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### Volume 42, Number 02 (February 1924)

James Francis Cooke

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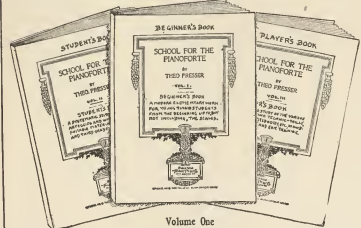




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He expects results, artistic results from his pupils. When you have paid your teacher in money you have paid only half of the bill. You must pay him in results. He takes a responsibility, when you go to him for instruction, and you assume an obligation no less important. Your part is to show him that to the limit of your talents you have been worthy of his labors, his advice, his patience and his cooperation.

Above all, however, he expects recognition. He is entitled to have his work with you acknowledged.

When an architect builds a great building he knows that his name is in the cornerstone. He can point to the structure with pride. When the teacher builds, he has the same pride in pointing to his pupils.

Unfortunately, with success many pupils fail to recognize the services of their old teachers. Many an old teacher has gone down into his sear and yellow years with a heart aching because of the ingratitude of his former pupils. Each act of neglect is a knife in his soul.

It is a fine thing to let your old teacher know by letter, act or gift that you have not forgotten your obligation to him, that was never paid in currency. Just a few words that may cost you a few minutes will bring delight to him for days. A little gift from you individually, or a gift from a group of pupils, just to let him know that in your joy and success in your music you have not forgotten him, will light the torches of gratitude and bring happiness to many a dark hour.

## Never Too Late

EVERY now and then some pampered-souled aged sweet seventeen, writes to inquire (of our supposedly omniscient store of wisdom upon all matters musical and otherwise) whether it is not too late to begin the study of music.

Given a modicum of talent, passable health and an insatiable ambition, we do not recognize an age limit for the student who is willing to work. We mean that. We have seen so many, many instances of progress late in life that we know that with these four qualities there is no need for despair.

Mark you, we do not say that the student who begins preparations for a virtuosic career at sixty is to be compared with the one who starts at sixteen. But we do say that wonderful things may be accomplished if a certain amount of inborn human laziness which usually multiplies itself with advancing years can be overcome.

What are the qualities necessary for the music student who begins when others are letting down.

**I. Ambition.** The driving power, the fire under the engine, the water behind the millwheel, the electric current in the wires. Ambition, combined with will power to overcome the resistance offered by laziness, lack of time, or other drawbacks.

**II. Work.** Work is the engine itself. Its fuel is ambition and will. The materials of which it is built are health.

**III. Talent.** Talent is the raw material. You have far more than you realize; but it must be worked to secure results.

The stronger the fire, the finer the engine, the richer the talent, the greater will be the product, every time. The great trouble is that, with the "letting down" years, folks who aspire to play the piano spend more time hunting around for excuses for their failure to play and failure to succeed than they devote to the very work which would accomplish the results.

The present tour of Valdimir de Pachmann, at the age of seventy-five, should be a lesson to all those who are past forty and who are lazily drowsing in the moonshine of excuses. De Pachmann's hands are twenty-five years old, because his fire of ambition is as intense now as in his youth, because he works from five to ten hours a day at the keyboard, and has a glorious time of it. No pianist in the last quarter of a century has excelled him in certain phases of his work. His fleetness of finger, his accuracy, and his incomparable tone are historic.

Notwithstanding his platform nonsense he richly deserves the recent criticism of the *Philadelphia Ledger* "The Master of Masters, the miracle worker, the grand old man of the piano, more wonderful than when heard here ten years ago." If de Pachmann and Saint-Saëns can triumphantly tour America at the age at least ten years past that when many enter old folks' homes, who shall say when the limit of advancement in piano playing is reached?

When you get right down to it, success at any age depends so much upon the strength of your desire, the skillful handling of your talents, and your intense determination to battle down all obstacles of time, space, and matter, that if you set these forces working and keep the fire of ambition incandescent you may amaze yourself with the results.

## Nippon and Music

Music in Japan is bifurcated these days. The olden music of Japan, dear to the heart of the native-born Nipponese, still exists in all parts of the Island Empire; but in recent years the music of European type has become so dear to the residents of the big cities that the advance in all musical interests is hardly comprehensible.

The great earthquake demolished an amazing amount of material devoted to musical purposes. The Female Music School (Joshi Ongakuen), and the excellent, prosperous musical magazine published in Japanese and known as "Musical Japan," were wiped out of existence. "Musical Japan," during the last few years, has been "The Etude" of Japan, the guiding spirit of thousands. "Musical Japan" supports the "Female Music School" with 800 students, who, since the earthquake, have been living in sheds. Musical Japan has been aligned with the Christian community of Japan and immediately after the great disaster the officers of the "Female Music School" and the staff of "Musical Japan" devoted their time to keeping up the spirits of the homeless men, women and children by teaching them cheerful songs to sing and conducting community sings for the people.

At least thirty thousand dollars will be required to enable these brave Oriental enthusiasts to take up their musical work again. They expect to raise \$15,000 right in Japan at once.

