things? Truly a "Sermon in Song."

Reading Music

Let us say at the outset that the ability to read music at sight is an indispensable qualification to any singer; and yet how few there are who possess this valuable accomplishment. Some profess to read; but all they do is to have the voice to rise and fall according to the dictates of the notes, the position the notes occupy on the staff. At the same time they know, and even some admit, that without an accompaniment they could not, with any degree of certainty, sing a single phrase.

Why is this, and why should this state of things continue? In the first place, many only learn music through a course upon the pianoforte or some other instrument and have never studied music for vocal purposes, which is quite another matter.

There are the two notations. "The Staff" and the "Tonic Sol Fa," the old and the new, as they are sometimes called. Undoubtedly those who can read from both notations are the most valuable members. The ability to sing music at sight is one of the most useful and enjoyable pleasures one can possess; and any time spent in its acquirement will surely bring its reward.

Time, Attack and Release of Tones

Time is generally understood to be the division of musical phrases into certain equivalent portions in measure. It also has reference to the pace at which a piece should be performed.

In good choir singing there must be absolute unity, the feeling for strict time

is necessary not only to the rendering but also the enjoyment of the music. Vigor and rhythm depend to a very large extent upon the attention to the sub-divisions of a beat.

Attack means the prompt striking of the note at the right moment. A unanimous attack by a large body of singers is most thrilling. Every phrase should be attacked promptly. Be ready with a chest well supplied with air and the mouth in the correct position for the first vowel or consonant, there must be no feeling for the tone; neither must the breath be heard above the sound.

Release of tone is just as important as attack. It should be clean and clear, without a jerk, as in the attack. To do this at the right moment and all together is one of the main difficulties of a choir and, perhaps, the rarest achievement.

Suggestons

It is very essential that every member should pay the greatest attention to the conductor's beat.

The singing position should be erect. Keep the head up.

Economize time. Be on hand at the appointed time for practice; and, when the sign is given, be ready so that a good attack can be made and so avoid bad and weak starts.

Listen to the harmony and endeavor to do your part to preserve the balance of parts.

Good singing can come only by careful practice. Consider it your duty to be in your place every time and on time.

Master your part by home practice.

When directed to sing softly do not slacken the time unless expressed.

Flat singing is often caused by lack of interest, bad breathing, want of sympathy. Do not be guilty of such.

Remember! Good singing requires correct breathing, pronunciation, phrasing, expression, sympathy.

Enthusiasm begets enthusiasm.

Strive to improve your vocal powers.

Produce the sound as far forward in the mouth as possible. Try to throw it away from you.

Make an effort to get a little practice every day.

Never neglect breathing exercises.

Get all the fresh air you can. Keep the mouth closed and breathe through the nostrils, especially in damp and foggy weather.

Care of the Voice

One of the simplest ways of strengthening the throat is to gargle with pure cold water every morning directly after getting out of bed.

If the voice is husky, do not continually cough and hack. Swallowing two or three times is far more affective.

For a relaxed throat mix powdered borax and honey. Dissolve this very slowly in the mouth. Mix up small quantities as required. Put three parts of honey to one part of powdered borax.

For dryness of the throat take licorice in small quantities, frequently.

For sore throat take chlorate of potash pellets.

Do not take lozenges.

Last but not least. Do not swallow a drug store when out of voice. Have a lung bath. Go to your breathing exercises.

Quartette Choir Training

By Lawrence H. Montague

The invention or origin of four part harmony came about A. D. 1400. It is credited to one, Dufay, a Netherlander. Apparently little use was made of the combination until Monteverde, the great Italian, divided and so distributed the parts for two violins, viola and 'cello as to correspond to our modern idea of Soprano, Contralto, Tenor and Bass. Bach wrote many trios but few quartets. Haydn really started, Mozart improved, but the giant Beethoven first elevated each part to a dignity of its own, instead of giving a melody to one part, adding a suitable bass and using the other parts merely to fill in. Theoretically there should be no principal part in either instrumental or vocal quartettes. Schubert improved upon Beethoven in providing smoothly flowing and more equidistant parts. Mendelssohn was one of the first to successfully employ four voices as we conceive the modern vocal quartette.

Ideal quartet writing contains, for either instruments or voices, interest for each part. Chorus or orchestral writing may contain especial interest for only one or two parts. For example: a melody may be given to the upper part, a suitable bass added, and nothing more than filling in between; and yet this may be very satisfying to the ear on account of the many colors of the large number of instruments or voices. So, much unsatisfactory quartet singing may be traced to the director choosing a composition more suited to chorus work. Observe that the above is a great truth and well worth consideration.

After finding a composition containing interest for each part, it is well to notice whether the parts are fairly equidistant. Even though each part may be melodious, the effect when sung together may not be good if they are spread over too large an area. No wide gaps should occur between the three upper voices and seldom more than an octave between them and the bass. In a chorus the soprano and bass may be three octaves apart, but the distance between may be filled in by dividing between second sopranos, first and second contraltos and first and second basses. In quartet music this cannot be done and the parts must move fairly closely together.

Also each part should not extend over too great a range, nor stay for too long a period at either extreme of its compass. For example, a high B flat is often very effective in the soprano of a quartet if not held for any length of time. In a chorus a high tone may be sustained for several measures with good effect. With several voices holding the same tone, one or two of them may waver slightly from pitch, run low on breath-control or make a faulty attack, and these defects would not be so apparent as they would be partly covered up by the other voices. Also with a sustained high tone, sufficient body of tone is underneath, in a chorus, to support and up-hold the efforts made by the sopranos. But let a quartet soprano hold a high tone for several measures and unless she is far better than the best, we know, she will neither feel nor sound comfortable very long. Every fault of intonation, breath control, attack, quality or lack of support will show clearly, and in addition there will be a thinness of harmony not to be desired in good quartet work.

Neither should the bass of a quartet long remain on a correspondingly low tone except in very soft work, when the other voices lie also low.

Some of the charms of good quartet singing are pianissimo work and shading. Therefore, do not select many numbers calling for prolonged fortissimo. Long loud passages are not suitable for quartet work.

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Let us now consider the ideal voices for quartet work.

A good solo soprano will not always be a good quartet singer. Her voice may be high, clear, true to pitch and agreeable. She may sing solos with style, good taste and authority; but her voice may not have the "fat" quality to melt into and mix with other voices. She may like solo work so well that she can hear only her own part and try to make it the principal one. She may move too independently of the others, as though they were an accompaniment to her part. She may not have enough middle voice to carry the others except in her upper register. Such a voice would obtrude in work with others. The ideal quartet soprano needs a quality more like a mezzo-soprano, but of larger range. She should sing a good high B and a good middle C. Her voice should not lose its resonance as she approaches the lower range. Her sense of rhythm should be extra well developed, for she should lead but not obtrude. Any unsteadiness of rhythm should be caught and corrected by her. She should be very true to pitch, for she has more to do with holding the others up than any one of them has. She should enunciate very clearly, for her part will serve to put over the text better than any one of the others. If there *is* a principal part in quartet it is the soprano. A quartet is no better than its soprano.

The most useful quartet contralto (not alto; alto means high and was the name of the highest male voice in the old choirs) needs a rather larger voice than we usually find. Too much contralto is seldom heard in a quartet. The soprano, tenor or bass may stand out too much, but did you ever notice that you seldom hear too much contralto? Hers is a low part on the inside. The bass has a low part, but he is on the outside. So our contralto should have a large full voice, not necessarily loud, but her tone should be projected well, pointed so to speak, and flexible. Of rich but clear quality, even throughout and above all, not of the mannish quality in the so-called chest register. There should be no breaks between the chest and the head registers.

The ideal quartet tenor is a rare bird. Very few of the greatest tenors we hear or read about would be good quartet singers. Many of them are too explosive and have not middle or lower tones in comparison with their upper ones. They are usually too fond of hearing their own voices to be able to blend theirs with others. The quartet tenor need not of necessity be very high. He should have a quality like a high baritone, but a larger range. A thin reedy tenor is not suitable for quartet work. He should be able to give forth consistent and clear tones as low as C.

The best quartet bass should be a *bass*. The only substitute is a basso-cantante. A baritone is not suitable. He should be able to sing a good low E-flat and a good high E. Quite a range, but he will need each extreme and every tone in between. His voice should be deep, rich, and flexible. It should have appeal but firmness; and he, too, should be very true to pitch. A bass and soprano true to pitch will overcome much tendency to flat in the other voices. The bass is the foundation and even in the softest passages there should be resonance and solidity.

Be careful about tremolo. Do not engage singers with excessive tremolos. They will seldom sound exactly on pitch. The ideal quartet should sound as one new voice. When you hear a chord held on a rich smooth, mellow diapason you do not consciously single out each tone. Your ear is pleased with all the tones blending sweetly and majestically into one complete sound. Try to train your singers to blend their voices so that the harmony will sound like the chord on the pure diapason. Do it first with "Ah" "O" and "Oo." When you have gotten the blending you wish try "La" "Low" "Lou." Then take words containing those vowels. Later try A and E. Try to teach them to listen to the other voices. When each voice seems to melt away into the others so that it is almost lost to its owner, they are blending.

