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Volume 41, Number 11 (November 1923)

James Francis Cooke

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THE ETJDE MUSIC MAGAZINE

NOVEMBER 1923

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The World of Music

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Music as a Unit for a B. A. Degree has been added to the courses of study of fered by two loading british institutions the learning the loads of the study of the tonal art is winning its way to recognition as a subject for serious consideration by the learned.

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In Respect for the Late President for the second se

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the wrapper of the next issue sent you will be printed the date on which your subscription is paid up, which

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The Princess Ingeborg, Sweder's most popular princess, wife of the King's brother. Prince Carl, and second lady of the land, could turn her ability as a planist to good account, in enso of necessity.

Serge Koussevitsky is to he the leader of the Boston Symphony Orchestra, heginning in the autumn of 1924. Koussevitsky has never been in America, and he will be the irst Russian to conduct this famous organi-

> Municipal Musical Enterprises are getting on a safe financial basis. The sum-mer senson of concerts at the Hollywood Bowl produced net proceeds of \$30,000, while the St. Louis Municipal Opera in Forest Park resulted in profits to the amount of \$25,299.



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Christmas Ever since the first glad Christmas Day when t o'er the hills of Bethlehem the joyful stra throughout the Christian worl In the churches and homes the bers will ring forth to celebrat THEO, PRESSER CO. Vocal Solos 15932 Angele' Mesesge, The......Clark high \$0.50 *8050 Angels' Refrain, The (Violin Obbligato) . Gebel high .60 1921 Angele' Song Ambrose high 8989 Angele' Song Loud med. 5249 Away in a Manger Anderson mod. 18801 Away in a Manger Lieurance Sole or Duet 18802 Before the Shepherds (Violing right 4148 Before the Shepherds (Violin or Colio)

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The asterisk (*) denotes songs published in more than one

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| Brightest and Beet | 15704 Song of the Angels, The |
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Thanksgiving

WE give thanks for the great blessings which all of the musical folk of America enjoy at this time. Our thanks seem to mean more to us when we contemplate the disasters, earthquakes and tidal wave tragedies with which so many parts of the world have been visited during the last ten terrible years. May we be spared and may we deserve to prosper through our efforts to help others!

In Germany we know that the conditions of musicians have been next to unthinkable. One musician in Germany writes us, "The devil is born here. Starvation, life-size, stalks everywhere." Another writes that he walked the streets for days begging hospitals to take in his wife for an operation for appendicitis. The hospital free wards were full and the only thing he could do was to await her death. The operation would cost 20,000,000 marks, and his savings were only a few thousand. Finally he received four dollars from America. Four dollars was just 20,000,000 marks and his wife's life was saved. Hundreds of similar storics of deprivation have been coming to us-stories of musicians of real fame gradually selling off their furniture until they were left with a bed and a chair. We have forgotten that these art workers were born natives of the land that a few years ago was our enemy and we have remembered the heritage of Beethoven, Haydn, Mozart, Bach, Schubert, Weber, Schumann, Brahms, Wagner, who will give joy to millions for centuries. We have helped and our good friends have helped the suffering abroad, which is growing greater every day. It is futile to give thanks when we have failed to give blessings to others, when it has been within our power to give.

THE ETHDE will forward to musicians in need in Germany, Austria and Russia any free-will offerings which may come to us for this purpose. Letters should be addressed Master Musicians' Relief Fund. We will then request the individual receiving the money to respond personally to the one sending it so that our readers may know of the good that their gift is doing. We have dozens of cases on record furnished to us by experienced investigators in several fields so that there is no possibility of money being wasted. These European teachers are helpless-few pupils if any, no concert opportunities, and prices of living necessities going up mountain high over night. An American dollar may save the life of another Schubert

if it reaches him at the right moment.

What better way is there to give thanks than to pass on a little part of our very great blessing to others.

Old Favorites

ARE we becoming a nation of old favorites? England is sometimes ridiculed for the tenaeity with which she elings to artists long past their prime, who sing or play in a manner pathetically inferior to that which marked their heyday.

To us there is something truly beautiful in the loving attitude with which Londoners rally to the concerts of old-timers. It is a very fine tribute to their art of other days, a keen desire to meet again over the footlights some one who has given delight in years gone by. Now the talking machine preserves records of bygone triumplis which sometimes make comparisons odious. Yct we notice more and more in America that the vounger generation has a great curiosity to see those heroes of the concert hall and the opera who have had a part in making American history in music.

THE genius, the knowledge, the art remains; and that far outbalances a few eracked notes here and there. Let us stick by our old favorites and show that the Anglo-Saxon traditions which mold our country are worth while in this particular.

Palaver and Pedagogy

Most of us have heard the old story of the man who critieised the fishmonger's sign-"Fresh Fish sold here to-day." He was able to convince the wight that nothing at all was necessary. Of course the fish were fresh-no dealer would attempt to sell stale fish; of course he was selling them to-day, otherwise he would not have his shop open; of course he was selling fish, anybody who knew what a fish is could see that. Therefore why waste words about it.

While advertisers know the value of a sign, it is nevertheless a fact that we are all great wasters of words in trying to make certain perfectly obvious things clear.

We often think that this is peculiarly true of music teachers. They sometimes wear the little pupil out with long strings of perfectly useless words. Children are usually far smarter than adults give them credit for being. The child is bored with words; when he often grasps the point far in advance of the completion of the teacher's explanation. Look for the glance of understanding in the child's eye. Hand the truths out, shorn of verbal foliage. Get it to him as quickly as possible. Then, by eleverly devised questions, convince yourself of the degree of his knowledge.

The Unfailing Secret of Success

As unusually prosperous music teacher of New York City, an elderly Jewish gentleman, whose large classes of pupils regard him with affectionate admiration, was asked to give his rule whereby he had acquired such great success. He smiled and replied :---

"Rules for success? Every man must make his own. One man will seem to acquire success by making himself a slave to his business, hardly ever leaving his work for a moment during his lifetime. Another will acquire even a greater fortune and conduct a larger business, although he spends a generous portion of his time on the golf course or ernising around the world on his yacht. How can you explain it? Is the second man inferior to the first? Hardly. He probably has greater faith in the capacity of others and has a way of impressing his policy upon others so that when he is away from the grindstone he knows that it is turning just as regularly and smoothly as though he were stopping it every few minutes to see whether it was working right.

"What is success anyhow? Certainly not the mere acquisition of money. Otherwise the Rothschild, the Rockefeller or the Vanderbilt would be a success before he was born. Such an idea is absurd. Success is the mode of life whereby one can give the greatest joy and profit to others and to one's self. This does not mean money profit alone. Ninety per cent of the millionaires are miserable, desolate, friendless failures, largely because they are unwilling to share their easily obtainable life happiness with others, because they are slaves to a policy of keeping most of the good times to themselves. In music the artist or the teacher is successful in proportion to what he gives to the world and not in proportion to what he earns. If he works right, saves right, and thinks right, fame and riches should come to him. There is no general rule for success; but this may come very near to it; SUCCESS IS THE RESULT OF THE REQUISITE APPLICATION TO WORK, WISE JUDGMENT IN STEERING ONE'S LAFE COURSE. SAVING WITHOUT MISERLINESS, THE CONSERVATION OF ONE'S HEALTH, BELIEF IN ONE'S FELLOWMAN, HONESTY ALWAYS, ALL SO INTENSELY FOCUSED UPON ONE'S GOD-GIVEN TALENTS THAT THEY MAY BE DEVELOPED TO THEIR LIMITS FOR THE GREATEST JOY AND PROFIT OF OTHERS AND ONE'S SELF.

"Of course fate and opportunity play a major role. It is stupid to deny this. Some are born with far greater capacity and talent than others. However, as a rule the average individual docs not develop much more than fifty or sixty per cent of his God-given talents. He thinks he does; but he doesn't. Opportunity, Fate and Luck usually wait in the trail of those who follow the general recipe for success that I have given."

Missing Half the Fun

THOSE who have never played any instrument or taken up the study of singing seriously can scarcely be expected to realize that the greatest joy in music comes from re-creating it vourself

Possibly THE ETUDE in the past has laid too much stress upon the great educational significance of music. We believe in this most thoroughly; yet at the same time we have had such a wonderful amount of real sport from music that we are wondering whether this aspect of the art has been stressed enough in our pages.

There is as much sport in playing a Mendelssohn Scherzo, Rubinstein's Staccato Etude, Debussy's Arabesques or Chopin's E Minor Posthumous Valse as there is in the liveliest possible game of tennis. The delight of possessing the skill to master such compositions, the very fun of feeling one's fingers dance over the keys is exhilarating and refreshing.

Probably much of our playing would be a great deal better if we had more fun with it. Knowing how to play, being able to play, and playing for fun, puts a person in a wholly different class than the individual who is forced to take all his musical enjoyment second-hand from others or from talking and playing machines.

We believe most comphatically in the musical records for those who cannot play or cannot sing effectively. They get huge joy and profit from the machines without any doubt. Moreover the phonograph and the player-piano are coming to be used "everywhere" by teachers as models. Models are vitally necessary. The painter would be helpless without them. Musicians ought to realize more and more how valuable these recordings are, if only used as models.

Yet, honestly, those who cannot play or sing miss half the fun, even in listening to music made by others and through records.

Accuracy and Music Orders

"PLEASE give me Pussy-Catty by yon Lieb," demanded the sweet young music teacher of the music clerk. Of course she meant Pizzicati by Delibes; and the music clerk had had so many similar blunders in ordering that he "caught on" at once. In the big music store such requests as Mater's "Inflamation" (Inflammatus from the "Stabat Mater,") "Meditation by Doris" (Meditation from "Thais,") or such a one as came to Lt. J. P. Sousa some time ago, "The Ice Cold Cadets March" (High School Cadets), are not at all unusual.

Music teachers are often most inaccurate when sending in orders, especially orders by mail. Accuracy is a habit. The champions in all sports are first of all accurate. Tilden, the tennis king, whose shots over the net are marvels of accuracy, is simply the ordinary tennis player with the accuracy habit raised to the highest degree.

It is hard to be accurate in one thing without having the accuracy habit which makes one accurate in all things. Accuracy in music is one of the most important factors in the study of the art. It means that you must be "accurate-minded," that you must remold your whole life toward accuracy in all things. See straight, think straight, do straight. It's easy if you strive for it.

WHAT Christmas gift has a more enduring value than music or the things belonging to music. A piano that is used every day for ten years, a violin that is used every day for a quarter of century, a picce that is played month after month, book that may re-make a whole career. Surely such Christmas presents are worth far more than those which wear out in a single season.

Music Lessons and the Family Budget

THERE is nothing that cuts quite so deeply into the sensibilities of the father of a family as the feeling that perhaps those around him are not as sympathetic as they should be toward his efforts to maintain necessary economy. Every natural father wants his family to have everything he can afford to earn for them. That is the main incentive for his labors. When the son or the daughter or the wife indicates even very slightly that father is just a little mean when he has put his foot down on the outlay of money in excess of what he deems it prudent to spend, father may not say anything about it, but he is hurt nevertheless.

Education is one of the serious items in the family budget. It is as important as clothes and like clothes it may be bought so cheap that it is worthless. It is often quite as costly to hire a cheap music teacher as it is to hire a cheap doctor. Music education should be regarded as an investment. The man who proposes to buy a house does not depend upon some sudden windfall or stroke of business luck to enable him to do so. He saves systematically for the investment. Why should not education be regarded in the same light. Nothing pays as big dividends as education. The future of the child depends upon that more than upon anything else. Money put into education is money saved, not money spent, and it should be regarded in no other light.

It is wrong to mag a parent for music lessons at exorbitant prices; and it is wrong for the parent to neglect to provide for the educational obligations of his children that he knows are sure to come. Meet father half way on the music lesson proposition. Let him know that it is a mistake to secure too cheap a teacher; but realize that it is unjust to father to burden him with an expense far beyond his income.

The Artists' Tools

THE good mechanic keeps his tools in the finest possible shape. In fact it is the habit of many to judge an artisan's feelings by the way in which he sharpens and polishes the implements of his trade.

The instrumentalist's tools are his hands. They domand and deserve the finest care and attention.

If you were Paderewski, Kreisler or Casals, you would think nothing of paying huge insurance premiums upon your hands, so that in case of injury you would not be without tools.

Your hands are just as important to you, proportionately. as are those of the greatest virtuoso living. We are willing to wager that you never realize it until some thought like this jolts you.

We used to laugh at pianists when they massaged their hands with various creams and lotions. We don't any more. We know now that they were merely taking the carc of their hands which their bread winning tools deserved.

The better the condition of your hands the freer will be the translation of your thought through the instrument you play.

FAKIR :--- The music teacher who accepts a pupil for whom he is convinced there is no possible musical future.

My kingdom for the grand opera singer who knows how to forget that "the applause was tremendous."

A PUPIL in the studio is worth two in prospect.

Good cheer and good music are synonymous.

GEORGES ENESCO, one of the foremost living symphonic composers, says, "In New York you enjoy more symphony orchestras to the square mile than in all European countries put together." The number and quality of orchestras, large and small, in America is nothing short of amazing to European visitors.

Adults and Piano Study

Problems of the Student Who Seeks to Develop His Playing When Past the Age of Twenty

An Interview with the Distinguished Planist, Teacher and Composer

ERNEST HUTCHESON

Durant's Norm-Nuessend of one of the most belline and existing anomalies in the fail of phasinite set. We know Hutcheson in his phasinite curver develops year by year in a manare which has commanded the permanent sidnin-sing the set of the set of the set of the set of the of the musical public alteriality his concerts. He was been at Melbourne, Australia, July 20, 1871, this takents were child. In a set reacher of note was Max Vortich. At the set of the set

Can Adults Progress?

Is there a time when progress is hopeless? This question is a very "live" one to the many students of mature years who find progress discouragingly slow, to many teachers who in the stress of work have been obliged to neglect their playing until it seems to have gone beyond recall.

Obviously, in considering the question, technical capacity offers the most critical point, for undoubtedly this is most easily developed in childhood or youth, literature. The number of works within the capacity most hampered by a late start, most quickly impaired by lack of practice. Yet even here no one need despair.

The scientist will probably tell you that our physical powers normally increase up to the age of thirty, then remain constant for about fifteen years, and gradually wane after the age of forty five. The average is less favorable in certain pursuits; for example, prize-fighting. In piano playing, on the other hand, it is more favorable Saint-Saens, at the very advanced age of eighty still possessed phenomenal speed, accuracy and flexibility. Many of the best pianists living have perceptibly bettered their technic after the age of forty. Has the musical world noticed any recent deterioration in Hofmann, Bauer, Lhévinne and others? Ouite the reverse: they have improved steadily, even on the mechanical side. It is true that certain great geniuses, after reaching maturity, become noticeably carcless of small details. They are so occupied with the spirit that to some extent they lose interest in the letter. Rubinstein was a notable case ir point. When this happens, the public rarely fails to discern the truth; it, too, willingly sets the spirit above the letter, and finds compensation for the smaller loss in the greater gain. It is true, too, that the preservation of high technical ability depends largely on the solidity of the foundation. Saint-Saëns had behind him the painstaking finish of the French training; Lhévinne went through the long and severe discipline of the Russian schools; and similarly did

Given a good foundation, then, there is no reasonable limit or period to technical accomplishment. Further, a well-grounded technic is often recovered without undue difficulty, after long neglect. I know several fine young pianists who served in the war, perforce giving up their playing entirely for a year or two. Released, they reached their old proficiency in a few weeks. During this season we have witnessed the triumphal return of Paderewski to the concert platform after no less than five years of pianistic inactivity.

Such things are possible because all technic is essentially mental. The mind controls the body, and the mind must remain in control of the playing mechanism if that mechanism is to function adequately. If Hofmann is a greater interpreter of music than you are, you know quite well that it is because he has a better musical mind. Perhaps, however, you think that his superiority in speed and lucidity is due to some inherent difference of hand and finger? Not a bit of it! He excels you in speed and lucidity of mind, and his mind directs his fingers, just as your mind directs your fingers, and with exactly proportionate results. It is not by exercising his fingers on the keys, but by exercising his mind on his fingers, that he has attained his perfection of technic.

Correcting a Faulty Foundation reached adult years without having secured a good foun-

dation? What hope may be held out in this case?

What may be said, however, of the player who has

takent was so pronounced that he was taken in the Leipzik Chees, ground and the second second second second Laser pupil, Stevenhagen, in Weiner. During the following practice, making his first matter to are in 1900, when he payed with nonlineal messes in Gormany. England and hun-with success but studying hy himself confirmally and doing which success has t studying hy himself confirmally and doing much teaching. For a time he was head of the plane de-

sible if a solid foundation is laid in early years, a good action is never impossible to acquire. A good action is the proper basis of technic; without it limitations and difficulties will always be felt; with it you can build indefinitely, according to your diligence, mental equipment, and the time you spend on it. With a good action, you can always get all the technic you can use. Few persons need or could use a virtuoso technic, and no one should lament an inability to play the whole piano



ERNEST HUTCHESON

of a good, not extraordinary mechanism, is practically inexhaustible.

Now, the technical troubles of most players are readily traced to some elementary fault of action-a heavy arm, a stiff wrist, a bad hand-position, or poor finger-training. These are all very simple things, and the fault may be corrected at any time or any age, because it is purely a matter of habit.

Habit

A whole sermon might be preached on habit. The student is apt to believe that fixed old habits are almost impossible to overcome. I should do them a very great service if I could thoroughly disabuse their minds f this nonsense; for nonsense it is. If you go about properly, that is, with a determined spirit and a rational mind, you can establish any new habit in about three days. Not permanently, but well enough for your purpose. Please consider these points: 1. Do a thing a hundred times per day, fifty times

one way and fifty times another way, and you will not establish a habit.

2. Do a thing ten times a day, eight times one way and twice another way, and you will establish a likelihood but not a habit.

3. Do a thing five times per day, always the same way, While it is true that a virtuoso technic is only posand you will very quickly establish a habit,

particle of the Peakedy Conservatory in Raithners. In crease of the Peakedy Conservatory in Raithners, Dec-cess at all his public performances. Returning to America 10.5 he physical at a single consert in New York, he of the second second second second second second second concertor and the MacBowell *D Minor* Concertor is matter found for the MacBowell *D Minor* Concertor is matter field in the MacBowell *D Minor* Concertor is matter halt. N. Y. deveting sech program to the work of the great matter, Rescher, Bestlown, Schmann, Chephu, List. J.

It does not matter a particle how old or fixed a habit is, ignore it, think only of the new habit, and you cannot help succeeding. The power of habit is indeed strong; but the power of the new habit is as strong as the power of the old. We are not creatures (things created) of habits; we create them. To resign ourselves weakly to old habits, then, is sheer lack of character.

Mental Conditions Again!

Behind faults of action such as have been menticned above, there usually lies a hindering mental con-

dition. Often it is a false belief in the difficulty of the thing to be done, bringing about a tense approach to the task and some form of stiffness. This is the wrong kind of concentration. Or it may be a limp want of directed effort, resulting in some form of unclearness-the wrong kind of relaxation. This brings us back to mental control, and I insist again that you cannot progress unless you use your mind. In fact, it might well be argued that the adult, in general, learns less quickly than the child because his mind has been allowed to become comparatively inactive-not because he is older.

Still, do not be discouraged if, as you con tinue your work, progress seems increasingly slow. Of course it does! When you know little, you can add enormously to your knowledge with very small effort. Knowing much, it is harder to add. As Oliver Wendell Holmes says, you can pour out nine-tenths of a jar of honey in a minute, but you can hold the jar upside down for a long time before you get rid of the other tenth.

Memory

Outside of technic, the most serious problem in relation to adult progress is that of memory. But again, if your mind is functioning properly, there should be no great difficulty. The memory, normally used, is singularly reliable. Scientists assert that our subconscious memory is infallible, that it always remembers everything. I am not writing a scientific treatise, so I content myself with pointing out that normally the memory only fails in extreme old age, and even then what I may call the "professional" memory is often retained. I knew a celebrated preacher who in his last years sometimes forgot the persons and names of his own family, but was absolutely dependable in the pulpit for a coherent sermon.

Slips of memory are almost always due to interference of the conscious mind. Play in fear of forgetting, and your chances of forgetting are immensely increased Begin to worry about what comes next, and it goes from you. Set your mind on any process of memory, and the result will probably be disastrous. Every effort to remember defeats its purpose. Therefore trust your subconscious memory, which is perfect. Cultivate confidence in it. And when slips of finger or memory do occur, take them calmly, for the mind will inevitably return immediately to the beaten track unless you hinder it by anxiety. It does not much matter how you go to work to suggest this confidence to yourself. You may pin your faith to Christian Science, Coué, Troward, common sense, or anything you please. If you do not know your piece, learn it. If you do know it, believe in it. It is no harder to helieve that you will not forget than it is to believe that you will; and it is infinitely more profitable.

The Value of Added Years

The rest is plain sailing. There is no conceivable barrier to unlimited progress, at any age, in the purely artistic qualities of playing. Added maturity, wisdom, aesthetic sense and experience, all tend to widen the scope of interpretation. Year after year, the value of a personality should augment in every way, and especially in its chosen field of expression. The pianist w to fails

Mental Control

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to progress has become a stagmant personality. Arrested development is unnecessary, unnatural and immoral. The lesson of the parable of the talents is as vital today as when it was first spoken

Stretching Exercises

By Edward Glockling

ANYTHING that will help to develop the flexibility of the hand, and especially if it will facilitate the spreading of the fingers, is always welcome to the wide-awake student. The following is of unusual interest because it is built on a motive that is easily comprehended by one searcely more than a beginner, yet contains the changes of tonality that keep one on the alert and prevent tedious-While favoring the spread of the fingers, it also is valuable for developing legato by the weak fingers.

Ex.1 R H

Each of these chords is major; or you might think of them as the Tonic chords of the keys of C, D, E, F, G, A, B and C. Ascend and descend without stopping and with the legato touch.



For variety, this study may be practiced also with all the chords in their Minor form. While playing them, hold the tips of the second finger and thumb lightly together

Word Pastel Portraits of Chopin

IF you would know what Chopin really resembled, we must add to the existing portraits such verbigraphs as those penned by his best friends, Franz Liszt and George Sand

"His blue eyes were more spiritual than dreamy; his bland smile never writhed into bitterness. The transparent delicacy of his complexion pleased the eve; his fair hair was soft and silky; his nose, slightly aquiline; his bearing so distinguished and his manners stamped with such high breeding that involuntarily he was always treated en prince. His gestures were many and graceful; the tones of his voice veiled, often stifled. His stature was low, his limbs were slight."

George Sand says:

"Gentle, sensitive and very lovely, he united the charm of adolescence with the suavity of more mature age. Through the want of muscular development he retained a peculiar beauty, an exceptional physiognomy which, if we may venture so to speak, belonged to neither sex or age. It was more like the ideal creations with which the poetry of the Middle Ages adorned the Christian temples. The delicacy of his constitution rendered him interesting in the eyes of women. The full, yet graceful cultivation of his mind, the sweet and captivating originality of his conversation, gained for him the attention of the most enlightened men; while those less highly cultivated liked him for the exquisite courtesy of his manners

Chopin's Tempo Rubato

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In order to have a moss of fine music constantly produced we must have a fine civilization and a common faith and enthusiasm for life

-W. J. TURNER.

By Leslie Fairchild

Don't Avold Simple Exercises Make sure that you are thoroughly grounded in the

THE ETUDE

THE following bits of advice have been culled from experience both in studying and teaching; and the student who applies them will be well repaid for the effort. Do not make the mistake of changing teachers too often. Much valuable time as well as money is lost in

this way. Choose a teacher whom you know has had excellent training and results from teaching. Stay with this chosen teacher as long as you feel you arc advancing. Do not make the mistake of going out of town to an artist teacher before you have exhausted the knowledge of the best teachers in your own town. Unless you are thoroughly prepared you will not gain the points that the artist has to offer and you will find it quite expensive. Most artists teach music-not technic.

Never exhaust your teacher's patience by having to be repeatedly told the same thing over at each lesson. This repetition makes your lesson just that much more expensive. A little concentration will break this habit.

Make Notes of Liseful Points

Form the habit of making notes during the week of various questions you would like to ask your teacher. Try it a few times and see how much more your teacher wil become interested in your work and how much more you will gain and grow in knowledge.

Read the opinions of authoritative people in the current musical magazines; they will be of great help in broadening your views. Remember that music is advancing the same as other arts and one must keep abreast with the times by reading.

Keep a scrap book where you can paste many valuable elippings from "The Etude." In this way you will could be eliminated if only we could cultivate the habit acquire a volume of information that will help your individual needs Attend as many concerts as you can; they are a neces-

sary part of your musical education. Do not think of this as only a form of amusement. Consider the inspirational and educational side as well. Pupils who live far from the concert centers and who are unable to reach them, can learn a great deal by listening to the recordings of the great artists on the phonographs and reproducing pianos.

Plan your practice periods as carefully as you would your investments. You have only a certain amount of time; so make it pay you compound interest in knowledge. Remember that an extra hour practiced to-day will not repay you for the hour you lost yesterday. Try to be a little thoughtful of others when practicing,

Arrange to have the same time every day. The people in the same house with you or the neighbors next door will be accustomed to hearing you playing at these hours and will not mind quite so much as if you practiced any old time of the day or night.

In practicing, start on the most difficult part of your lesson while your mind is clear and your car is more acute. You will not need quite so much energy to do the parts that are not so difficult

nounce its name properly."

being known as "things" !

very fundamentals of piano playing, if you expect to rise above the mediocre. These principles will not be learned very easily from a Chopin Etude or Liszt Rhapsody; so do not be too proud to go back to simple exercises like the trill study you had in first lessons. Complicated exercises lead away from clear thinking, One is so carried away with the melody, let alone the ability to play the correct notes, that the simple principles which are of so much importance, are entirely

lost from sight. Memorize as you go along. Every repetition should strengthen the memory. Never think you arc too advanced to take each hand alone, at a very slow tempo. Above all, do not fail to count aloud; this will entirely eliminate any hazy idea about the correct rhythm.

Do not listen to anyone who tells you that the metro nome will be a detriment to your playing. (See article in the September, 1922 issue of "The Etude" upon a

"Tireless and Faithful Musical Servant.") Take a monthly inventory of your technic and piecesfind your weakness, and then set about to overcome it Do not be over anxious with yourself or discouraged if you do not cover a great amount of ground in a short time. Remember that after all it is quality, not quantity, that you want in your playing. Music comes through

slow growth and one must be patient and painstaking. Technic and Gray Matter

Much of the drudgery of repetition in our practicing of exercising our gray matter in just proportion as we do our fingers.

How many study a piece mentally before attempting it on on the piano? If such a course were pursued, the ears of many would be spared and our progress in mastering the many difficulties would be greatly facilitated. If we can think a passage correctly, we can play it correctly. As one great artist has said of piano playing, it requires "One quarter fingers and three quarters

If it is your intention to become a teacher, you should study with that idea in view. Remember that teachers do not just happen, but require special training in order to impart to others their store of knowledge. The ability to play a repertoire of pieces is only one of the requisites of a competent teacher.

If you have talent, you will have to be constantly on your guard against laziness. So many talented pupils are apt to rely too much on their natural ability and neglect the real grind that is required to build a fine hand and develop a brilliant technic.

Never say "die" in your music studies. It is often necessary to practice against your will. Try to take a keen delight in mastering the many difficultics that arise in your daily work

By Their Names Ye Should Know Them By Jesse McMaster

MANY teachers would be surprised to learn that they - no composer. Only three could spell correctly the names have pupils who do not know the names of the studies of the pieces and their composers. Four knew the names and pieces in their last lesson; who are unable to tell of their lesson books. I had interviewed eleven pupils, from what book these pieces and studies were selected, of whom not more than three studied with any one and, worse yet, their composers. teacher. All these were under well-known local Recently a friend played Schumann's Traimerci and instructors then remarked: "That is a pretty 'thing,' isn't it? I had

Is this lack of knowledge the result of an assumption it in my lesson some time ago but I never could proon the part of the teacher that the pupil remembers the Another example: After hearing Grieg's Norwegian name of the piece, the book or study when told what to Bridol Procession at a recital, this same friend consulted purchase for the lessons? If so, would not the taking her program and then remarked: "I knew it was someof several minutes of the lesson period to correctly learn thing about a bride; I had that 'thing' for my lesson

these important things be time well spent? several weeks ago." Imagine the works of the masters Another step in the advancement of music would be to train the pupil, when called upon to play for "com-Remarks like these raised the question as to whether pany," to announce carefully the name of the selection all students are so careless. A survey of friends caused and of its composer. A good picce, well played, is no little surprise. Some did not know even a selection almost sure to find its way to the hearts of the hearers for their next lesson, by name. Some knew a name but and, in a few days, to their collection of music

ETUDE friends write that this has been a year of banner issues. As you may imagine, the Christmas ETUDE will be one of the best of all. We do this consciously, as we know that thousands of our friends like to surprise their musical friends with an ETUDE subscription at Christmas time and expect this issue to be one filled with unusual material from cover to cover. There are scores of fine features,

How Masterpieces Are Made

By EDWIN HALL PIERCE

Distinctive Methods Used by the Great Masters

musical sketch-books, in which he was accustomed to jot down musical ideas as they occurred to him, and which throw a most interesting light on his method of work. Many of the most admired themes of his great works appear first in the sketch-books, in homely and unattraetive form; again they may appear in an improved form, sometimes marked "better," and this may occur several times; yet after all, when the theme actually gets to be used in the composition for which it was destined, it will be seen to have undergone some important further change The real inspiration of a genius is nowhere more clearly evident than in the tremendous leap from the best "sketch" to the final and perfect form. In writing his sonatas and symphonies, the first and second subjects of each movement usually were sketched in this way; sometimes also a hint of episodes or or development. In more than one instance some theme, excellent enough in itself was abandoned for another more suitable for the particular place, and in course of time the left-over theme was used for a totally different piece. Thus, the slow movement at first designed for the Woldstein Sonata Ob. 53, was discarded in favor of another and much briefer one, but eventually appeared as a separate piece, the Andante Favori, in F.