They have appealed to the Christian music workers of America for assistance in procuring the remaining \$15,000. America gave nobly to Japan at the time of her great trouble. What an opportunity it was to show our brown brothers that we had no desire to combat them, but a strong desire to be of service to them in the common cause of humanity.



# Music, Musicians and Music-Lovers

Some Notable Personalities as Seen by the Distinguished Modernist

CYRIL SCOTT

The following are extracts from the manuscript of Mr. Cyril Scott's *Memoirs* which he proposes to publish later. The work is one of the most fascinating of its kind we have been privileged to read. Cyril Scott was born at Oxtou, Cheshire, September 27, 1879. He was a pupil of Ivan Knorr at Halle Conservatorium. In his youth he was greatly influenced by the work of

How Humperdinck Taught

When in Frankfurt studying with Knorr, Mr. Scott also came in contact with Engelbert Humperdinck, and his relating of the way in which that master taught is a kind of negative lesson to all teachers.

"Humperdinck, the author of *Hänsel and Gretel*, had been Wagner's secretary. When quite young, and during my first visit to Frankfurt, I had one or two lessons from him which I shall not forget.

"As in those days he was very poor (*Hänsel and Gretel* had not yet been composed), the Director of the Conservatoire charitably engaged him as a professor, but had perforce to dispense with his services shortly afterwards, for the reason that he was quite incompetent to teach. As Knorr described it, he would enter the classroom, sit down at the desk, and absentmindedly, so it seemed, start to count his ten fingers by ticking them off one against the other. Then, having satisfied himself that they were all there, he would enter dreamily, looking at one of the students, *'Herr Lampe—'*

"Excuse me, my name is Sekels."

"Well, Herr Sekels, go and write out the natural notes of the horn on the board."

"Herr Sekels would comply, after which Humperdinck would grumble in a very non-committal way, so that nobody knew whether the notes had been correct or otherwise, and the performance would start all over again."

"Excuse me, my name is Rindskopf."

"Well, Herr Rindskopf, now you go and write out the natural notes of the horn."

"And so it would continue, for Humperdinck treated his students like children instead of adults ranging from nineteen to thirty. But on these occasions the erratic professor did at least stay in the classroom till the end of the lesson, which was more than he did when teaching orchestral score-reading to my two colleagues, Norman O'Neill and Mr. Holland Smith. From the latter, who for many years has been headmaster of music at Durham School, I learned that Humperdinck used to keep them waiting for about twenty minutes before he remembered to enter the classroom at all—and then having arrived and listened to them for appreciably less than a quarter of an hour, would disappear, never to return."

A Word Portrait of Debussy

"Debussy, with his somewhat Christ-like face marked by a slightly hydrocele forehead was neither an unpleasant personality nor an impressive one. In manner he was, for a Frenchman, unusually quiet, both in the way and in the amount he talked—at any rate to strangers."

"If I were asked to describe Debussy's character, I should find it difficult; therefore I can only give you very brief impressions of him, and nothing further. I think he was one of those few Frenchmen who sacrificed French politeness to sincerity. To those he admired and liked he was charming; to those he disapproved and disliked he was the reverse. He once asked me rather naïvely if I consorted with the composers of my own country, and without waiting for an answer told me that he did not consort with the composers of France. Certainly, even apart from living musicians, he had very pronounced dislikes, one of which was Beethoven, who he described as *le vieux sourd* (the old deaf man)."

"On the other hand he had an unusual admiration for Schumann's piano concerto, which struck me as rather strange; for, without meaning to disparage that work, I should have thought it too unsuitable to appeal to his taste. As to Richard Strauss, although the orchestration seemed to him highly ingenious, he failed to recognize any intrinsic value in the works themselves which so many of his French band leaders had. But on this point we disagreed; for, admitting these hani-

ties, Strauss, when writing at his best, possesses so distinct a style that any failure on the part of a fellow-composer to recognize it seems astonishing.

"With regard to Tchaikowsky, of whom we also spoke, our opinions were more in union. Tchaikowsky, he it known, was having a great vogue in England at this time—so great, by the way, that Sir Henry Wood told me that his directors wanted him to conduct the *'Pathétique'* every night at nine o'clock at the Proms, which, thank God, he refused to do. That Debussy should ardently dislike this most popular of the Russian composers I could well understand; and I was not surprised when he deplored British taste which could set up such a vulgarism as an idol to be worshipped. According to him, the British had accepted the very worst Russian and overlooked the truly admirable ones, Rimsky-Korsakov, Mussorgsky and others."

"In view of what Debussy had written about my own works, I ought to mention that he never saw my more popular compositions, but only those I thought worthy of his interest, namely, the more serious orchestral ones, and a few others, such as the piano sonata, the violin sonata, the second suite for piano (dedicated to him) and one or two short violin pieces. Of the orchestral compositions he admired most a rhapsody which has since been lost in Petrograd, and of the smaller works, the piano sonata and the second suite. And I think these were my best efforts up to the time I last saw him in 1913. I had broken my journey in Paris on my way to Switzerland in order to dine with him and his wife, and had spent a very enjoyable few hours in his studio, playing and talking. That studio, incidentally, struck me by its remarkable neatness—there was not a piece of music or music-paper to be seen anywhere, all pianos being heavily covered with a silk cloth and elegant desk, chairs, tables and bookshelves containing, among other volumes, several works of Kipling."