Two rehearsals a week are recommended—one with piano, as it is so much quicker. A director should be good at harmony and be able to play the voice parts only. Then have your singers able to do every number without help from the instrument, later adding the accompaniment if the selection calls for one. Do not use much pedal or thick-toned stops when you accompany them on the organ. Do not use reeds or strings constantly. Voices unconsciously imitate, and excessive use of strings or reeds in accompaniments will one day result in your singers using a reedy or stringy tone. Use the vox humana and tremolo very sparingly, because no director wants his singers to imitate the vox.

If the contralto or bass has a solo passage, do not use many flutes, melodias or bourdons to accompany them. If the soprano has a solo, do not use reeds very much or strings. A small diapason is fine for tenor. Make your accompaniments a frame for the picture, which is the solo.

Enunciation has been but mentioned. This has been reserved for the end. If we disagree on everything else, certainly we shall not on this. Try ever so hard to get your words across. Everyone understands words, some understand music. You and your singers should feel the sacredness and depth of your text, and consider that you are instruments serving in the house of the Lord. Try to be worthy of your exalted positions. Do not serve solely for hire. Unless your singers have some degree of sympathy with the services of the church, no matter how brilliant they may be vocally, their efforts will never be wholly convincing. You must have a deep and abiding reverence for all that the church stands for and for your part in her services, before you can expect your singers to reflect anything like the becoming and necessary attitude toward the praise of God. The purpose of music in the church is not to give concerts but to create clean hearts and renew right spirits in all who hear it, from the choir loft and pulpit to the pews.

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SUNDAY MORNING, November 4th

ORGAN NUMBER
Song of Joy.........*J. F. Frysinger*
ANTHEM
a. King All Glorious.......*J. Barnby*
b. We Praise Thee.....*E. S. Hosmer*
OFFERTORY
The Homeland (High or Low) *P. A. Schnecker*
ORGAN NUMBER
Triumphal March....*R. L. Morrison*

SUNDAY EVENING, November 4th

ORGAN NUMBER
Last Hope ....*Gottschalk—Gaul*
ANTHEM
a. Oh! for a Closer Walk with God *Mylis B. Foster*
b. I Heard the Voice of Jesus Say *J. F. Ohl*
OFFERTORY
There is a Blessed Home (Med. or Low) ....*G. H. Fairclough*
ORGAN NUMBER
Triumph Song........*Roland Diggle*

SUNDAY MORNING, November 11th

ORGAN NUMBER
Romance...........*F. Clifton Hayes*
ANTHEM
a. How Excellent is Thy Loving Kindness.*Edward Shippen Barnes*
b. Great and Marvelous *A. U. Branden*
OFFERTORY
Fairest Lord Jesus (High or Low) *Ed. Marzo*
ORGAN NUMBER
Marche Moderne......*E. H. Lemare*

SUNDAY EVENING, November 11th

ORGAN NUMBER
Berceuse No. 2.........*Ralph Kinder*
ANTHEM
a. Lord is My Portion.*A. G. Colburn*
b. Twenty-fourth Psalm *Mrs. R. R. Forman*
OFFERTORY
Love Divine, all Love Excelling (Med.)............*C. C. Robinson*
ORGAN NUMBER
Pean Triomphale..........*F. Lacey*

SUNDAY MORNING, November 18th

ORGAN NUMBER
Nocturne ....*Chopin—Lemore*
ANTHEM
a. To Thee O Lord I Bring *Gaston Borch*
b. Lead Us, O Father *P. Douglass Bird*
OFFERTORY
Lord, Forever by Thy Side (Med.) *R. M. Stults*
ORGAN NUMBER
Allegro Pomposo.....*J. L. Galbraith*

SUNDAY EVENING, November 18th

ORGAN NUMBER
Berceuse...............*E. A. Barrell*
ANTHEM
a. Abide with Me *F. Flaxington Harker*
b. O Saviour, Precious Saviour *R. M. Stults*
OFFERTORY
Sun of My Soul (Med.) *S. F. Widener*
ORGAN NUMBER
Hero's March..*Mendelssohn—Stewart*

SUNDAY MORNING, November 25th

ORGAN NUMBER
Festal Postlude.....*Andre—Rockwell*
ANTHEM
a. I Will Extol Thee...*L. A. Coerne*
b. O Lord, How Manifold *Edwin H. Pierce*
OFFERTORY
Only Waiting (High or Low) *T. D. Williams*
ORGAN NUMBER
Dedication Festival March *R. M. Stults*

SUNDAY EVENING, November 25th

ORGAN NUMBER
In the Cloister.......*Lange—Stewart*
ANTHEM
a. Earth is the Lord's..*J. W. Lerman*
b. Lord of the Harvest Thee We Hail.............*F. H. Brackett*
OFFERTORY
They that Sow in Tears (High or Low)................*J. E. Roberts*
ORGAN NUMBER
Alla Marcia in D.........*H. Hackett*

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The Range of Tenor and Soprano Voices.

Q. *Tenor voice: what is it? Do men and women sing the same note?*—E. A. S., Pittsfield.

A. The tenor voice is the highest male voice, without counting the male-alto (usually a hybrid voice, but properly classed as a counter-tenor). In Plain Song and the older music of the Church, the air or tune was assigned to the Tenor voice, which, therefore, saug or "held" the melody: held, from the Latin *tenere*, to hold, whence "tenor." 2. By "the same note" yon evidently mean the *same pitch*. The male voice sounds an octave below the female voice. Thus, the lowest tenor note is C, second space of the bass or F clef; its high C is the third space of the treble or G clef. The lowest soprano note is middle C, or the note on the leger-line below the staff with the G clef; its high C is the second leger-line above the treble staff.

Comparative Ranges of all Voices

The following table shows the range of the various voices. However, exceptional voices have exceeded these limits: Russian and African basses frequently sing the A flat below low C (third leger-line below the bass); baritones, like Jules Faure, sing to B flat (third line of the treble), but the quality is distinctly baritone and not tenor; tenors, like Tamberlik, Caruso, Lloyd, Bonci, sing to D (fourth line of the treble); contraltos sing from F (fourth line of the bass) to B flat (above first leger-line above treble). Alboni, the most celebrated contralto, sang from E flat (third space of the bass) to E flat above the treble; Mozart declared that "the Bastardella," an opera singer, sang the C in altissimo (above the fifth leger-line above the treble).

Basso profondo — Basso cantante — Baritone — Tenor robusto

Tenor lirico — Contralto — Mezzo-Soprano — Soprano Drammatico — Coloratura Soprano

A Correct Reading Query.

Q. *1. In Bach's Two-part Inventions (Schirmer), page 18, third brace, second measure should the B be flat or natural and why?*
2. In Beethoven's Sonata Pathetique (Schirmer), page 147, first brace, fourth measure, should the A be flat or natural?—E. G. HEBRON, Neb.

A. 1. The B should be natural, because the composition has gone, in the preceding measure, into the key of C, and it remains in that key for eight measures.

2. Examination shows that this passage belongs to the key of C minor; measures 1 and 5 consist of the triad of C minor. If the A of measure 4 be natural, the result would be so ambiguous that the final E flat of the passage would come as a shock; whereas, with the A flat (correctly so) the melody progresses by the harmonic minor scale to the third of the key, E-flat. Notice that this passage is note for note, the minor version of the major passage on page 142, brace 2.

Music of the Future.

Q. *What is the definition of "futurist" music? Is the Jeux d'eaux by Ravel, and are most of Debussy's works futurist?*—R. D. V., Montreal.

A. In its widest application, futurist music is a departure from generally accepted forms, modes, progressions, or style in composition. Such departure is, at first, altogether experimental and expressive of the particular composer employing it. During the experimental stage the music may be termed "futurist." It may never be accepted. If, however, that departure is accepted generally by composers and their public, to the extent that it forms a new school of musical thought and its expression, it becomes no longer "futurist," but actual and present, even as the whole-tone scale and the Modern School of French Composition, to which the works of Ravel and Debussy belong.

The word "futurist" has generally been applied in a satirical sense to compositions which are at variance with classical writing, which belong to no accepted school and which contain such daring, experimental features that its critics, by the use of the term "futurist," prefer to leave them to time and the judgment of the future which judgment, however, is not always contrary—witness, the music of Wagner.

Tempo Rubato.

Q. *I read that "Tempo rubato represents the alteration made in the time, when some notes are held for more and others for less than their strict duration." Is the alteration made on the accented beat alone, or throughout the measure?*—M. S. S., Greenville, Tex.

A. The alterations are applied to the whole phrase, or to phrases, according to the suggested sentiment of the interpretation.

The Accent in Compound Times.