Handel's Sketches

Some of Handel's sketches, also, are preserved, though he did not adopt the sketching practice so systematically as Beethoven, being a very rapid and fluent writer of music-so much so, in fact, that he often left the organ or piano parts incomplete, writing merely the melody and the bass, with certain figures applied to the latter-a sort of musical shorthand, known as "thorough-bass" to indicate the proper chords, which he expected any musicianly player to be able to fill in off-hand, as he did himself. His sketches, such as have come down to us, are chiefly concerned with the solution of some intricate problem in counterpoint or fugue, most of his choruses being of fugal nature. For instance we may see from sketches still in existence that he spent much study and patient experiment on the Amen chorus of The Messiah, before he finally settled on its best reading.

How Mozart Worked All Night

Mozart left no sketches, so far as we know, and probably never made any on poper, yet his way of working may have been nearer like Beethoven's than would appear, the difference being that he did all his preliminary planning and choosing within his own mind, so that when he came to write down his compositions, the work was of a merely clerical nature. On one occasion, wishing to write an overture within very limited time-but one which he had already well thought out-he worked all night at it while his wife belned him keep awake by telling him fairy-stories. Such an incident as that would go to support the above oninion.

Schubert's Flow of Inspiration

Schubert's manner of work was quite the contrary. His flow of inspiration was so free that his pen could scarcely keep pace with his ideas. While he excels all others in the creation of beautiful and spontaneous melody, yet this way of working was not without its weaknesses-he is exceedingly apt to be too diffuse and not sufficiently sclf-critical. This is the case with many of his longer pieces, which are too long for their musical content, and yet it would seem sacrilegious to attempt to cut them down, as some charming spots would have to be sacrificed. In his shorter pieces, for instance some of his best songs, we are not conscious of any such defect Curiously enough, that which he created in his hours of inspiration seemed to make no lasting impression on his own memory. On one occasion he failed to recognize one of his own songs, when he saw it copied in another person's handwriting, and took for granted it was the composition of the friend who had copied it.

Different Creative Minds

We have chosen these four composers as illustrating the working of different types of mind among creative musicians. All others will be found either a combination of or a compromise between them, in their methods of work. There is another important distinction, however, worthy of some remark : some composers work at the instrument-usually the piano-and first play over what they presently write down. In the case of piano

THERE are still in existence a number of Beethoven's music, this has the advantage of tending toward a good certain rhythm came to be associated with them. This "pianistic" style, but, in general, the highest type of musician is not only able to write independently of the piano but also prefers to do so. Schumann did both ways, but expressed the belief that those musical ideas which came to one when not at the instrument generally had more vitality and excellence.

Jazz Kings and Jazz Publishers

To descend for a moment from the sublime to the ridiculous-many composers of so-called "popular" songs are too defective in musical education to write down their own works and enlist the services of some experienced musician to listen to what they play and write it down correctly. In some cases they cannot even play the piano but merely sing the melody of their song, which is first taken down and fitted with chords on accompaniment-figures. This is the reason that occasionally one will see several names associated in the title of a piece of this sort. Perhaps, for instance, Pete Moron, of Avenue A has evolved a bit of doggerel which seems to have a fascinating jungle. After a while a tune seems to evolve itself in his inner consciousness and he finds himself singing it. After various inquiries and adventures, he at last lands in the office of some one of the several large publishers of this class of music. He announces that he has a song for sale; and they are neither surprised nor contemptuous when it appears that no manuscript has been prepared. On the contrary, they give him a hearing, and if the song appears to be good for anything, from their point of view, they are willing to talk business with him. (Of course this happens but once out of many times-generally about 99% or so of all that is brought in is utterly impossible.) But suppose they like it and have made a satisfactory agreement, the next thing is to call in one of their experienced musical hacks, who will take down the melody in correct rotation. This done, the same hack, or another one, writes a piano accompaniment for it; and if orchestral parts are to be put out for use, another one makes the orchestration. Then in the course of a month or two, there may be one more of those gay-colored covers in the music-store windows, bearing an imposing title something of this sort-"Please, Mister Turkey, Don't Roost So High"-Lyric by Pete Moron, music by A. Hack and G. Howe Strange, orchestration

by O. Kaskowisky. But enough of this painful subject. Sullivan's Method

Speaking of song-composing of a higher order, Arthur Sullivan, the composer of "Pinafore," "The Mikado," and a long list of the "Savoy" successes, gave a practical example in his own works of the possibility of composing really popular music that was at the same time musicianly and highly admirable from a technical point of view. Without doubt one secret of his success (aside from the fact of his real genius, supplemented by thorough education) was that he took such pains to discover the natural rhythm and swing of the words, and formed his musical melodies accordingly. His custom was, before he attempted the actual creation of the melody, to read over the words many times until a

Craftsmanship Counts

We know the case of a man who has composed some of the most effective songs we have ever heard, but who was unable to write them in musical notation. He was an educated man with great musical gifts, who, with the requisite craftsmanship, might have been developed into a really remarkable musician. In submitting a composition to the leading publishers, the ear-marks of craftsmanship always have a great influence upon the critics. Craftsmanship, in itself, has sold many a composition that might have gone begging without it.

he would write out in notes on a single line, with proper time-signature and bar-lines but with no expression of nitch. Afterward, using this as a basis he would form it into a good singable melody, and lastly add suitable harmonies. Some of our present young composers, of high ideals but faulty method, have almost reversed this process; they first sit at the piano until they have composed an occompaniment-practically a piano piece-which seems to suit the mood of the song, and then they devise a melody which will fit, on the one hand, the words of the song, and on the other hand, their ingenious but rather prematurely-made accompaniment. A song written in this way is practically fore-doomed to failure, for it is not properly a song at all, but rather a piano piece with vocal obbligato.

Orehestral Composing

Composing for a large orchestra is another matter in which methods of work differ with the individual. There being from a dozen up to twenty or thirty staves on a page, representing instruments which may sound simultaneously, singly, or in an infinite number of different combinations, it becomes much like an engineering or architectural problem. The mere clerical work, even, being very laborious, it becomes highly desirable to have the first writing as correct as possible, in order to save the great labor involved in extensive alterations. The usual plan is to write it first in "condensed score"i.e. on two (or occasionally three) staves, like a piano piece, but without any effort to have it playable on the piano, and to mark the entry of different instruments or groups of instruments, as "Clarinet," "Strings," "Brass' or whatever may be the case. This "short score" may be corrected or revised if necessary, without great labor, and when it appears satisfactory, the full score is prepared as an elaborated copy from it. Some, however, manage to work at first-hand on the full score; but in this case they generally jot down first only enough of the leading instruments to show the general structure. filling out the rest of the instrumentation after the plan is clearly shown.

Scoring Without Sketching

Mozart, it is said, could and did often write a complete orchestral score without previous sketching, but that is all on a line with his general habits of composition-his immense power of concentration in thinking out a work entire before he wrote down a note of it. Schubert, and also Mendelssohn, are both known to have made successful attempts at writing a full score without sketching, though it was not their usual custom by any means. Wagner, in one of his letters to Liszt, states that he was about to write the Prelude to "Rheingold;" that he had it all thought out in his mind, and intended to write it at once in full score, as sketching would be of very little aid. This, however, was not his habit but quite the contrary; otherwise he would not have thought of mentioning it to Liszt. If you will examine the Prelude "Rheingold," you will discover the probable reason; it is exceptionally simple as to harmony, but very intricate in its orchestration. He needed all the staves of the full score to record the intended effects.

Do You Know?

THAT the first Academy of Music in England was established in London, at the "Crown and Anchor" Tavern, over two hundred and ten years ago?

That the first composer of comic opera had the rather startling name of Filippo Acciajuoli? He was born in Rome in 1637.

That the accordion and the concertina are both comparatively new instruments? The accordion was invented in Vienna and the concertina in London, both in 1829. That the Mexicans have a wind instrument, known as the acocotl, made from a dried stalk ten fcet long, which is played by inhaling the air through it?

That a piano-like instrument, known as the adiaphon was very popular in some circles one hundred years ago Tuning forks took the place of wires. While it rarely got out of tune, it was so monotonous that it has not survived

That the Bach family, starting with Veit Bach in 1600, were engaged in music for nearly two centuries and a half, or until 1845, when W. F. E. Bach, pianist and composer, and last grandson of the great John Sebastian. died at the age of 86?

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Is the Modern Piano a Perfect Instrument?

By Sidney Silber

Dean of The Sherwood Music School, Chicago, Ill.

Is the modern pianoforte susceptible of greater development and improvement; and, if so, will such development or improvement tend to enhance its expressiona powers as a musical instrument? has often been asked. There are, as usual, strong protagonists, and antagonists of the proposition. All musicians are agreed that the stringed instruments long ago reached their zenith of development. Some of the greatest music for the violin was written before the plauoforte was invented. The history of the mechanical development of the piano is one of innumerable attempts at improvement. With each improvement new resources and means of expression were found and the desire for still others inspired. The technic of playing the piano has thus undergone many radical changes.

Our modern pianoforte was born in 1709; but the first real compositions expressly composed for it (those of Clementi) did not appear before 1771. The new instrument did not, of course, immediately supersede its predecessors, the clavichord, harpsichord and dulcimer. As a matter of fact, Beethoven considered the clavichord the most expressive of musical instruments and for a long time preferred it to the piano. It was his compositions, however, which were destined to revolutionize the manufacture of pianos. In order to obtain the increased power of tone which his works required, the thickness of the strings had to be increased as well as the range of tones. From the four-octave instrument of Cristoforifather of the modern piano-an instrument of but moder ate tension supported by a wooden sounding-board, the modern piano has developed into an instrument of tremendous tone power, with a compass of over seven octaves and a tension amounting to several tons. The action has undergone innumerable changes until to-day it appears to represent the acme of perfection as regards precision and sympathy.

Liszt's Influence

It is perhaps due to the compositions of Liszt that modern pianos have reached their present sonority and that actions are able to withstand the enormous weight which is needed to bring out this sonority, as well as the accentuation which the successful performance of his compositions entails. Chopin's compositions had little effect upon the mechanical improvement. His art was more chaste and subtle, and he confined his efforts in composition to making the most of the resources of the instrument of his times.

The period 1840-1850 was a crucial one. It was the parting of the ways. Players, composers and public must accept the art of Chopin or of Liszt. A large majority went with Liszt and the evolution of the piano since then has been influenced by this great advocate of realism.

Arthur Whiting, in his excellent essay on The Lesson of The Clavichord has the following to say: "While acknowledging that Liszt, the man, was greatly superior to Chopin; that, in spite of his masterful character, he had humility and generosity; that his desire was always benevolent; yet, so long as we confine our historical review to his activity in this one department of music, we cannot escape the conviction that in following Liszt rather than Chopin, the pianoforte took the wrong path." It is Whiting's conviction that the resources of the piano have by no means been exhausted. In his estimation "the great mine of color in the use of the damper pedal has hardly been touched, although Chopin found here his most precious effects. Debussy has discovered the spot and has dug from it pure pianoforte gems hitherto unknown."

Radical Demands

Contrasted with those sentiments, what do the "radicals" demand? First of all, a change was made, several vears ago, in the form of the keyboard. The Clutsam keyboard, which is in the form of an arc, is conceded by many to be a decided advance in facilitating performance. Rudolph Ganz was one of the first to publicly demonstrate the virtues of this type of keyboard. He assured the writer that for such works as the Chopin Study, Op. 10, No. 1, the Clutsam keyboard offered greater facility than the present straight keyboards Busoni affirms that the Clutsam keyboard not only increases and perfects the present power of pianoforte expression, but that it opens up many new possibilities for the future. Gottfried Galston, the Austrian piano virtuoso, records the following improvements which he

desires and which are stated in his highly interesting Studienbuch

(a) Octave coupler, effected by means of a third pedal. (b) A system of pedals striking heavily over-

spun strings with a range of sub-contra "F. to small "C." (c) An electrical device for the production

of very soft tremolos. (d) A second manual for echo effects.

Some have considered it advisable to insert a device (electricity has been recommended) by means of which the pianist might increase and decrease on single toncs and chords. It is thought that in this manner a more lyric quality might be added to pianoforte expression. The above are by no means all of the innovations suggested for further mechanical development of the piano. Some of our more radical radicals desire a system of third tones, and even quarter tones, instead of our semitone system. This latter suggestion would undoubtedly open up new possibilities in composition,

From the above indications we note considerable unrest in the realm of pianoforte expression. Certain it is that since Chopin we have had no equally great "piano spirit" to enrich our musical experience through the medium of this noble instrument.

If mechanical changes will bring forth a Messiah we want the changes to be made. But it would seem a reversal of past experience, inasmuch as mechanical changes have been the result, not the cause, of innovations in creative art

Why Musical Prodigies Usually Retire Early in Life

By George Woodhouse

IN the nature of things, this vital quality in technic varies in the individual; mood and disposition play a big part, and account for the variability noticeable in the playing of many artists. It is not a question of technical accuracy; two performances may be equally perfect in this respect, the difference being entirely that of a fluctuating intensity in the musical feeling. There are performers who never make any demand on this creative quality in their playing. They are often talented, possessing a good ear, rhythmic sense and execution, but they never, in a single phrase, impart a personal touch-The function of this class is to imitate, and many possess the unconscious faculty of giving clever reproductions; they belong to the mimetic type of artist, as distinct from the creative. Children and prodigies usually belong to this category, but it is a significant fact that there is often a noticeable break in their development as they reach adolescence. In many cases self-consciousness intervenes and raises a barrier to the new feelings which seek expression. It is possibly for this reason that many prodigies retire early from the concert platform, and only omparatively few maintain their youthful reputations But he who emerges and survives as an artist, brings with him a new musical consciousness; and the fact that he has now something of his own to say, and is no longer only a medium through which other minds are expressed, affects the whole character of his playing. The art of the lithographer is now transformed into that of the creative artist, and technic is no longer a thing apart from himself; his whole being is concentrated on the content as well as on the context of the music he interprets .- From Creative Technique,

Form in Music

By Alfredo Trinchieri

WHEN portraying emotions, music assumes various forms. These undergo many variations. As the passing feelings are presented, this form must, of necessity, have a beginning, a development, a climax, and an ending. Feelings of a greatly varying nature may be portrayed in outlines quite similar. A sonata movement or a song may tell the same story of grief, of joy, of heroism. Consequently, though the means of their execution and the medium of their expression are so very different, the general structure would naturally be the same. In one the tones alone seek to convey the meaning for which in the other they have the more definite assistance of words.

Happy is the child who is early introduced to what art i

-GOETHE

THE ETUDE Save Your Energy !

By Mary T. Foltz

THE average student who is spending time and money on music is in earnest. He works very hard and yet comes not within the shadow of his ideal. In his enth asm he spends as much energy upon a salon piece as should be necessary to carry him through an elaborate concerto.

Even so, he does not secure the desired effect. Why? Naturally, one would reason that the more vitality is spent, the better the results obtained.

Not so, decidedly not. The trouble with the average student is that he has learned neither how to use nor how to save his energy. He has not learned how to withhold the flow of vitality when it is not needed.

If you are a student, and especially if you are temporarily without a teacher; or if you are a teacher who has not yet forgotten to be seeking all means of advancement; take stock of your use of vitality in your There are so many ways in which this may be done

The soft passage needs unusual attention in this matter. In it there will be considerable demands upon the nervous energy for the sake of light, even execution; but the expenditure of physical strength may become almost negligible. Here is the opportunity to relax, physically, and to store up vitality for the resounding climax that is in prospect

Use energy discriminately. Adapt it to the needs of the work in hand. Waste no muscular exertion that is not required for the effect desired. The artist must learn this, else he never would reach the end of his program. Learn where to relax and where to put your whole vitality into the work of the moment.

Play a passage-though it may be not more than a scale. Stop; think; then play it again with the idea of having it just a little more beautiful, but with a smaller demand upon vitality.

Do nothing indifferently. Know what you are doing and why you are doing it. Then, do not waste yourself in the effort

"Trapping" the Parent

By Frank H. Williams

"OF course," said a successful middle western music teacher, "I am always looking for incentives to make my pupils take greater interest in their work and be more anxious to get ahead. And I find that one of the very best means is to discover, the favorite musical selection of the parents and then to tell the pupils how this selection pleases their parents and get them to learn it well as quickly as possible.

"Generally the children take great interest in trying to play their parents' favorite piece; and I increase this interest by telling them what I know about its history and the life of the composer and all that sort of thing. And this, very frequently, makes the young people plunge so enthusiastically into their work that in many instances they make as much progress in weeks as otherwise they would have done in months.

"Of course, too, it immensely pleases the parents to find that their children are so quickly learning to play old favorites; and this leads them to praise the young people for the progress they are making. This, in turn, is very effective in stimulating the children to still greater efforts. So the plan works out good results from both angles and helps me greatly in training the young folks. "The sooner a young pupil can be made to take a real interest in some definite selection and can be made enthusiastically anxious to learn how to play that selection perfectly, the more likely the pupil is to make progress which will be satisfactory to all of the people concerned This plan of focusing the attention of the pupil on the parents' favorite selection is the best way of getting the real interest of the pupil in a specific piece."

THE more general knowledge you possess, the more power you will have in pursuit of your special calling; the more meaning you will see in the composition you are studying, the more you will be able to bring out of it; the higher will be your rank as a musician

-DR. BARTHOLOMEW.

Better keep yourself clean and bright; you are the window through which you must see the world. -GEORGE BERNARD SHAW.

NEW AND IMPORTANT SERIES OF LESSON-ARTICLES-SECTION II

THE ETUDE

N our first discussion of this sub ject we dwelt at considerable ength upon the fact that before

the student even considers the matters of technic and touch, a good grounding in real musicianship is necessary. I cannot leave this phase of the matter without pointing out that a knowledge of the keys, dent as his own name. This would not be mentioned were it not for the fact that I have repeatedly had students come for instruction who have after great effort prepared one, two, or at the most three certo, who barely knew what key they

and their bearing upon the interpretations of such complicated and difficult master works, they have been blissfully ignorant.

pupil's time but also a disgusting waste of the time of the advanced teacher, who realizes that he is not training a real musician but a kind of musical parrot whose playing must always be meaningless. Often these pupils have real talent and cannot be blamed. They simply have had no teacher in the early years with patience and sufficient will power to hold them back until they have been exhaustively drilled in scales and arpeggios. A smattering will not do. They must know all the scales in all the keys, major and minor, and they must literally 'know them backwards.' They must know the interrelationship of the scales; for instance, why G# minor bears a harmonic relationship to cb major.

Instinctive Fingering

"The scales should be known so well that the student's fingers will fly to the right fingering of any part of any scale instinctively. The trouble with many students is that they attempt difficult problems in what might be termed musical calculus or musical trigonometry with out even ever mastering the multiplication table. Scales are musical multiplication tables. One good way of fixing them in the mind is to start to play the scales upon the different tones of the key consecution "Take the scale of E major, for instance. Play it

first this way, starting with the keynote. Ex. H-1



"Next start with the second note of the scale with the second finger, thus;

84 1 1 2 ; ; ; ; ; ; ; ; "Then with the third finger, thus

Ex. 11-2







"Continue throughout the whole scale: and then play them in similar manner with the right and the left hand together. Treat all the scales in the same manner.



Basic Principles in Pianoforte Playing

Secured Exclusively for The Etude by Interview with the Famous Virtuoso Pianist

IOSEF LHÉVINNE

This Series Began in the "Etude" for October

"Most pupils look upon scales as a kind of musical gymnasium for developing the muscles. They do that, of course, and there are few technical exercises that are as good; but their great practical value is for training the hand in fingering so that the best fingering in any key becomes automatic. In this way they save an enormous amount of time in later years. They also greatly facilitate sight reading, because the hand seems to lean instinctively to the most logical fingering, to elect it without thinking. Take it for granted, you may have too little scale practice, but you can never have too

"The study of harmony is also a great time saver in piano playing. Know the chords and know the fingering of all the arpeggios, which is really logical fingering of most of the common chords. Don't pay a teacher a high fee later in your musical life to have him point out something that you should have learned in the musical primary class.

The Value of Ear Training

"Ear training is also of very great importance. Most students hear, but they do not listen. The finest students are those who have learned how to listen. This becomes an axiom with teachers of advanced pupils. The sense of aural harmony cannot be too definitely developed. The pupil who cannot identify chords, such as the common chords, and the seventh chords, by ear, stands about as much chance of entering the higher realms of music as the student who does not understand a word of Latin does of comprehending a page from Virgil when he hears it read to him.

"There is no way of dodging or sidestepping this knowledge. I am obliged to say a hundred times a week, 'Listen to what you are playing.'

"Absolute pitch is by no means absolutely necessary. I have it and have always had it, Safonoff, my own master, did not, Rubinstein did, Sometimes it is a disadvantage. I cannot think of any composition except in the key in which it was written. Sometimes when a piano is a whole tone flat or a half tone sharp, I become fearfully confused, as it does not seem that I am playing the right notes. I instinctively start to transpose the sounds to where they belong and thus get mixed up.

Essentials of a Good Touch

"The matter of touch is so all-important that the remainder of this section will be devoted to the subject. Even then, we cannot hope to cover more than a fraction of the things that might be said. Have not whole books been written upon the subject? Indeed, there is now in the different languages of the musical world, what much be called a literature of touch

'First of all, let us consider our playing members, the nngers, the hand, with its hinge at the wrist to the arm, and finally the torso-all of which enter

into the problem of touch. With me, touch is a matter of elimination of nonessentials, so that the greatest artistic ends may be achieved with the simplest means. This is a general principle that runs through all the arts. Thus, in the manipulation of the fingers on the keys, I direct my pupils to cut out any action upon the part of the fingers except at the

metacarpal points. "The metacarpal joints are the ones that connect the fingers to the hands. Of course there are exceptions, when the other joints of the fingers come into play. These we shall discuss later; but for the main part we shall progress far more

rapidly if we will learn the great general principle of moving the fingers only at the joint where the finger is connected with the body of the hand. There was a time, I am told, when the great aim of the piano teacher was to insist that the hand be held as stiff and hard as a rock while the fingers rose to this position,



in which all of the smaller joints were bent or crooked, and then the finger descended upon the key like a little sledge hammer. The effect was about as musical as though the pianist were pounding upon cobble stones. There was no elasticity, no richness of tone, nothing to contribute to the beauty of tone color of which the fine modern piano is so susceptible. Now, the finger arises in this position and the movement up and down is solely at the point marked:

Movement * at this joint only



"Before proceeding farther we have to admit that touch is largely an individual matter and that the nature of the player's hand has a great deal more to do with it than most people imagine. In days gone by there was an impression that a long, bony, fleshless hand, with hard finger-tips, was a good pianistic hand. It may be for execution of florid passages and great velocity; but for the production of a good tone it can be extremely bad. "Rubinstein had a fat, pudgy hand, with fingers so broad at the finger-tips that he often had difficulty in not striking two notes at one time. Indeed, as I have pointed out hitherto, many of the so-called mistakes that he made were due to this condition. On the other hand, his glorious tone was in no small measure due to this. Indeed, it may be said that the thicker the



"Study of this kind is not only a great waste of the

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cushions of flesh upon the finger-tips, the wider the principle, however, is that of striking 'key bottom.' Many range of variety of touch. Rubinstein, by means of an unearthly amount of work at the keyboard, was able to overcome technical obstacles and get the benefit of the responsive cushion he had at the ends of his fingers. This is merely a mechanical and acoustical principle. It is easy to distinguish when one listens to a metal xylophone. If the bars of the xylophone are struck with a hard metal rod, the tone is harsh and 'metallic.' Let them be struck with a rod with the end covered with soft felt and the tone is entirely different and beautifully musical. You may not think this applies to the tone of the pianoforte; but a little experimenting will soon show that it is the case

Amateurs with Naturally Fine Touch

"It thus happens that many amateurs, who know little about music itself, possess a touch which is very beautiful merely because they have accidentally learned how to play with right arm conditions and with the proper part of their finger-tips; so that, instead of delivering a bony blow to the ivory surface, they touch the keys with felt-like cushions of human flesh and produce a really lovely tone without knowing how they do it. With proper instruction along these lines, I shall hope to make clear in ensuing sections of this series that it is possible for the person with an inferior touch to develop his tone amazingly.

"Of course, a brittle touch is quite as necessary at times as the mellithuous singing tone. Brilliancy is as no re-important as 'bel canto' in piano playing. One general print."

Why Not?

By Florence Jones Hadley

please.

played

A Secret of Efficiency

By S. M. C.

We were sitting comfortably on the north chatting idly, when the sound of a piano in the neighboring house agree. Through years of struggle the Walters have broke in. and lessons. John is as proud as a peacock of his little,

Our caller frowned, "Just listen to that! Helen Walters makes me tired! Think of one of her ageshe is thirty-seven-taking up music. A waste of per-fectly good time and money, I say. Of course it would not be so bad if she were younger by twenty years or more; and if she really had any talent. Just listen!' as the hesitating notes of a waltz reached us.

I listened, as ordered, until the piece had been played. with many mistakes, and was begun again, with much careful effort.

Sec?" triumphantly. "Isn't that awful? Stumbling like that through a piece that my Alice had in her second term! I don't see what her husband is thinking of, to let her waste good money that way. She never will be a musician as long as the earth rolls '

The music now had changed into one of the really good popular songs; and a voice, sweet and sympathetic, caused us to listen till the singing ended.

"Well," and I sat up very straight as I spoke, for I felt that a stiff backbone was needed when one argued with my opponent, "don't you know, I glory in her spunk. Just because she has been deprived of the chance to gratify her love of music earlier is no reason whatever for her going music hungry to the end of her days." "But what will it all amount to? If she could ever

go into concert work, if she could play the organ in church, if she could even give lessons, it might be different. But she has not the least talent and her work will be about as inspired as a hand organ.'

success was said to be elimination of waste motion.

Many players are upaware of the fact that this principle

is also of the greatest importance in piano playing.

Movements are made in manipulating the instrument

which are a mere waste of energy and an obstacle in the

way of overcoming technical difficulties.

students do not learn this. The piano key must go all the way down in the production of a good tone. The habit of striking it half way accounts for much white or colorless playing. Many students do this without knowing it. It is a habit that quickly grows upon one. More than this, it contributes a kind of hesitancy and lack of sureness to playing that is decidedly inartistic. The player never seems sure of himself.

"During your next few practice periods, analyze your own playing and note carefully whether you are skimming over the surface of the keys. Unless you have had a very thorough carly training, you will probably discover that one note in every ten is slighted. It may be just enough to give your whole playing an amateurish complexion. If you find that this is the case, return to the practice of slow scales and then slow, simple nieces with good melodies and simple chords. Scores of students play chords with some of the notes striking key bottom and others only half way down. The full effect of the harmony is thus lost. Of course, you may not suspect that you do this; but do you really know? "In the next section of this article we shall continuc this discussion of beautiful tone-color revealing what seems to be the real secret of a lovely singing tone. It is really quite a simple matter when the underlying principle is correctly understood. Of course, if the student has the privilege of studying it under a good teacher, it may be more rapidly acquired; but there is no reason why the main essentials cannot be told in

I gave my spinal column another hitch. "But I don't

finally arrived at the place where they can afford a piano

ambitious wife; and he doesn't realize but that she is a

budding prima donna. So, as the youngsters say, "Why not let them go to it?""