"That evening, although Debussy was charming and affable to me as usual, he spoke despondently of his own work, and was, I gathered, in the midst of an unproductive period."

"My style," he said, "is a limited one, and I seem to have reached the end of it."

"I made some encouraging denial, although I silently agreed with the first part of the sentence, and I told him I felt sure he would get a new influx of ideas before very long. But I have come to believe that in this I was mistaken, for more of his compositions after this year have fallen short of his previous standard and he seems merely to have repeated himself instead of creating anything new. The distressing truth is that his health was on the decline, and was in a few years to die of that most dreaded of all diseases—cancer."

A Literary Music Lover

Mr. Scott, whose artistic and social connections enabled him to meet and know most of the contemporary great men, had the good fortune to be the guest now and then of H. G. Wells, the most discussed literary personage of England, possibly excepting Kipling. His picture of Wells' interest in music is characteristic and interesting.

"I discovered that his methods of work were rather unusual; I understood him to say that he worked at any odd times of the day, especially when drowsing in the morning. To my amusement I also discovered that he kept a typist in a little hut in the garden, whom he would visit from time to time with fresh batches of manuscripts, the more numerous the better. He was an animal that had to be fed with buns. His recreations at the moment were Badminton and Beethoven—the latter he used to play with much enthusiasm on a player-piano. 'I suspect you don't altogether approve of this,' he said to me, 'but I get quite a lot of enjoyment out of it.' He hastened to tell him that composers were not so averse

There are many here who will want to help rebuild the musical foundations of Japan. The Japanese look to us as idealists who have accomplished great things in the world. We should respond in the measure of our means. Do not send contributions to *Tate Etsu*, but to the Yokohama Specie Bank, Yokohama, marked for the benefit of "Musical Japan," Ongukukai, Japan."

Nothing has filled us with more editorial pride and more admiration for the fine spirit of music brotherhood than the magnificent manner in which the real music lovers have responded to previous appeals of this kind that have appeared in *THE ETUDE*. We have found rich experiences through giving from our blessings to others. Give if your means honestly permit; and, if they do not, try to induce others to give.

## A Great Music Pageant

The Philadelphia Music Week will be the occasion for what promises to be the most magnificent pageant in honor of music ever given. It will be presented three times, on successive nights, at the famous old Academy of Music (May 12th, 13th and 14th), and will be under the direction of the Philadelphia Music League, of which Dr. Herbert J. Tily is the president.

The pageant will be a gorgeous combination of color, action, poetry and music. The orchestra will be from the famous Philadelphia Orchestra with assisting artists. Thousands of people will be engaged in preparation for this magnificent tribute to music, including Philadelphia musicians who have done so much during the past twenty years to bring international fame to Philadelphia as a music center.

This will be a fine time for out-of-town visitors who contemplate visiting Philadelphia to come to the city. Tickets must be procured far in advance, as in the case of the famous Mahler Symphony performances. The pageant promises to be thrillingly beautiful from the musical and artistic standpoint. Mr. J. W. Harkrider, immensely successful Pageantmaster, has been engaged.

Those desiring to make a musical pilgrimage to Philadelphia at this time may obtain full information relating to seats, transportation, hotels, etc., from the Philadelphia Music League, 1823 Walnut Street, Phila., Pa., Mrs. F. A. Abbott, Director.

If you do come, we shall be glad to welcome you when you visit the home of *THE ETUDE*.

## High Lights

LIKE everything else *THE ETUDE* Music Magazine has its high lights. We would like to have every issue as fine as some of our good friends assure us it is at all times; but we know that some issues are very much better than others. For instance we had expected to present in this issue a symposium which has been deferred to March—a symposium which has enlisted the serious consideration of many of the finest brains in the world of music. The symposium was not quite complete and we had so much good material for this issue that we let it go over for a month. But it will be one of our "high lights."

As we look back we see many "high lights," thanks to the co-operation of famous composers, writers and artists. The Hymn Census of last spring was reported in scores of papers around the world and gave rise to a great mass of editorial comment. The various national issues, French, Italian, English, German, Polish, Czech-Slovak, Russian, were so valuable that they are for the most part out of print.

The American Indian issue, the Woman's Issue, and the American Issue were distinctive "high lights." Certain articles are demanded over and over again until the issues have been sold out. Many pieces are in great demand and people write to us asking for the issues in which a particular piece appears, not realizing that the pieces in *THE ETUDE* are always published in sheet-music form and are always procurable in that way.

Many of the most demanded articles have been republished singly or in group form in books. The Dramatic Reading of Beethoven's "Peer Gynt" arranged for club and recital use with Grieg's music, is one instance of this. This appears as a small booklet, published at very nearly cost price, for the benefit of

our patrons. It was an appreciated "high light." Another instance is that of the famous interview with the great American tenor, Evan Williams, "How I Regained My Voice." Scores of singers have written us that Mr. Williams' entirely original ideas have restored their lost voices and their incomes.