Q. *In compound duple and triple measures, is the stress made only on the first note of the accented beat, or is there a slight stress on the other note or notes?* (as above)

A. In the slow movements, as well as in quicker ones (though in a less degree), a slight stress is made upon each beat of the measure, sufficient to make the beat felt; the remaining notes of such beats have no stress whatever. The chief accents are made as in simple time.

The Strathspey.

Q. *What was the Strathspey mentioned so often in Walter Scott's works?*—L. Z. S., Brockton, Mass.

A. The Strathspey is a Scotch dance, similar to the reel, but somewhat slower. It is in quadruple (4-4) time, its chief characteristic being a rhythm of dotted eighth and sixteenth notes. It took its name from Strathspey, the place where it was first danced.

The First Violin Maker.

Q. *Is it known who was the first maker of violins, as we know them to-day?*—ETHEL M., Pittsburgh, Pa.

A. The earliest reputed maker of violins was Gaspard Duiffopruggar, of Bologna, Italy (1514-1571). His name is spelt indifferently Duiffopruggar, Duiffoproucart, Duiffoprugcar, Tieffenbrucker. There seems to be no instrument made by him, in existence, either violin, viole, or lute, all of which he made. It should be noticed that the first mention of the violin, in a passage by Lanfranco, in 1553, really refers to the viole. However, the word violin appeared in an account of the Menus-Plaisirs (Paris), dated 1529.

Cornet and Trumpet in A.

Q. *Why are so many parts written for the cornet and trumpet in A, when the instrument in use to-day is the B flat? I do not recall ever seeing an A instrument.*—P. P., Williamson, W. Va.

A. Reference to the work on Orchestration, by Berlioz, shows that there are trumpets formed of all kinds, in; Low A flat (very bad quality, A natural (bad quality), B flat (rather bad), C (non-transposing), D flat (the finest quality of tone), D natural (bad), E flat (bad), E natural (indifferent), F, G flat, G natural, high A flat also in high C and high E flat. There are cornets in: C, B flat, A, A flat, G, F, E natural, E flat and D. The best are those in A flat, A natural and B flat.

Appoggiature.

Q. *How should the following be played? Could you give me any rule for the interpretation of these little notes? Mozart's compositions are so full of them*—A. NUTT, Albany.

A. See answer to G. A. S. and play your examples as follows:—

a Allegro moderato — Mozart — etc.
a Played — etc.
b Mozart — etc.
b — etc.

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The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

Hints on Selling a Violin

It is an axiom among violinists that it is very difficult to sell and equally difficult to buy a high-grade violin at anything like its true value. Innumerable letters come to the Violin Department of The Etude asking the best way to go about selling or buying. Especially is this the case when the violins are genuine old instruments with a supposed value of hundreds or thousands of dollars. Expert judges of violin values are very scarce, and the average buyer or seller is all at sea as to what a violin is really worth.

When a fine violin is to be sold, the first thing is to have it put in first-class playing condition by an expert repairer. This would seem to be so self-evident a proposition that it would hardly be necessary to mention it. Anyone desiring to sell a house would have it repaired and painted and put in apple-pie condition. The owner of a car, wishing to sell it, would have the machinery overhauled, the body painted, and worn tires replaced with new ones. For some strange reason, the majority of people trying to sell their violins neglect this very important matter and try to sell violins that are so out of condition that it is impossible to get a decent tone out of them. In many cases the owners do not know they are in bad condition, and in others they balk on spending the money to put them in shape.

A Typical Case

A few weeks ago I was engaged to appraise a violin which had been put up as security for a loan. The purchaser had defaulted, and the money lender was trying to sell the violin to realize on the loan. The first thing noticed about the violin was that the sound-post had fallen down and had not been set up again. Efforts had actually been made to sell the violin without the sound-post being in position. Of course, every violinist knows that a violin can no more give out a good tone without its sound-post being in proper position than a human being can function without heart and lungs doing their work properly. The violin really was a good old instrument; the owner was advised to have it put in good playing condition, and within two weeks it was then sold at a good price.

The owner of a violin wishing to sell it will find it money well spent to have the instrument put in perfect playing condition by the most skillful repairer who can be found. The repairing of a few cracks, a well-fitted bridge and sound-post, and bass-bar properly fitted and set, will make any violin sound many dollars better. People who live in small places where there are no expert repairers can ship their violins by parcel post to the nearest large city. Several firms who do first-class repairing will be found in the advertising columns of The Etude.

Owner Rarely Knows Value

The violin put in proper condition, the next thing is to set a proper value on it. It is very seldom that the owner of a violin knows its real value. Everyone who sees it tells him a different story. Many are deceived by fraudulent labels. They have a factory-made Strad, worth about $10, and think it is a genuine specimen worth $15,000. Some people sell valuable old violins for a song, not knowing their true worth. Others ask absurdly high prices, and in some instances succeed in getting them.

The best way is to have a violin appraised by a good expert. In New York, Chicago or some of our other large cities there are firms dealing in valuable violins, who have experts in their employ who know present-day values and can set the proper value on any violin. Sometimes the repairer has had sufficient experience in handling violins to be able to set the value. A fee of a few dollars may have to be paid for ascertaining just what a violin is, and its market value, but the money will be well spent if the appraiser is a real expert. If the expert is well known in the musical world, he should be asked to furnish a signed certificate setting forth the name of the probable maker or the school of violin making to which the instrument belongs, together with the price. Such a certificate will be of great value to show to prospective purchasers of the instrument when it comes to be sold; and the better known the firm, the greater its value.

Real experts, competent to appraise Cremona and other extremely valuable violins, are found only in our largest cities and the larger cities of Europe, such as London, Paris, Berlin and Vienna.

The violin put in good playing order and its value ascertained, the next thing is to find a purchaser. If the owner lives in a large city, he may be able to find a purchaser himself by advertising, showing the violin to musicians, or selling it direct to a violin dealer. A good way to find a purchaser is to go to the artists' room before or after a symphony orchestra concert and show the violin to the violinists of the orchestra. Some of them may be looking for a violin for themselves; or, as most of them have pupils, they may be able to sell it to one of the latter. In such a case, they would expect a commission of at least 10 or 15 per cent. or more for making the sale. In many cases sales are effected by leaving the violin for sale on commission with some well-known violin dealer or repairer. If the violin is a genuine Cremona or other valuable violin, it is often possible to sell it to a dealer direct, but at somewhat less than the retail price, of course; for the dealer naturally expects to re-sell the violin at a good profit.

In case the owner of the violin lives in a small town, it will be very difficult for him to sell the violin himself at its real value if it is a high-priced instrument. There are few customers for such instruments in the country or in the smaller towns or villages. If he advertises and gets replies from all over the country, he will find it a great deal of trouble to ship the violin around by express for the prospective purchasers to see. It is also attended by some risk through the violin being either stolen or damaged by accident. Many will ask to have the violin sent to them out of pure curiosity and without any intention of buying it. While in their possession, the bridge may break, the sound-post fall down, or other minor accidents happen. They may return it in its damaged condition or try to fix it themselves in a crude way, and if the owner himself is not an expert violin repairer, he may be constantly troubled by having to send the violin away for repairs after it has been gotten out of shape by someone he has sent it to with the view of making a sale.

For all these reasons, it is best for the owner of a valuable violin who lives in the country or small town to sell direct to a dealer or else place it on consignment with the dealer, to be sold on a commission basis. He may not be able to get its full value by this method, but he will eliminate all the risk and bother of trying to sell it himself.

For the violinist who wishes to buy a good violin for his own use, there are two rules. If he has an expert knowledge of violins and violin values, he has only to keep looking over the violins in the hands of dealers and private parties until he finds one which suits him at what he considers the right price. Some artists hunt for years for a violin which is their ideal. If the purchaser has not this expert knowledge, and has no friend who has it and in whose integrity he has unbounded confidence, his only course is to go to a good, reputable dealer and to trust the latter to pick out a violin for him which, after a trial, he likes, and which the dealer guarantees is worth the price asked.

The violinist who has no expert knowledge of the instrument is liable to get badly stung if he buys a high-priced violin on his own judgment.

Quality of Practice

The quality of one's practice is of more importance than the quantity. A violin student who puts intense concentration in his work can often do more in an hour and a half practice than another student, who dawdles along in a half-hearted way, can do in four hours. The number of hours put in does not gauge the progress at all, but it is the quality of the practice which counts. It is on record that the Anglo-Italian violinist, Ouray, practiced for several years for fourteen hours a day, thus holding the world's record for number of hours of daily practice. This enormous amount of practice did not make him the greatest violinist in the world, however, as there were others who only averaged three or four hours who far out-distanced him in the race for violin virtuoso playing.

In violin practice there is a "saturation point," beyond which the practice does no good. By "saturation point," I mean that one has reached a point where his brain and nervous system have become temporarily exhausted and refuse to function properly any longer. Every intelligent violin student can tell by instinct when this point is reached, and on reaching it, the best course is to stop and rest until the brain and nervous system have recuperated, whether it is within an hour, much later in the day, or next day or longer.