My visitor was unconvinced, "Well, of course there

are different ways of looking at it. But to me it is the

sheerest folly to waste one's time on such hopeless

That evening, as I sat in the warm summer twilight.

speak, and simple waltzes and two-steps were

the Walters' piano again took the center of the stage,

played with a carefulness and precision that suggested

a counting of time under the breath. Then followed a

loud clapping of hands, from the vine-shaded porch,

with requests from the family of "Play that again,

satisfied and enthusiastic audience, whose unstinted praise

might have caused the player to believe that she was

And then, when I thought the entertainment ended,

there was a rustle, a pushing back of chairs, and in a few minutes I was listening to the heart-stirring strains

of Home, Sweet Home, followed by the dear old hymns that never grow old or out of date. Every voice in that

family took a part in the songs, while Mother proudly

And again I thought, "I glory in her spunk."

So followed the program, with at least one proud.

drudgery," and, as if she really had endured all she

could, she rose hurriedly and left.

destined for great things.

Supervisor of Music, Grand Rapids, Michigan THE supervisor, through all his school and outside

endeavors, has a wonderful opportunity to improve matters musically. The more able a musician he is and the more diplomatically he can deal with people, the more sure will be his success as an upbuilder of taste and standards.

The Opportunities of the Music

Supervisor

By John W. Beattie

This is true in a way, since the beginner will almost certainly have to get his first experience in a small school system. The only alternative is to start out as a special teacher either in a grade or high school of a city. There are many reasons why the supervisory position is a better one than that of special teacher. But it will be sufficient to say that the variety of work which the supervisor must undertake will develop abilities and powers that he must have if he expects to rise to one of the large city positions. He will be obliged to exercise all the ability and diplomacy at his command and, being on his own resources, without the advice and guidance of any one but the school head, who may know nothing about music, will either sink into oblivion or command the attention of those in the larger places who are always on the lookout for capable instructors and supervisors

Start in a Small City

From another standpoint, there is an excellent reason why the supervisor will do well to start out in the small place. There he not only will be recognized as the leading musician of the town but also will occupy a position of importance socially. Being frequintly before the public he will soon become acquaintee with the leaders in civic life; more than that, he will be on terms of equality with the leaders since his work requires that he be one of them. Many musicians may prefer to re main unknown and unappreciated in the large citics where friends are few and opportunities for service rare; but possibly more wish to live where they can de constructive work and at the same time amount to some thing as individuals

If the supervisor is not so far from a musical center that he must starve musically throughout most of th year, he can be very happy and useful in a small cit In these days of plentiful concert tours, there are few supervisors, however remotely located, who cannot ge an occasional artistic stimulus. The supervisor need this stimulus and inspiration, and inability to have it it almost the only good reason for his objection to employ ment in a small place. If one insists upon the musica advantages of the metropolitan center, he should either locate near one or, through good work, be able to command a position in one. But wherever he is, through his chance to raise standards and help form ideals, his is a profession from which great results may be expected

Development of Touch

By Louis G. Heinze

Most of the troubles in the muscles and nerve system, which often develops in piano players, are caused by the faulty development of the power of Touch. It is, therefore, absolutely necessary to treat every hand according to its build and peculiarities. Pupils with weak hands should not use exercises with one note sustained, as there is great danger of producing a stiff wrist. At the beginning the best plan is to have the pupil to play legato, with very flexible fingers, so as not to endanger the position and " oseness of the hand. Stiffness is always harmful; it is sure to produce an unsympathetic, harsh tone.

The pianist should have an easy action.

The strength or power of the touch must be slowly and carefully developed. Lifting the fingers equally high, and gradually raised higher, will increase the tone. Although the higher raising of the fingers is to produce a larger tone, the same method is to be applied to playing as softly as possible. This is an excellent way to produce looseness and flexibility of the finger joints, After this is attained the pupil may turn his efforts to accenting

TRUTH is the means of art, its end the quickening of

Practical Ideas on the Use of the Damper Pedal

The Palette of the Piano and how it Enriches the Tonal-Color

By ELLEN AMEY

of the Pedals," by Carol Sherman-a pamphlet; "The

2. In a succession of chords which are to be bound.

28. No. 20;

Of this, a good example is the Chopin Prelude, Op.

Author of "Conscious Control in Piano Study" will prove suggestive and helpful. Those who realize the need for further study of the pedals will find the following books of great value: "First Step in the Study

[EDITOR'S NOTE: Miss Amey is a successful teacher of New York, who has written much upon the subject of bianoforte study. Her ideas are mined from experience, and our readers will find much in this article that

It is a sign indicative of higher artistry when we find more and more attention given to the pedal as an adjunct to artistic piano playing. For years the question of the pedal was left to the instinctive feeling of the player, while all other points of teaching were being discussed in detail. This seems strange, too, when the increased capabilities through the use of the pedal have brought about all the great changes in style of composition for the piano. Hans Schmitt, in his compreheusive work on Pedals of the Piano-Forte, relates that in a conversation upon this subject with Anton Rubinstein, the great master expressed himself as follows: "I consider the art of properly using the pedal as the most difficult problem of higher piano playing, and if we have not yet heard the instrument at its best, the fault possibly lies in the fact that it has not been fully understood how to exhaust the capabilities of the pedal." This was from the standpoint of the composer as well as the pianist.

We were then just beginning to study cause and effect which have led us to a finer discrimination in the use of the pedal and the invention of more careful pedal notation. This point would have been reached much earlier if teachers had not left the difficult art of using the pedal more or less to the initiative of the pupil. The majority of teachers, even some of rank, did not attempt to teach it. Many adopted the principle of the Viennese piano instructor, Horzalka, who said : "My plan with the pedal is the same as that for the trill : He who makes a good trill or uses the pedal well must be born to it. and for that reason I attempt to teach neither." I observed an echo of this dictum only a few years ago, when a pianist known on two continents, a pupil of one of the great masters, remarked to me in a conversation on teaching points: "As to the pedal, it is said that he who has talent will use it well."

Correct Use of the Pedal May be Acquired

The use of the pedal can and should be taught; it can be prescribed with the same definiteness as other matters of technic. Without a careful pedal notation, however, this study is at first necessarily tedious. With the disadvantage of inadequate and often incorrect notation, it is advisable that a pupil study the capabilities of the pedal and learn the rules fitting the different requirements for its use and observe the effect of their application. In this way he will learn to give proper and conscious direction to the foot action both where it is indispensable and where it is used to beautify the tone or give special color to a musical picture. The habit of using the pedal with freedom and correctness will be acquired just as other points of technic are mastered, by study and practice consciously controlled. Like these, too, there will be less and less of the arbitrary as the higher degrees of artistic playing are reached. Beyond certain fundamental laws, every artist orders his pedaling in such a way as to correspond with his own individuality

Indispensable Use of Damper Pedal

The damper, or right-foot pedal, the one most often employed, raises the whole of the dampers off the strings and leaves them free to sound. On letting it rise, any strings that happen to be sounding are promptly stopped. Thus the damper pedal becomes indispensable in all cases where the fingers must leave the keys before the prescribed value of the note has been attained. For

example: 1. With skips that must sound legato. Such skips in the bass are common. Observe this illustration from the Chopin G. major Nocturne:



The Chopin Prelude E Major, Op. 28, No. 19, shows skips more continuously:

Ex.3

Another occurs in the finale of the Beethoven Sonata in C Major, Op. 2:



The C-major part of the Chopin Nocturne in C minor 3. With extensions beyond the reach of the hand, serves as a good illustration.

4. With the notes of a melody which cannot be sustained by the fingers owing to the hand moving to

distance in playing an accompaniment. The Rachmaninoff Preludes, G and C= minor, and Liszt's Liebestraum and his transcription of Hark, Hark, the Lark! illustrate this point. 5. In pedal points which cannot be sustained by the

fingers.



The examples most familiar to the majority of students are those found in the Rachmaninoff Preludes. Henselt has given a charming pedal-point effect in his Cradle Sma 6. In playing long tones which are interrupted by

accompanying tones of the same bitch.



7. Whenever liberty is taken to shorten the touch for any reason whatever.

The music of the romantic and modern schools furnishes innumerable illustrations of its indispensable use; and modern piano playing requires a careful study of the art of using it properly.

The Pedal as a Means to Beautify the Tone

The pedal is desirable as a means to beautify the tone. and may be used as often as the value of a note allows. Without the pedal, a tone is heard as a single straight line. In fact, only one string vibrates-the string struck by the hammer. When a full tone is sustained by the pedal, it begins to wander; it widens and spreads as in circles, gaining in beauty and resonance the longer it lasts. With the dampers removed, all the strings are left free to vibrate, and the related tones, while not always distinguishable in sound, add resonance and give a more intense and sympathetic quality to the tone. For this reason, the pedal should be used with every single tone and chord the duration of which is long enough to admit of the foot being lowered and raised during its continuance.

Pedals of the Pianoforte," an authoritative work translated from the German of Hans Schmitt, "The Pedal Rook," by J. M. Blose, a thoroughly practical, modern introduction to bedal study, with numerous examples.]

Exactness in Timing the Pedal

With all the avenues opened up for beautifying the tone and tonal picture through pedal usage, there is always the danger of blurring and spoiling a fine interpretation by its improper or excessive use. I find it necessary to teach the pedal with the same exactness as is used in teaching the act of touch. In legato playing the fingers must keep the damper of each note away from its string until the succeeding sound commences. In legato effects through the pedal the foot action must be so timed that the dampers reach the strings at the moment the next sound commences; this timing allows neither gaps nor blurring of toncs. The difficulty of using the damper pedal lies in that it is seldom taken with the note it is to sustain, but is a close syncopation following the note. It is only in rare cases that the foot moves simultaneously with the fingers. For example, it is taken with the note at the beginning of a composition, or after a general pause; it is also taken with the note in playing staecato tones, since rests occur between the notes, and in widely extended chords it is used at the beginning of the arpeggio in order that all the tones may sound together. In all other cases the bedal should be used later than the note even if the difference be ever so slight

Pedal Notation

It is impossible with our present universally adopted notation to show all the finer discriminations in pedal usage. There are, however, adequate notations that have been suggested by different writers. One of the most favored for precision has been brought into use by Jessie Gaynor in her very helpful pedal studies; and the same notation has been used in revisions by Arthur Whiting and a few others. This is furnished by indicating the exact duration of the pressure of the foot on the pedal by notes and rests on a special line below the staffs; it insures absolute precision in foot action.

Learning to Time the Foot Action

When a pupil finds difficulty in learning to move the foot out of time with the finger or hand, this preliminary exercise on the scale of C major with the pedal is most valuable

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Follow this with this exercise in which the legato effect is produced by the pedal.



The difficulty will be considerably increased in a quick tempo, unless the pupil has caught the rhythmic swing. I have used these exercises and similar ones for years. I learned only recently that Schmitt, the eminent authority suggested their use sometime in the latter part of the last century

More difficulty is experienced in acquiring the foot action when the pedal is regularly released a heat or so before the new pedal note, than when it is held to the beginning of such a note.



The interruption might be caused by a rest, a change of harmony or a new melodic note.

THE writer recently witnessed a typewriting demon- the performer to play easily and with little effort. There are others, and their name is legion, who, in

> Pressure exerted on a key after it has been struck key from rising before time,

Who has not seen players attempting to play rapid passage work with high finger stroke instead of keep-Players who have a habit of indulging in facial or bodily contortions should without delay try to overcome ing close to the keys? This stroke is a relic of former it by exerting will power, and should make every effort years and has been the cause of much straining of to acquire a sense of ease and relaxation in playing; muscles and unnecessary fatigue. Weight playing has for this is one of the greatest promoters of efficiency in the soul, eliminated much of this useless strain and has enabled piano playing,

stration by one who has held the World's Championship for several successive years having acquired the playing chromatic passages constantly shift their posimarvelous speed of 160 words per minute in the Onetion, moving the arm backward and forward, thus caus-Minute Test, and 144 net words per minute for one ing a waste of motion which serves no purpose whathour's continuous writing, requiring on an average of ever and often interferes seriously with accuracy. eleven or twelve strokes per second. The secret of his

is another form of wasted energy, which is absolutely uscless. It prevents the attainment of speed, interferes with relaxation, and causes unnecessary fatigue. After the key has been struck the playing apparatus should relax, and just enough pressure be exerted to keep the

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Ex. 10 ツルキ・チューク チューク チュー トチュー

To illustrate the action use an extract from the little Valse Episode by Kern, giving the pedal notation as found in the Presser edition.



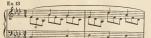
The pedal which is raised a whole heat before the note to be sustained, must be taken slightly later than the note, but before the forger has had time to release the damper in preparatie, for its new note or chord. With the foot in readiness for action a young player is apt to become over-anxious and press the pedal on or ever before the beat. When a pupil has mastered the foot action in pedaling a passage like this he will seldom be troubled with the timing of a foot movement. Its acquirement is the more necessary because of similar pedal usage in much of our modern music.

This example from the same composition will be found less difficult to pedal because the foot is not free in act until the finger reaches the key for the new note. The foot is lifted to meet the finger which has depressed the key and its descent will necessarily follow the tone.



The Pedal with Notes of a Melody

All students sometime or other arrive at the conclusion that the pedal should be held until the chord changes or throughout a measure of the same harmony. It is true we seldom find it marked for successive tones which belong to the same chord. In the case of successive notes of a melody belonging to the same chord the pedal should be used for each note the value of which will allow its fresh use. If the melody is to be sung by the instrument, we should study to give it the effect of being sung; no singer can sing two or more tones at the same time. nor should we attempt it at the piano. With the short notes mingled with the long ones of a singing melody, the pedal may be omitted or retained, since the fault is not so perceptible as with the long notes. The F major melody in Kamennoi Ostrow and the first theme of Sinding's Frühlingsrauschen, illustrate this clearly, because there are no pedal points to be considered. This theme from Schubert's Ab major Impromptu, Op. 90, should have the pedal with each note.



Many beautiful examples may be found in Mendels. sohn's Songs Without Words and in the slow movement of the Beethoven Sonatas. In the opening theme of Mendelssohn's Capriccio Brillante, the pedal is used with the melody note, but after the chord has been released, which gives it a beautiful clear singing effect.



A melody thrown aloft from a mass of notes, as in the Chopin Etude Op. 25, No. 1, will not require such frecuent changes; the pedal should follow the harmony and any marked change of melody besides. The effect should that of a beautiful blending of tones and nuances. There should be everywhere audible a deep fundamental tone and a soft continuously-singing melody.

The Pedal with Tone Figures

A slow tempo requires frequent changes of pedal and its skillful control; a quick tempo allows a more uninterrupted use. The pedal may be used momentarily with any tone figure, if the tempo allow it and the player pos-

sess a finished technic; the position of the figure on the of harmony and phrasing is indispensable, while a knowl-Chopin C# minor Impromptu the figure stands out clearly

Ex. 15 Cather Ditte

By the aid of the pedal we hear the fundamental tone, C# in the bass, carried to its third. The figure is made up from the same notes, those of the C minor triad, with few unrelated tones, the hard lines of which are softened and smoothed by the pedal



This tone figure from the Chopin G minor Prelude requires a still more skillful treatment. If the technic be impeccable, the pedal may be sustained throughout the figure; the fact that the notes of the triad are found on the first and third parts of the beat will aid the player. The same figure will not allow this pedaling where it lies a fourth and a fifth lower as found later in the prelude. In a quiet composition a blur, or unnecessary heaviness of an unrelated tone, will spoil the musical picture Bass passages in compositions like the C minor Etude by Chopin, however, do not demand the same careful treatment, because of their stormy character.

It is observed that greater care is necessary in using pedal with bass notes than with those lying higher. These tones have stronger vibratory power and more over-tones to excite, while the upper strings of the piano for nearly two octaves are damperless. It is even possi-ble to sustain the pedal through a change of harmony, if both parts lie within this range,

The Pedal with Scale and Arpeggio Passages

The pedal is admissible in scale passages like those in the Chopin Berceuse. In this composition it is also necessary in order to sustain the persistent pedal point; it is desirable, too, in beautifying the song-like swinging ac companiment, arpeggio and scale passages, accompanied and unaccompanied, ascending and descending require special study before the pedaling is decided upon. It must be remembered that a virtuoso may use the pedal more daringly than a player of loss ability; it may happen, too, that an artist in painting his picture true finds it necessary to produce a harsh effect. A pupil or young player, however, should first study for clearness and beauty. Certain effects are generally understood and influence pedal consideration for players of all degrees. In the usc of the pedal with scales, particularly, the minor mode sounds better than the major, in the same position the accompanied scale of either mode sounds better than the unaccompanied scale; the descending scale, except under certain conditions, sounds better than the ascending scale. While the pedal is always allowable and often desirable with arpeggios, when the tones harmonize, it is necessary to exercise a fine discrimination when it lies low in the bass; the best effect is with the diminished seventh chord.

Vibrating or Trilling the Pedal

There is still another manner of using the pedal besides taking it with a note and just after a note. It is called vibrating or trilling the pedal. In this manner of its use the foot presses the pedal lightly only part way down and moves it slightly up and down; the dampers ise and fall with the foot movement. Thus the strings are alternately freed and checked. It may be used in this way with a note or chord to which it will give warmth and sympathy, like the vibrato of the violin, while producing a fine diminuendo. A similar partial release may be employed when a pedal point occurs in connection with rapid scales, or with tones or chords not harmoniously related, if they lie in the middle or upper part of the piano. In this use a firm pressure of the foot in the beginning is needed, then a slight release followed by a quick pressure. The pedal has been aptly called the soul of the piano,

Its use is a wonderful art. It colors, softens and blends, or it paints vividly by tenacious persistence. Its study is most interesting and should be pursued earnestly by every piano student. Not only the damper pedal, but the possibilities of the Sostennio and Una Corda pedals should be known in order to use them effectively. It should be realized that to appreciate the requirements of

piano, too, must be favorable. In this extract from edge of harmonically related tones is desirable. Careful study of pedal requirements of a composition brings a against the C# minor triad in a different rhythm as a quick and generous reward. A pupil gains a more comprehensive conception of the form and construction while the details of the phrases stand out more clearly in the mental image. In practical application he will learn to think for himself and thus be able to choose and control the effects in beautifying his interpretation.

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Facts about the "Russian Opera"

By Alfredo Trinehieri

THE "School Drama" was established in the ecclesiastical Academy of Kiev as early as the close of the fifteenth

"The Acts of Artaxerxes," a tragi-comedy, with incidental music by an orchestra and chorus, was performed before Tsar Alexis Mikhailovitch, at Moscow, on Octoher 17 1672 requiring ten hours for the production (Shades of Wagner!)

"How Judith Cut Off the Head of Holofernes," with arias and choruses linked with the action of the piece, "the first Russian Opera," followed closely on the preceding one named

Araja, the Neapolitan composer, was invited to St. Petersburg as director of the new Italian Opera Company in 1735, and probably opened the season at the Win ter Palace with his "La Forza dell' Amore e dell' Odio" translated into Russian

In 1751 Araja composed music to the first purely Russian text, the subject being "La Clemenza di Tito," which was later used by Mozart, and the libretto by Volkov In 1755 Araja's "Cephalus and Procius" was given

by singers only of Russian birth, "Aniouta," by Fomin, produced in 1772, was the first

opera written by a Russian composer.

Fomin (1741-1800) was the first "national composer" of Russia, and by his talent liberated it from the domination of "traveling Italian macstri."

Catherine II (The Great) lent her influence to the national opera by writing several libretti.

The first Russian "opera house" was erected by the Empress Anne (1730-1740)

Cavos' "Ilya the Hero" (1806) was the first attempt to produce a national epic opera, With Glinka's "A Life for the Tsar," first performer

on November 27th (O. S.), 1836, Russian National Opera arrived

From a Teacher's Correspondence

"PRACTICE hard and carefully every day, paying especial attention to beauty of tone and to bringing out the real musical message of the piece. I do not like the word 'expression' as applied to music. I like to think of each piece as having a message to us and that in playing it we must try to make this message clear to our hearers If we do this, expression, in its usual sense, will take care of itself"

Saint-Saëns Defines Music

Bur few of the real masters of musical composition left eriticisms on the art that are of definite value. Wagner, Berlioz, Liszt, Schumann and Saint-Saëus almost exhaust the list. Of these the versatile Frenchman was particularly happy in being able to give his opinions, even of rivals for favor, without the sting of irony or sarcasm so often present in the words of others. A quotation from "Camille Saint-Saëns, His Life and by Watson Lyle (E. P. Dutton and Company). well illustrates his outlook on art and his fellow workers.

(Apropos Wagner) "Not only do I not deny him, but glory in having studied him and profited by him, as it was my right and my duty. I have done the same as regards Sebastian Bach, Haydn, Beethoven, Mozart, and all the masters of all the schools. I do not, on that account, consider myself obliged to say, of each one of them, that he alone is god, and that I am his prophet In reality, it is neither Bach, nor Beethoven, nor Wagner whom I love; it is art. I am an eclectic. This is perhaps a great defect, but it is impossible for me to correct it; one cannot alter one's nature. Again, I love liberty passionately, and cannot bear to have admirations imposed upon me. Enthusiasms to order freeze the blood in my veins, and render me incapable of appreciating the most beautiful works."

IN spite of the strange twistings of ultra-modern the damper pedal and the laws for its use, a knowledge us that it did for our grandparents .--- MACDOWELL music, a simple melody still embodies the same pathos for THE ETUDE

More About American Music **Publishers**

By the Well-known American Composer and Music Critic WILLIAM ARMS FISHER

For Twenty-five Years Publishing Manager of the Oliver Ditson Company

A Notable Work

The following is the second and last section of a sketch of American music publishers, very considerably condensed from a scholarly short history of the subject, prepared by Mr. William Arms Fisher, which was commenced in the special anniversary issue of "The Etude" last month. It is expected that this work of Mr. Fisher's will lead to the publication of a much needed volume upon the subject, in which historical details, necessarily omitted in this journalistic sketch, may be included.

Boston Publishers

Boston's first music publisher was the organist, pianist, violinist, composer and music teacher Peter Albrecht von Hagen, who opened a Musical Academy and in 1797 or 1798 began to publish music. In 1797 Gottlieb Graupner, an oboist in Haydn's Orchestra, settled in Boston and started music publishing in 1800 at his musical academy in Franklin Street. In his Music Hall the Handel and Haydn Society was formed. Graupner's son and Oliver Ditson were playmates. Another factor in the early musical publishing days of Boston was Francis Mallet singer, organist and pianist (1793-1832). For a time he was associated in business with Graupner. Strangely enough, in the early days the sale of music was combined with the sale of umbrellas. In 1829 Charles Bradlee began music publishing in

Boston and continued until 1840, when his catalog was taken over by Oliver Ditson. Samuel Parker established himself in the book and music trade in 1811, taking over business that had been established in 1784. Between 1823-1826 Oliver Ditson, fresh from school, went into the employ of Parker. Oliver Ditson (1835) published his first song. Parker and Ditson became partners in 1836. Ditson bought out the senior partner (1842), thus becoming the successor of a book and music business initiated in 1783. In 1857 Ditson took John C, Haynes into partnership, changing the firm name to Oliver Ditson and Company. In 1858 the firm took over the publication of Dwight's Journal of Music, which was continued until 1878. This was succeeded by the Musical Record and the Musical Record and Review; and in 1903 by The Musician (purchased from the Hatch Music Co.). The Musician passed into other hands in 1918.

In 1859 Mr. Ditson sent John Church to Cincinnati, to establish a branch house which ten years later he sold to Mr. Church. In 1864 he sent Patrick J. Healy and George W. Lyon to Chicago, who, with capital furnished by Mr. Ditson, established the firm of Lyon and Healy. Over fifty catalogs of different publishers have been absorbed by the Ditson Company.

Mr. Ditson died in 1888; John C. Haynes became president of the company. Upon the death of Mr. Haynes, in 1907, Oliver Ditson's son, Mr. Charles H. Ditson, became the president. The business now occupies a large ten-story building on Tremont Street.

Of the extensive and varied catalog of this the oldest music publishing house in the country, it is only necessary so say that it is educational in character.

Charles A. White, born in Dighton, Massachusetts, played the violin at an early age, and was at one time dancing master and fencing master at the U.S. Naval Academy at Newport. In 1868 he formed a partnership with W. F. Smith and John F. Perry, which was the genesis of the present firm of White-Smith Music Pub. Co. Mr. White is said to have written fifteen hundred compositions, the most popular of which was Marguerite. His grandson, Charles A. White, is president of the company now, located at 40-44 Winchester Street,

The house of Russell and Richardson, located in 1857 at 291 Washington Street, were successors to G. P. Reed and Co., who date back to 1839. In 1863 the firm, whose name had been changed many times, was purchased by Oliver Ditson Company. It is mentioned here hecause in the early seventies a young man, born at Altoona, Germany, found employment in their retail music store. This was Arthur Paul Schmidt, who came to America in January, 1866, at the age of twenty. He opened a music store of his own in 1876, and, though he first spethe dawning era of the native composers and more and also purchased by the Oliver Ditson Co.

more identified himself with it. He was the first to recognize the gifts of Paine, Chadwick, Foote, MacDowell, Mrs. Beach and others. In 1880 he brought out the first symphony of an American composer ever published (score and parts of John K. Paine's Spring Symphony). Thereafter he published several other notable symphonic works, including Arthur Foote's Francesca da Rimini and G. W. Chadwick's second and third symphonies. The great bulk of the catalog of the A. P. Schmidt Company is composed of copyright works of American composers rather than reprints of foreign classics. Mr. A. P Schmidt died in 1921, leaving his fine firm in the hands of his co-workers, Harry B. Crosby, Henry R. Austin and Miss Florence I. Emery.

Gustav Schirmer, Jr., second son of G. Schirmer, born in New York in 1864. After studying music and music publishing in Germany for five years he returned in 1885 and established the Boston Music Company. In 1888 he commenced publishing the works of Ethelbert Nevin, some of which were among the most successful ever known in the publishing business. G. Schirmer died in 1907, a man of high ideals and catholic taste, who looked upon music publishing not as a mere business for profit, but as a profession and a service to the art he himself loved so deeply and genuinely. Upon his death the business passed into the hands of his son Gustav, who in 1922 moved the publication headquarters of the business to New York. The reader must have noted that all of the more

important publishing houses have had their origin in the musical knowledge and enthusiasm of their founders. Business routine and ability, both essential to success, develops with experience; but the great publishers were primarily music lovers.

B. F. Wood was no exception. Born at Lewiston, Maine, in 1849, he first became a student at the New England Conservatory. On completing his course he taught piano and organ, and was organist and choirmaster in the churches of Lewiston and Auburn, Maine. Hampered in his teaching by the lack of the kind of teaching material he required, he sought Arthur P. Schmidt for advice, and soon became his business manager. Three years later, in 1893, he established the B. F. Wood Company, in partnership with Mr. John Aiken Preston, also an experienced piano teacher. The house has been very successful not only in publishing easy teaching material with melodic interest, but also in the Edition Wood, reprints of the classics now numbering over one thousand volumes. Mr. Preston died in 1914 and Mr. Wood in 1922, the business now being conducted by nephews of the founders, Mr. Harold W. Robinson and Mr. W. D. Preston, at its commodious headquarters at 88 Stephen Street.

H. B. Stevens and Co., an important firm established in Boston in the last century, was absorbed by the Theo. Presser Co

Through that great pioneer, Lowell Mason, music became in 1838 a regular branch of study in the public schools of Boston; and the city naturally became a centre of important specialists in School Music, such as C. C. Birchard; Silver, Burdett and Co., and Ginn and Co.

Cincinnati Publishers

As far back as the forties of the last century, Cincinnati had its music publisher in the person of W. C. Peters (later W. C. Peters and Sons, A. C. Peters and Brother, and Peters, Field and Co.). In the sixties the firm of I. J. Dobmeyer had its day, its catalog being absorbed by J. L. Peters (acquired by Oliver Ditson in 1877). The cialized in the importation of foreign music, he foresaw catalog of F. W. Helmick and Newhall and Evans were

.... WILLIAM ARMS FISHER

In 1859 Oliver Ditson sent John Church (who had entered his employ at the age of fourteen) to Cincinnati to straighten out a business tangle with the firm of Truax and Baldwin. Impressed with the business possibilities of Cincinnati, he negotiated with Mr. Ditson for a half interest in the concern taken over. Thus the firm of John Church, Jr., was started in 1859, with Mr. Ditson as senior partner. Ten years later Mr. Church purchased Mr. Ditson's interest and, with his bookeeper, Mr. John B. Trevor, established the firm of John Church and Co. In 1871 Church's Musical Visitor, a monthly magazine, was started and continued for twenty-six years. In 1873 this firm purchased the catalog of George F. Root and Sons, of Chicago (successors to Root and Cady, established in 1858). From 1862 to 1883 the house specialized in popular stage songs, and also songs of the minstrel type. The publication of the Moody and Sankey Gospel Hymns resulted in an unprecedented sale. In 1873 Church published a set of teaching pieces for the piano, by the then unknown Theodore Presser.