The "high lights" come in *THE ETUDE* editorial office when we least expect them. We are virtually scouring the entire musical world all the time for features. Often, quite accidentally some little features will turn up in our office and will prove more valuable to our readers than something we have worked months to procure. Such a feature was the "Correct Hand Position" illustration which appeared last spring. Teachers everywhere realized instantly that it was "a good thing," an indispensable illustration for the studio. We were forced to republish it in card form for that purpose.

## Musical Talent and the Left Hand

In the *Pedagogical Seminary* May Lipscomb Sikes contributes a very stimulating article upon the subject of "Music and the Left Hand." Mrs. Sikes has been a pupil of Emil Liebling and others and has taught piano for years. Her observations lead her to the conclusion that musical talent may rest in that part of the brain controlling the left hand.

This may or may not be so. If it were so, it would appear that all left-handed people would show a predisposition toward music. We have never noted this in actual life. In fact we have known many left-handed people who had no inclination toward music.

Mrs. Sikes has noted that pupils who play finely with the left hand advance much more rapidly in music. This does mean something to us. It means that in a very great many cases of piano students the neglected left hand is a mill stone. It holds the pupil back. In our own experience in teaching we often found this to be the case. One of the left hand from three to six months of intensive drill and the whole pianistic progress of the pupil will become immediately noticeable.

In fact, we feel very strongly that the music teacher should have in her musical pharmacopoeia certain definite remedies—specifics if you wish—like the old-fashioned country doctors, calomel and quinine. We shall be glad to send to our friends a list of left-hand technical specifics, if you will send us a postal letting us know that you need them.

## Honor to Whom Honor is Due

ROLAND HAYES, born of a slave mother, once a waiter in a Louisville, Kentucky, hotel, has risen to the very heights of musical attainment as a tenor. In America he has been "soloist with the Boston Symphony," in London and Paris he was the sensation of the hour in aristocratic circles. Unspoiled and still intensely studious and ambitious, he has come back to his native land. Leading citizens of Louisville have asked him to come back there for a concert. All honor to him and his achievements. His voice is reported to be one of rare beauty and large range. His mastery of songs in English, French, Italian and German has brought him the plaudits of musicians everywhere. Roland Hayes has won upon pure merit; and his triumphs have been indisputable. This is very pleasant to hear at a time when prejudice, brought about by the misdeeds of some of the ignorant members of his race, has made it difficult for worthy men and women of negro origin to secure justice.

## Benediction

We thank Thee for the songs of the birds, the laughter of children, the nocturnes of the breezes in the trees, the idyls of the water in the brooks, the rhapsodies of countless bells, the requiems of the North Winds, the symphonies of the deep.

We thank Thee for sending the "Serenade" to the soul of Schubert, the "Spring Song" to Mendelssohn, the "Eroica" to Beethoven, the "Pathétique" to Tchaikowsky, the "Halle-

lujah" to Handel.

We thank Thee for endowing us with the minds and hearts to hear, to absorb, to love all the great inspirational creations of the masters.

We thank Thee for all the beautiful music in the world.

AMEN.



CYRIL SCOTT

to mechanical instruments as might be supposed; in fact there are one or two Chopin Etudes which sound entrancing on the player-piano, though I cannot say as much for Beethoven's."

Note, the Musician's Hell

Mr. Scott has taken an active part in trying to suppress street noises in London. His laughable description of some of his sufferings will be read with interest by those whose cars have been tortured by the din of our modern crowded streets.

"There was only one menace to the harmony of our menage, and that—as I discovered all too soon—was the abominable sound of the piano. I would be, perhaps, in the middle of a composition, with ideas flowing moderately well, when suddenly... *The Honesty and the Bee*, or the *Intermezzo* from *Cavaleria*! And it was not only irksome but also useless to descend two flights of stairs and shout and gesticulate, for the barrel-organist merely wheeled his instrument of torture a few yards down the street, to render its tinkling a little less audible but still sufficiently so to prevent me from carrying on my work for at least another ten minutes. As we had signed a three years' agreement for our rooms, something drastic had to be done to keep me—my friend was at Somerset House all day—out of the lunatic asylum."

"Fortunately several bank-clerks, tradespeople and other persons carrying on business in Queen's Road were becoming as exasperated as myself, and steps were taken to put a stop to the nuisance. A meeting was called and a resolution passed that an association be formed, if I remember rightly, 'The Queen's Road Protective Association,' in which each member should subscribe a modest sum to the maintenance of a commissionaire to patrol the road in question and turn away any barrel-organists, penny-whistlers, harmonium-players, cornet-players and other ungodly noise-producers, who make London streets places of torment to everybody who is not deaf... And for a while all went well; then it was discovered that the commissionaire was not severe enough, so another of a more awe-inspiring type had to be engaged. But even then, after about two years, the scheme was, or had to be abandoned, and Queen's Road once again became a musician's hell, from which the only musician who was foolish enough to try to live there had to flee."