Prize fighters have a very striking way of describing this condition, when they say a pugilist is "over-trained," that is, he is like a machine which has been run too many hours without being rested, oiled, adjusted and overhauled. He has lost his keenness and freshness and is "tired." In the same way, violinists and violin students can become "over-trained" from making too great demands on the brain and nervous system.

Cleaning a Violin

Cleaning a piano is a simple affair. A little good piano polish rubbed on occasionally, and then polished with a dry cloth, and the piano will look comparatively new for a long time. With the violin it is different, since the rosin flying from the bow gets all over the top, and if it is not wiped off carefully every day, it accumulates and cakes up on the violin, especially around the bridge and fingerboard. Of course, if the rosin has been wiped off daily from the day the violin was new, the varnish will always look fresh and bright, but human nature is indolent and most people either forget or will not take the trouble to clean their violins every day.

I do not know on what the theory is based, but many violin players, mostly of the "country fiddler" type, advise leaving the rosin to accumulate, forming an unsightly patch. They claim that it improves the tone, but how this comes about they are unable to explain. One might as well claim that it would improve the tone of a bell to plaster it over with cement. Anyone with common sense would know that the perfectly clean, varnished top of a violin would give out a clearer, more perfect tone than one encrusted with a thick cake of sticky rosin.

Rub the Violin Dry

Many people write to The Etude to know how they can clean their violins when they become encrusted with rosin. A skillful violin repairer tells me that the best thing to use for this condition is raw linseed oil with the addition of a very little pulverized pumice stone. This has to be very carefully applied, so that it will remove the rosin and does not damage the varnish. Take a clean rag and put a little oil on it; then dip in a box of pumice stone, which should be pulverized as fine as flour. Then rub lightly on the violin where the rosin or dirt has caked. If the violin is simply dirty and has no rosin caked on it, oil alone can be used. No matter what is used, it is important to rub the violin perfectly dry after cleaning.

It often happens that the varnish on a new violin fails to dry for a considerable time, owing to unskillful varnishing or the wrong proportions of the various ingredients of the varnish. Violins are often sold in this condition, and in this case the rosin dust mixes with the sticky varnish and cannot be wiped or rubbed off. A violin which has been used while the varnish is still in a sticky condition cannot be cleaned so that the varnish will show up well, since the rosin dust has become part of the varnish. The only recourse in such a case is to scrape the varnish off and re-varnish the violin.

If, however, the varnish dried perfectly hard before the violin was used, and the rosin has simply accumulated on top of the varnish, the rosin can be removed by the careful application of oil and pumice stone as above described. How well a violin can be cleaned depends entirely on how well it was varnished in the first place and how perfectly the varnish dried before the violin was used.

The appearance of a violin depends entirely on the care that is taken of it. The varnish will retain its beauty for an indefinite period if carefully wiped off every day. I have seen old violins, 150 or 200 years old, so excellently preserved that they looked as if they had but recently come from the maker's hands.

Editor's Note

The Excellent article, "About Good Violin Playing," by W. J. Henderson, which was used in the August issue, originally appeared in *The Outlook*. Unfortunately acknowledgment for this reprint was omitted from the August Etude.

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Making Records of Pupils Work

Outfits can now be secured at a reasonable price by which anyone can make phonographic records of their own or pupils' work. A violin teacher writes to The Etude: "When a pupil plays a composition at his best, I secure a blank record and have him and his accompanist play it for the record. Then I put the record away, and in from one to three months later I play it for the pupil and let him point out his own mistakes or errors, and I explain anything which is wrong with his performance. I find that pupils see their advancement by this method, and that it helps them from a technical standpoint especially."

The Ricochet

In the "William Tell" overture, after the storm music comes the gallopade, the merrymaking, and dance of the peasants. What gives to the opening measures of this gallopade its indescribable air of gayety and joyfulness—expressing the delight of the peasants that the storm is over—is the *ricochet* bowing employed by the violinists.

The *ricochet* is where two or more notes are played in one bow, either up or down, the bow bouncing from the strings between notes. Stand at a pond and skip flat stones over its surface, the stones bouncing as they strike the surface of the water, and you will get an idea of the *ricochet*. The stone is the bow; the water is the string. This stroke is executed at the middle of the bow or a little above. The bow is *thrown* down on the string in such a manner that it bounces on the string. At the same time it is pulled or pushed along, according to whether the *ricochet* is being executed with the down or up bow. As the bow is pulled along it keeps bouncing on the string, making a graceful, fairy-like staccato which cannot be made by any other variety of bowing.

Many students fail because they keep the bow pressed to the string as in firm staccato, instead of relaxing the wrist and arm so that the bow will bounce. Others, again, fail because they forget to keep pulling or pushing the bow along, the result being that they get no tone.

The *ricochet*, like every other bowing, should be practiced first on open strings as in Ex. 1.

Ex. 1

or etc.

Ex. 2

etc.

In this exercise the bow is *thrown* down on the A string, the bow rebounding between the first two notes. The third note is played with the up bow. In case it is desired to practice with the rebounding on the up stroke, the first two notes are played with the up bow and the third note with the down bow. The stroke must be executed very lightly and delicately at first, making the bouncing very even. After two notes can be played in even rebounds, three should be tried, and so on up to eight. It is of no use to try to play passages requiring left-hand work until the bowing has been thoroughly mastered on the open strings.

After the open string work can be done evenly and rhythmically, this bowing, in combination with left-hand work, can be taken up. Ex. 2 is a scale passage to be played with this bowing, and which has been found to be of the greatest assistance to pupils learning to play practical passages with this bowing. It can be used with either up or down bowing. In this scale exercise the great difficulty is to make the rebounding bow strike the string simultaneously with the finger of the left hand, and it will require much practice before the pupil can play the passage evenly and fluently. The teacher or pupil can easily devise other exercises on the intervals of the various scales, where three, four or more rebounding notes are used. The bowing as given in Ex. 2 can easily be applied to the other major and minor scales. The pupil who can execute the *ricochet* on the scales in this manner will find little difficulty in mastering any passage in it which he will be likely to meet in his exercises or pieces.

Violin Making

Violin Making—by Walter H. Mayson, the "Strad" Library, No. 11, Third Edition, pub. by Horace Marshall & Son, London; Charles Scribners' Sons, New York.

This admirable little work should be in the hands, not only of every violin maker, but of every violin player as well, for every violinist should know his instrument, and Mr. Mayson's work is well calculated to convey this knowledge.

Written in plain, simple English, this work commences at the beginning and takes up in the most minute detail the process of making a violin, from the selection of the wood to the final varnishing and fitting up. Thirty-one illustrations make the various processes clear. It contains a thousand hints on the best and most practical way to do everything connected with the creation of a violin.

As an example of the author's style, and the practical way in which he treats of the various parts of the violin and their adjustment, his remarks about the sound-post will be of interest. He writes: "The sound-post must engage your closest attention, and must be of old Swiss pine. There is, again, no rule as to thickness—some violins do best with a thick, others with a medium to thin post. I only tell you for guidance, a medium to thin is mostly used by me. It must be evenly rounded, and both ends filled, so that the angles of back and belly may fit exactly when it is placed inside. To get the EXACT length is not an easy matter, but you will find this hint useful: With a thin piece of wood gauge the depth through the upper hole of the sound hole, from the back to the outer surface of the belly, and your post will have to be a trifle longer than this, minus the thickness of the belly. Then take a sound post setter and fix the pointed end into the wood, sloping sides towards you, of course, and do your best to place this most exacting, but most necessary adjunct, just behind the center of the foot of the bridge on the E string side—the distance of about a good sixteenth of an inch behind the side next to the tail-piece. When fitted it must be neither slack or tight, but between the two.

"Of course, this operation will be, to a novice, a horrible job. He will fume and perspire, and, I fear, use strong language—none of which will help him, but, on the contrary, will retard progress. The thing has to be done and done well; and it would be much better, if the amateur cannot do it ultimately, to pay an expert for timely instruction.

"Then fit the end pin; but before doing so, look through the hole in which it has to go, and ascertain if the post inside be straight—which is very necessary for the production of pure tone. Regulate with the broad end of the setter, and draw or push through the sound hole on either side, as may be necessary."

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Earnings of Symphony Players

So many violin students write to The Etude wanting to learn what can be earned by symphony orchestra players that a few words on the subject may be of interest. A few years ago it was common to pay symphony orchestra musicians a certain sum for each concert, including one or more rehearsals. At present almost all the leading orchestras in our large cities pay their members by the week, for a season consisting of a certain number of weeks. It was found that this was the only dependable method of keeping an orchestra of high grade players together.

The salaries of first-class orchestra men have been steadily advancing for some years. The members of the Chicago Symphony Orchestra have recently succeeded in getting an increase in their salaries of $15 per week. By the last settlement with the Musicians' Union, the orchestra association has agreed to pay them a minimum of $75 a week, instead of $60 as heretofore. The agreement is that the musicians will play 126 concerts a season. The season guaranteed to the men is 29 weeks, with one week's vacation without pay. This increase will add about $28,000 to the yearly expenses of the orchestra association.