In 1890 the John Church Company entered the operation field issuing popular operettas of Sousa, Edwards, Herbert, de Koyen and others. Many of the famous Marches of Sousa were issued by this house, some of which have had unprecedented sales. The firm has in recent years acquired a fine catalog of high-class modern material. Mr. Church died in Boston in 1890. His son-in-law, Mr. R. B. Burchard, is President, with Mr. W. L. Coghill as publication manager. The firm is located at 109-111 West Fourth St., Cincinnati, with an important branch at 318 West 46th St., New York. Charles A, Willis started the Willis Music Company

in 1900. He had formerly been with the John Church Company. He rapidly built up a highly successful catalog, but in 1921 sold his business to Gustav Schirmer (Boston Music Company).

Chicago Publishers

One of the first of the Chicago publishing houses was that of H. M. Higgins, founded in the late fifties or early sixties. The catalog eventually became the property of Oliver Ditson Company. The firm of Root and Cady, established in 1858, was changed by the great fire of 1871 to George F. Root and Sons and was eventually absorbed by John Church and Co., of Cincinnati. The Root firm published all of the important war songs of George F. Root and many other numbers of great popularity.

The Foster Musie Company, of Chicago, resulting from the amalgamation of different firms, has published an immense number of successful songs of the lighter type, and conduct a very extensive wholesale jobbing

The Gamble Hinged Music Co., which derives its unique name from the ingenious hinge for sheet music pages invented by the founder, has developed a very active catalog of teaching material. The company was founded about twenty years ago.

The firm of Lyon and Healy published music for a time; but this branch of their business was eventually taken over by Oliver Ditson and Company. One of the Lyon and Healy employees, who had had experience as a music teacher, established himself in the publishing business in 1888, taking for his slogan "Music of the better class." This is Clayton F. Summy, who has been unusually successful in the publication of educational material. He is now located at 429 South Wabash Avenue,

S. Brainard, Sons and Co., although founded in Cleveland in 1836 by Silas Brainard, conducted a large branch in Chicago and later in New York. The firm was taken over by the sons of the founder in 1871 and has passed through many changes of management. In this very sketchy outline it has been absolutely im-

possible to include the names of many publishers in Buffalo, Milwaukee, St. Louis, Louisville, Memphis, New Orleans, Charleston or San Francisco, such for instance as the very successful publisher of Detroit, Jerome V Remick, who has issued many of the greatest popular successes in recent years, or the Lorenz Publishing Company, of Dayton, Ohio, which does an enormous business in church music. Nor has it been possible to mention anything of the large number of publishers of religious music of a popular character, greatly in demand in this country. Such firms would include Fillmore Brothers, of Cincinnati; Tullar-Meredith, of New York: the Heidelberg Press; Hall, Mack and Co.; Adam Geibel Music Co., of Philadelphia; Charles Gabriel, of Chicago; J. S. Fearis and Company, and many others.

The complete history will require extended research and an entire volume. Fashions and modes in music come and go, but the great art of music lives on; and the enduring publisher is the one who keeps pace with its ceaseless advance and change, the unresting publisher with the forward look in his eyes and the love of music in his heart.

A Few Hints on Memorizing

By Sarah E. Spratt

MEMORY may be defined as "an effort of will," having four powers as follows:

1. Retention 2. Recognition 3. Reproduction Memory 4. Localization

It is very important that the piano student cultivate a logical memory, or the power to reason correctly; that is, to know things by their relations. The majority of students depend on their "mechanical" memories, or force of habit by constant repetition. Logical memorizing is a delightful task, whereas mechanical memorizing is irksome at best.

The first steps in memorizing a piece of music should be done away from the piano. Take your study or piece to some quiet place, and study it as you would difficult literary reading. Number its measures 1, 2, 3 and so on to the end, then begin its mastery.

I. Mark all the keys major or minor, as they appear; also the diminished and augmented chords. Note the chromatic progressions and the general structure, Find the principal themes and cadences.

II. Get a clear idea of the rhythm by dividing the musical sentences into regular metrical portions. However, keep the essential rhythm in mind, and the recurrence of accents at equal intervals of time. Here imag-ination is a great aid to memory. Follow the notes rapidly with the eyes, and imagine you hear a regular flow of rhythm and melody.

These things all having been gone over thoroughly, you will have a very clear idea of the melody, harmony and rhythm.

III. Go over the composition again to study the fingering. Write out fingering in difficult measures; or, if it can be changed to your advantage and convenience, mark the changes. Study the different positions the hands, wrists and arms must assume,

IV. Now go over the composition once again and strive to see the relation of mclody, harmony, rhythm and fingering. This will bring into use two of memory's powers, Recognition and Localization.

V. Expression and pedaling can, of course, be best attained at the piano. All of these things may require weeks, even months of concentrated effort. When all these difficulties have been mastered you will bring into use two more of memory's powers, Retention and Reproduction.

TAKEN all the world over, in every age and every clime, there is no art so much loved as music .-- TAPPER.

By Grace Nicholas Hume

THE music vine is a tender growth and subject to the attacks of many enemies. One little fox that often consumes the fruits of artistic piano performance is the tendency of the left hand to fumble or leave out some of the notes in a running passage like the following : Weber-Liszt



Students whose straight scale work is very good many times are unable to make the left hand behave in such The remedy? After considerable practice a phrase. with the hands separately, play the hands together but concentrate all the attention on the left hand. The right hand will invariably march along on time. See to it that the left hand takes the lead.

Another sly fox that nips the buds of promise is the failure of the young student to employ, when needed, a perfect staccato in one hand and at the same time a faultless legato in the other. Scale practice with hands together, very slowly at first and gradually working up a moderate rate of speed, playing the first half the octave staccato in the left hand and legato in the right, and the second half legato in the left and staccato in the right, then vice verso, later reducing the number of tones in the group played with the contrasting touches to three, then to two, finally alternating single tones in each hand as to touch so that at the same instant the left hand will be playing legato and the right staccato, or the reverse, will cause this particular little fox to fall dead right in his tracks. Very common is the fault of giving the second beat of a typical waltz accompaniment not more than half its time value. Instead of the effect the composer intended

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the actual rendition is too often

Ex. 3

Preliminary practice on single tones repeated without change of finger, endeavoring at the same time to secure a perfect legato and a tone free from roughness or undue heaviness, employing thereafter two tones or the full chord repeated in the same way, will enable the student to play waltz accompaniments correctly, In an example like this from the Heller Etude Op. 46. No. 8, in which the student almost always makes the



mistake of holding the second note of the accompaniment group of three until the next melody tone is played, and almost as invariably fails to connect the melody tone with its successor, we have found this treatment to be efficacious: First, have the pupil find and play all the melody tones perfectly legato and in exact time. Next, proceed similarly with the ones of the accompaniment. Then play the accompaniment very staccato but not fast, and in perfect time. Now, combine melody and accompaniment, exaggerating the depth and legato of the melody and playing the accompaniment tones with a crisp staccato but very softly. Last of all, play the parts together as they are written; and, if the preparatory work has been thoroughly done, an accompaniment free from "muddiness" but subordinated to a melody of clear, musical quality will be the result Make the foxes profitable by taming them.

WE need beauty just as much as we need truth, for it is as much a part of our lives. We have learned in part joy in the doing. the lesson of morality, but we have yet to learn the lesson -HAMILTON WRIGHT MABIE,

THE ETUDE

By Albert Bowermann

MANY lines of approach must be used in order to in-

fluence pupils to assume the proper attitude towards

music study. One method is to place "Studio Remind-

ers" upon the blackboard. These are changed every

week or two. Those which are especially good remain

longer. Practically every day something arises during

the lesson which prompts me to point to the blackboard

and ask the student to read the "reminder." It is sur-

prising how frequently the reader thinks it was written

I might say that a very large percentage of these have

been either taken word for word from articles appearing in THE ETUDE or suggested by ideas presented in its

pages which I have been reading and studying for over

The only kind that counts is slow, thoughtful prac-

The brain must direct the fingers, not the fingers the

There are three infportant things in practice : First

Do not count with your playing ; play with your count-

You know a piece no better than you can play its most

Go slowly enough so that you not only know what you

The biggest room in the world is the room for improve-

A splendid start toward having a good less n is to

Your interest in your music will depend largely upon

The most successful student is the one who does more

Found-Pleasure, by practicing thoughtfully and care-

Concentration and repetition are the most needful

Success is yours, if you are willing to practice slowly

It is as easy to form a correct habit as the wrong one,

The difficulties we overcome are merely the stepping-

An ounce of preparation is worth a pound of repair.

A pessimist says "It can't be done"; an optomist says "It can be done"; a peptomist says "I'll do it." Be a

The biggest price you pay for your ability to play is

not the teacher's fee; it is patient and persevering work

Wanted-Workers in Musicland; no others need apply.

The easiest person in the world to fool is yourself;

Ability alone will not bring results, you must have

Until you can use what you think you know, you do

You cannot do anything well without experiencing

Have you backbone or is it only a wishbone?

practice as soon as possible after leaving the teacher's

cught to do, but so that you are sure that you do it.

Knowledge is Power, if rightly used.

Con't and I will not live in the same house

than the teacher requires rather than less.

Lost-A good piece, by not practicing it

Think, think, and then thunk again,

First Look; then think; then Play.

enough, to think correctly and to keep at it.

f you repeat the right act as frequently.

Think ten times and play once,

Only correct practice makes perfect.

Success comes in cans; failures in can' s

not really know whether you do know it.

"To desire is not to determine."

"Never say, 'Maybe I can'; say, 'I'll do it.'

"To attain success you must think success."

particularly for him.

Here are a number of them :

Donger! Go slowly!

Make your music talk.

If in doubt, don't do it.

Students need (Perseverance,

slow; second, slow; third, sLow.

First study, then practice.

Toke nothing for granted.

difficult measure.

Can't leads nowhere

what you put into it.

things in practice.

stones to success.

on your part.

Don't do it.

Never Be Satisfied !

ment.

studio.

fully

Don't make excuses; make good,

Can't is a coward too lazy to try.

seventeen years.

tic

Studio Reminders .

THE ETUDE

Pictorial Music of Yesterday and To-day

By I. PERCY BAKER, F. R. A. M.

How Composers Have Attempted to Paint in Tones.

THE sisters began to play the Battle of Prague. "Stop that old thing," George howled out from the sofa, "It makes me mad. You play us something, Miss Swartz, do. Sing something, anything but the Battle of Even those familiar with their "Vanity Fair," Prague !" probably know nothing about the piece which so worked upon George Osborne's temper, yet at one time it was a tremendous favorite, especially in English drawingrooms. It is now as dead as it deserves to be. Prague has been the scene of more than one battle; but fortunately only one piece has been inspired by these conflicts, and that was the composition of Franz Kotzwara, who described in music the battle between the Prussians and Austrians in 1757. The work, very poor stuff, was written for the piano with ad libitum parts for violin, violoncello, and drum. Kotzwara was evidently of an accommodating disposition! The military spirit of the age moved even Beethoven, the mighty tone-poet, to compose a Battle Symphony on Wellington's victory at Vittoria, in which the advance of the opposing armies was signified by drum-rolls and trumpet-calls, with "Rule Britannia !" and "Malbrough s'en va-t-en guerre" used as marches.

Musical Battles

Battles in music go back to a period long before the eighteenth century. In the sixteenth century Clement Jannequin wrote among other program pieces, The Battle of Marignan, and the old English worthy, William Byrd, composed a battle piece which is preserved in 'My Ladye Nevell's Booke," and for its period is wonderfully vivid and pictorial. The shock and excitement of armed conflict have always possessed an attraction for composers, big and little, but especially little; probably they discovered that it was a way of securing easy fame, to which end they were sometimes not above a little claptrap. Thus, Dandrieu (1684-40), who per-petrated eight pieces entitled Les Caractères de la Tuerre, not content with indicating the sound of cannon by means of an ordinary common chord-a sufficiently mild expedient, even for the ordnance of those days !-- provided that the player, who was ambitious of attaining greater realism, might put the palm of his hand forcibly on the lower keys of his instrument. This device seems to be the direct ancestor of the practice. of those who get terrific drum effects in the Dead March in "Saul" by putting the left foot upon the two lowest pedals of their organ. The use of the palm of the hand on the keys in order to simulate the discharge of cannon, is also to be found in the Battle of Neerwinden by Daniel Steibelt (1765-1823), who was a great sinner in the matter of descriptive music. The sole excuse that can be made for him is that he catered for the public taste which accepted with relish pieces about the Battle of Ulm, Duncan's Victory Over the Dutch at Camperdown, etc. That same naval victory likewise inspired Dussek (1760-1812) to turn out similar rubbish. A modern example of this kind of warlike music is the celebrated battle scene in Richard Strauss's Ein Heldenleben, which not very many years ago caused a great outflow of ink from the fountain pens of critics, professional and otherwise. Nowadays we listen to it with calmness if without relish, an instance of eels getting used to skinning.

Music of the Elements

But popular as suggestions (one can hardly call them reproductions) of trumpets, drums, and cannon, not to mention the piteous cries of the wounded, have ever been, the music of the elements runs them very close. They are not difficult to manufacture, the chief material being a chromatic rumble in the depths for the thunder, and rapid arpeggios of the diminished seventh chord away in the heights for the lightning. As long ago as the time of Byrd we have from his contemporary. John Mundy, a fantasia which depicted thunder and lightning alternating with fair weather, after the manner of the "uncertain glory of an April day." As this piece was composed for the weak-toned virginal, a great deal necessarily depended upon the amount of imagination possessed by the hearer, realizing which, Mundy considerately labeled the different vagaries of the weather, so that there might be no confusion. How true it is that there is nothing new under the sun1 Here we have this old Tudor composer anticipating his twentieth-century successors who find a written program indispensable in order to explain what they are driving at.

The Portraits de la Nature published by Knecht in 1784, contain a storm followed by a hymn of thanksgiv-Those who have heard Beethoven's Pastoral Syming. phony will at once recognize the similarity of the program of the last two movements to Knecht's; but, vulgarly speaking, the two compositions otherwise are not in the same street. Knecht's concoction is poor in the extreme, while Beethoven's Storm is acknowledged to be one of the finest pieces of tone-painting in existence. The organ being an instrument on which it is easy to make a noise, composers of storms with subsequent hymns of gratitude for not having been electrocuted, have, of course, not been lacking, and their ambitious effusions command the gaping admiration of the populace, especially when the instrument happens to be fitted with bells, and with realistic devices for the imitation of rain and hail.

Sights and Sounds of Nature

The sights and sounds of nature have always proved a favorite text upon which to expatiate, as witness The Cuckoo and the Swallow by Daquin, and the numerous pieces with illustrative titles by François Couperin (1688-1733), many of which are still the delight of those who can appreciate truth and poetry, even in an old-fashioned garb, for Couperin is justly entitled to his sobriquet of Le Grand, Again in the Pastoral Symphony, Beethoven has also availed himself of bird-notes at the end of a slow movement, the Cuckoo (of course), the Yellowhammer, the Quail, and the Nightingale. Some puritans may object to these realistic touches, but there is no getting over the fact that many people keenly enjoy them. Even in this advanced age, some organists gain a great reputation with their congregations on account of their readiness in illustrating such passages as "At the voice of Thy thunder they are afraid," and "They sing among the branches." Mendelssohn's Coprice in E Minor, Op. 16, No. 2, owes its origin to the composer, who was staying with friends in Wales, being much taken with an eccremocarpus growing in the garden. Its little bell-like yellow flowers excited his fancy and he wrote a piece giving the music which, he said, the fairies might play on those tiny trumpets. Pieces connected with the chase are too common to need comment beyond saving that they are for the most part in 6-8 time, and that they often have a broken rhythm suggestive of the galloping of horses, and also those conventional passages associated with the old "natural" horn, and due to its peculiar limitations.

> "Pictorial Music" for Children 1997

Admittedly the most primitive appeal of music is that in which it is employed to stimulate the imagination through what can only he termed musical nictures. Therefore, "Realism in Music" has a very practical significance in the training of the child in the art.

Abstract music for children is like a pencil sketch of a flower without form, color or perfume. One keen teacher we know found out the subjects in which the child was most interested and then selected pieces with analogous titles, even though the music itself was not quite what was wanted. The main thing is interest; and "Pictorial Music" is one of the best ways in which to arouse it.

Bible Sonatas

The Bible Sonatas of Johann Kuhnau (1660-1722) afford examples of a curious choice of subjects. He set out to describe (1) The Combat between David and Goliath; (2) David curing Saul by means of music (3) Jacob's marriage; (4) Hezekiah sick unto death and recovered of his sickness; (5) The Saviour of Israel, Gideon; and (6) Jacob's death and burial. Although not all of these call for musical treatment, Kuhnau's Sonatas are not to be despised. In them he made a serious effort to be truly expressive, even though he used some rather naïve devices such as a rapid scale to denote the flight of the fatal pebble which ended the Philistine's boasting. A similar attempt, but on pagan rather than religious lines, was made by Dittersdorf (1739-1789), who illustrated twelve scenes from Ovid's Metamorphoses, in the shape of symphonies with such allusive titles as The Four Ages of the World, The Rescue of Andromeda, Jason Carries Off the Golden Fleece, etc. They were excellent music.

Even a composer so far removed from program music in general as J. S. Bach (1685-1750) wrote a Capriccio on the departure of his very dear brother, in which are depicted the efforts of friends to dissuade him from the journey, their representation of the accidents that might befall him by the way, their lamentations when they cannot induce him to stay at home, and finally a figure in imitation of the postilion's horn. Pianists will recall Beethoven's Sonata in E Flat, Op. 81 as having a somewhat similar basis but treated with less humor and greater poetry. Bach was not above a little realism in his sacred music also, as witness the crowing of the cock in the Passions according to St. John and St. Matthew. The German church-goers would never have tolerated an omission of this; so Bach may be forgiven for having tried to please his congregation.

Gibbet Music

Harking back to Dussek, this really quite respectable composer wrote a descriptive piece called The Sufferings of the Queen of Fronce (Marie-Antoinette), in which he essayed to express the feelings of that unfortunate Princess in her imprisonment, trial, and execution. The fall of the guillotine knife was indicated by a loud chord with a descending scale! This brings to mind the drop of a seventh in Richard Strauss's Till Eulenspiegel, which denotes the end of that whimsical rogue's career on the gibbet. Strauss is one of the greatest realists in modern music, and much controversy has been aroused by such effects as the bleating of the sheep in his Don Quixote, by his portrayal in the Domestic Symphony of the family life of father, mother and baby, including the bath of the last-named, and, among others, by the execution of John Baptist. Stravinsky, in his Petruchka Ballet, initates the obbing life of the luckless puppet by means of a figure consisting of three-part triads in consecutive fifths, played by the horns pianissimo. He also reproduces with great fidelity the strident tones of a barrel-organ, using for his purpose flutes, clarinets and bass clarinets. In Ravel's Beauty and the Beost from his Scènes enfantines, the transformation of the monster into a handsome young Prince is suggested by a downward alissaudo on the harp.

Such touches of realism in music are always popular with a certain type of listener, for the simple reason that, by force of association with the familiar, they conjure up a more or less vivid picture of part, though not necessarily the whole, of what was in the composer's mind. If the impression goes no farther, the thing is puerile. We ought not to judge of a composer's ability by his deftness in mere imitation, which is only copying when all is said and done, but by his success in convey ing a complete conception of his whole intent, which is creation. There will always be diverse opinions as to how far any particular realism is justifiable; but it may be safely said that, while any clever craftsman can imitate more or less exactly, it takes a poet-musician to imbue his imitation with artistry. Which is simply another way of saying that the end justifies the means.

"It is a powerful magnetic current that connects two forms of human thought and feeling, as expressed in poetry and music.'

-A favorite quotation of Liszt to his pupils.

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What Next?

By Eugenio Piranl

Some days ago I saw a play featuring a young violinist, whose genius was early recognized by his old experienced teacher. The master foresaw a glorious career for his beloved pupil. The young artist however had not yet acquired with his rendition, depth of feeling nor poetic conception. His was only a meaningless empty technic. Only a great love, thought the old master, could fructify hose divine gifts. He introduced him to a charming girl, a model and dancer. Mutual affection ensued which soon was fanned into fervid passion. Jealousy of the fascinating dancer prompted the young artist to homicidal and suicidal intentions. That was just what the old teacher intended to bring about. The magic touch of love had transformed the promising young violinist into a great artist.

A great part of modern virtuosi consider their task finished when they have mastered the technical difficulties of a composition, while the true artist finds that with this his work is not half completed. At this moment, in fact, begins the poetic, creative part of his labor "what next?

More Than a Machine

It would be a poor ideal indeed for the interpreter to accomplish only a task which an automatic instrument can do more perfectly; that is, to play with correctness and in the right time. If the aim of an artist would be nothing more than to become a machine, his task would be here finished indeed.

But music, no less than poetry or painting, has a deeper message to bring to its devotee. It must convey to him a picture, a vision, which may be beautiful, fascinating, sensuous, or again terrifying, horrid, according to the meaning of the composition and the intentions of the author. Sometimes a clever interpretation can even add to the intentions of the composer. In fact, if the interpreter discovers in the music some hidden beauties of which perhaps the composer was not quite aware, the composer himself would feel grateful to his exponent. If the latter, on the contrary, devotes his attention only to a mechanical even if faithful reproduction, he will leave his listener cold and indifferent. The public may perhaps admire his well developed technic and, as a great compliment, declare that he plays almost as well as a piano-playing machine.

On the other hand, if the interpreter is capable to form in his imagination a picture and to convey it to his listeners he will cast a magic spell over them. But "how to do it?" you will ask.

Take for instance, the Novelette in F by Schumann. In the first theme one could think of "galloping horses" first in the distance, then approaching nearer and nearer and finally the majestic column of troopers parading in full pomposity before the eyes of the onlooker. The triplets suggesting the galloping steps ought to be performed with brillancy. The second part is like a "song without words." An impressive singing touch will be needed here for bringing out the melodic beauties of this sweet inspired theme.

Poetic Examples

Or take the Spinning Song of Mendelssohn. There is in the picture not only the (well-oiled!) Spinning Wheel but also the charming girl who sings sitting beside it The rotation of the wheel must be expressed through the even smooth rendition of the figures of sixteenth notes and the song well, it must be sung. Or the Barcarolle of Liszt. The gentle waves of the Laguna must be suggested through the delicate arpeggios and the rippling figures. The rocking of the Gondola, the Barcajulo making love to his "Biondina" in a tender Venetian song must complete the lovely vision. Let us study now the Prelude in D flat by Chopin. The composer is in utter desperation because of the threat

made by the fickle George Sand to leave him alone in Majorca. He fancies himself dead, in the coffin, while the monks around his corpse murmur the litanies for the dead. One of the monks repeats in a monotonous single note : "ora pro nobis !"

Or one of the most inspired Sonatas of Beethoven, the one in D minor, Op. 30 No. 2. You could weave a whole story around this beautiful picce of music. Adolf B. Marx, the famous theorist, professor at the Berlin University, undertook to explain the poetic meaning of Beethoven's Sonatas in his book, "Interpretation of Beethoven's Piano Compositions;" and in this sonata he tried to sketch an entire novel: "a veiled woman kneeling in a pew of the church, prayers, monks, and other features."

If the title of a composition is well chosen, it

gives to the performer a fair idea of what picture to suggest. Grieg's Butterfly whose capricious figures suggest the vagaries of this winged insect; Jensen's The Mill, where the revolving wheel is propelled by the babbling brook; Piran's Firefly, in which the sudden flashes of the glowworm must be delicately brought out through the accented notes; Liszt's Forest

Murmurs, in which the player has the task of depicting the rustle of the leaves shaken by the wind; Debussy's Jardin sous la pluie, at first raindrops which develop later into a heavy downpour; Ravel's Jets d'eau, in which the bubbling, sputtering, splashing of the waterfall ought to be musically imitated.

In some cases we do know what the subject of the composer's inspiration was, but alone the endeavor to guess what he may have had in mind will impart to the rendition a special charm.

In fact every artist is entitled to give his individual version of the work of art, which may be quite different with the various players, so much so that we could hardly recognize a composition as played by different pianists; but every interpretation may have its merits and be interesting in its way.

Schumann found an inexhaustible source of inspiration in the writings of E. T. A. Hoffmann, the famous poet and noted judge. Especially the articles he wrote under the name of "Kapellmeister Kreisler" inspired Schumann to his "Kreisleriana;" and Hoffmann's "Phantasies in Callots manier" offered Schumann rich material for his most beautiful musical inspirations, as the same book was responsible for the fantastic light opera Les Contes de Hoffman by Offenbach.

If fiction and poetry can thus be translated into music, why could not the inverse operation, translating music into poetry, be equally feasible and successful?

If, without revealing your intentions to the listener, you succeed in conveying to him the pictures you have in mind; if, after having performed a composition, the listener avows to having had exactly the vision you intended to suggest to him; what an artistic victory you will have achieved1 For this reason I try myself and also with my pupils to make a picture of every composition to be interpreted. The results prove the efficacy of the plan.

Therefore, do not limit yourself to faithfully interpreting only the few signs of expression given by the composer, but endeavor to illustrate pictorially the music, reading between the lines not what he has said but the most important part of the composition, what has not been said at all.

An Aid to Mason's Technic

By Frank Howard Warner

In the use of the "Two Finger Exercises" the following plan helps to keep the mind on the correct touch and accent for each note except in the fast forms, where it is useful for accent only.

Playing the clinging legato form, the pupil says "Strike" with each note, and "Slide" as the finger which has been holding the preceding key, passes over to the new one. With the second slow form (both rhythms) "Fall" with the legato note, which is to be taken with hand touch, and "Snap" with the staccato note. If the player raises the hand a few inches above the keys in Number 2 and lets it fall with arm totally relaxed, he will get a strong accent on the legato note. so that the staccato touch may be quite strong without displacing the accent. In Number 3 the fall must be less heavy so that the accent on the staccato notes will be sufficiently strong.

When a pupil scems unable to acquire the hand touch I allow him to do the second slow form (Numbers 2 and 3) with hand extended in line with the arm before falling to the keys, instead of slanting down from the arm with relaxed wrist, as directed by Dr. Mason, The former position of the hand is more used in playing than the latter, and gives more security to the young player, With second moderato form-both rhythms-the pupil says, "Loud and soft and" to each measure-a word to each note. With fast form (Number 8), "Just as fast as I can do it." Of course the words used with the different notes must be loud or soft according to the relative emphasis of the notes

Individuality does not consist in the use of the very personal pronoun I; it consists in tone, in method, in attitude, in point of view; it consists in saying things in such a way that you will yourself be recognized as a force in saying them.

-WOODROW WILSON.

THE ETUDE

Overcoming Octaves

Ir appears that the immense value of good octave playing is not generally realized by piano students. There playing is not generated and useful octave études in plano literature, which are not used as much as they deserve to be. Some octave work should be included in each day's practice. A good pianist has said that if on any day the practice were limited to fifteen minutes, this short time should be devoted to octave playing.

Comparatively few pupils receive any training in octaves, except what they pick up by chance in their studies and pieces. The consequence is, that many quite advanced pupils spoil their pieces by slovenly playing of octaves

The foundation of octave work should be laid in the second grade by means of wrist exercises in single tones, thirds and sixths, preferably with hands separate and without the book. These smaller stretches should be used for a longer or shorter time according to the size of the pupil's hand.

The complete exercise should be played ascending and descending, with each finger of both hands. The left hand should begin at second space C in bass. There should be a decided raise of the hand at each rest, keeping in mind that it is a hand, not a finger exercise.

This should be played through with (a-b pair of fingers-1-3, 2-4, 3-5.

A good idea of the position of the hand may be obtained from the illustration in Presser's Student Book, page 56, which also contains very good wrist exercises in thirds and sixths.

In introducing octaves, a system of rhythms should be used according to the way that octaves are generally used in pieces, and may profitably be given in several keys, until the habit of using the fourth finger on black key octaves is formed. Attention should be juid to what Mr. Matthew called "the clamp," which is made by turning the first joint of the fifth and first forger so that the hand is just the size of an octave,

No. 3

to The second second second Street and the street street and the

MITERISSICAL CONTRACTOR

Now the pupil should be ready for a set of octave studies or études. All this, of course, is very elementary, but will prove useful as a beginning.

Good octave playing is a very complex process, involving the arm, hand and fingers, and requiring years of practice. Kullak, Volume 1, is somewhat tedious for pupils, but every teacher should be acquainted with it. For advanced pupils, Mason's Technic, Fourth Volumeis invaluable

"Let us make hay while the sun shines," laughs the great Spanish humorist. Cervantes. This is the haymaking time for students and teachers. It is the time to size up your prospective crop. How much musical hay will you put away before next June? Nothing but results count.



New Ideas in Studying Chopin

By the Famous Polish Pianist and Teacher

IEAN KLECZYNSKI

Based Upon Personal Interviews with Chopin's Friends and Pupils

The first section of this noteworthy article appeared in the Fortieth Anniversary Issue of the "Etude" last month. Kleczynski is possibly the best-known authority upon the interpretation of the masterpieces of the great Polish composer. This part may be read independently.