"Since the war, things are ten times worse; though the whistling for taxis has been prohibited, the penny-whistling, brass-band-blowing, barrel-organ-playing, and kindred nuisances, have increased in some districts immeasurably. And what can one do? Tip the policeman on the head, who is very polite, full of sympathy, promises to do what he can, but is afraid as the law stands he can do but little? And very little is done. When in Marylebone, I think, some attempt was recently made to pass a by-law putting down street cries, the authorities decided that to do so would be to interfere with the liberty of the British subject. Yet if this be the case, how is it that



Grainger, Crieg and Strauss

X. J. I. Leybach

## Sparks from the Musical Anvil

"I love music, but I do not try to play myself; I love music too much to spoil it."—ANNA PAVLOWA.

### Think it Out Yourself

this passage staccato? Why should it be finger instead of hand staccato? What had the composer in mind? What other compositions might it be?

## HENRY T. FINCK

### The Secret of True Study

Yes, how about women? They cannot, alas, be plasterers and bricklayers, but have those of them who are humble enough to aspire solely to the rank of minor musicians any chance in orchestras?

Apparently not. The question of women and orchestras is somewhat mysterious and puzzling. Many a time in my long career I have read that the time had come for women's—or mixed—orchestras. But it hadn't. I don't see, exactly, why not. In our school orchestras,

### Disheartening Competition

decidedly no." What made her answer the question so pessimistically was the fact that even if you have exceptional talent and work harder than a workman, you may fail dismally, simply because your personality does not interest the public.

"Let me tell you," Miss Powell went on to say, "that the world is full of artists and musicians whose talents and ability command the deepest reverence, who, nevertheless, cannot swell box-office receipts by a single dollar."

HENRY T. FINCK

### Suggested "Self-Test" Questions upon Mr. Finck's Article

1. *What is the secret of true study?*
2. *What opportunities seem likely for Women orchestral players?*
3. *What did Maud Powell say about the work of the music student?*
4. *What part do nerves play in platform success?*



## Hints On Passing Musical Examinations

By Sydney Grey

EXAMINATION candidates are rarely cool and comfortable. Examiners are either cold, severe and academic; or kindly and human. There is no need for the young student to be nervous. This is said out of personal experience as examinee and examiner.

After my earliest examinations in organ and piano, I used to counter my nervousness by preparing my piece so thoroughly that it was well-nigh impossible for me not to play them. I was technically well, even when my mind was confused; my body exerting itself in the playing as by a process of habit. For several days before an examination I would be saying to myself, "In so many hours from now I shall positively be playing this piece to an examiner" and I would wake up on the terrible morning with feelings which, should I ever come to be hanged, will prove to have been useful preliminaries for that objectionable fate.

All this unduly anxiety and confusion was wrong. The examination had weakened my powers, and had assisted in the creation of a bogey. I should have been taught by my teachers to never think of the examination as out for myself—that every thought of an approaching examination must be one of pleasantness, so that when the event finally arrives, the mind shall be in a pleasant mood, and the examiner, himself therewith pleased. I should have been told that an examiner wants to pass candidates, not to fail them; that, as he is examining, he is commending, and therefore nothing at all peculiar or exceptional. Further, I should have been told that a highly nervous candidate actually impresses a strain upon reaction of one mind to another, and secondly by creating a need for the examiner to analyze the matter placed before him into its component parts of nervousness and musical ability, before he can arrive at his judgment. The examiner's task is very responsible and difficult, under the best conditions. In a few minutes he has to judge of your year's work, and to appraise of your musical and general nature, also to forecast slightly your possibilities for the future as musical artist, so that, if advisable, he may particular department of music to which you should go to him with everything that is therefore necessary and especially with case of mind and a quiet, modest composure.

The matter of nervousness extends to a more important world than that of examinations. It may allow nervousness to develop, it will perhaps destroy the effectiveness of your playing in public. In examinations, you must work you have to please, charm, stimulate, and enable a mass audience. To walk before a thousand men and women, and to occupy their time for half an hour—the self that is not you, and your true self—Nervousness need not conquer you. It can be overcome, if not given scope for too long. I had to give up playing in public because I went too far in nervousness instruments (piano and organ) to audience. But when I took to public lecturing, and found the brain and making my voice valuable, causing me to feel, and perhaps to look, a fool, I then deliberately practiced confidence, and in the end acquired a sort of technique in anti-nervousness.

It would take too long to describe the process here, but I will outline one application of it for the examination candidate. Do not over-prepare for examinations. Leave scope for interpretative energy in the moment of performance, and do not make the music stale in your mind by excessive practice. Have a clear idea of the range of technical material incorporated in the scheme of the examination (scales, arpeggios, and the like), but do not try to work through the whole of it on the day of hours before, or on the day preceding. For some and go for a walk, read a book, or sit quietly at the pictures. In particular, do not talk with other candidates about the examination. Such talk either disturbs your ideas or gives you fresh notions which it is too late to incorporate into your already determined work. Just before the time to go before the examiner, begin to think quietly and quickly of what you will have to do—pieces, the order in which tests will be set, and the general scope of the examination, studies from which the examiner will make his selections. Remember that your consciousness these facts—an examination is to be

taken quietly; there is no reason at all why you should not pass; if you fail, it isn't a matter of life and death, and you can go up again next year; you are well prepared, and you will not fail.