From the above figures it will be seen that a member of the Chicago orchestra can count on an income of $2,100 from the orchestra alone. However, most of the players have other sources of income outside of the regular season. They play in summer orchestras, teach, arrange music, compose, and have many other sources of income additional to their salaries as orchestra musicians. Fifty of the men of the Chicago orchestra play at Ravinia Park, near Chicago, for the grand opera which is held there in the summer.

It should also be understood that the above figures are the minimum salaries. The concertmeister receives a much larger salary, also the leaders of the various string sections, the second violins, violas, 'cellos and double basses. Some of the wind instrument players, such as the first flute, first oboe, first clarinet, etc., receive much higher salaries than the rank and file of the orchestra. Wind players of eminent ability are always hard to find.

The Etude Letter Box

Some of the brightest thoughts and "happiest" ideas that have come to us in past years are received in letters of rare interest. We welcome letters and are glad to publish them when they contain fresh, interesting and helpful aspects of musical matters.

A Warning

To The Etude:

In a recent article appeared the statement that eighteen for the male and sixteen for the female is the proper time to begin voice training. Having been, myself, the victim of improper methods in this work, a few words may not be inappropriate.

When a child the writer attended a country Sunday School near the foot of the Juniata Mountains. A bunch of small boys with dangling feet and lusty voices found joy in literally yelling through the songs. Oh, that I might have been warned, as the readers of the article mentioned, to save my voice till later.

Time passed and I became a member of choirs. Then I discovered that I was not singing properly. I began lessons with excellent teachers; but the best they could produce was a "semi-cultivated" voice. Already too much of it had been destroyed by wrong use.

So many "vocal wrecks" have come to my acquaintance that I would give this word of caution. Sing, but sing carefully during childhood. Then, as soon as the right age is reached, study carefully under a competent teacher and thus make the most of your gifts. It may mean that you are preserving talent which will make of you "one of the elect."

Herbert G. Patton.

Preserve all Copies of "The Etude"

To The Etude:

It is a good idea to file in a safe place all copies of The Etude. They contain so many valuable articles which at the time of reading may be too far advanced for the student; but in later years these same articles will be of great interest and help him to much valuable information.

So many students discard a musical magazine after reading the materials they can digest; and in after years when their contents could be better understood, they are not at hand. What may seem dull and monotonous to the beginner will become a mine of instruction and inspiration later on.

The Etude contains so many splendid articles written by experts, people who have arrived at and gained success in their profession, and who give the benefit of their experience in different branches of the musical art.

Someone, specializing in some one branch of music, may later wish to take up another. Then he will find that the back numbers of The Etude contain just the information he needs. As a musical student, nothing was more interesting and inspiring than to get out my old copies of the musical periodicals which I had stored away for future reference. Each time I was able to understand more of their contents, and each time they seemed to meet some particular need.

So, do not discard any such magazine as The Etude. When you have extracted all the information possible for the present, preserve it carefully for its future value.

Ada Mae Hoffrek.

Raising Funds for My Daughter's Music

To The Etude:

At seven my little girl would sit at her toy piano and play by the hour; so I decided that she should have a musical education.

My husband, making but a small salary as postmaster in a small town, said that it would be impossible to buy a piano and that we should wait till daughter was twelve before beginning her lessons.

Now I had been put off in just this way by my father till I was sixteen, and I determined that daughter should have a chance. I bought a four hundred dollar piano (paying twenty dollars down and five dollars per month) and started her lessons at seven. This money I made by taking charge of the money order business and keeping the books for my husband.

My daughter practiced two hours per day—one in the morning while her mind was fresh and one after school. At fourteen she was playing classical music and for the junior programs at our church.

Then we came to a larger town with better advantages. I now provide for her tuition by my writings and a novelty shop which I keep during vacation.

My advice to mothers is to begin their daughters' musical education early, while their natures are in the formative period.

M. G. B.

Cure for the Double Movement

To The Etude:

Having read the interesting article in a recent Etude, by Sidney Vantyn, entitled, "Are You Guilty of the Double Movement?" I will suggest a mode of practice which can be applied to any piece of music and that by persistent use will overcome any tendency of the above habit.

The writer of the mentioned article explained minutely that the double movement is a hesitancy in attacking a chord or series of chords; or, worse, it is a downward movement of the hand to find the keys after which the hand is lifted and again descends, this time to play the chord. To effect a cure, much patience is required; but my pupils have not shown a dislike for the following mode of practice when an explanation is given that it will facilitate speed, promote complete relaxation, and insure correctness of notes and fingering.

Place the hand with the proper fingers on the notes of the first chord, with the arm and wrist completely relaxed, wait indefinitely while the mind pictures the following chord with its fingering. The first chord is played staccato by an upward spring of the hand and descends or rather falls relaxed and of its own weight in one movement upon the keys of the second chord; *but does not play them*. The hand merely waits there indefinitely with a thought first of complete relaxation and then the mind again pictures the following chord with its fingering. Another upward spring and the hand plays the second chord staccato and falls relaxed upon the third chord, *but does not play it* until complete relaxation has been effected and the mind knows where the hand must next proceed. This process is continued through a passage or section of a piece. The hands should be used separately, and together. The metronome will be an aid and, set at 50, six beats may be the waiting period upon each chord. As facility is gained the waiting period may be reduced one beat at a time until the passage can be played with a chord for each beat of the metronome. Quick movements are the result of this kind of practice and it may be applied to chords or single notes that may or may not have rests between them. This practice will also work wonders with a pupil of poor reading ability.

Edward C. Kunow.

October 40th Anniversary Issue a Real Feast

Just look who will be represented in the October ETUDE through articles, music, etc. Scharwenka, Moszkowski, Wider, Rachmaninoff, Lhevinne, Thomas A. Edison, John Philip Sousa, A. Schoenberg, Chaminade, Cecil Burleigh, Thurlow Lieurance, R. Huntington Woodman, Emma Calve, Charles Wakefield Cadman, Albert Spalding, William Arms Fisher, and many other celebrities in the music world. Don't miss this "ETUDE at its best" number!

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Chopin's Only Method

When Chopin wrote his *Trois Nouvelles Etudes* he possibly had in mind the preparation of a method of playing which might have been of inestimable value to future generations if he had had the persistence and strength to put it down. All he did was to preface the work with a few notes which remain among the few things he had to say about his wonderful art. These notes were given to the Princess M. Czartoryska, by Chopin's sister, after the composer's death. We give them here in the translation of Natalie Janotha.

"It must be well understood that there is here no question of musical feeling or style, but simply of technical execution—mechanism, as I call it. The study of this mechanism I divide into three parts. To learn to play the notes with both hands, at one key's distance from one another; distant, that is to say, a tone or half a tone. This includes the diatonic and chromatic scales and the trills.

"As no abstract method for pursuing this study exists, all that one can do, in order to play the notes at a half tone or whole tone distance will be to employ combinations or fractions of scales or to practice trills. It is unnecessary to begin the study of the scales with that of C, which is the easiest to read, but the most difficult to play, as it lacks the support afforded by the black notes. It will be well to play, first of all, the scale of G flat, which places the hand regularly, utilizing the long fingers for the black keys.

The student will arrive progressively at the scale of C, using each time one finger less on the black keys. The trill should be played with three fingers; or with four as an exercise. The chromatic scale should be practiced with the thumb, the forefinger and middle finger, also with the little finger, the third and the middle fingers.

In thirds, as in sixths and octaves, use always the same fingers.

Words were born of sounds; sounds existed before words. A word is a certain modification of sound. Sounds are used to make music, just as words are used to form a language. Thought is expressed through sounds.

An undefined human utterance is mere sound; the art of manipulating sounds is music. An abstract sound does not make music, as one word does not make a language. For the production of music many sounds are required. The action of the wrist is analogous to taking breath in singing.

N. B. No one notices inequality in the power of the notes of a scale when it is played very fast and equally, as regards time. In a good mechanism the aim is, not to play everything with an equal sound, but to acquire a beautiful quality of sound and a perfect shading. For a long time players have acted against nature in seeking to give an equal power to each finger. On the contrary, each finger should have an appropriate part assigned to it. The thumb has the greatest power, being the thickest finger and the freest. Then comes the little finger, at the other extremity of the hand, and is assisted by the third. Finally comes the third, the weakest one. As to this Siamese twin of the middle finger—bound by one of the same ligaments—some players try to force it with all their might to become independent. A thing impossible, and most likely unnecessary. There are, then, many different qualities of sound, just as there are several fingers. The point is to utilize the differences; and this, in other words, is the art of fingering.

Relaxation

By Sidney Bushell

Young vocal students are frequently led astray by the injudicious use of the word "relaxation" and the insistence, in articles upon voice culture, of a condition of perfect relaxation being the ideal one for the production of tone.