> Chopin, though examples are to be found-for instance, in the trio of the Study in E minor (Op. 25, No. 5)but it is an effect often employed by Thalberg and Liszt. In the compositions of these authors and others of the same school, we find the pedal utilized in a manner altogether peculiar, and that is the holding it for a length of time without interruption. Thus the sonority of the instrument attains prodigious proportions; but this is only allowable in grand crescendos. Tausig used this means in the trio with octaves of the Grande Polonaise in A flat (Op. 53).

> Third .- The pedal augments the richness and beauty of the tone by the introduction of the harmonics of the principal sounds, which vibrate with it. This is especially true of the middle octaves of the key-board. The employment of the pedal may therefore become, in a melody consisting of notes of long duration, the principal cause of beauty of tone.

Nevertheless, there are two things which must be avoided : (a) Mixing two rates are two taming white must be avoided: (a) Mixing two notes of a medion—not only two adjubi-trees notes, which would produce dissonance, but even two notes, which would produce dissonance, but even two adjubility of the medion of the medion of the second unatareas. The phanoforte with double key-horats would be of greent service in cases like this, as there is a point for the melody and another for the accompanion-or.

As an example I will here elte the Norburne in F sharp D_p . 15) and the Prelade in D flot, in which the pedal can-on hered during the whole measure, though, according r the indications, it should be aso held. In the Norturno the rst measure would be dissourd; in the Prelade the melody und have the effect of a duct, two noise somaling together, ne of which ought simply to follow the other.

(b) The topological analysis to start of the polar. This fattimes the ears of the audicace. It appears to me the is indicated in the first eight measures of the Nocturn in A fat (Op. 32) or in the trio of the Fentacia Imprompting (Op. 63).

Fourth .- The higher octaves of the planoforte admit a more frequent and lengthened use of the pedal than the middle octaves.

Fifth.—Sometimes, in order to sustain certain notes, it is well to take the pedal *after* having struck the note or chord. By this means we obtain a great smoothness and connection hetween chords which succeed one another.





Fancy Picture of Chopin's Prelude No. 22 in G Minor, by Robert Spies



 $Sixth, \hdown-Somethies we omit the pelai for a moment, to$ make a phrase clear and to avoid a dissonance. Thus, inExample 3 (Fuel 1), the pelait, quirted an instant beforesonance, C fari, and zri dees not entirely effect the base.B fart, which is in the toute of the following cord. Thesame hings occurs in the*Polonike in E pol*(09, 22); atthe phrase which beings us start to be the following the startis performed by the provided of the order of the performanceof the mean start of the parameters of the following of theparameters are also provided by the performance of the parametersof the mean start of a rayid movement of the for the theparameter of a line parameter of the following closed to estime intoprominence in all is parafic.

We now come to the combination of the two pedals. Chopin brought this resource to perfection. We know those graces which are so beautiful when played with the help of the soft pedal-the Nocturne in F sharp. part 2; the Nocturne in G minor; the Larghetto of the Concerto in F minor: the trio of the Impromptu in A flat; the Nocturne in D. Chopin frequently passed, and without transition, from the open to the soft pedal, especially in enharmonic modulation.

Style and Phrasing in Chopin

Let us recall that ideality which animated the great artist, and which endowed him with the appellation, "The Raphacl of Music." This ideality was associated with perfection of form, delicacy, and an infinite variety of shadings. For this ideality was not without defined outlines; it was not without distinct character. This Raphael suffered and experienced much; we have seen that his works contain a considerable amount both of grief and of gaiety, but he avoided all useless noise and vulgarity. He had a certain reticence in all things, which prevented his falling into affectation and sickly sentimentality; still, he would be open to such an accusation, judged by his compositions as executed by some, and only too many, exponents,

The root of his musical tendency was truly the aspiration to a broad and noble style. This beautiful style, in the course of time, became absolutely his own; still, several masters, both his predecessors and contemporaries, scrved as his models. We know with what care he studied Bach; he found in the Adagios of Beethoven that clearness of thought and that serenity which he so well knew how to adopt and to utilize. In other works of less value, but suited to the pianoforte, we also find that harmony and that elegance which Chopin has brought to such a height of perfection.

This style is based upon simplicity; it admits of no affectation, and therefore does not allow too great changes of movement. This is an absolute condition for the execu-tion of all Chopin's works, especially of his earlier works, and more especially of his concertos; the richness and

Polonaise in C minor (Trio), in the Polonaise in C sharp minor These rules for touch are quite compatible with power, rough and hard; it should be always full and rich.

Fancy Picture of Chopin's Prelude No. 11 in B

Major, by Robert Sples

Ex 7

charming:

Beauty of Tone

Rubinstein enchanted us by a special detail; almost

without moving his finger, he repeats the same sound

like an echo, softening it each time in a manner infinitely

. . . .

Chopin often employed this effect, and has indicated it

to us at the end of his Study in F minor (Op. 25, No. 2), in the Nocturne in F minor (Op. 55, No. 1), in the

which Chopin employed sometimes to a considerable extent; but the tone, though powerful, should never be In order to acquire these different qualities of tone, Chopin, from the first lesson, unceasingly directed the attention of the pupil to the freedom and independence of the fingers. He differs in this, I believe, from other professors who do not come to the independence of the fingers until after a long course of study. Chopin recommended, with this object, that the fingers should fall freely and lightly, and that the hand should be held as

though suspended in the air (without weight). He objected to rapid movements at too early a stage of the pupil's progress, and wished that they should learn to execute all passages fortissimo and pianissimo. From this method the various qualities of tone came of themselves, and the hand was never fatigued. This frequent

employment of piano, for the purpose of avoiding heaviness and clumsiness of hand, is a characteristic feature in the method of Chopin.

in the method of Chopin. With the edge of a equifying independence of the fugers, independence of the first state of the state of the state of central transformer of the state of the state of central transformer of the state of the state

Chopin and the Pedal

Chopin gave his pupils several rules for pedaling which only later found a place in the usual methods. The damper (or so-called loud pedal) must at all times have an end which justifies its employment.

'First .- It is useful in all broken chords, and in some passages which keep in one key. Many passages in Chopin are indebted to the frequent and intelligent employment of the pedal for their beautiful harmony; for instance, the Study in A flat (Op. 25, No. 1) and Prelude in F (No. 23).

Second .- We know that in playing with the same hand both the melody and its accompaniment, the pedal is indispensable to the prominence of the melody. Another use of the pedal occurs infrequently in the works of

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By M. C. B.

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variety of the embellishments would tend to sickliness and affectation if the execution were not as simple as the

Chopin differed, in his manner of using arabesques and parenthetical ornamentations, from the usual manner of his time, which was to dwell upon such passages and to endue them with importance, as in the cadenzas attached to the airs of the Italian School. Chopin was perfectly right. In spoken language we do not use the same tone of voice for the principal thought and the incidental phrases; we leave the latter in the shade, and properly so. All the theory of the style which Chopin taught to his pupils rested on this analogy between music and language, on the necessity for separating the different phrases, on the necessity for pointing and for modifying the power of the voice and its rapidity of

articulation. In a mindel phase composed of something life eight terminations of the thought, that which, he hanging write and the source of the phase of the source of the the source of the source of the source of the source of the the source of the the source of the source

It should be executed as follows:





Judge what a ridiculous effect would result from a performance like that indicated in the following example :



From these general rules, Chopin arrived at the following conclusion, to which he attached much importance: do not play by too short phrases; that is to say, do not keep continually suspending the movement and lowering the tone on too short members of the thought; that is again to say, do not spread the thought out too much by slackenings of the movement; this fatigues the attention of the listener who is following its development. If the thought is short, as in an Adagio, the movement may be slackened, but never when it consists of more than four measures

Rubato as Chopin Played It

It will be well for us to rest a while upon this rubata. First, what is its meaning? Rubare, to rob, from which comes rubata; that is to say, stealing from the hearer certain parts of the measure. I know not who first made use of this term, but certainly it was not Chonin for the rubata existed long before his time. The rubata had its origin in the Gregorian chant; the singers held certain notes ad libitum, taking the other notes rapidly, for the sake, no doubt, of traditions concerning the declamation of the Greek rhapsodists. The recitative introduced into Italy in the sixteenth century, and which was also the revival of old Greek traditions, is nothing but the rubata style

probably ever employed it with greater grace than Chopin, who took the idea, if not from Bach and Beethoven, from the recitatives of the Italian school. From this we may explain the recitative introduced into the Larghetto of the Concerto in F minor. The greater the amount of personality and original boldness shown by Chopin, the more frequent became his employment of the rubato, until in his later works he ceased to indicate it, leaving its use in proper places to the intelligence of performers.

Once again, what is the ruboto of Chopin? Liszt answers our question: "Suppose a tree bent by the wind: between the leaves pass the rays of the sun; a trembling light is the result, and this is the rubato." Some of Chopin's pupils have assured me that in the ruboto the left hand ought to keep perfect time, while the right hand indulges its fancy; and that in such a case Chopin would say, "The left hand is the conductor of the orchestra." Many passages of the Berceuse can be executed in this manner. Paganini, also, playing with the orchestra, recommended that the instrumentalists should observe the time while he himself departed from it and then again returned to it. It is, nevertheless, my belief that this means can only be employed in , certain particular cases; and I, therefore, can only regard it as a demi-ruboto. There are passages in the works of Chopin in which not only do the leaves tremble (to continue the comparison of Liszt), but the trunk totters. For instance: the Polonaise in C shorp (Op. 26), third part, measures 9-14; Nocturne in A flat (Op. 32), the middle part. We may quote also the Impromptu in A flat; here everything totters from foundation to summit, and everything is, nevertheless, so beautiful and so clear.

Moscheles' Opinion

Moscheles, speaking of the rubato, says, "Chopin's manner of playing od libitum, a phrase which to so many signifies deficiency in time and rhythm, was with him only a charming originality of execution."

We see, therefore, that even the rubato is never a defect in the time; the idea of rhythm, and consequently of the relative value of the notes, must never be lost. apparent changes and momentary incongruities notwith-

I shall now give the result of my own reflections on the rubato of Chopin:

T shall now give the result of my own reflections on the radiato of Copin: 1. Previse rules for it amout he given, hecuse a good the iso and the state of the compatibility of the iso the iso any cortain particular view. The iso any cortain particular view. The iso any cortain particular view. The iso any cortain particular view of the other the iso any cortain particular view. The iso any cortain particular view of the other out is the out of the iso and the other view make the integral is in the main iso any cortain particular view. The iso any cortain particular view of the other out is the out of the iso and the other view of the iso any cortain particular view of the other iso and the out of the iso and the other view of the iso any cortain particular view of the other of the target is any cortain particular view of the other of the target iso any cortain view of the other of the target iso any cortain view of the other of the target iso any cortain view of the other of the target iso any cortain view of the other of the target iso any cortain view of the other of the target iso any cortain view of the other of the target iso any cortain view of the other of the part is the other of the other view of the other other with any theorem, it is and the the other view of the part of the other of the other view of the other other with the view of the other view of the other other other with the other view of the other other other with the other view of the other other other with the other view of the other the part of the other other view of the other with the other other with the other view of the other the other with the other view of the other the other with the other view of the other the other other with the other view of the other the other with the other view of the other the other other with the other view of the other the other other with the other view of the other the other other with the other view of the other the other other other with the other other view of t

To Insure Beauty of Tone

By Katherine K. Brown

To obtain a full and resonant tone, accelerate (from a pp to a ff) the depression of the key; without or with added arm-weight. The wire must be always set in motion gradually; never abruptly. Even in staccato do not strike the key even if the tempo permits. A tone formed by "striking" is always more or less harsh. But one must bear in mind that many passages, particularly in the works of Liszt and his followers, require a rough and strident tone; and these, of course, are characteristic exceptions.

"If the musician is a good reasoner, people say he ought to have been a lawyer. If he knows the languages, they say what an editor was spoiled. If he leads a clean,

indefinite, the rubato becomes more frequent. No one Two Opposing Schools of Pianoforte Playing

By J. Alfred Johnstone

For years past the world of piano-players and critics of piano-playing has been divided into two distinct and continually diverging classes. On the one side, there is the formal school, the school of precisionists, often called classical players. On the other side, there is the school of romanticism, of rhapsody, of impressionism; and of this latter school there is an offshoot which may he called the bravura-gymnasts. Each of these schools has a useful place in the economy of things. Each exercises a salutary and counteracting influence upon the limitations and excesses of the other.

In the days of long ago the school of classic conservatism reigned almost undisputed. The greater part of the music to be played was rather formal than emotional; and when music of a more emotional nature came into vogue, the older players too often kept rigidly to their stiffness, precision and formalism. Then, as a revolt against what seemed heartless formalism, there came the passionate displays of the large-hcarted liberationists of romanticism. So it is ever in this world. Sooner or later, whether it be in the realm of religion, or politic or art, the soul of man breaks away from the trammels lead the world into fresh paths where life scems warmer fuller, more earnest. But it is to be remembered that in every revolution there is danger of excess Beside the natural aspiration towards freedom and individuality, it happens very often that love of change and fantastic novelty, desire to run counter to old tracition, auxiety for display, take hold of many radical mind And thus the diverging issues of great reformers become exaggerated, and the paths are opened to felly and excess. There is no doubt that in the sphere of must the revolt of passionate romanticism was a genuine darmest and irrepressible movement of warm-hearted emancipists. Beethoven, Schumann, Chopin, Liszt and Rei ustein were among the emotional leaders of those whit broke away from the more formal paths of Bach. Mozart, Haydn, Dussek, Clementi, Hummel, Cramer, Mendellssohn, and all those who loved the domains of quiet beauty, who were content to live in the sunshine of serverity undisturbed by the revolutions of the world,

The characteristics of each of these two classes among piano players will be the more readily appropended by first naming some of the chief representative of each school, and then by discussing their differences in some detail. The classical school of players in the represented by Bach, Mozart, Weber, Mendel- Im, Eugene D'Albert and many others. The point of divergence between the two schools may be represented by Bee thoven, Chopin, Bülow and Busoni. Schomann and Rubinstein are typical examples of the daring pioneers. of romanticism; while the modern school of rhapsody. of athleticism, of bravura, of violent display of self, may be represented in its various aspects by such players as Liszt, Tausig, Rosenthal and Mark Hambourg.-From Madern Tendencies and Old Standards.

Multiplying Blackboards

By Mrs. H. D. Steele

BEING short of blackboard space for a class of small beginners was the inspiration of an idea that has proved very successful in my teaching of piano.

First some common white beaver board was procured and sawed in lengths twelve inches by four feet, each of which was ruled with a staff of five lines, with ink. so that each pupil could have one on which to work-Then patterns of the notes-the whole, half, quarter, eighth, two eights with stems connected by a bar, dotted half, with rests corresponding to each of these were made. Then patterns of the treble and bass clefs, time signatures, and bars to divide the staves into measures

After the patterns were made it was a simple matter to trace them on white bristol board, to color them black. using a small brush, and then to cut them out.

The children were scated at a table and each was provided with a staff, plenty of characters and thumb

tacks to secure them to the boards. Having had the values of notes and the bass and treble kingdoms explained to them in private lessons, they say tekar as center was sponted. If ne teager a teram, their staves just as they would write them on a many deviation of the community, the write ones board. This method is very interesting and helpful, and the method is very interesting and helpful. they are now taught to arrange the cut-out notes on radato style. In proportion as music is employed for the purpose of say he should have been a preacher. The insemutiy, he was needed, this method is very interesting and helpful, readily to pupls who are too small to write music

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.

Variety in Lesson-Glving

THE ETUDE

How can I vary my plano lessons, so as to make them more interesting ?---Mrs. E. L. N.

ANYTHING will help that tends to break up a tiresome monotony. Change your position occasionally, for instance. Sit sometimes at one side of the pupil and sometimes at the other, Walk about the room occasionally, and get a new perspective on the performance.

Vary the presentation of the lesson. Technic is a good thing to begin with for a few minutes; but after that surprise the pupil by starting on something unexnected; a review piece, ear training, sight reading or the like.

Remember, too, that your pupil will always be interested if his mind is really focused on his work. So ask questions plentifully. Stimulate his imagination by encouraging him to invent little stories about his music, letting one piece represent a ball game, another a boating party, another a ramble in the woods,

Give the pupils some special incentive to work hard. Have them come together from time to time to play to each other, and let them learn their pieces with this end in view.

Finally, keep up your own enthusiasm so that it may be a continual torch to fire their musical sense. If your

own interest is kept at white heat it will surely react on their minds and fill them with the joy of accomplish-

Early Scales and Arpeggios

Just what scales and arrowsize should be given in the sizet and second grades, and through how many octroves should these he played? Should the minor scales be given before all the major flat scales?

During the first year, the simpler scales in both major and minor may be studied-say C, G, D, A and E major and the minor scales of A, E and D. All these should be thoroughly learned slowly through 1, 2, possibly 3 octaves, with separate hands; after which they may be played with the hands together through I and 2 octaves, in parallel and contrary motion.

During the second year the rest of the major scales may be similarly studied, also the minor scales of B, G and C. All these scales may be expanded to four octaves, although slow practice with separate hands should prevail

As each scale is learned, it may be followed by practice on its simple triads, such as CEG, CEA and CFA in the scale of C major. These should be taken first as broken chords, with a single hand-position, and

afterwards expanded to 2 or 3 octaves.

Pedagogic Books

Please suggest a hook on Pedagogy and Psy-chology that would he helpful to musicians in general, and cspecially to plano teachers.--M. J. I.

Of especial value are Psychology for Music Teachers, by Henry Fisher, and How ta Teach, by Strayer and Norsworthy. While the second of these is addressed primarily to school teachers, many of the general principles brought out are equally applicable to teachers of Music

Piano "Methods"

I have been asked, "What method do you teach?" Have taken from noted teachers, and not once was I ever told or did I ask what "method" they employed.

The word "method" scems originally to have been applied to certain instruction books in which a course of study was laid down. I remember that in my boyhood Richardson's Complete Method was nopular, with its series of Lessons, each including certain exercises and joy of joys! its Recreation, the prospect of which boosted one over the dull grind of scales and finger-

But of late years, the word "method" has been applied to the peculiar ideas of a few noted teachers as a kind of talisman by which their pupils, and the pupils of their pupils unto the third and fourth generations, flout their superiority over players of humbler extraction. Be it observed however that the said noted teachers deny as a rule that they have any such fixed regime. Leschetizky, for instance, asserted emphatically that he treated each pupil according to his special needs;

statement accounts for the widely divergent manner in which these "methods" are presented.

To teach slavishly another person's ideas is to become a mere imitator, and to acknowledge one's own lack of initiative. Study the precepts of the great players and teachers all you can, and from this study and your own experience evolve your own method, labelled the method

common sense. Hear also what George Woodhouse, in his recent little book entitled Creative Technique, has to say on the subject:

"For obvious reasons, factors which create diversity of style find no place in systems which reduce technique to a method. In thus prescribing for the many, such systems in reality prescribe for none, at least they can never wholly fulfill the needs of the artist. It is not my wish on this account to prejudice the modern scientific approach to technique. Present-day pedagogy owcs much to the pioneers of this method, but no system is perfect and no position final."

Studies and Pieces

One of my pupils has completed Liszt's Second Jungarian Rhapsody, simplified by Bendel. She One of my pupils and completed by Bender States ("Sha has finished Czerny's Op. 130 and is now studying the second hook of the Czerny-Lichiling collection, also Herz's Neales and Exercises. Please online no course of studies and Diversites. D. B.

As to studies, you might continue with the third book of the Czerny-Liebling set, or, better still, vary the course by work with Cramer and Clementi, following these composers by the first book of Moscheles' Op. 70. The Chopin Etudes will be next in order.

As to pieces, I favor changing the style radically in successive assignments. Of widely varied style, for instance, in this pupil's grade are Rubinstein's First Barcarale, MacDowell's Witches' Dance, Haydn's Variations in F minor, Beethoven's Sanata Op. 90. Chopin's Impromptu in A flat and Cyril Scott's Latus Land, All these are of both musical and pedagogical interest.

Orchestral Arrangements

Please give me a list of overtures suitable for aching, in progressive order,

For ordinary teaching purposes, it is better to confine one's self to music written distinctively for the piano, and not to bother with arrangements of works that depend for their effect largely on orchestral color. The standard overtures arranged for four hands are, however, useful for sight-reading, and for this purpose I may suggest Von Weber's overtures to Der Freischutz. Eurvanthe and Oberon, Becthoven's overtures to Egmont and Cariolan, and Mendelssohn's Hebrides Overture and Overture to the Midsummer Night's Dream, All of these demand sight-reading of an advanced order.

Graded Materials

I would like a list of studies and pieces suitable for grades IV-VIII inclusive, all of which should be of stundard merit and teachable qualities.

Such a list could be indefinitely extended. I suggest as foundational studies, selections from the following books, here listed in progressive order: Heller, Op. 47. Czerny, Velocity Studies, Op. 299. Heller, Op. 46. Dorn, Op. 100, book 2. Cramer, 50 selected studies. Clementi, first book of Gradus and Parnassum

Moscheles, Op. 70, books 1 and 2. Chopin, the easier études,

As to pieces, the following represent the standard composers:

Grade Mendelssohn, Gondellied, Op. 19, No. 6

Godard, Au Matin Ph. Scharwenka, Bagatelle, Op. 32 Haydn, Gipsy Rondo Chopin, Valse, Op. 64. No. 1 Schumann, Arabesque, Op. 18 6 out looking at the piano.

Moszkowski, La Guitarre Schubert-Liszt, Du Bist die Ruld Bach, Italian Concerto 8

Adult Beginners

(1) What beginner's book would you suggest for (1) What beginner's book would you suggest tor a dalut?
 (2) In what order should the following be studied: Concone, Heller, Cramer, Clement, Chami-nade, Bach, Chopin, Liszt, Grieg, Ruhinstein, Beethoven?

(1) Have you tried Adult Beginners' Book, by Caroline L. Norcross? This is especially written for the purpose, and could be followed by the ordinary materials

(2) As to the first four, all of whom are known chiefly as writers of studies, you suggest a very good order of presentation. It is quite impossible, however, to prescribe a fixed order in which the other composers should be taken up. Usually we think of the compositions of Chaminade or Grieg as easier than those of Chopin or Liszt; but this rule does not always hold. Chopin's familiar little Waltz in D flat, for instance. is infinitely easier than Grieg's brilliant Concerto in A minor. You must be guided, therefore, by the grade of difficulty of a piece and its adaptability to a given pupil, rather than any inherent quality in a composer's works

Pianistic Possibilities

Two years ago 1 entreed a select of music second second second second second second second problem of the second second second second second problem of the second second second second problem was second second second second problem second second second second second problem second second

I believe you have the qualities most essential for success, namely, enthusiasm and perseverance. You are, of course, much handicapped by your long day's work. But you can bear in mind that most of the successful musicians have had to fight against tremendous odds Haydn performed all sorts of mental tasks in his early struggles for existence; Schubert could hardly earn enough to keep him alive; Wagner was nearly overpowered by debts and harsh criticism; yet all in the end achieved the starry crown.

Naturally, I should have to hear you play, and talk further with you before giving you definite advice. But your progress seems very good for the time you have spent, and, if you can attain to a capable technic. I see no reason why you should not become a wellequipped player. As to virtuosity, you can hardly hope for that unless you can give much more time to the subject than is now possible. But with patience you should be able to perform well enough to furnish much pleasure to yourself and to others. Why not aim to become a piano teacher? If you acquire a class of pupils you ought soon to realize an income that will cnable you to give up mercantile work and devote your-

self unreservedly to your music.

Echoes from a Workshop

THE teacher who gets results without playing for the pupil (till the piece is finished) will succeed better than by having the pupil to learn by imitation. The former way gets the principles plus the piece; the latter procedure generally only the piece. * * *

Play your piece so that the musician can see the printed page (in his mind) if he so desires. * * *

The number of times an exercise or parts of a piece are to be played over must be left to the pupil. Better

three times without an error than ten times carclessly. * * *

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AT COURT WITH THE QUEEN OF

THE late Carl Goldmark was not above telling a story on himself. As reported by the Countesse Potocka, he related the following to the famous piano teacher, Theodor Leschetizky. The tale is printed in her biography of Leschetizky, but for lack of space we are forced to abbreviate

It was after the brilliant success of Goldmark's opera, "The Queen of Sheba," in Buda-Pesth, "My friends saw me off hurrahs!

front of her without saying a word.

hastened to reassure her. And finally, as musical gifts, to do them justice. One you must get into the psychology, as here, proof of it is in the eating moved by a desire to punish her for her former indifference, and to impress her with his greatness, he added: "If you had been willing to talk to me this would not have happened. And that you may know with whom you are dealing, allow me to present myself. I am Carl Goldmark, composer of 'The Queen of Sheba'."

"The effect was startling. The young come' lady rose, a charming smile chasing away her tears, and making a respectful curtsey she said, 'So, then, you have a place at court l'

"She had never heard of me or my opera," concludes Goldmark, "and vaguely reminiscent of the scriptural queen, possibly believed her still to be travelling and took me for a member of her suite!"

There is no truer truth obtainable By man, than comes by music. -Robert Browning.

told.

foremost native-born orchestral conductor, among many other interesting musical things, has been contributing a series of articles on "My Musical Life" to the story of the late Camille Saint-Saens:

"Saint-Saëns called at my hotel in Au- following which occurred at the time of organ. certain rather complicated fingering which precautions being taken by officials to enas his own fingers had not been adapted the choir platform was frequently examinby nature to rapid playing.

"This is the way it should be played,' corner of the Abbey subjected to minute said Saint-Saens, as he sat down at the inspection. The day before the service, a piano, and proceeded to let his fingers, rehearsal of the band was called, after keys with incredible swiftness, like little ing over some music for the next day. A gray mice. This extreme dexterity of young pupil standing near startled me by finger never left him. I had hcard him calling attention to a strange noise. but a month before, at a musical given by Widor in his honor, and in which Saint- hear a strange ticking?" Saëns played the piano part in his own "'Ticking! Where?' Leaping from my septer with the section with the section with the section of the s ran away with mut nume was a quick passage he accelerated the ing apparently from a corner or me tort, boogen or me episode of the bag, for to monany, who has a good disposition at the most of the bag. For the standard, the standard tempo to such an extent that the other Perring into the shadow, I saw, fateful the day of his death he used to say, 'You who is socially attractive, reasonable and tempo to such an extent that the other years and the black ball. The black of the black ball tempo to such an extent that the other years and the black ball. The black ball tempo to such an extent that the other years and the black ball. The black ball tempo to such an extent that the other years and the black ball. The black ball tempo to such an extent that the other years and the black ball.

The Musical Scrap Book Anything and Everything, as Long as it is Instructive and Interesting Conducted by A. S. GARBETT

SCHUMANN'S EASY PIECES ARE HARD

large laurel-wreaths I had received were Robert Schumiann wrote much music for (Fast zu Erust). Anybody taking it up brother-in-law, his works might never carried in procession behind me, and the the plano that is technically within reach and trying it over will play the notes well have been truly recognized. He was mach enthusiastic Hungarians followed erying of children and of adult planists of aver- enough, because the music is not difficult; criticised during his lifetime on account age ability. According to at least one but until you have given the impression of of his original ideas, and occasionally

frigidly received. She looked straight in manu's compositions is that among his and you must give that impression or you Stassof in Jime, 1872: notable works, to which one must give have not played the piece. There are scores

needs imagination and sympathy to realize of the child whom Schumann had in mind

THE HUMAN SIDE OF MEYERBEER

"MEYERBEER was probably the wealthiest quarrel with his wife, when a new Nocof all German composers, yet his labors turne arrived from Chopin. Meyerbeer were as industrious as if he were eternally sat down to the piano and played it being confronted by the worries of in- through. His wife, who had come into Thus writes Cuthbert Hadden in the room, was so taken with the music his book, Composers in Love and Marriage. that she went and kissed the player. Then He goes on to relate the following quaint Meyerbeer wrote to Chopin, telling him of the incident and inviting him to come

"There is not much to say about his and witness the domestic calm after the marriage. In 1825 he lost his father, and storm. it was shortly after that he fell in love "Meyerbeer had five children, of whom with his cousin, Minna Mosson, 'sweet as three, with his wife, survived him and inshe was fair.' They were married in 1827 herited his large fortune. He was abnor-

and lived happily ever after. Of course, mally afraid of being buried alive, and they had their occasional tiffs but at his death, in 1863, it was found that he 'The falling out of faithful friends had left a paper giving directions that Renewing is of love.' small bells should be attached to his hands "Of one such tiff a charming anecdote is and feet and that his body should be care-Meyerbeer had met Chopin in Paris, fully watched for four days. These direc-

and taken a great liking to both the man tions were followed, but nothing hap-MR. WALTER DAMROSCH, America's and his music. Meyerbeer had just had a pened.'