Some candidates under-prepare. This is bad. If in your final moments of preparation for the examination you are suddenly convinced that you have not worked hard enough, go away, sacrificing the fee, and giving the examiner a little leisure. The examiner can tell nervousness from carelessness and laziness, and to the careless candidate he says the words that hurt.

## Using Our Best Gift

By Louis G. Helme

PLAYING from memory is to be valued as a gift from heaven, which usually gives early manifestations of its presence. Someone has said that, of all the gifts with which a beneficent Providence has endowed man, memory is the noblest.

One child, who as yet has studied nothing, is able at times to remember with ease a poem or a melody Another, who has been at school for some time, has great difficulty in this respect. These differences in ability are to be seen in even the more advanced years. Memory is too often accused of treachery and inconstancy, when, if inquired into, the fault will be found to rest with ourselves.

A quick and retentive memory, both of words and things, is an invaluable treasure and may be had by anyone who will take the pains. A child will memorize easier than an adult and girls easier than boys. It may be both profitable and interesting to here give some examples of remarkable memory feats, outside of music.

Ben. Johnson not only could repeat all he had ever written, but also to whole looks he had read. Cyrus knew the name of each soldier in his army. Scipio knew all the inhabitants of Rome.

Seneca complained of old age because he could no longer repeat 2000 names in the order in which they were read to him, and he stated that on one occasion when at his studies, 200 unconnected verses having been recited by the different pupils of his preceptor, he repeated them in reversed order.

Mirandola would commit to memory the contents of a book by reading it three times, and could frequently repeat the words backward as well as forward.

As Homer, Virgil and Horace, besides many other works, Mozart had a wonderful memory. When only fourteen years of age he was in Rome and went to the Sistine Chapel to hear the famous *Miserere* of Allegri. Being position, Mozart placed himself to copy this renowned composition—the strictest attention to the music, and on leaving the church noted down the entire piece. A few days later he heard it again, and following the music with his own copy in his hand, satisfied himself of the fidelity of his memory.

Hans von Bülow played and conducted everything from memory, and he was the first to set the fashion. To-day almost without number who can and do so much.

A good memory is a good thing, but you must learn to use it as well as remember; and don't crowd your mind with all sorts of rubbish merely because you can remember. Memory should be a storehouse not a lumber room.

There are pupils who can play a piece without the music (though unable to fully follow the development of the piece) perhaps by the sense of sound rather than by a true musical memory. When such a player loses the music, he cannot repair the damage and must simply stop or begin again.

A certain degree of musical knowledge will be necessary for the correct art of playing from memory, namely a knowledge of the construction of the melody, rhythmically and modulations and form. It cannot be taken for granted that, even with the best knowledge of a composition, a satisfactory rendition can be given without the music frequently.

Though memory may often be a special gift, and without a doubt can be acquired and developed, the question is, at what stage can this be done with the best results? If done at the very beginning the pupil may be able to read well; so the reading had better not be neglected.

"Music strikes in me a deep fit of devotion, and a profound contemplation of the First Cause. There is in it of Divinity more than the ear discovers."

—SIR THOMAS BROWNE.

## Scales Day By Day

By Dr. Annie Patterson, B. A.

As most musicians allow, Scales are the bedrock, especially of pianoforte technique. Just as Schumann advised students to make Bach (J. S.) their "daily bread," so should pianists never omit to finger their "daily walk," or rather "run," over the keyboard. Teachers differ as to whether this "Constitutional" should be taken in large or small doses. Some of the student's period, relying on the *repertoire* in hand for sufficient subsequent development. But the majority, without doubt, look upon scale-practice as a necessary but uninteresting duty, to be rushed through and got rid of as quickly as possible.

Now the Scale stands for the even development of every finger on the hand, for facility in overtuning and overturning of individual digits, and for the correct pose of hand and arm. Can any three points in piano playing play a more important part than these? If so, I would strongly endorse the necessity of the "daily run," were it to cover the entire length of the keyboard—and so to get hand and arm at every available angle—at least once a day. Instructions differ regarding the number of scales to be practiced at a time. Some advise a small selection only for the diurnal grind, these to be played carefully in all positions (including contrary motion). In this case, suppose four scales are taken daily (say, to start with, C with A minor, and G with E minor), the twenty-four of the diatonic series can be gone over in a working week of six days.

Personally, I prefer the following regime: Starting with C major, play this evenly (not too fast) up and down once through its entire compass; then pass symmetrically to a similar treatment of the relative minor (A). Then to the Melodic form. Thence straight to G, then to E minor; thence to D, followed by B minor; and so through the whole "sharp" series, working backwards, as formerly, repeat 2000 times in the order in which they were read to him, and he stated that on one occasion when at his studies, 200 unconnected verses having been recited by the different pupils of his preceptor, he repeated them in reversed order.