A moment's thought will serve to show that a firm, resonant tone cannot result from an instrument in the condition of absolute flaccidity demanded by these writers; and what is more, they know it! They know that good tone is the result of a proper adjustment of all parts of the body, yes, even the very poise of the body itself. One great voice teacher has said, "In singing, the first thing to be considered is the position of the body." And again, "an easy, graceful, buoyant position is an essential." Picture the case, grace and buoyancy of an entirely limp body, one in a condition of perfect relaxation! If singing were possible under these conditions the singer would have to be carried upon the stage on a stretcher.

If not relaxation, what, then, *is* the condition these writers so persistently advocate? It is

Not "Relaxation," but *"Release;"* release of the tone from the cramping grasp of a tight throat, release of the stiffened jaw and rigid tongue. Freedom!

Leave the heavy work to those parts of the body especially fitted for it. The driving power of the vocal motor is the result of tension, somewhere. Confine it to where it rightly belongs—all that region *below* the throat. Even there it is not the tension of rigidity, but rather the elasticity of expansion under proper control, which results in the "easy, graceful and buoyant" position of the whole body.

Marie Withrow, in *Some Staccato Notes for Singers*, has likened the singer's body to a flagstaff which furnishes a support for the flag, and leaves the flag free to wave. The simile is a helpful one; and to carry it still farther, and in a warning to be kept in mind by strivers after "big" tone, temper the blast to the strength of your flag, lest

"Like a wind-swayed flag it breaks
The motto it displayed."

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7. They show their interest in their pupils between lessons, and plan little surprises and pleasures for them.
8. They occasionally send friendly notes to the parents, expressing satisfaction with the pupil's progress.

"What is music? This question occupied my mind for hours last night before I fell asleep. The very existence of music is wonderful, I might even say miraculous. Its domain is between thought and phenomena. Like a twilight mediator, it hovers between spirit and matter, related to both yet differing from each. It is the spirit, but spirit subject to the measurement of time; it is matter, but matter that can dispense with space."—Heine.

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The diagram of *An Ideal Hand Position* which appeared in the June ETUDE has met with an enthusiastic reception on the part of the teachers and students. It is the most exhaustive diagram of the kind ever produced. This diagram will be printed on cardboard so that it may be hung in the music teacher's studio, placed on the piano desk or given to pupils to place on their own pianos at home for guidance in practicing. The enterprising teacher will also see the possibilities of placing his or her ad on the back of these cards when distributed to pupils or prospective pupils. In the making of this picture many books were consulted, numerous experts were questioned and photographs of the hands of many leading players were examined. The advance offer on these is 10 cents for a pack of 12.

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We have come into possession of this course through the purchase of the plates of the Brehm Music Company. There are three volumes in the course but the third volume does not take the pupil beyond the first half of the third grade of Mathews' Course. The author, Henry Edmond Earle, has done his work well, and this work shows that he is a practical musician and knows the situation in all its phases. The grading is particularly well done, and the selections are of a very pleasing order. This work may be taken up as a first instruction book since it has a few pages devoted to the elements of music which will suffice for most pupils. Both clefs are taken up at the very start. The advance of publication price is 35 cents each grade. Be sure to mention grades desired when ordering.

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By Charles Huerter

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Vocal

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Mr. Thurlow Lieurance, the composer of the famous *By the Waters of Minnetonka,* excels in the songs of the great outdoors. These songs are full of romance and the spirit of the great West. The composer sings of mountains and streams, canoes and the birds of the woodland.

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Volume I
By Sweney & Kirkpatrick

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Cantatas and Operettas

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Bobolinks
Short Cantata for Treble Voices
By Dr. Carl Busch

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A festival, short cantata for children or mature voices, and about fifteen minutes are required for rendition. Gay bird-laughter expressed in charming text is set to music by Dr. Busch in light, joyous, rippling measures. The story of the origin of the Bobolinks is framed in fanciful word-pictures and the music has caught wonderfully well the spirit of the author. It is scored for piano accompaniment or orchestral parts may be rented from the publishers. May Festivals or Fall Festivals will be well rounded out by the use of a large chorus singing this Cantata. Our advance of publication offer is for a single copy only.

OFFER No. 89
Mon-dah-min
American Indian Legend Cantata for Treble Voices
By Paul Bliss

Advance of Publication Cash Price **35 cents**

Women's clubs and advanced Juvenile organizations will find most attractive material in this new Cantata by Mr. Bliss, whose Cantatas and Operettas are internationally known.

The time required for rendition is about half an hour. This Ojibwa story is of the lovely Indian maiden who, with her trailing blanket, weaves a spell of magic about the field of young growing corn (Mon-dah-min), thereby assuring a bountiful harvest. The score is with piano accompaniment and is in two and three-part setting, with occasional obbligato. One copy only on this advance offer.

OFFER No. 90
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Motet or Short Cantata for Mixed Voices
By Ch. Gounod

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Every choir master needs this work in his library. A special musical service is well rounded out by using this beautiful number. The chorus work is not too difficult for the average volunteer choir to render well, and the solo work is entirely in the one voice, soprano. One copy only of this classic at this low price.

Organ

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Lemare Album of Organ Transcriptions

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We have in preparation a new Organ Collection of new transcriptions of some famous melodies, old and new. These transcriptions are the work of the famous Concert Organist, Edwin H. Lemare. As a matter of fact, they are more paraphrases than transcriptions since while the original melodies are adhered to closely, the harmonic treatment is more or less independent or contrapuntal. Abundant opportunity is given for tasteful registration and in nearly all the pieces chime effects are introduced. A few of Lemare's original compositions will be included.

Violin

OFFER No. 92
Polyphonic Studies for Violin
By Oscar J. Lehrer

Advance of Publication Cash Price **40 cents**

Mr. Lehrer's recently published *Ensemble Method for the Violin* has met with such a reception by violin teachers as to prove the need for satisfactory material for teaching violin in classes. These *Polyphonic Studies,* to be issued shortly, carry the students into the third position, and shifting and some double stops are introduced. The studies are written in three-part harmony, training in ensemble playing while developing playing ability.

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Scene de Ballet
For Violin and Piano
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This new edition of De Beriot's *Scene de Ballet* will be carefully re-edited and it doubtless will take its place as the best on the market. This standard number is a picturesque solo number that is delightful to play and the resources of the violin are fully utilized in it. As a teaching piece it is a great favorite.

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By J. B. Aooolay

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There are certain concertos which are more for the student and others which should only be taken up by the most advanced players. The well-equipped student who knows his *Kayser* and *Kreutzer,* will be ready for the *Accolay Concerto.* This is a fine new edition.

OFFER No. 95
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Exercises in the First Position
By O. Sevcik, Op. 1, Part 1

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Sevcik's Op. 1, Part I, should be given to every violin student as he is completing the first part of his instruction book and becoming tolerably familiar with the first position. These studies will familiarize him with the first position and its possibilities and lay a secure foundation for all succeeding work.

Orchestra

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This collection will contain a number of beautiful selections suitable for Church or Sunday School playing or for other occasions where melodious and expressive numbers are required. The orchestrations, while full and rich, are so made as to be well within the powers of the average amateur. The instrumentation is similar to that of our *Popular Orchestra Book.* In addition to the usual parts there are parts for Solo Violin, Third Cornet, Obbligato Violins (A and B), and Melody E flat and B flat Saxophones.

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A choice lot of good medium grade piano solos by American composers.

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Excellent vocal duets for practically all combinations of two voices.

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Thirty-six desirable songs. Medium voice.

1883 THE ETUDE 1923

Our October 1923 Issue will celebrate the 40th Anniversary of the Founding of THE ETUDE MUSIC MAGAZINE

and the music publishing business of

THEO. PRESSER CO.

IN October, 1883, Mr. Theo. Presser issued the first number of The Etude, as the organ of the music teachers of America and a few months later founded the music publishing business and the mail order music teachers' supply house, that bears his name.

The Etude for October 1923

will be an Enlarged Anniversary number to which many important and valuable features will be added, viz:

A History of the Music Publishing Business of the United States
An interesting article by Wm. Arms Fisher.

An Enlarged Music Section
containing no less than 22 specially selected compositions by the leading American composers.

Illustrations of Great Interest
to the thousands of our subscribers, patrons and friends of so many years' standing.

A Chronology
showing the steady increase in size and importance of the journal and the business.

The Editor has Planned a Regular Issue
of the utmost value—with special contributions from the leading teachers and professional music workers of the world.

Josef Lhevinne
In this issue will start a Series of Lesson Articles from the famous Russian Virtuoso pianist and many of the Greatest Minds of the Music World will be represented in this Remarkable Issue.

The aim of the editor and the publishers is to make of this October 1923 number such an issue as will be worthy of the work and earnest purpose of the founder.