THE LITTLE BLACK BAG THAT TICKED

SIR FREDERICK BRIDGE, for many years pieces for my country, I left the organ are: "the possession of munice musical articles on "My Musical Life" to the She examines a lange and the part of the postession of creatine musical Ladies Home Journal. It is rich with wis- organist of Westminster Abbey has many loft-well, somewhat quickly-and hast feeling on the part of the performer, a organist of we consider the part of the p meresting stortes to term in a back is the man who had charge of the blowing of the sical action, and acquired technic. The

gust, 1921. He seemed to have grown Queen Victoria's Jubilee. "In this year gus, jest, ne sectine to have given seems viscus viscus a viscus a viscus a source in this year "Groves,' I said, 'go up into the organ-difient of Beethover's piano sources ended "a good deal of alarm was prevalent in you will find in the organ of the pro-difient of Beethover's piano sources ended "a good deal of alarm was prevalent in you will find in the source of the proby Von Bülow-with which I always like consequence of the Fenian outrages, and to travel, as I find the playing of these the rather frequent discovery here and sonatas very agreeable and restful between there of clockwork bombs, in black bags, Von Bülow had given to a piano passage, sure the Royal safety. By special order, ed, and the organ-loft, with every remote

still clad in gray lisle gloves, run up the which I remained in the organ-loft look-

"'Listen, Doctor' he said, 'don't you

ality of musicians. Nor is very much known about the man himself, though over forty years have clapsed since his death. He was something of a social outcast, both his genius and his personal character being erratic. Had it not been UNLIKE many really great composers, of them is called Almost Too Serions for Rinsky-Korsakoff, his friend and

"As I stepped into the compartment I great virtuoso, however, the technical fa- a poculiar phase of mind that the piece is answered his critics in letters to his noticed a young girl sitting near the op- cility of these pieces is something of a meant to convey, it simply does not exist friends. The chief criticism leveled possite window, I was glad black and a delusion. Beeno Molecivitation on the control of a meant to conver, it simply does not cause the most start of his suppose possite window. I was glad black she must sume and a delusion. Beeno Molecivitation, --you have nonling like the right reading, against him was an account of his suppose be aware that her travelling companion a Russian plantist popular in England, and To me, it always suggests the idea of a lack of 'technic'--hit musical training was a relearing'. Her evalues a laware hit is a support of the suppose of the supp was a celebrity." He relates at length his a specialist in Schumann, contributes an little boy, rather plump and rosy-checked, had been irregular. In a recent issue many fulle efforts to enter in conversa- article to the London Strand Magazine, doing something-amusing himself-and of The Musical Quarterly, some of these tion with the young lady, whose charms from which the following is an extract: doing it very heavily, pretending this is letters are quoted by M. D. Calvocaressi, attracted him. But his advances were "One of the curious things about Schu- the most important thing in the world; including the following one written to

THE ETUDE

MOUSSORGSKY'S SCORN OF CONVENTIONAL MUSICIANS

THOUGH Modeste Moussorgsky is now acknowledged as one of the most original

and significant of Russian composers his

work, outside of the opera, "Boris Go

domov," is still little known to the gener-

"Admitting that I shun technic, does "All of a sudden, after a stop, the young prominent mention, is a little collection of of pieces like this in Schumann, where you it mean that I am no good at it? When I lady uttered a sharp cry and breathlessly the easiest of all his compositions to play- not only have to play the music, inter- eat a good pic, do I want to behold how asked if we were not leaving Marchegg." the Kinderscenner-but they require a per- preting musically, but you must interpret much butter, how many eggs, cabhages She had gone past her station. Goldmark son of a great deal of psychology, as well intellectually and descriptively as well; and fishes went to the making of it? The

"Indeed, so long as the mains harnessed by conventions, the autocrats of symphonic working out will continue to reign, enforcing talmud as the alpha and omega of Meanwhile wise people feel that the rules have nothing to do with live art. Let us have space; the world of music is boundless, 1 do not object to the symphony, but to the symphonists, to the incorrigital conserva-

The whole secret of remaining young

in spite of years, is to cherish enthusiasm in one's self, by poetry, by contemplation, by charity-that is, by the maintainance of harmony in the soul. -Amiel

THE TRUE MUSIC-I' INTISTIC TEMPERAMI-

"The capacity for rendering music in such a way as to convey milleral feeling to others rests upon three conditions." says Carl E. Seashore, in The Dechology of first two of these are in a way a measure "'Groves,' I said, 'go up into the organ- of the promise of power in the acquisition

you will find in the corner.' 'Yes, sir,' he "The power of artistic expression in replied, and ambled off unsuspectingly. music also lodges in large parts in various Then I waited I do not know what I personal powers quite outside from music, expected, or what I intended to do when such as an equable temperament, healthysonata very agreeable and restruit between use on between the sonate sonate servered or when such as an equable temperanent, healby bristled up and became very angry at Abbey was closed to the public, anxions and became very angry at a Abbey was closed to the public, anxions and became very angry at a block more sonate and the sona again when Groves reappeared safe and tercourse, comelinesss of body and phys-"On examination it was found to contain intellectual side tend to balance a manan alarm-clock ticking away very merrily, whereas great achievement within narrow-I discovered upon enquiry that one of the ly emotional performance tends to distort band had bought the clock on the way to perspective; an emotion being relatively a the rehearsal, but how his bag had escaped severe drain on the nervous energy, weakdetection and had run the gauntlet of the ens the power of self-control and produces fifty policeman who were guarding the abnormal sensitiveness. Many successful Abbey and looking out for ticking clocks artists have been notorious for the violation of t in black bags, I never quite knew except tion of these homely virtues. But we that the bandsman mostly carried their in- may well meditate on how much greater struments in bags, and so were not closely their charm would have been if they had examined. Groves' destiny, after all, was not been siek-souled sufferers from aberra-Sachas played the plano part in his own "lacking! where: Leaping from my to de in his hed, and when a short line. The principle remains that a me septer with trumpet. His fingers literally seat, I listened intently, and sure concept a sign of the section. The principle remains that a me ran away with him; and every time there I heard a faint, rhythmic 'tic-toc', proceed a 360, I sent a wreath to his functa, I since the amatematic section and a section of the loft. thought of the ended a start in the section of the section of

time, Sir" were blowed to pieces that warped personality, and should represent our goal."

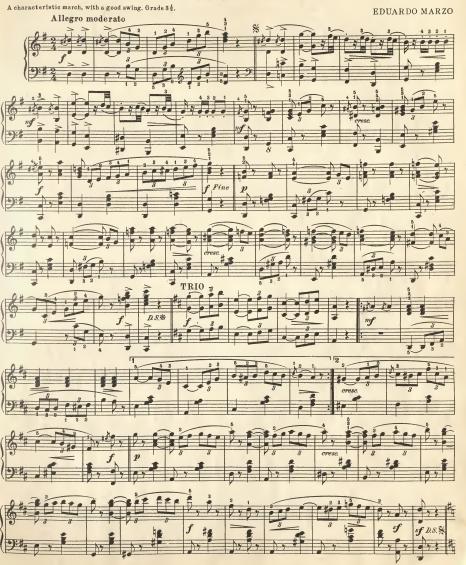


MARCH OF THE GOBLINS

NOVEMBER 1923

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Words by Adele De Leeuw

At - 1 11 2 10 4 9 11 7 3 3 5

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som (A Hush Song), High, Low

| Bassett, Karolyn Wells | 3. net | Leoni, F. |
|--|--------|--|
| Take Joy Home, High, Low | .60 | Tally-hol High, Low |
| Bostelmann, Ida | | MacFadyen, Alexander |
| Sally Roses, High. Low | .60 | Home, High, Low |
| Cadman, Chas. W. | | Mana-Zucca |
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| Mary Alone, Low | .60 | Strickland, Llly |
| Run, Mary, Run, High, Low | | Ma Lindy Lou, High, Low |
| Hageman, Richard Animal Crackers, High, Low | | |
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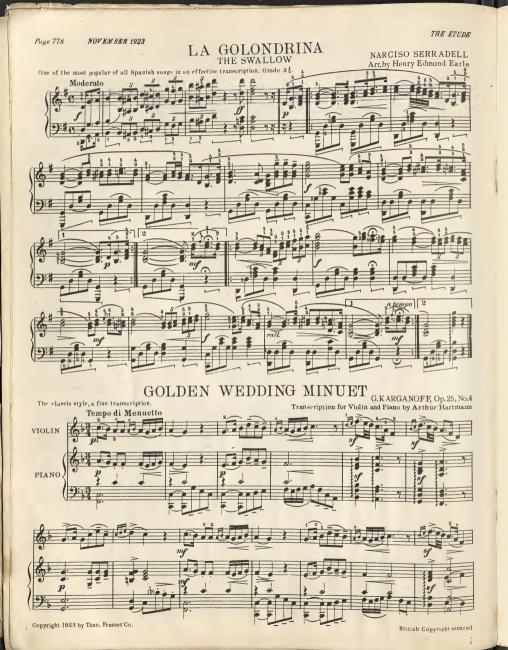
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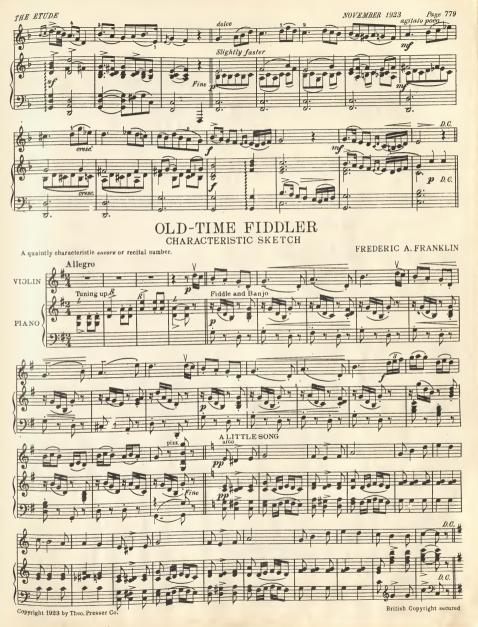
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Tempo di Marcia M.M. = 126

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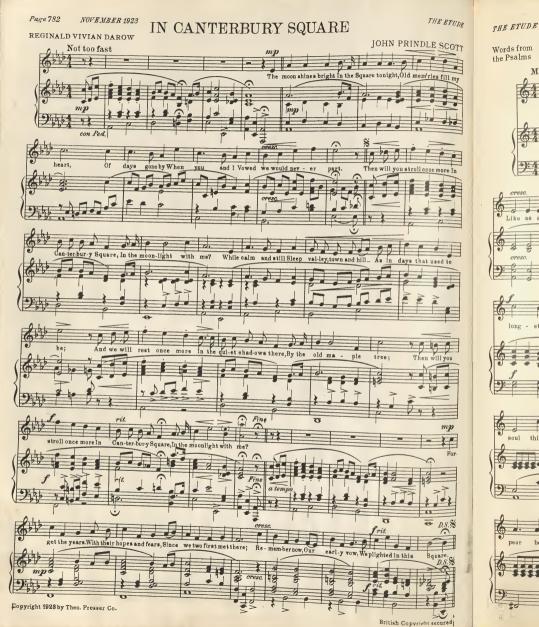








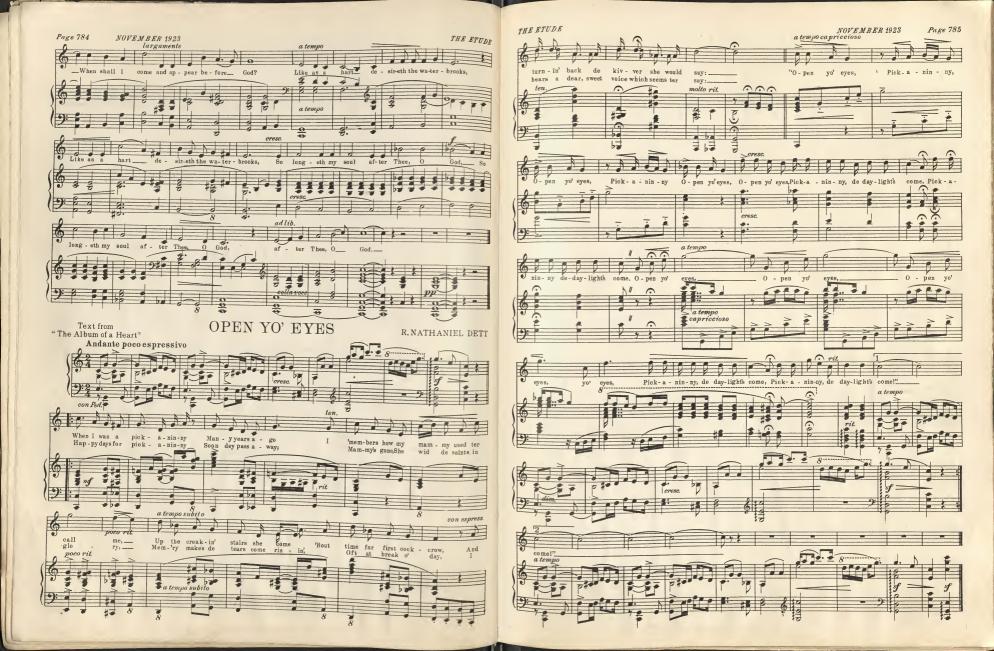
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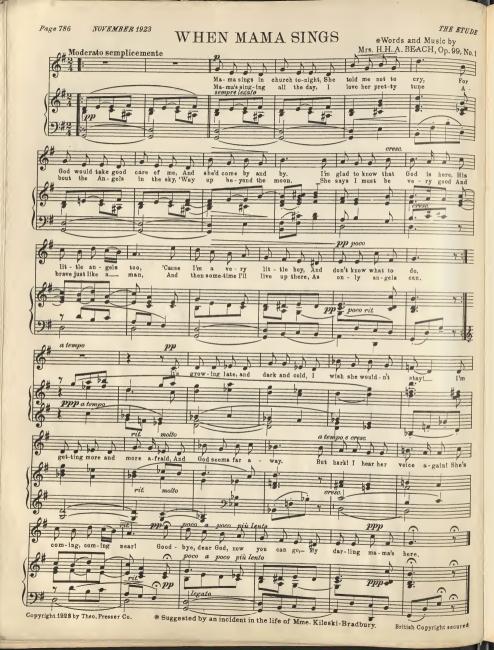


the Psalms DANIEL PROTHEROE Moderato con espressione de - sir-eth the wa-ter - brooks; hart_ Like as a . 20 mf noco a nococreso the wa-ter - brooks, So long - eth my soul af - ter Thee, poco a pococ Conmoto My God. - ter Thee, 0 soul af mv Conmoto a tempo colla voce to When shall I come and for the ing thirsteth for God soul molto cresc. be-fore and ap - pear When shall come be - for



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other hand it has meant so much to me to be able still to use this wonderful gift of song that I feel I must give my experience. G. B. M. New Hampshire.

Squirrel Couldn't Stand Jazz TO THE ETUPE :

ing the goal of recognition of the importance of the study of music as a real mental To THE ETURE: You truly are the friend of all lovers of good music. In the November issue, Nine-teen-twenty-one, I note a short story of "When the Penguins Couldn't Stand Jazz," But as teachers we have a great responsibility placed upon us, when our pupils, especially of high-school age, receive a credit as a major subject for music done out of and I want to tell you the story of a pet fiying squirrel which we had n year ago. My danghter who was attending Rollins No school board will tolerate an indifferent

and difference methods either of tracking or AP damphter was was attenuing Rolling works on the parts of the papel, and give a College found a tiny young fying supervised even in the conservatory of much supervised events of the tracking and the second and the and dilatory method either of teaching or work on the part of the pupil, and give a ultin 1 paid her a visit and brought the little pet home with me. It soon became a perfect joy with its sprightliness and cunning ways, leaping from one to another of the family, It should work for the benefit of hoth teacher and pupil, but hoth must have in never still a minute during the evening, mind one vitally important fact which is,

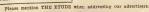
never still a minute aurung the evening, until we placed an operatic record on the talking machine. Then to our surprise, the squirrel sat as still us a statue, listening to the music with every appearance of pleasure. Perhaps in the near future we will see such a widespread luterest in the true knowledge of music that the teacher will no longer To try out its taste in music, a "jazz" record To try out its taste in musc, a "jazz record was substituted for the operatic one, and prestol. The squirrel acted like a crazy thing, running away and leaping from chairs to go get away from the hortbile sounds! We tried this repeatedly and always with have to listen to the oft repeated saying, "We want Mary nud Johnnie to have just enough music to play for their own amuse-ment;" which, translated into the teachers' language, means that Mary and Johnnie wish to learn as little as they can get away with, and that little is to read notes and underthe same effects. stand time values, leaving out all the finer

I wish to add that THE ETUDE is a constant source of inspiration and entertainment to us. MES. F. EDWARDS OHLINGER, Florida

ery truly your, ETHEL V. MOYER, Philndelphia.



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NOVEMBER 1923 Page 787 Page 788 NOVEMBER 1923

TDEALJSM is a mark of high attaiument. We are besought to cultivate ideals. We are told that our achievements will be greater in proportion to the ideals which animate us. Some carry their enthusiasm for idealism so far as to intimate that if we possess perfect ideals little else will be needed for our proper development. This line of thought has made its appearance in the vocal world. In the search for right methods of training the voice and banishing the awe inspiring sounds which all too frequently pass for singing, this doctrine of the efficacy of perfect ideals has come quite prominently to the fore. Some of its adherents go so far as to say that if the student be possessed of a perfect tonal ideal, he can teach himself. The physical aspect of voice training is relegated to the limbo of exploded theory. The value of physical sensation, as a guide to the establishment of right conditions in tone production is deprethought concerning the physical acts in- answer? volved in singing and concentrate the mind on the perfect tonal ideal.

Properly Emitted Tone

What is the truth in the matter? Truth truth in these conflicting statements puzzles and makes their reconciliation a troublesome matter. Thus, the undoubted truth of the statement that a perfect tonal ideal is an essential, to good tone production impresses the investigator. If he has had any extended experience, he has already become assured that unless the student can be imbued with such a tonal ideal he will never produce a beautiful, properly emitted tone.

Perfect Tonal Ideals

The searcher after truth will at once admit that perfect tonal ideals (concepts) are the foundation on which beautiful singing rests. But he will recall that in his work with students somehow there intervenes a wide gap between the ideal and its practical manifestation. Somehow that student does not seem to be able to pass the ideal from his consciousness body to the ear of the listener. Then, refresh his mind as to how breath should too, he remembers, as he thinks the situ- be used in singing, he will find that the ation over, that these ideals are as uncer- sensations accompanying both wrong and tain as the recognition of sensation. It right breath action are definite and easily takes considerable time, and training, to recognized. If, then, he will carry his establish perfect tonal ideals. There must ideal-forming doctrine into effect here, he what shall be done?

As this investigator thinks the thing through still further, there grows upon him the consciousness that physical sensation has a way of impressing itself on the student, whether he will or not. A stiff, inelastic body, jaw, throat and tongue muscles that have, for years, been wrongly used have a most inconvenient way of ern stage, and known by the not unmusical used have a most inconvenient way of ern stage, and known by the hot utanusskal obtruding themselves upon the conscious- name, *The Props.* This came about through Dionysus finally "Stouts them down." A amount to something even if you cannot obtruding themselves upon the conscious- name, the programme, the singing exactly in the perfect correlation of good quality as it won the first prize they must have been a weakly family of of the various parts which participate in on its first performance in Athens. These frogs Frogs have been known to drown of the various parts which participate and its may percentance in contrast, the production of the tone does not result pert frogs mock at Domyan as he arrives a peal of bells; and yet there is scarcely forty-nine thousand sopranos in the world

The Singer's Etude Edited by Noted Vocal Experts A Vocalist's Magazine Complete in Itself

A Note from a Voice Teacher's Thought-Book

By Arthur L. Manchester

tween them is perplexing. What is to be This breath ideal will then govern the ciated, if not entirely condemned. The done? Evidently some more thinking act of breathing just as he desires his student's recognition of sensation is pro-nounced as too uncertain to be reliable truths, self-evident in the two horns of tion. Carrying this mode of procedure and dependence upon it is liable to lead this vocal dilemma, are truths and must further, if, as his breath ideal more perthe would-be singer astray. Advocates be accepted as such. Neither can be dis feetly regulates the motive power of tone For I am in my Breath and in my Voice. of the idealistic method would banish carded nor glossed over. What is the production, he studies the sensations in throat and mouth, he will discover that Perhaps a little study on the sensation sensations of throat squeezing, tonguc

side of the argument may help to arrive at stiffness and down-pressing at the back a conclusion. What is meant by sensa- and rigidity of jaw are disappearing. He tion? By perception of sensation? What will become aware that sensations of ease sensations are to be perceived? How are and freedom are growing more and more is sometimes hard to determine. Partic- these perceptions to be applied? Here is perceptible and that tone flows out with ularly is this so when, in striving to find a battery of questions for the answering greater case and a decidedly nearer apit in arguments advanced to sustain a cer- of which a good deal of space could be proximation to that tonal ideal. Later, tain position, one perceives a modicum of used. That available here permits only when his physical-ease ideals become still reasonableness in statements made on both the suggestion of points that may stimu- more pronounced, he will be delighted to sides of the matter at issue. The apparent late further investigations by the reader. find that the use of the speech organs in pronouncing words while giving expresion to that tonal ideal do not obtrude the

Helpful Concepts

Brek, ek, ek, ex co-äx.

Our song we can double

Brek, ek, ek, ex co-äx.

Without the least trouble;

Sensations

As has been intimated, the student is conscious of sensations of rigidity, lack of response and of control and of effort entirely out of proportion to the results achieved. He realizes that these are wrong, interfering with the manifestation of the tonal ideal he already possesses. That they must be corrected is self-evident; how shall it be done? If he studies them somewhat in detail and analyzes them, he will discover a clue to the solving of the difficulty. Such study will show him that the muscles which control the

tivate it, but it is the substance we are breath act are stiff, work wrongly and after are more or less unresponsive to his will. Think it over. Is not this a use of the Instead of delivering breath to the vocal cords evenly and in the quantity desired, idealistic doctrine extended to physical they either hold it back or push it too sensations which are just as much in evihard. If he will watch the sensations exthrough the physical obstruction of his perienced in this wrong breathing and as tonal ideals? Does it not reconcile the seemingly conflicting truths? Does it not student's mind, to be absorbed and applied mentally? Why should ideals be confined to tones? Why cannot we idealestablish perfect tonal ideals. There must ideal-forming docume into encourse into by Judicious instruction establish them in go after more power than is many the be much hearing of good tone, much will establish a physical-breath-sensation the student's mind to work with the tonal his voice. Voices vary in site, just as do ize the sensations of tone production and the student's much to work with the total of misconceptions that ideal which his mind will grasp and use ideals and greatly help in the eventual the prople who possess them. At times

A Frog Opera

ABOUT the middle of the fifth century B. C., Aristophanes, of contemporary poctic fame, wrote an opera, not so far from suggesting certain scenes on the mod-

The music of this opera must have been onysus had a very powerful voice or that

Breath will I lift up my Voice in Speech and Song. For my Breath shall be turned into Sound . and I will pour forth my Voice, even from the depths of my lungs,

And the Sound shall be made true and steadfast; by the security of my Breath and the watchfulness of my sense that heareth from within.

My neck shall be as a temple around the Sound; and its spaces shall expand to adorn every cadence with fullness of

Carmen Vocis

My Soul is in my Breath; and with my

THE ETUDE

The inner portal shall be open wide; for in my throat there shall be no manner of contraction.

About the outer gate my lips and jaw and tongue shall play with all the supple freedom of a graceful dance, and bring to life the beauties of my native speech. Thus will I sing with my Breath as with my Soul, and speak with my mind the

and all my countrymen will hear me and understand .- Dr. II'. A. Ailen

Dedicated to the Society of English Singers. From "The Musical Times." London, July 1, 1916.

Battistini's "Three Points"

Ar sixty-five, Mattia Battistmi is still the favorite baritone of European opera houses and said, by some of the critics, to be singing more enjoyably than twenty-five years

In a late issue of the London Musical bothersome interference that once was News and Herald, he says :

felt. Further, he will sooner or later be-"The secret of singing well and preservcome aware of a sensation of perfect coring one's voice consists of three points. relation in singing of all the parts involved. He will find that he can direct (1) Do not begin a serious career be-

tone waves to the front of the mouth, and, fore the training is completed. whether he makes the scientific mistake of (2) Continue the training in breathing saying he directs his breath instead of and voice production all through life. What

the tone waves, he will be sure of the will do at thirty will not do at sixty. substance at any rate. Incidentally it may (3) Live for your voice first, for your be said that accuracy of statement is art second, for yourself last. This means praiseworthy and the teacher should cul- strict and continuous avoidance of all ex-

cesses, and at constant sacrifice of even modest pleasures, to one's voice. "There are plenty of good voices to-day,

but many are ruined by bad teaching, and most of those who have the good fortune of finding a good teacher are not willing dence and just as essential to good singing fore beginning their career in earnest. work hard enough and long enough be-

give something definite to put before the Don't Try to Sing a Big Tone

By Karleton Hackett

Clearing away or matchaceptors and ideal which its mind will glasp and the ideals and greatly help in the eventual one people who possess them. At une-years of had langing and hearing of poor as a model for correct breathing and manifestation of those tonal concepts? It you will find a large man with a small voice, or a small man with a large voice. Well, if nature made you that way, learn to adjust yourself to the facts and not fight them. Fighting nature will bring you nothing save trouble and disappointment. There is work for any good singer to do; but there is mighty little for a poor singer. no matter how much noise he may make Find out what kind of a voice nature saw would lead one to suspect that either Di- of tone.

the production or the one one one one in the state of the state is the state is part of the state of the stat than the song of the little green-backed, eight thousand, nine hundred and ninety nine of them think they can sing Un Bel Di.

THE ETUDE

More About Voice Placing

By D. A. Clippinger

A YOUNG lady once came to the studio Now a tone is something to hear. This and asked me to hear her voice. Paradox- is not debatable. That all tones do not and asked the way seem, she was totally dis- sound equally well is beyond argument. I caraged yet hopeful. She had been study- it not a rather queer application of logic to ing for four years and had not yet suc- insist that the way to tell whether a tone ceeded in making people like her voice. is good or bad is through the sense of feelshe admitted modestly that she was an ex- ing rather than that of hearing. One might cellent musician. She could sing and play as well argue that the way to determine the her own accompaniments, and asked the smell of a flower is to taste it. privilege of demonstrating it then and The head seems to be the favorite point

there. I soon learned that a few minutes of attack for this kind of voice placing, of singing tired her. She told me that at and the student is continually urged to "put the end of a lesson her voice was husky. I the tone in the head," "place the tone in also learned that her teacher was continu- the head," "direct the tone into the head," ally trying to make her tone bigger, and "bring the tone forward," and various that she had reached a stage where a big other directions of a similar nature. tone was the only one she could sing. Now the real meaning of "putting the

tone in the head" is that the air in the

nasal cavities is made to vibrate. The cav-

itics of the head constitute a part of the

vocal resonators, and in the upper part of

the vocal compass this resonator is called

into use; but one who is attempting to

drive the tone up into the head cavities is

going about it in the worst possible way

and is making his work immeasurably

Sensations

The attempt to put the tone anywhere

more difficult than is necessary.

Badly Placed

I heard her sing and found what I knew I should find; namely, an uneven scale, a harsh, metallic quality, a distinct nasal quality in one part of her voice, a rigid throat, enough resistance in the vocal instrument for a considerable number of singers, her middle voice forced up to G above the staff. But notwithstanding all of this she made the astounding interrogation, "But my voice is placed, is it not?" "Yes" said I, "and badly at that." Now this is not an unusual experience to a singing teacher.

by direct effort invariably sets up a re-All too often some one tries to convince us sistance that makes the voice difficult to that his voice is placed, when there is not a good tone in his compass. This indicates that there is something in voice teaching that should be eliminated. How do students get such erroncous ideas? It is the result of the senseless jargon that is inflicted upon vocal students good.

under the label "Voice Placing." This term has gained a certain respectability down through the ages; and it has been made to do service to the limit. But many It is learning how to let yourself not make have put upon it a wrong construction. The term is harmless if one is big enough the tone in the head is to let it go there. to see what it really means; but the inex- When the voice is sufficiently free and the perienced with a limited grasp of the sub- tone concept is formed so that both teacher ject give it a meaning quite their own, and pupil are listening for the pure sing-They argue that to place the voice means ing tone, there will be no further trouble to put it somewhere, to direct it to a cer- about voice placing for the voice will place tain place, and the only way to tell whether itself. What boots it to be told that your it has gone to the proper place is by the voice is placed if your quality is still un-

The Orator and the Elocutionist of Music

By W. Francis Gates

musical?