As for the daily spin, which can commence and end on any keynote in the gamut, and thus equalize practice that, and its related minor, in position. This "run" is best taken in the morning hours and at the start of each day's practice, though a short five-finger drill may precede with advantage. The scales themselves are only one done, one feels invigorated after them and well able to tackle any piece in hand.

Practice is aided in this daily drill if, once the fingers become automatic at any particular scale, one tries to think of some well-known classical selection written in that key. Thus scale C major may bring back the famous "First Prelude" to mind, as also Handel's "Dead March" (in Saul) and Mendelssohn's "O rest in the Lord." Again, reflect on the number of beautiful compositions in "minor" keys of A and E, or of Chopin's love for D flat, as in his "Berceuse" and the favorite Waltz (Op. 64, No. 1). Daily scales thus performed brightly, intelligently, and with care, sure to bring appreciation, can never be found dull or mechanical. On the contrary, they form an ever-ascending Ladder of Achievement which even the virtuoso cannot afford to overlook.

## The After School Pupil

By S. M. C.

TIME, 4 P. M.

A small boy from the nearby public school enters the studio with flushed face, tumbled hair and with a nervous Billie takes his place on the piano bench and begins to play his exercises with more mistakes than can be counted. He has expended a tremendous amount of energy during the course of the day, and is now frequent yawning and weariness and an empty stomach. Teachers are you going to overwhelm this tired little lad with stringing him the lash? Or do you put him on words more fitting to his cheerful conversation, or even a little game, which would make him forget the unpleasantness of the day, and put him in a better mood for the music lesson.

The teacher who is able to create and maintain an atmosphere of cheer or even of fun during a music lesson, especially when dealing with young children, will succeed far better than one who takes matters too seriously.

## THE ETUDE

## The Thresholds of Vocal Art

An Interview Secured Expressly for THE ETUDE with the World Famous Prima Donna

MME. AMELITA GALLI-CURCI

II

This section of this remarkably helpful conference may be read independently of Section I which appeared in the January issue of THE ETUDE.

"I am sure that I am saying nothing novel in stating that the material that one sings is not nearly so important as how one sings. Personally I employed only the simplest materials. The exercises of Manuel Garcia are an example of this. It was with such material that this great Maestro and I have started Jenny Lind and kept her practicing upon them for months in order to restore her voice."

1. Transpose exercises within comfortable range of the voice.  
Sing ah, or other pure vowels, ad lib.

2. Sing ah, or other pure vowels, ad lib.

3. Sing ah, or other pure vowels, ad lib.

Similar exercises in sixths, sevenths and octaves.

4. Sing ah, or other pure vowels, ad lib.

5. Sing ah, or other pure vowels, ad lib.

6. Sing ah, or other pure vowels, ad lib.

7. Sing ah, or other pure vowels, ad lib.

8. Sing ah, or other pure vowels, ad lib.

9. Sing ah, or other pure vowels, ad lib.

10. Sing ah, or other pure vowels, ad lib.

11. Sing ah, or other pure vowels, ad lib.

12. Sing ah, or other pure vowels, ad lib.

13. Sing ah, or other pure vowels, ad lib.

14. Sing ah, or other pure vowels, ad lib.

15. Sing ah, or other pure vowels, ad lib.

16. Sing ah, or other pure vowels, ad lib.

17. Sing ah, or other pure vowels, ad lib.

18. Sing ah, or other pure vowels, ad lib.

19. Sing ah, or other pure vowels, ad lib.

20. Sing ah, or other pure vowels, ad lib.

21. Sing ah, or other pure vowels, ad lib.

22. Sing ah, or other pure vowels, ad lib.

23. Sing ah, or other pure vowels, ad lib.

24. Sing ah, or other pure vowels, ad lib.

25. Sing ah, or other pure vowels, ad lib.

Every change of the quality of the voice originates in a change of the tube of the pharynx. As this very elastic tube is susceptible of countless changes of form it results in countless changes of vocal sounds or quality.

The sound that is to be preferred is, mellow, well-rounded and ringing.

To avoid guttural sounds the tongue should remain tranquil at its base.

To avoid a nasal quality simply raise the soft palate by inhaling deeply and insuring an open throat.

To avoid hollow, catenous tones avoid raising the tongue at the tip. Let it rest naturally in the mouth entirely without strain.

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MME. GALLI-CURCI

of special exercises. I have never believed in exhaustive breathing exercises, which may even be harmful to frail students. Nature has a wonderful way of regulating the right amount of breath to the tone that sounds right. That the best test after all, is, "Vocal experiment by one's self will soon determine whether one is taking too much or too little breath. Pupils often depend too much on the teacher for this. Not until you are conscious of doing it right yourself will you ever succeed. Your consciousness must come from within."