Publisher's Notes

A DEPARTMENT OF INFORMATION REGARDING

New Music Works

AND OTHER MATTERS OF INTEREST TO MUSIC BUYERS

The Annual September Money-Saving Offers

On other pages of this issue appears one of the outstanding features in the music publishing world—the annual opportunity for music teachers, music students and music lovers to obtain copies of the latest music publications at low introductory prices. All those study works, piano collections, vocal collections cantatas, operettas and violin, organ and musical literature works under the *Final Introductory Offer* are on the market and ready for delivery upon receipt of order. There are exceptional values to be obtained, exceptional because the works are offered at very low postpaid prices not for the purpose of selling a lot of books now, but for the purpose of gaining a widespread introduction for them because we feel sure in thus making their merits known that other orders will come in the future at the fair regular prices placed upon them. Our advertising venture in this respect is the music buyer's opportunity.

All works offered in *Advance of Publication* are in course of preparation and are offered at low estimated cost of manufacture prices. Orders for these works will be entered now, and as soon as they are ready delivery will be made. These low advance prices are withdrawn as soon as the work appears from press. Of course, it is understood that works obtained at these liberal bargain prices cannot be returned for credit or exchange nor is it intended that a customer shall obtain more than one copy of any one work. Don't overlook the bonus offer on $3.00 and $5.00 cash orders for works in this September Money-Saving Offer.

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Teachers throughout the country may have all the conveniences of having a metropolitan music store next door to them through the Presser Mail Order Service. In the City of Philadelphia, for instance, teachers come in our large retail store and find numerous folios on the counter containing large assortments of music for various grades, etc. They may look through the music in these folios at their leisure or our salesman will go to the shelves and carefully select various numbers so the teacher may get the type of piece being sought.

Such service as this is brought to the teacher in the most remote section of the country through the Presser "On Sale" plan. All that is necessary is to write a letter telling us of the type and grade of pieces or study material that is desired and for how many pupils. Our selection clerks, who are experts on teaching material will see to it that a special package is made up for you and this will be sent to you for examination. You may keep the music for the full teaching season using from it that which you desire. Additional lots also may be obtained if needed. At the end of the teaching year all that has not been used or sold to pupils may be returned for credit and settlement made for the balance.

Our usual liberal professional discounts apply on music obtained on the "On Sale" plan and no guarantee is asked as to the quantity kept; you pay for only the material you elect to keep or use.

Choir Masters' Guide

In this issue of the ETUDE, please note the column given over to programs for every Sunday in the month. You will find the best only of our material listed, giving the organ numbers, the solos or duets and a choice of two anthems for each service. This will be continued throughout the year to assist you in selecting suitable music.

For special services of song we will be glad to place at your disposal the advice of our most excellent corps of experienced men if you will fully describe your needs and limitations. We solicit inquiries of all sorts and assure you of prompt and intelligent service.

Supervisors of School Music

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Appearing in this Issue

CHICAGO—Pages 578, 579 and 580
MIDDLE WEST—Page 645
NEW ENGLAND—Page 580
NEW YORK—Page 646
PENNSYLVANIA—Page 646
SOUTHERN—Page 645

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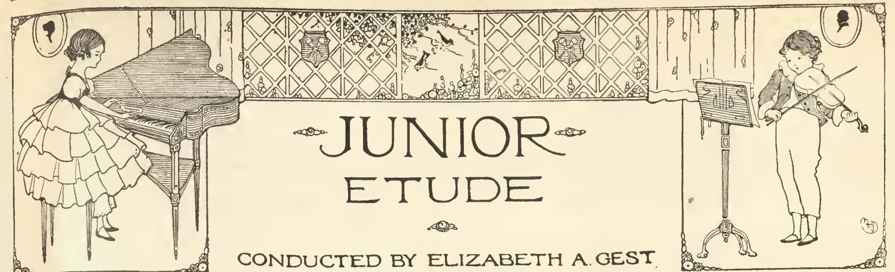

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A Musical Hiawatha

Should you ask me whence these stories,
Whence these legends and traditions,
With the pleasant sound of music
As of sounds upon the mountains,
I should answer, I should tell you,
From the lips of Nawadaha,
The musician, the sweet singer.

By the side of the piano,
By the shiny, big piano,
Stood the little Hiawatha,
And he sang the songs of childhood.
Sang the songs Nokomis taught him.

And the little Hiawatha
Learned the meaning of the music,
Learned to read and count correctly.
Of all keys he learned the language,
Where they hid when no one played them,
How they made their sounds with hammers,
Why the strings were wound to sightly.

Of all scales he learned the meaning,
Knew them all by name or number,
Knew them farewards, backwards, knew them
Hands together and contrary.

Fleet of hand was Hiawatha;
He could play his scales so swiftly
Ere the first had ceased resaunding
E'en the last had left his fingers.
Sure of ear was Hiawatha;
He could tell a chord on hearing
Whether it was major, minor;
Tell what intervals were sounding,
Whether moving upward, downward.
Strong of rhythm was Hiawatha;
He could feel the pulse of music,
Feel the heart-beat of the movement,
Feel the swing of every measure,
Whether swift or slow of motion.
Sound of mind was Hiawatha;
He could memorize his pieces,
Memorize his lovely pieces
With the ease and skill of master.

All the people of the village
Came to hear his wondrous music;
And the generous Hiawatha
Played far them his magic music,
Holding all the people spell-bound
Till the crimson sky and sunset
Faded in the dusk of evening.

Beautiful PHRASING,
And beautiful TONE,
And beautiful RHYTHM,
Is one way of saying that
Beautiful DETAILS
Combined with HARD WORK
Make really BEAUTIFUL PLAYING.

When some folks play,
They play wrong notes,
And make us wish they'd cease,
Because they are not
Doing justice
To the pretty piece.

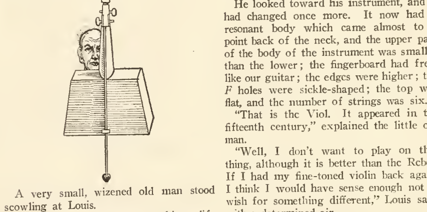
The Changeable Violin

By Rena Idella Carver

IN an angry mood, Louis laid his violin down upon the table.

"I thought it would be such fun to take lessons and learn how to play the violin. If I had never heard Kreisler play that night, I would never have undertaken this task! If I had lived centuries ago, I don't suppose I would be taking violin lessons. I wish I knew what they used in place of violins then," he declared, as he looked at his violin.

He gasped as he watched it—for it was moving. Its shape was changing rapidly. Instead of his beautiful violin, there lay an instrument which seemed to consist of a wooden frame, which formed the side walls, the top and the bottom being spanned with skin, like a drum.



A very small, wizened old man stood scowling at Louis.

"Always wishing for something different! I declare, I'm glad I don't have to live in modern times. Your wish has been granted. Now play and see how you like this instrument," he said.

Louis looked at the instrument and complained: "But it only has two strings, and such a queer bow. I don't know how to begin to play."

"And you thus insult the Rebec, which was originally the Arabian Rehab. At a later date (in the twelfth century) it was used by the Troubadours in accompanying singing;" and the old man looked very fierce, indeed. "Ungrateful boy! Suppose the fairies had sent you a Lute or Lyre, which had no neck or fingerboard? You would also be compelled to *pluck* the string or *strike* it with a plectrum."

"No bow?" gulped the frightened boy.

"No bow," snapped the ancient creature. "No bow, indeed," he continued. "You should see the Hurdy-Gurdy. The strings were set in vibration by a wooden wheel, which was turned by a handle at the tail end of the instrument, the player using his right hand for the purpose."

"Ugh!" said Louis, with a shudder.

He looked toward his instrument, and it had changed once more. It now had a resonant body which came almost to a point back of the neck, and the upper part of the body of the instrument was smaller than the lower; the fingerboard had frets like our guitar; the edges were higher; the *F* holes were sickle-shaped; the top was flat, and the number of strings was six.

"That is the Viol. It appeared in the fifteenth century," explained the little old man.

"Well, I don't want to play on that thing, although it is better than the Rebec. If I had my fine-toned violin back again, I think I would have sense enough not to wish for something different," Louis said, with a determined air.

He suddenly noticed that the instrument on the table was getting smaller and more beautiful in form. Some of the strings disappeared and the frets dropped away. There lay his own violin. The wrinkled little man had vanished.

With a gentle touch, Louis took up his violin and began practicing.

Mr. C. Sharp's Chords

By Olga C. Moore

QUITE often we hear of music pupils who know nothing about chords; and again we find those who know a great deal. Maybe the teacher was too busy to take time to talk about chords; and maybe the pupil heard of the chords and promptly forgot all about them. Be that as it may, the boy in this story heard about chords, remembered what he heard, wrote the chords, played them, and of course really learned them.