THE difference between a musician and musicians are elocutionists, and their greata performer, instrumental or vocal, is est aim should be faithfulness to the intent about the same that exists between an ora- of the composer. The artist makes or The elocutionist is an expert and expressive mouthpiece for the ideas of some one The orator originates his ideas, sentation, distortion, maltreatment.

Our sweetest laughter with some pain is fraught Our sweetest songs are those that tell of saddest thought. -From "To a Skylark"-Percy Bysshe Shelley.

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HE success of the wonproduce and prevents it from doing just derful Nestle LANOIL Home Outfit, invented by the eminent New York hair genius, Mr. what the teacher would have it do. Even though he does succeed in getting a certain sensation in the head cavities, it is sure to be accompanied by a quality that is not C. Nestle, for permanent waving in Placing the voice means learning how to the home is truly a sensation. Wherproduce pure, sympathetic, resonant tone ever it goes, this dainty apparatus transforms quickly and easily the throughout the compass with perfect ease. dullest, lankiest hair into bright, soft yourself sing. The only right way to put waves, curls and ringlets that shampoos, fog, rain and perspiration only make curlier and wavier!

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tor and an elocutionist.

way it feels

elso clothes them in expressive language and presents them with skillful diction and enunciation.

In music, the performer may have no ideas; he may know nothing of musical grammar or rhetoric, i. e., of harmony and composition. He is but an instrument, giving voice to the ideas of others. But, as with the elocutionist, he is an instrument plus volition; he may present the ideas to the full, or he may, by false, weak, or inaccurate expression, ruin the thought which he is supposed to present in completeness of sense and sentiment.

outlet for the composer's ideas. Notable in the list of those who were great in this combination of gifts were Liszt.

Bach, Mozart, Mendelssohn, Brahms and Considering the use of the baton as a means of expression through the orchestra as an instrument, the list might be considerably enlarged, with the names of Haydn, Schumann, Wagner, Tschaikowsky and Strauss coming immediately to mind,

There are few musical orators; most and with Wagner as the leading example.





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Please mention THE ETUDE when addressing drew some conclusions from them,

Organizing the Church Choir

As Erupe reader, Mrs. John Moodie, of (\$2.00) from the Treasurer to provide re-freshments.

esting letter how the volumeer choir of . The regular releases shall be held their durch, which is located in a semi-one printing eventing of each week, beginning rural district, has been formed into a live present at 7.30 of the mines otherwheen body. The clurch possesses a fine organ 2. Each memiate of the Choir ball be choir multices thirty. In order to bring about greater interest as well as to cho curage uncent.

ARTICLE VI. The attendance at reheat-als and Sunday errors all a partic Tree (3) ab-sences without evenue from the Member-ship Committee, during one month shall be sufficient ceause for the forfeiture of memcourage prompt attendance, the choir was tion and by-laws. This, we are told, has resulted in a much finer choir spirit.

CONSTITUTION AND BY-LAWS OF THE METHODIST CHURCH CHORUS CHOIR.

1. A Membership Comittee shall be com-posed of five h) as follows? three (3) members of the Choir, the director and one member of the Music Committee, whose duty is shall be to examine all applicants as to their fitness to serve in the choir. Member-ship Committee to be appointed by the Presi-ARTICLE I. ARTICLE I. The name of this organization shall be the Mctholist Church Choir of Watertown, S. D.; and its purpose shall be for the de-velopment of mude, list interpretation and delivery to be always in a manuer uplifting in the sight of God.

dent. 2. Any member of the Choir may suggest the name of an applicant, and after the ap-proval of the above-named committee, they shall be elected as members of the Choir. A more started with the second started st

any other time to an Chair rehearsals. ARTICLE IX. A quorum shall consist of nine members in good standing. the executive committee.

ABTICLE III. The annual dues shall be One Dollar (\$1.00) per member, patid in advance. Any member whose dues shall be in default after January 1st of each year shall be dropped from the sholr.

ARTICLE X. The Fegula balaness meeding of the Choir shall be held the first Friday of each month. A large, handsome book, \$1.50. ARTICLE IV.
 ARTICLE IV.
 There shall be a committee of two pointed by the chairman each with a set of the chair and the chairman each with a set of the chair and the local set of the set of ARTICLE XI. The Pastor and wife and Music Commit-tee of the church shall be honorary members of the Chur.

The People's Music

By William H. Leach

The installation of a new organ in the The first was the impression that Walden Preshyterian Church, Buffalo, the people like pretty melodies. The N. Y., led to the decision to use its draw- organist might prefer to show the splening power to the utmost. Organist and did possibilities of the organ and his techminister got together and decided that the nic. He might be under the impression organ would be featured at the evening that the purpose of the church must be service, which up to this time, had been to lead people to appreciate the works of poorly supported. the masters. But when the people choose

A fifteen-minute organ prelude to each they select pretty and sweet melodics which are restful and quieting.

evening service was advertised. These These melodies selected were ones they preludes were made very broad in their character, including a certain amount of had heard and with which they were familclassical and ecclesiastical music with a iar. A person may read a book and then sprinkling of the semi-popular melodies, throw it away for another; but music can sprinking of the schi-popular metodes. not be appreciated that way. It grows on beginning; and in a few weeks the even- one as it is repeated. A familiar selection ing attendance equaled that of the morning is like an old friend returning,

The selection in most instances was one

Before the summer vacation it was an- to which the hearer could fit the proper nounced that the prelude would be extended words. The Rosary, The Lost Chord and to half-hour programs for the final even- A Perfect Day, were no doubt increased ing services and that members of the con- in interest to the listeners by the fact that gregation could request the organist to they fitted the words to the music as the repeat selections played during the months organ played. The composition means past, As far as time permitted these re-more to the average layman if he can as-

program. The following numbers were the choice series of preludes was that it is a mighty of the congregation: Sortie, Dunham; good thing to gct some expression from Twilight, Friml; Arrangement of Hawaii- the congregation as to the music it likes an Airs, Stewart; Narcissus, Nevin; The in the church services.

Rosary, Nevin; Humoresque, Dvorak; The Lost Chord, Sullivan; A Perfect Day, Bond. These numbers and the large congregation which came as the result of the announcement of the program are a pretty good indication as to the music which appeals to the typical. American congregation. Those responsible for the preludes







As a main of contributing to the development of interves in opera for more than the prove that the control development of interves in opera for parallowed as the provided of the production of the transformer of the development of the production of the transformer of the transformer of each other of the production of the transformer of the transformer calculated is provided as and as a state of the transformer of the operation of the transformer of the transformer of the transformer operation of the transformer of the operation of the transformer of the operative of the transformer of the transformer of the transformer of the operative of the transformer of the transformer of the transformer of the operative of the transformer of the transformer of the transformer of the operative of the transformer of the transformer of the transformer of the transformer of the operative of the transformer of the transformer of the transformer of the operative of the transformer of the transformer of the transformer of the transformer of the operative of the transformer of the

Le Roi d'Ys

SUPPose you had struggled along for Symphonie Espagnole (his ancestry was sixty-five years meeting with half-way suc-ess and then suddenly found yourself France. The office of Chevalier of the springing into international fame over Legion of Honor came to him in 1880. night. This was the experience of Edouard Work upon Le Roi d'Ys commenced in (Victor-Antoine) Lalo, on May 7, 1888, 1875, but it was not completed and pro-when his charming opera, Le Roi d'Ys, was duced for thirteen years. Since then it has first produced at the Opéra-Comique in been heard many times in the leading oper-In his own country Lalo was, of course, the jealousy of one Breton Maid for her known long before the premiére of his mas- sister, her revenge by opening the sluices ter-work. He was born at Lille, January and threatening the town with extinction, 27, 1823, and died in Paris, April 22, 1892. her sacrifice to the waters, is an unusual He was first a pupil of the branch of the one for opera. The scene laid in Brittany, Paris Conservatoire at Lille. He entered the in the middle ages, affords a very pictur-Paris Conservatoire in 1839. His instru- esque setting. ments were the violin and the viola, on Le Roi d'Ys was such a success that both of which he became a noted per- Lalo was awarded the Academy prize of former. He won the second Prix de Rome, 3,000 francs and given the distinction of but did not succeed in securing the first Officer of the Legion of Honor. The prize. His first opera, Fiesque, written in opera is said to have been given in America 1867, failed to win the prizes at the con- for the first time at the New Orleans tooy, named to win the prizes at the con- for the arst time at the Ace Orleans cours established by the *Théatre Lyrique*. Opera in 1890. The music is characterized This opera was never produced and the by exceptional charm, especially in the in-score was mysteriously lost. However, genious orchestral treatment. The opera Lalo remembered parts of it and employed cannot be said to stand out as a work of them in later works. He attempted to great dramatic force, but it has an indiwrite a second opera, Savonarola, but was viduality that has compelled its representaweaned away because of his interest in tion in all parts of the world. It has been writing orchestral music. His Volin Con- given hundreds of times in France, where certo, his Fontaisic Norwegierme and his it is still a great favorite.

The Story of "Le Roi d'Ys"

<section-header><text><text><text><text><text><text>



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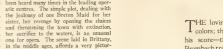
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THE ETUDE

Watch Your Wright!

Page 792 NOVEMBER 1923

I F it be true that "Order is Heaven's First Law," then organists and choir librarians will be obliged to brush up a bit on system in this world, or no place will be found for them in the next. In this article particular stress will be

laid on the advantages of keeping anthems, manuscripts, hymnals, psalters, choir service books and choral works in such shape that not only the life of the volume or cctavo is prolonged, but also ready reference is made easier of accomplishment.

Within recent years a considerable number of visits to choir rooms have been made, and with but few exceptions have nothing savoring of strict orderliness, insofar as the care of choir music was concerned, has been found. Only recently a case of almost criminal negligence in the matter of cataloguing and filing octavo anthems was witnessed. The choir room contained three goodsized music cupboards, partitioned off to accommodate sets of anthems and services. The several compartments were originally numbered, and their contents indexed. Many of the numbers, however, were missing, and no evidences of any index remained. How that organist managed to find music from week to week without losing much valuable time is a mystery. In a cupboard without shelying, off in one corner of the room, was an accumulation of octavo anthems not piled up, but thrown together on the floor in a jumbled mass. Some of the uppermost

The Cost of Neglect

The condition of this cupboard would become separated from their respective to dispose of them. The locks on the cupboards were broken; and music could be taken by choir members or strangers at with window any record of the loan of the read of the were forced into the various partitions without regard for neatness, system or the value of the music. Much of this music though badly torn and mutilated, could have been reclaimed at small expense, had the organist or choir librarian felt disposed to exercise a little initiative in this direction.

Good Music Expensive

Good music, particularly anthems and services used in the Episcopal Church, is expensive at best. For monetary reasons, then, if for no other, every effort should be made to guard it against loss, damage or willful disfigurement of any kind. If music committees in some of our churches could peep into their choir rooms and witness for themselves the lack of neatness

Title : "Cast Thy Burden on the Lord."

Composer: Ignace V. Flagler.

Season of Church Year: General.

Publishers: Theodore Presser Company

Range :

Text: Hymnic.

Author of Words

When purchased :

Solo voices :

Remarks :

Key signature: D

Grade of difficulty: Easy

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 Noted Specialists

System in the Choir Room

By A. Stanley Keast

ADVENT

| Far From Their Home | dward |
|--------------------------------|---------|
| Harken Unto Me My People | livan |
| Hosanna in the Highest. | univan |
| Rejoice Greatly | stainer |
| Prepare Ye the Way of the Lord | dward |
| compare we all way of the Lord | arrett |

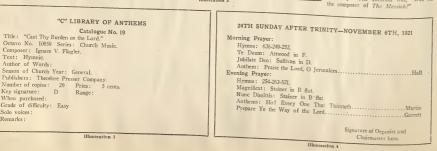
anthems in the pile were compositions of and care exercised on the part of those times the elements, where windows A well-stocked choir fibrary represents responsible for the safety of such church remain open during a shower. property, appropriations for music most I have always tried to maintain an time and patience on the part of the

orderly and respectable looking choir organist and choir in connection with the On another occasion, a chair in one library. If a music cupboard was lacking, rehearsing and use thereof. Every single The Country of this cupyon to the country of an another occasion a visit indicate that the librarian who had charge corner of the choir gallery was piled high a requisition for one was at once copy, therefore, ought to be carefully with octavo anthems. How the organist made. The next care was to see that preserved for use year after year. In of instance, hauter used have been been as the second state of the that pile of music is incomprehensible. numbered. Then anthems were filed in good state of preservation that were pur-In some of our larger cities the lack of their respective places immediately at the chased 18 years before. It is well for system maintained in the matter of close of every service. In this way any- organists to see that anthems are properly cataloguing and housing church music is thing wanted could be found without loss bound or repaired the minute they show taken by choir inclusers or surangers at will, without any record of the loan of surprising. Hymnals and anthems are of time or patience, and it was certain signs of wear. Were this plan followed

> CHURCH OF THE MEDIATOR Choir Library Allentown, Pa., Nov. 11, 1921 has borrowed this dateone copy.... ofCast Thy Burden on the Lord ..

.....I. V. Flagler This music to be returned to the choir librarian not later than. Nov. 20, 1921.

> A. STANLEY KEAST, Organist and Choirmaster.



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Choir Records

Figure 1 illustrates how an individual

record of every anthem in the library was

Figure 2 tells at a glance what anthems

are suitable for every occasion in the

church year, from Advent to Trinitytide:

including anthems suitable for weddings

missionary services, confirmation services,

communion services, burials and other spe-

Figure 3 furnishes information relative to

music which has been used from week to

Figure 4 illustrates a card record kent

Where a typewriter is not available.

cards of this description can be printed to

order at little cost, and later filled in with

pen and ink. These cards were designed

to meet individual requirements. Any

reader of The Etude, however, may feel

perfectly frec to use any of these forms

since none of them has been copyrighted.

These cards have been of material assist-

ance in many an emergency, and once a

system of this kind has been introduced

in the choir library, no organist or choir

librarian would ever be content to cata-

now discarded because of its unsightly

appearance could still be used to good

A Question in Musical

History

AN organist of our acquaintance con-

tributes the following. He had recently

been using several of his own published

anthems and, on arriving at rehearsal

one evening, found two of the young peo-

ple of his choir in an animated discussion

over a matter on which they were not

agreed. He was appealed to for a deci-

sion, and had to settle the question once

for all before the rehearsal could proceed

peaceably. The question was, "Was he

advantage

logue music in any other way

by the librarian when music is loaned to

week throughout the church year.

kept. The cards themselves are inexpensive and very convenient to handle when filed in a small drawer or filing cabiner

in alphabetical order.

cial occasions.

choristers or others.

A First Lesson on the Organ

By Dr. Annie Patterson, B. A.

Assuming that the student has some fa- The next step is to get the student acmilarity with keyboard instruments (piano customed to a correct sitting position on the or harmonium), the instructor must first organ stool. This should be central, the inform him that he has now two or more form being as far away from manuals as similar manuals to control, in addition to may suit individual requirements. Control a keyboard for the fect (the pedals). The of the swell-pedal can now be taught, and nature of the Great, Swell, Choir, Solo the uses and abuses of the same explained. and other combinations should then be ex- Then the learner may be asked to experiplained. This will entail a description of ment himself with the draw-stops, and build the "Flue" and "Reed" stops of the instru- up a crescendo from a soft diapason (say, ment, and how they are generally distrib- Dulciana) on the Great, to "full" organ, uted over the various manuals. The im- by later adding the resources of a coupled portance of the ground-stops-the "Diapa- Swell. The reverse process, the diminsons"-should now be impressed on the uendo, naturally follows; and, afterlearner; also, if the draw-stops have the wards, under the teacher's direction, experinumber of feet marked on them, this will ments in tone may be made with certain be a fitting opportunity of showing how combinations on all keyboards. It is suffithe octave, double octave and triple octave cient in this case for the pupil to hold may be built up from a sixteen-foot down, preferably, the left hand on the (double) diapason, by adding an eight-foot, Middle C triad (C. E. G.), whilst the other four-foot, and two-foot rank, respectively. hand, under advice, does the "registration, The nature of the most frequently recur- or stop arrangement. Organ "touch" may now be indicated: ring solo stops, such as the various kinds That accurate legato which differentiates of flutes, the obce, clarinet, gamba and "clean" from "dirty" playing. This can be done by the student being asked to play. trumpet should then be illustrated by the teacher pulling these out separately, and letfirst with hands separate and then together, ting the pupil hear the effects of them, a five-finger exercise or easy scale passage. singly and in combination. A few simple A simple tune (folk-song or hymn) may sets of stops, by way of contrast in tone now be played on the manuals; first the color might now be drawn on, say, the melody only, then the accompanying har-Great and Swell. As organs differ so much mony. Such an air as Stillorgan, or Hursfrom one another, each instrument will ley, would serve the purpose admirably, as need individual explanation; and the pre- enabling the instructor to show how receptor should advise the would-be organist peated notes are best interpreted; i. e., by to make continual experiments in his prac- playing them mezzo-staccato whilst inner tice-hours in thus "balancing" combinations parts are sustained. Initial pedal study of stops. The nature of the Couplers may needs to be reserved, in a beginner's case now be shown, and the player initiated into at all events, for a succeeding lesson; so the mysteries of Swell to Great, Great to what has been suggested may well form an Pedals, and so on

"Meter" in Hymn Tunes

By Will Cowan

METER, as applied to Hymn Tunes, is a ters so often seen above hymn tunes are term derived from the structure of the but the initials of these metrical names, words, from which the music takes its We have now considered the more fretype. With this in mind-Meter is the quently used forms of meter. Of the rhythmical arrangement of the syllables of others the name usually plainly indicates words in verse; it is poetical measure, de- their nature. Thus, in Long Meter Doupending on number, quantity and accent ble each stanza is composed of two quatof syllables. The unit for determining meter is the Long Meter. 7s and 6s is composed of quatrain or four-line stanza of verse. If lines containing seven, six, seven and six each line of these four contains eight syllables in this order. Ils contains four syllables, it is said to be in Long Meter. lines of eleven syllables each. P. M. in-

Of this form Old Hundred is the type and dicates Peculiar Meter, in which the measfor this reason often is called the Long ure is so unusual as to elude the usual Meter Doxology. But two or three gen- system of markings. These are but enough erations back our provincial ancestors had to indicate the interpretation of the sym-this one, *Duke Street*, and a very few bols of the other nearly one hundred vaothers, to which they sang all Long Meter rieties of meter How shall we know what music to use

When the quatrain is composed of lines words? Two ways are practicable. Turn containing eight, six, eight and six sylla- in the Hymnal to a tune bearing the marks bles, in the order given, it is said to be of this meter. Better still, learn many Common Meter, perhaps because so much tunes, associating with them their meter verse is in this measure. If the four lines names, so that the mere mention of the contain six, six, eight and six syllables, in metrical name at once suggests certain order, they are in Short Meter. It is music, Many "singin' skule" masters of scarcely necessary to mention that the let- the long ago were adepts at this.



"Jack certainly does play mderfully, doesn't he?" "Yes. Particularly when you consider how he's handicapped with that piano. It's pretty awful, isn't it?

Does your piano sometimes cause vou embarrassment?

the hostess could have smiled with essurance and really enjoyed the music. And more, what pleasure she would have derived from her guests' obvious enjoyment; what pride from the player's spontaneous expression of enthusiasm for its beautiful tone and perfect

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Wagner and "Norma"

NOTICE.

NORMA

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| | | Perhaps, as singers have come not often |
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| MORNING, January 6th | SUNDAY MORNING, January 20th | from the "lap of luxury" to their calling, |
| NUMBER | ORGAN NUMBER | but almost invariably from the ranks of |
| ariaBach-Gounod | ORGAN NUMBER Pastoral ScencLudebuchl | the "common herd," their later return to |
| | ANTHEM | this position is not without its compensa- |
| People That On Earth Do | a. Come, My Soul, Thou Must | tions in quiet and rest from the excite- |
| yell | Be Waking | ment of their carcers. In this connection |
| ist's Garden W. J. Reynolds | b. O God The Rock of Ages, | ment of their carcers. In this connection |
| ORY | OFFERTORY Parton and Peace (Son) | the following, from the London Musical |
| Let Me Walk With | Pardon and Peace-(Sop.), | Opinion is of more than passing interest. |
| ee-(Sop.)E. Marzo | R. S. Morrison | "Zenatello now a Milan hotel keeper! |
| NUMBER rsary MarchJ. L. Erb | ORGAN NUMBER | That is what Le Canada Musical tells |
| Isary march | Festal Processional MarchHackett | us. Fancy the finest Otello, vocally, that |
| EVENING, January 6th | OUNDAW DUDNING TOWNS AND | I have heard, unctuously saying "Sir" to |
| | SUNDAY EVENING, January 20th ORGAN NUMBER | Cook's tourists! There are many who |
| number mSjogren | Songs in the NightSpinny | also think that Zenatello was the finest |
| | ANTHEM | Radames, Rodolfo, Cavaradossi, and even |
| Icavenly Love Abiding, S. Thalberg | a. Lord of Heaven | Canio ever heard at Covent Garden. He |
| ven Is My HomeG. S. Schuler | b. Come Unto MeJ. M. North | was certainly the finest Raoul London has |
| DRY | OFFERTORY | heard in "Les Huguenots." His vocal |
| Is No Love Like the Love | Still, Still With Thee-(Sop.), | decline no doubt dates from that autumn |
| Jesus-(duet, S. and A.), | ORGAN NUMBER | season (1908 or 1909) when he sang every |
| W. Berwald | Marche LegereC. W. Kern | night at Covent Garden, a strain no con- |
| W. Berwald | Marche Legerer | stitution can stand. His marriage to Maria |
| Pontificale Lemmens | SUNDAY MORNING, January 27th | Gay, the sensational Carmon, may be |
| | ORGAN NUMBER | recalled. |
| MORNING, January 13th | ConsolationMendelssohn | "Where are the gods of yester-year? |
| UMBER | ANTHEM | Sammarco and Scandiani are managing |
| ceZitterbart | a. Thine is the Kingdom. A. R. Gaul | Italian theatres and Scotti is in America |
| Ye The LordJ. V. Roberts | b: Thou Shalt Love the Lord- | running an opera company of his own. |
| As The HartJ. E. Roberts | (trio for Sop., Alto and | These endings, however, are far more dig- |
| DRY | Tenor)M. Costa | nified than many an operatic idol's begin- |
| Longing-(Sop.) D. Protheroe | OFFERTORY Crossing the Bar-(Med. and | ning. Martinelli was a regimental clarinet |
| UMBER | Low)W. H. Pontius | player. Bonci was apprenticed to a boot- |
| euser MarchWagner | ORGAN NUMBER | maker, Edyth Walker was a school teacher |
| | Coronation MarchMeyerbeer | in an obscure village, Lina Cavalieri at |
| EVENING, January 13th | | one time sold flowers in the streets of |
| UMBER se (in A)Delbruck | SUNDAY EVENING, January 27th | Rome, Dalmorès played the trombone in a |
| | | French hand Saling uns a matera di |

ORGAN NUMBER Berceuse (in A)Delbruck ORGAN NUMBER TraumereiSchumann French band, Saléza was a maker of sandals in a Pyrennean village, Van Dyck ANTHEM a. Rock of Ages...Schubert-Neidlinger b. I Heard the Voice of Jesus Say......F. G. Rathbun ANTHESE a. Glory of God in Nature. Beethoven b. Great is the Lord and Mar-OFFERTORY OFFFFTORY

......Ambrose ORGAN NUMBER

ORGAN NUMBER Commemoration March....C. J. Grey Festival March

BY JOHN PRINDLE SCOTT O LITTLE TOWN OF BETHLEHEM WITH VIOLIN OBBLIGATO HAROLD FLAMMER PUBLISHER 57 W 45 ST.N.Y.



Metronome and Memorizing "Paths-to and from Glory" THE lure of the large salary of public

By Clara M. Nelms

ONE of the most valuable uses of a their labors, few songsters have closed metronome is as an aid in memorizing, their labors with a competence laid by or perhaps, more properly speaking, as a to assure even the comforts of their older test of memorizing. Frequently a student feels that he has committed a work to Perhaps, as singers have come not often memory, though, as he may put it. "I from the "lap of luxury" to their calling, know it, every note, but I'm not right sure but almost invariably from the ranks of of them when I try to play it." That is the "common herd," their later return to a very accurate statement of the case. He this position is not without its compensacan think his way through; but the per-formance is laborious. The muscles do tions in quiet and rest from the excite-ment of their carcers. In this connection not respond as they should to the mere

H. Jones the following, from the London Musical message from the brain. Opinion is of more than passing interest. Let the student test out his memorizing "Zenatello now a Milan hotel keeper! with the metronome set at a comfortable That is what Le Canada Musical tells speed. He will, most likely, stumble and .Hackett us. Fancy the finest Otello, vocally, that even stop before getting through the I have heard, unctuously saying "Sir" to composition. Then set the speed back to ary 20th Cook's tourists! There are many who a very slow tempo. At this rate the also think that Zenatello was the finest student may be able to prove what he has Radames, Rodolfo, Cavaradossi, and even affirmed-that he really does know every Canio ever heard at Covent Garden. HeRossi Canto ever neard at Cotal London has M. North was certainly the finest Raoul London has heard in "Les Huguenots." His vocal note, because he has time to think his way through. Increasing the speed gradually he will have to think more quickly, and decline no doubt dates from that autumn will be incidentally developing the physical . Baines season (1908 or 1909) when he sang every habit, which is as necessary in performing night at Covent Garden, a strain no confrom memory as a knowledge of the stitution can stand. His marriage to Maria printed page. Gay, the sensational Carmon, may be

Hearing that Satisfies

Italian theatres and Scotti is in America ALL of us have just listened to music: running an opera company of his own. and, sometimes we have listened with an These endings, however, are far more digineffable pleasure. Then we have wondered M. Costa nified than many an operatic idol's beginwhat really was the reason of such diverse ning. Martinelli was a regimental clarinet sensations. Descriptive Music and Music player. Bonci was apprenticed to a bootwith a Program may stir us; but in "Music and Life" by W. J. Turner, the author maker, Edyth Walker was a school teacher leyerbeer in an obscure village, Lina Cavalieri at tells the source of that higher pleasure one time sold flowers in the streets of which comes from neither of these,

"It may be taken as an axiom that the higher the type of music the less it will suggest concrete images and the more it was a barrister, Alvarez conducted a will evoke indefinable and mysterious states of mind. I say indefinable, for just as there is a primitive imitation music there is a primitive emotional music which arouses in the mind simple emotional states such as anger, nervous excitement, sensuality and fear. The highest type of music does not do this; it presents to the THE following announcement of the imagination some extraordinarily satisfy-Theater at Riga, gives very much better ing but wholly inexplicable and indefinathan any other document a true idea of the ble beauty. What this beauty is nobody position of Richard Wagner, when he was knows. We only know that it is the most satisfying experience in human life,

and it must, we feel instinctively, represent some immortal truth or higher con-For the benefit of the undersigned, on sciousness."

Saturday, December 11, 1837, there will be produced for the first time

The First Operas

A Great Romantic Opera in two Acts, IT is well known that the invention of by Bellini. The undersigned thinks that the Melodrama belongs to Italy. "Eurihe could not better express his veneration dice," by Jacopo Peri, is the first operafor the dilettante public of this city than and was produced at the theater of the by the choice of this Opera for this benefit, court of the Medici, at Florence, Italy. which is given to him in compensation of October 6th, 1600.

his work towards the promotion and future The Pastoral "Pomone" by Robert Camimprovement of the young musical talent bert, performed at Paris in 1671, is considered the first French Opera ; but the real "Norma" is, of all Bellini's creations, that founder of French Opera, was an Italian in which the fullness of rich melodies Giovanni Battista Lulli, who produced at unites the deepest feeling with profound the same Academy, the Pastoral "Les truth. The very critics most opposed to Fetes de l'Amour et de Bacchus.

modern Italian music have paid tribute to The first German Opera is the "Alceste" this composition, recognizing that it speaks of Anthony Schweitzer, performed at to the heart, reveals profound study and Weimar, May 28, 1773. does not cater to modern superficiality. The first Opera ever a

The first Opera ever given in America, As nothing has been left undone in the "The Archers" or "The Mountaineers of preparation and staging of this Opera, Switzerland" was composed by the Englishdo not hesitate to invite the theater loving man, Benj, Carr, who had emigrated to public, hoping that my efforts to fulfill my America in 1793. The Libretto, founded trust will be recognized with indulgence. on the same argument as "William Tell," RICHARD WAGNER, Capellmcister. is by William Dunlop. This Opera was performed in New York on the 18th of Riga, December 8, 1837. E. M. April, 1796.