"I want to be a musician and maybe a composer, some day," said C. Sharp, "and I won't write jazz, either." He had been studying piano for nearly two years. He knew his key signatures very well and could finger the scales fairly well on the piano. He had learned his Major chords of the *Tonic* of each scale in three positions. (The Junior Etude for January had a story about chords in different positions.) He knew how to make the Major chords Minor (by lowering the third one half step) and how to play these in three positions, also. He knew that chords built on the numbers 1-4-5 are called Principal chords in a Major scale (every letter in a Major scale may be found in these three chords); so now he was ready to learn a different kind of chord.

At his lesson his teacher said, "The chord of three tones, reading upward, 1-3-5, has a special name, "*Triad.*" The first part of the word, "Tri", means three.

The new kind of chord, which we will now learn, has four tones. It is a triad with another third added above (C-E-G-B). A four-tone chord reading upward 1-3-5-7 is called a *seventh chord.*. Such a chord may be built on any tone of the Major scale the same as a triad; but all are not melodious. The one built on the fifth tone, called the *Dominant,* is really very pretty but it does not sound satisfactory alone. It needs another tone to follow it to end well. That tone is the Tonic (or first tone of any scale).

This seventh chord built on the Dominant, is called the *Chord of the Dominant Seventh.* (Dominant means ruler). Musicians say that the Dominant Seventh *resolves* into the Tonic.

Now play this chord in four positions as you played the triads in three positions; for a chord may have as many positions as there are letters in it.

The lesson was over; so C. Sharp went home to practice. He played the seventh chord in four positions like this: G-B-D-F, B-D-F-G, D-F-G-B, F-G-B-D. He was very careful to make the upper tones sing connectedly one to the other just as he had done in playing triads. Remembering that his teacher had said, "the Dominant seventh chord resolves into the Tonic," he tried it out. Taking the key of C for the example, he first played the Dominant seventh as it comes in the scale. Then the Tonic chord of C that was nearest. G-B-D-F, G-C-E. It sounded pretty nice; so he decided to try the Tonic chord first, then the Dominant seventh chard, then back again to the Tonic chord: G-C-E, G-B-D-F, G-C-E. These all sounded so pretty to C. Sharp that he kept trying other combinations always staying in the Key of C. Here are some of the combinations he made.

(Coming down the key-board)

Tonic	Dominant	Tonic
G-C-E,	F-G-B-D,	E-G-C,
E-G-C,	F-G-B-D,	E-G-C.
E-G-C,	D-F-G-B,	E-G-C.
C-E-G,	D-F-G-B,	E-G-C.
C-E-G,	B-D-F-G,	C-E-G.

In the evening, C. Sharp, proud of what he had done, played these chords for his father, who said, "Son, you have been well named for you can see sharp. Such combinations of chords could be used as endings to songs and are called "Perfect Cadences." To be a composer, one must know all these things. You have done well so far—I am proud of you."

Bird Songs

I often wondered why it is
That little tiny birds
Can make their songs so beautiful
They can't be told in words.

And all the woods for miles around
Will echo back their song,
How can such sounds come from the throat
Of birds three inches long?

The Junior Etude Contests, discontinued for the Summer, will be resumed next month

Musical Clubs

Do you belong to a musical club?

They are really very good things, and the study of music with your friends is sometimes even more interesting than by yourself. (That does not mean that it interferes with music lessons, but is "extra").

And then it is nice to hear your friends play at the meetings instead of having to wait for the recitals.

Of course you know that it is not necessary to belong to a club of any kind to enter the Junior Etude contests. Sometimes Junior readers write to ask how they can join the contest; and you know there is no such thing as belonging to the contests—any body can enter—but why do you not form a club of your own this year, anyway?

Elect your own officers and committees, and have a short musical program at each meeting. It is nice to have a short paper on some musical subject at each meeting, too, and to give a few minutes to current events in music.

Your teacher will help you to start a club, and you will find that it is lots of fun.

Do not think of it all being nothing but fun, though; do some real work.

You might even join the National Federation of Music Clubs if you like; and then you would feel that you were a part of a big National Organization. Would you not like that?

Talk it over with your teacher and friends.

Look back in your Junior Etude for March, 1922, and read more about how to start clubs, and what to do at meetings, and "all sorts of things."

Honorable Mention for Puzzles

(Continued from March.)

Lou Ernestime Buck, Ruth McClung, Marian Prieto, Bernice Bowen, Marjorie Prior, Dorothy Myers, Margaret Guthrie, Maxwell Eveleth, Regina Beckman, Helen Ptauk, Marian Little, Elizabeth Bruer, Mildred Cassier, Catherine Doctor, Olive Lewis, Eulalia Blewitt, Marvin Ambrose Walker, Anna Dreveney, Celia Beumer, Theresa D. Cardella, Mary Walker Jones, Eleanor Bean, Bessie Stewart, Clovis Carmichael, Margareta L. Voetter, Doris Irene Mason, Alice Williams, James R. Flynn, Mary A. Sidlo, Evelyn Bachman, Mary Farrell, Helen Farrell, Josephine Pound, Grace Mather, Agnes Burns, Fred V. Gardner, Nelwyn Orr, Helen Murphy, Grace Jane Kemble, Helen Brower, Evelyn Mather, Esther E. Gray, Lewis M. Stark, Viola Marie Paulson, Frances Hufnagel, Adele Hoover, Solomon Fishman, Jane Armstrong, Lucille Rapillard.

Letter Box List

Letters have been received from the following: Marjorie Raymond, Lucile L. Strauch, Rhoda Lundy, Rose M. Barrett, Dora Metzger, Juanita Bowers, Herbert Schueller, Gloria Pauline Hale, Floyd Summers, Edna Janey Hayter, Melvin W. Pipkorn, Viola Thoreson, Sabina Brinkman, Margaret Powers, Yvonne L'Ecuyer, Gertrude Bedard, Esther Gruss, Bessie Skeel, Eleanor May Fabian, Margaret May, Diana Ellis, Jewel McDonald, Elizabeth Emilie Fanter, Margaret Schilp, Herbert Miller, Soudich Mohtar.

There was a composer named Bach,
Of whom you have heard lots of talk;
A fugue or invention
To learn takes attention
Not given by watching the clock.

Success

There once was an earnest musician
Who had a tremendous ambition
To be the world's best;
And for hours without rest
He worked and kept wishin' and wishin'.

There once was another musician
Who hadn't a bit of ambition;
He didn't much care
If he never got there,
And to practice he quite preferred fishin'.

Letter Box

DEAR JUNIOR ETUDE:

I have seen so many nice letters in the Junior Etude that I thought I would write to you too. The Etude is the best musical magazine that I have read. I have been taking it three years.

Will the girl by the name of Marjorie Leeman, who wrote to the Junior Etude please write to me, as we have the same name?

Wishing the Junior Etude every success.

From your friend
Pauline Leeman, Age 15
Klondike, Texas.

DEAR JUNIOR ETUDE:

My ambition is to play the piano well. I know a girl who loves music; but her father is not able to buy her a piano. She called me up on the phone the other night and asked me to play for her and when I did she nearly went wild over the music. I am going to help her all I can. There are very few pianos in the neighborhood where I live, and I can give a great deal of pleasure with mine, which I try to do.

From your friend,
Elizabeth Adams (Age 12),
Virginia..

DEAR JUNIOR ETUDE:

Since I read a letter in the JUNIOR ETUDE from a little girl wanting to know why some little boy did not write to the Junior Corner, I, as a little boy of twelve years, want to let the girls know that we boys are not at all behind them in trying to get a musical education. I have been taking music for exactly two months and inside of one more lesson shall begin working in the bass clef. I wonder if all the other JUNIOR ETUDE friends have as hard a time as I do counting!

From your friend,
HAL FRASER, Ark.

DEAR JUNIOR ETUDE:

I could not tell you how much I enjoy my ETUDES. They help me so much in my music. I have read so many things in THE ETUDE that it has encouraged me more and more to be a music teacher. Ever since I was eight years old I have longed to be a music teacher and the more I read the interesting things in THE ETUDE the more I want to begin teaching. This is the first letter I have written to THE ETUDE.

From your friend,
ANNA COOK (age 12),
London, Tenn.

DEAR JUNIOR ETUDE.

I have never written before, but I have taken THE ETUDE since last May. I think it is a great book for music lovers. I am ready for the fourth grade in music, and I know THE ETUDE has helped to advance me greatly. I never liked to practice scales till I read a story in THE ETUDE yesterday about them, and now I like to practice them very much. Wishing THE ETUDE and its many friends the best of success. From your friend,

VIOLET WILSON (Age 13),
Missouri.

DEAR JUNIOR ETUDE:

I have only taken THE ETUDE a short time and I certainly do like it. It seems as though I can hardly wait for the next number to come.

I have never seen any letters from Michigan so I am writing. I am thirteen years old and have taken lessons two and a half years. I would like to hear from some other friend from some foreign country or around here, and surely would answer them.

From your friend,
MARGARET SCHAUS (Age 13),
Michigan.

Franz Josef Haydn

Born at Rohrau, 1732. Died at Vienna, 1809

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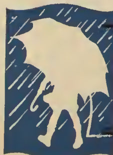

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