THE ETUDE

Music Makes Deaf to Hear By Lynne Roche

INTERESTING experiments by M. l'Abbé Thus, between the tones C and D in the Rousselot, Director of the Phonetic Insti- treble clef, having 512 and 576 vibrations tute of Paris, have developed most aston- respectively, no less than sixty-three differishing results. Persons deaf and dumb cnt tones can be produced, d ffering from from infancy-not those with temporary each other by one vibration per second, deafness, as from shell-shoek-undergo "The forks are large, and set into vibratreatment with good results. tion by the use of a double bass bow. The

The process is based on the theory that sound is loud in itself, but not suffivery few of our so-called "Mutes" are ciently loud for the purpose of ear "totally incapable of hearing any sound massage. Therefore they are fixed in whatever." M. Rousselot looks upon the front of a metal sound-box of corredefective or deformed hearing organs of sponding size, and from this a rubthese in the same light as members which ber tube and earpieces identical with these through lack of exercise have become use- of a stethoscope convey the sound to the less. And, as in the latter case, he proceeds car. One note after another is then transto vivify the hearing nerves by massage and mitted to the patient until his facial expression tells the operator that the sound has been heard. Then the massage begins. The same sound is produced for about half

The most intricate problem is the discovery of the subject can hear any sound at all, and, if so, what is its pitch. The an hour per day; and gradually ingher and lower sounds, differing only by one or very method of doing this we quote from The few vibrations, are introduced, until the pa-Sachhul

tients hear them, and hear them clearly, "To overcome this, tuning forks are "It is very slow and tedious work, but used. Dr. Rousselot's set of forks is after a few months of daily massage the unique in the world, and includes not only progress is very rapid. After that the hundreds of forks producing the complete phonograph is introduced for the purpose scale from the lowest to the highest sounds of repeating the different vowels and conwhich the human car can distinguish as a sonants. The result is highly satisfactory, note, but ingenious clamps fixed at the and especially because the power of hearprongs of every fork can be adjusted so as ing is immediately followed by the power to regulate their vibrations one by one, of speech."

How We Listen to Music

We get in return according to what we "When I went to hear The Beggar's put into a thing. Or, to quote Robert Opera, at the Lyric Theatre, Hammer-Louis Stevenson, "If you would know the smith, the audience chewed chocolates wealth of the Indies you must take the throughout, and clapped bands violently wealth of the Indies with you." With after almost every song. Now, if you can this idea in mind, it is interesting to read think of diving after and unwrapping a what W. J. Turner has to say in his chocolate while Miss Sylvia Nelis is sing-"Music and Life" (E. P. Dutton and ing, it is certain that you are not hearing Company) ; her, for if you were hearing her you "If, however, the average person listens wouldn't taste the chocolate-it would have with his heart and the academical or pro- no more flavor than water. Secondly, if fessional musician (as a rule) with his you really appreciated fully the sensitivebrain, and they are both wrong, in what ness of her phrasing and the beautiful way, it will be asked, is the really musical smoothness of her legato singing, it would person supposed to listen? I would answer torture your ear to hear the sudden hand--and I do not know if the phrase is new- clapping as she finished; but the audience with the sensuous imagination. It is at for the most part is not really listening at once the rarest and the most arduous way all, it is just letting the music flow over it, in which to listen to music, and perhaps I and it finds it pleasant, quaint, and sentican best further explain what I mean by mental 1. . . . It will accept the ear-listening with the 'sensuous imagination' offending and exaggerated vocalization of if I say what the first requirement for "Peachum" with the same applause as it such a way of listening is. It is mental gives to a perfect "Polly" or an almost concentration. perfect "Macheath."

this pupil perceived that memorizing music

are certain predetermined channels through

Helping Pupils to Memorize

By Lorene Martin

DESPITE efforts to render the task less est service to him. The ideal memory conirksome, a pupil found it exceedingly hard sists of a combination of these four imo memorize. During one of her lessons gredients in equal proportion.

I happened to recall Josef Hofmann's brief The value of presenting ideas in epiexplanation of the mental process involved grammatic form was brought home to me in committing music to memory, as given at once. For apparently the first time, in his "Piano Questions": When we play without notes there are is not a vague undertaking, but that there four distinct memories at work. I. The visual, which retains the picture which one's thoughts may be directed with

of the printed page. assurance of definite results. 11. The tonal; the memory of pitch, time, From that day onward, she has taken and all that pertains to the strictly musical. special delight in memorizing, committing 111. The muscular, the automatism in us

everything practically four times in her which acts through habit. effort to exercise her "four memories" IV. The formal, which is architectural equally. Needless to say, music memorized in nature and impresses on the mind the order in which the various thoughts or

The same formula has been found helpsections follow each other. These four ingredients of the collective ful for other pupils, and since making a musical memory arc, of course, differently point of copying it on the margin of all

compounded with every individual, and music to be committed, pupils have had rempounded with every individual, and music to be committed, pupils have had Ingram's Milkweed Cream which one or more of the four is of great- their work.

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LOOKING after odds and ends has made many a man rich. Besides odds and ends of materials, we have odds and ends of time, and these are just as important. We have all read of the man who learned French in the fifteen minutes it took his servant to prepare and serve his break. st every morning.

The cumulative results of a few minutes a day devoted to learning a science or art are really remarkable, quite equal to the wonders of a small amount of money invested over a long period of years at compound interest. Many of these odds and ends of time

can be devoted to learning the violin or any other musical instrument, if they are any other musical instrument, it new are "Milles are made in direction sames, and weighted above mart aboved the tone to a finitely used in what should be a perfectly utilized by adding them to the customary They are made of ehony, hong, celluloid, This big must reduced the tone to a smooth run? Schedule of practice. The trouble is that invoking and of the mark is more to than that produced by a bealthy bumble in the first finger is of paramount.

the sound of the violin from penetrating experience of my young days, when I was are closed. all over the house, upstairs and down.

which is shown below.



bridge, finger-board-in short the entire blocker in get some an and the annext of the an especially heavy mute made for these tice with a "mute" violin, or with a normal karn to hold one's hand perfectly still at violins, which further reduces the tone, if necessary. These instruments are much used by violinists when traveling, for use on trains, steamships or in hotels where the tone of an ordinary violin would prove an annoyance to others. They are also used by students, who are obliged at times to confine the sound of their playing to the room in which they are practicing.

The mute violin offers the best means of silent practice; but the objections are the expense of buying an extra instrument, and the inconvenience of carrying it around in addition to the player's regular violin. The next best means of reducing the tone is the mute which is attached to the bridge of the ordinary violin. One type of such a mute is seen below.



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

Silent Violins and Mutes

just when the sound of the practicing may change the color, than to reduce the vol- bee flying home after a hard days work importance. I always say to my little prove an amount to use practicing may change the cost, than to reque the vol- bee trying home after a hard days work, importance. I always say to my little prove an amount to use practicing and the state of the state who lives in a loarding house may not like tone to some extent, they are often used nervous system to "keep it down," as the and hang it on the string." If the first to practice late at night, or at next limes, when it is desired to prevent practicing actors always instructed us. With this finger is well bent and is set on the string for fear of disturbing others. The student from annoying others. The trouble is, mammotin mute, one could play full exactly on its vite, the lattle is already who lives at his own home may be deprived however, that with mutes of ordinary size strength, without causing the tone to rise half won, of practice because some one is sick in and weight, they do not reduce the tone much above a soft undertone. The actors the house, or next door. At a hotel, a sufficiently for real "silent" practice. Every were delighted and carried stories of the violinist who is wakeful, does not feel one knows that a muted violin will make wonderful "silent" mute to every town they like putting in an hour's practice at three itself heard to the farthest corner of a visited.

in the morning, for fear of keeping every- large concert hall or ordinary dwelling. A specially made, large, heavy, metal one on his floor awake. Innumerable If the desire is to reduce the tone to a mute, as described, will reduce the tone things may occur to interfere with prac-tice. The things may occur to interfere with prac-have a very large, heavy mute specially be heard outside of the room where it Let us see what can be done to prevent constructed for that purpose. I recall an is being played, if the doors and windows

outside an ordinary room, so that these filling a position as musical director of a I have known other expedients for odds and ends of time can be utilized at theater which played much melodrama, silent practice. One student used a bow any hour of the day or night. Very few It was in the days when it was thought the which had never been rosined. As there buildings, outside of those intended for proper thing for the orchestra to play was rosin on the violin strings, an exmusic schools, are constructed so that the ineidental music continuously throughout tremely faint tone was produced. With rooms are sound-proof. In an ordinary the drama. There was a continual "plunk, new strings there would be absolutely no dwelling the sound of a violin can be heard plunk" pizzicato by the strings all the time tone. Another did left hand work withll over the house, upstairs and down. the villain was working out his fiendish out using the bow. There are several means of reducing designs; and while the hero and heroine Of coarse all three forms of silent prac- Keep the palm of the hand in a flat,

of forty years, the orchestra played a cannot be sure of his intonation; nor can out. loud chord, "Ta-Da-Da-". he gauge the proper how pressure It is oud chord, "Ta-Da-Da-". he gauge the proper how pressure. It is Keeping the Hand Still The violinists found the tremolo passages also harmful to practice too mach with a Place your first and fourth fingers on

framework, or skeleton and makes a very failed to soften the tone enough, except by come accustomed and his how pressure down; but it must be your aim to hold slight sound indeed. The pegs, strings, using the most delicate bowing in addition. adapted. One day the idea occurred to me to have However, a considerable amount of prac- with any fuger. It is very difficult to

interminable tremolos. I went to a brass violin muted, can be done without any the violin; but until this is accomplished hary vonin. Automet type of make another and had a huge mute made of harmful effects, provided that at least an one's technic is apt to be of the "hit or a belly but no back. An ordinary mute solid copper, the top of which towered far equal or greater amount is done with full miss' variety. can be used on the hridge of these "silent" above the bridge. The affair must have tone on the normal violin, unmuted,

Advantages of Up-to-date Editions of Violin Studies

By C. F. Nagro

Ovide MUSIN, the eminent Belgian vio- the method adopted by many well-known This accomplishes several things. It Unit in virtuoso, was right when he said that teachers. This consists in applying many makes for a correct position; it gives an there are enough violin instruction books varieties of bowings to nearly every study idea of the accuracy needed in making to keep on playing a whole life time. The in each book instead of but a few of them slides from one position to another; and thing that counts is how well one can play as found in other editions. In this way a it helps to develop an accurate car, for the studies in each of the books he has great deal more can be accomplished than discrepancies in intonation are easily by going from one study to another in a detected in octaves.

Take for instance the well-known Kayser superficial manner, as done by many pupils. Examine your finger tips. After a bit studies, Op. 20, which are divided up in It also affords some very interesting prac. of hard practice you have noticed the three book covering different stages of tice, as it makes a study which has grown groove left by the strings. It is in the the pupil's progress. These are of great income sound like a new one, besides given a same place on each finger? It should be the additional meeting meeting access in gone all the additional meeting meeting access in the same sound like access and the additional meeting meeting access in the same sound like access and the additional meeting meeting access in the same sound like access access and the same sound like access access and the same sound like access importance and every teacher and carnest ing one all the additional useful practice. Is the callous on your hugers (it is in-student should examine carefully a copy ing one all the additional useful practice. student should examine caretuly a copy " of these studies in the Preserve Edition. Students ought to master these studies for granted you practice hard enough The Editor, besides working along origi with all their variety of bowings before it should be. Practice before a mirror, nal lines, uses and abundantly describes going to other books of greater difficulty. Stand so that you see your violin from

THE ETUDE

Correct Hand Position

By Mme. Jean de Horvath

MANY pupils complain, "I cannot play with accuracy. My runs are uneven and I lack speed, no matter how much I practice." Almost invariably this is due, in great part, to a faulty position of the left hand. It is imperative that this hand be held in such a manner that all the fingers are the same distance from the strings. Otherwise is it logical to expect evenness and accuracy? If the fourth finger has twice the distance that the first finger has to travel in stopping a note Mutes are made in different shapes; and weighed about half a pound. But it did will there not always be a perceptible

There are several means of reducing designs; and while the nervo and nervoirs. Of coarse an uses form of stella practice to the violin tone to a minimum. The first were on the stage, there was "chills and tice, with such expedients as "silent" vio- straight line, parallel to the finger-hoard; is the "silent" violin, sometimes called the fever" music, as the members of the lins, mutes, un-rosined bows, are make- and what is of greatest importance, keep is the "sthent" volum, sometimes called the tever "mass, as the members of the mass mutes, un-particle and one does not get the full good that part of the hand under the fourth "mute" or "greated" volum, one type of orchestra called it, consisting of a con-shifts and one does not get the full good that part of the hand under the fourth which is shown below. Flower Song, Melody in F, or the Spring tone on a normal violin, without any kind that under the first finger. This will Song. At the most exciting junctures, as of muting. Where no tone at all or a very necessitate an actual effort on the part of when the hero turned up after an absence faint tone comes from the violin, the player the pupil, for the hand naturally spreads

extremely tiresome, since all had to be mute violin, or an ordinary violin muted. the D and A strings, making the octave played extremely soft, and would often The normal tone of the violin is that E thereby. Keep the wrist in a straight last for twenty minutes or a half hour at produced without a mute (which is rarely line with your fore-arm, and if the fingers a stretch. The actors insisted on the soft- used in practical playing); and it is this are exactly on their tips, you have a very a stretch the actors massed on the sort- used in practical papering); and it is tims are exactly on their typs, you have a very est of planshisms, so as not to drown their tone that the student many and good working position. This is easy to As shown in the picture, it is simply a lines. We used ordinary mutes; but that develop and to which his car must be maintain while both fingers are held the hand just so, though you are working

Scales in Octaves

The study of scales in octaves, usually considered "advanced violin work" is very beneficial in the carlier stages of study. To very little pupils, exercises with the octayes found in the first position only should be given. Others, capable of making a few slides, may take the easier

THE ETUDE

the side. Your left hand should be held fortable position. It only remains to be such that and it should be the back of the hand; and it should be the work only the back of the hand; and it should be the wildin. The hand is not held one be held flat, close to, but not against the way for one position, another way for fingerboard. Keep your thumb between another. Hold your fingers just as in the the first and second fingers, high enough first position, and shift the whole hand to up to form a slight support for the slid- the required place at the finger board. ing fingers, but never so as to hinder, and Learn to grasp three or four notes mg mgcos, absolutely without pressure. absolutely without pressure. If you have carefully followed all this build up for yourself an accurate and your hand should be in a free and com- reliable hand technic.

The Viola-The "Ugly Duckling of the Orchestra"

By Edwin Hall Pierce

WHEN in the audience at a symphony instrument, it will improve his style greatly concert, on your right, at the front of the to master a few solos. Among such pieces stage, you see the second violins. Directly we may name as of outstanding excellence behind them is a group of half a dozen or Kalliwoda's Sir Nocturnes, Rubinstein's more players whose instruments look so Sonata for Piola and Piano, and Hans much like violins that an unobservant per- Sitt's Concertstück for the Viola, son will fail to notice the difference. How-

The Viola's History

In Haydn's string quartets its part is

Ritter's Viola

ever, a more acute cye will realize that The viola has a very interesting history. they are larger-about one-seventh largerand that the lowest two strings are wire- It is, in fact, somewhat older than the wound, instead of merely the G-string as violin, being the first instrument of a real on the violins. Should curiosity prompt violin sort to take the place of the ancient you to walk about on the stage after the "viol"-an instrument with a flat back and performance and examine the music on more numerous strings. In Italy, between the racks, you would observe that the 1600 and 1650, it was in fact called the pages used by this group of players are violin, and when, a few years later, what marked "Viola," and that they are written we now call "violins" came into vogue, in a strange cl.i, giving them a somewhat they were alluded to as "piccoli violini alla exotic and (to the amateur) forbidding Francese" (little violins in the French look. That, in fact, is one of the chief style). When the modern violin grew reasons why the instrument has been so into universal favor, the viola had to take universally avoided by amateurs, although a back seat for quite a time. It still held the task of learning a new clef is by no a place in the orchestra, though the part means so difficult as they are won to allotted to it was often somewhat unin-suppose, and this clef, having "middle C" portant and intrusted to inferior players: on the middle line, has been chosen and but it almost completely disappeared from consistently maintained because most con- chamber-music. By the time of Haydn venient to the compass of the instrument, and Mozart, however, there was a reaction in its favor and it came to its own again

An Orchestral Necessity

A school-boy once defined salt as being equally interesting and important with that "what makes your potato taste had if you of the violins, and orchestral composers don't put any on." Similarly, we might have demanded and expected more and describe the viola as "what makes an or- more of it as time went on. Wagner's chestra sound thin and empty when it isn't viola parts often demand a real virtuoso there." Although solo passages, sometimes player, and the same is true of more reof great heauty, occur for the viola, its cent composers, for instance, our own chief function is to complete the inner har- MacDowell, in his Indian Suite.

mony of the strings by filling the rather wide gap which exists between the com-As most violin-makers know, the size pass of the violins and the 'cellos. The tone is somewhat somber, like that of a of the viola, though larger than the violin, deep contralto voice, and appears to the is not enough larger to give it the fullest best advantage when combined or con- resonance of tone that might belong to it. trasted with the brighter tones of the This state of affairs is permitted for conviolin. For this reason, there have been venience, as a really full-sized viola would very few indeed who have undertaken a be too big for a person of ordinary public concert career as solo violists; one physique to hold conveniently violincould count them almost on the fingers of fashion, while, on the other hand, it would one hand. The most noted, perhaps, of be too small to be held 'cello-fashion. these very unusual individuals was Her- Hermann Ritter, to whom we have alluded mann Ritter, of whom we shall speak more above, was quite a large man, and he had a viola of the theoretically proper size made for his own use, as well as several

Viola Players

more of the same description for his pupils. Where do the viola players come from? These instruments, instead of being merely One almost never sees viola instruction one-seventh larger than the violin, were a advertised, while of instruction books there full one-half larger, and he felt convinced are few published and still fewer sold, that he had done just the right thing The usual history of the making of a However, they never came into general viola player is this: He is originally an use. The present writer, being at one time experienced violinist, who takes up the a professional viola player, had long a viola because of a personal liking for the curiosity to see one of these big violas, and tone of that instrument, or because he sees left a sort of an informal commission with a better opening for employment, either a certain violin dealer to inform him it in an orchestra or a string quartet. Ex- one ever found its way to his shop. In cept for the fact that the viola demands the course of years, luck favored him, and the use of a slightly heavier bow than the a big viola of the Hermann Ritter style which has slightly heavier low than the a big viola or the deminin know slyce violin, has slightly longer stretches for the was placed in the writer's hands on ap-fingers, and reads from a different clef, proval. The tone was rich and full, but a the technic of the instruments is identical, little harsh, and it was extremely threame and an annual the technic of the instruments is identical. and an expert violinist scarcely needs a to play, as it called for such a stretch of teacher or even an instruction book when arm. Laying it down, he took up a fine he emharks on his adventures as a violist. old viola of the usual size, hearing the All he needs is a few weeks' diligent prac- name of some comparatively unknown tice in mastering a new clef and becoming maker in Dublin, and found it so much accustomed to a different stretch of the more sympathetic to play on that he immehand. At the same time, although the diately and for all time threw his big viola is not greatly in demand as a solo viola aspirations in the discard.

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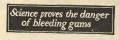
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STREET STREET

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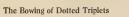
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By Ben Venuto " " " " " which Spohr recommends, if only properly 4.44 4.44 -Lai always seems to present unusual diffi- understood, always seems to present unusual diffi-culties, when it comes to a really accurate Here the notes are all played with separate performance. Beginners and amateurs are

bows; but the bowings, instead of being apt to let it degenerate unconsciously into of equal length, are made to match the something like length of the notes. Starting, say, twelve ; length of the notes. Starting, say, the first inches from the point of the bow, the first inches the while even highly-skilled players, who un- note (a down bow) uses nine inches, the

derstand exactly how it should be done, second note (an up bow) uses three inches, often have difficulty in getting a perfect and the third note (a down how) uses six ensemble, among several players on the inches, which brings one to the point of same part, in an orchestra. The most familiar classical example of such a rhythm one of the second group) uses nine inches is in the first *Allegro* of Beethoven's *Sev*-*eth Symphony*. Possibly the most population of the bow, which brings one to the same lar method of bowing this, at the present

place on the bow where we started, and ready to begin the next measure in the ; but there same way. This ingenious and effective device of bowing is too often neglected by

is much to be said in favor of the method modern players.

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World of Music (Continued from page 737)

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point in piano technic.

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(Continued group page 127). SFF Guide Allews, the confluent English mathematical and the second second second mathematical and the second second second mathematical second second second second the first order that "Sympathy Rahe" of the first order that "Sympathy Rahe" that the sympathy Rahe" that the sympathy Rahe" that the sympathy Rahe "Sympathy Rahe" that the sympathy Rahe "Sympathy Rahe" that the sympathy Rahe "Sympathy Rahe" sympathy Rahe "Sympathy Rahe" sympathy Rahe" sympathy Rahe "Sympathy Rahe" sympathy Rahe" sympathy Rahe "Sympathy Rahe" sympathy Rahe "Sympathy Rahe" sympathy Rahe "Sympathy Rahe" sympathy Rahe" sympathy Rahe "Sympathy Rahe" sympathy Rahe" sympathy Rahe" sympathy Rahe "Sympathy Rahe" sympathy Rahe" "Sympathy Rahe" "Sympathy Rahe" "Sympathy Rahe" symp

this summer's senson. The Xeev York Muele Senson had its formal opening on the slight of Snytember 17, an "Alda" production with an "consemble so affective that the andience rose rapturously try and called principals and conductor be-tore the curial again and again." The Thirley Aew, Sy mphony Orchestra chaser who orders this book in advance may well know that every composition will

The Third New Symptony Ordinards to be launched in New York within the past year is rumored to be about to be started on a senson of twenty weeks, by Dirk Foch, the Dutch conductor. Joseph Pasternack has been given the

serious, home and memory songs are in-cluded and many of the numbers may be but the special introductory offer will be offerings and their interpretation. Marked Duryf has been decented with French Govern ben, in receiblen by this services to French ant throughout the world, and especially to the distinction which he services to French ant throughout the world, and especially to the distinction which he second American tour with a recital in the New York Wannameer Auditorium on Sec-ber I and 20 he played a series of the con-cett in which he performed from memory the million espectation. continued during the current month. This volume will be an exception to the usual a copy, postpaid. This book at 40 cents run of March Alburas in that the various a copy, postpaid. as may be marched to. There are many pleces called marches to which it is al-

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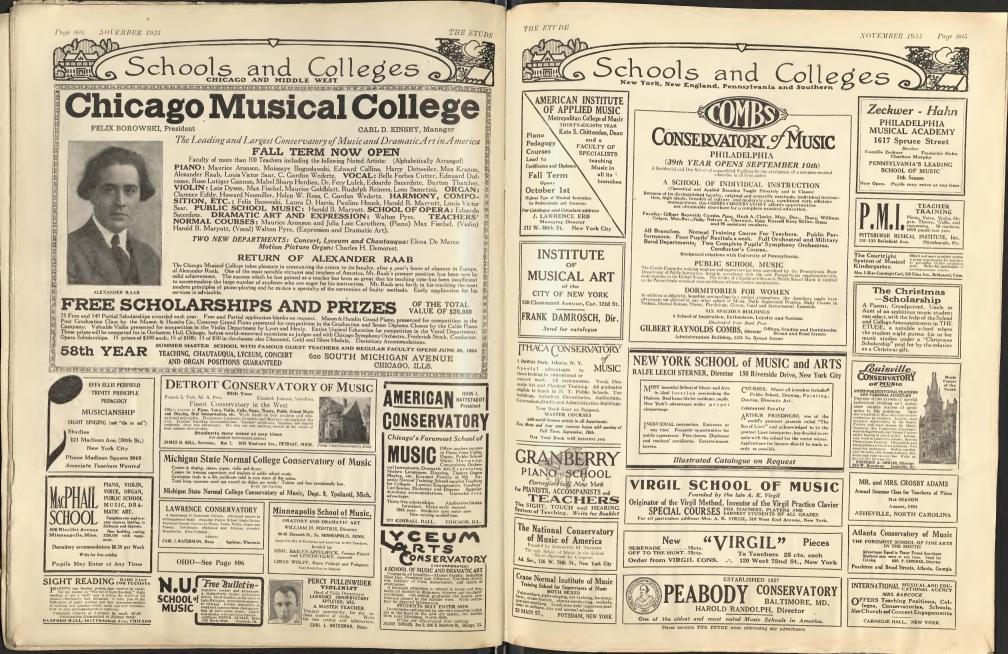
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tall.

By Dorathe Benkert

everything, we have in some or the org chies, "Art Wock," "Red Cross Week," "Oh, DRAR, I'm so sleepy." So raying, "But wh "Clean-Up Week," "Safety First Week," Adrienne, who had been practicing for an in there?" "OH, DEAR, I'm so sleepy." So caying, "But who are you, and how did you get

and lots of others; and lately we have had hour and forty-five minutes, put away her "I am Apollo, the King of Harmony. I "Pure English Week," which was an at- music, returned the metronome to its reign over the Harmony of Music." He tempt to make people, and more especially place on the mantel and started to close said this with not a little dignity.

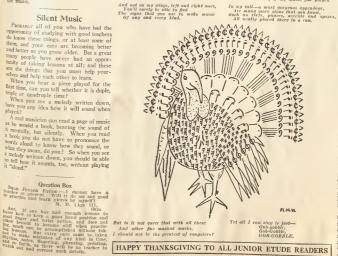
"But," asked Adrienne, "why are you As she closed the top, she heard a small here?" "My appearance here is a long story," A little man, dressed in kingly garb, he said sadly, in a soft, dreamy voice.

stepped out, apparently from under the "Oh, please tell it to me," she begged strings. He was only about three inches eagerly. "In my Kingdom of Harmony, I was discordant ones. But at the end of our "I beg your pardon for scaring you," the king over my subjects. They were all noble and faithful to me; but I found Baglish. Include also pure music; for "Where did you come from?" Adricime You are one, for instance; but to go on out I was mistaken in my mortal subjects, and ruler over my subjects. Enginh, include also pure muse; include closer so as to catch every thing with my story, next to my kingdom was little old hady availing us. 'Now, Mother'

A Musical Turkey

By Margaret Wightman

Of ercscendo and treble elef signs My largest voing feathers are made, While sharps and rests, too, without number You would see, if my music you played.



than usual, so we decided to have a meeting with each other and settle the matter for all time." "Go on! Go on !" urged Adrieune,

"If we found that the earth children played more discord notes, then King Discord should win; but if more notes in Harmony were played, I should win; and the victor was to be ruler over hoth Kingdoms. So saying, we fastened on our wings and flew down here to your land. We went around to every piano whereon a boy or girl played. I thought that I would surely win, as I had supposed that quest we discovered that it was just the opposite, leaving King Discord the victor

my bitter enemy, the King of Discord. said King Discord, 'you may attend to Our misunderstanding had grown greater Apollo,' At that she came over, uttered some weird words and said, 'I now put you under an enchantment, that you shall stay in the pianos all the rest of your life rying to persuade boys and girls to play farmony notes; and your kingdom shall be restored to you when this is accomplished. You shall also be reduced in size, to three inches, and you shall never be allowed to talk to any child more than once. So, go!'

"Immediately after the enchantment was placed upon me, I found myself in the piano of a little girl. I have been traveling ever since, meeting everywhere with success and, so far, with no failures. And here I am, now visiting you!"

As he finished his tale, Adrienne sat very still, thinking of the many times she had played discordant notes, not only on the piano, but also in her everyday life. "I think you and your story are won-derful," she said; "and I thank you ever so much for your visit. It has really done me a lot of good and I am going to try hard to help you to restore your kingdom.

New Feature Letters

You remember in the summer the JUNIOR ETUDE asked for letters suggesting new features that you would like to sec in the JUNIOR ETUDE. The best letter was sent by Robert Everly, who receives a subscription to the ETUDE for one year as a prize.

Other interesting letters were received from Frances Kilburnking, Eleanor Pease, Cheerdal Theophilus Myers, Mary Me-Hugh, Alice I. Sullivan, Marjorie Ray-mond, Elsie May Heiston, Avon Card, Nellie Lorene Kingbach, Leona Tibbetts, Herbert Schueller, Francis W. Collin.

About seventy-five per cent of new-feature suggestions were for a question box; so if you have any questions you want to ask, send them in, and they will be answered in the question box column; but answers will not be sent by mail, except in very special cases. Always give name, address and age, when sending in questions.

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and address of sender, written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., (Omitted during the summer months) before the tenth of November. Names of prize winners and their contributions will

be published in the issue for January. Put your name and age on upper left hand corner of paper, and address on unner right hand corner of paper. If your contribution takes more that one piece of paper do this on each piece. Do not use typewriters. Competitors who do not comply with ALL of the above conditions will not be

Winnifred E. Mobbs (age 14), Oregon; considered. Ralph Hallenback (age 10), New York IS MUSIC A PART OF MY HOME Margaret L. Bartholomew (age 9)

LIFE? Indiana. (Prize Winner for May)

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maker, Agnes Pantenberg, Rhoda Lundy,

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