"How can I acquire a beautiful tone?" This is a question that thousands of girls ask themselves. I know it was my constant inquiry, and still is, for that matter. The only answer is: everlasting analysis. Analysis of one's self and every singer heard, including talking machine records. All through my youth I listened to the hundreds of singers I heard, with an inquiring mind. This singer's voice was too white, this too hard, this too harsh, this too dull, this too blue—it lacked life-blood. I have listened to my own voice with no less severity. The same thought applies to technique. The only great technique is that of which the audience and the artist do not seem to be conscious of. It is the voice of the great singers and teachers of the past. I have profited immensely from such a wonderful book as "The Art of Singing," by Mme. Lilli Lehmann.

"The American vocal student spends entirely too much time at lessons studying mere songs, and not too many songs. Songs are all right; they contribute a great deal to the beauty of life and they serve to keep the family interested in the vocal progress of the student. But they should not supplant the real vocal food upon which the voice must be nourished for years. Songs are sometimes very comfortable for the teacher who does not care. They are often equally bad for the pupil. The average soprano voice, for instance, will develop wonderfully by the study of such roles as the operas of Bellini, Donizetti and Verdi. These are regarded with apprehension by the ignorant, where as a matter of fact they are much simpler than songs; that is, if the songs are to be sung right. They have a salubrious effect upon the voice, freeing it, exercising it, strengthening it. One hour of "Sommambula," "Norma" or "Lucia" is worth five hours of ordinary songs. A revival in the employment of these roles for teaching purposes would be a revival in the art of training the voice."

"Don't be afraid of an abundance of songfests. Rather fear too little. Of course I am not in position to criticize the work of my teachers. All I know is by hearsay; but it seems that entirely too much time is spent upon non-essentials. Breathing is important but it is by no means an effort to push the voice, or "throw the voice" as some

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say, this experience never occurs and the voice does not carry. This is quite as true with a simple song as with an operatic aria. The public seems to have an idea that the operatic artist should be some big and overpowering artist who, by virtue of great physical strength and giant efforts, reaches the multitude. Of course this is absurd. The violin has quite as much carrying power as the bass viol; and it is only a small fraction of the size of its mastodontic brother. It is not "bigger" as some imagine that contributes carrying power but rather what might be called acoustical perfection. If this were not so, only the fortissimos would be heard; whereas the greatest artistic effects are often secured through pianissimos so delicate that the whole great auditorium is hushed to the "pin-drop" stage so that they may be enjoyed. Simple songs are indeed often quite as hard to sing as great arias.

#### Studying the Song

"In studying a song I devote myself first to the absorption of the poetic leanings of the verse. Every good song is a miniature drama—a drama of moods, emotions, ideas. It is the mission of the singer to discover the central idea and bring out the theme. Next I make a distinct study of the vowels, their possibilities on the pitch where they occur. Would beauty and varied variety in a song is like the different tone colors of the orchestra in a symphony.

"After this I make a thorough musical analysis of the song, phrase by phrase. The master composer introduces his harmonies to secure artistic effects. He does not merely 'throw them in.' Like the every brush mark in a painting, they must count for something. To understand and appreciate these harmonic effects contributes enormously to the rendition of even a very simple song. This is one of the reasons why all singers should be well grounded in music as well as in the art of producing beautiful tones.

"For similar reasons it is always bad to try to sing when tired or when worried. Singing demands a superlative physical condition. Worry attacks the voice like a blight. Learn to throw off worry by trying to keep your voice fresh and bright. Also avoid practicing too soon after meals. The singer who attempts to do good work when her body is devoted to digesting a hearty meal, with the blood directed to the stomach, and away from the throat, is fighting an obstacle.

"Possibly the average girl who aspires to an artistic musical career and feels the real impulse for creative work in the interpretative part of singing, does not waste her time thinking of the emoluments of the art, but is more to be inspired by the possible financial returns. The financial returns are by no means the greatest delight of the art life. More gratifying still is the privilege of meeting and knowing great personalities in the field of art; painters, writers, dramatists, musicians who are doing something more permanent for mankind than merely acquiring money to pass on to others. Meeting such a personality as Mascagni, for instance, is an inspiration. He came to our home frequently when I was a child. He was a remarkable teacher, often very playful in his moods and always an engaging guest. It was Mascagni who, in a measure, helped me make my determination to become a singer. When he first heard of my ambition he thought that it was foolish for me to try and advised me to go on with my career as a pianist. When he heard, however, that I had quickly admitted the possibilities of my voice and said that it would be foolish to try to do anything else.

"Many people know of Mascagni's early struggle; how his 'Cavalleria Rusticana' was written in an attic and how the composer suffered actual hunger while he was producing it. These all had a formative effect upon his character, making him human and sympathetic to young artists, in the highest degree.

"Of all the opera singers I have heard, probably Tamagno had the greatest effect upon me. The quality of his voice was marvelous. No matter in what part of the auditorium you might be sitting, his voice seemed to ring in your ears as though he were just at your side. His entrance in 'Otello' was unforgettable; and his death scene, which was fortunately recorded very successfully, is one of the most wonderful records ever made. I would advise vocal students to purchase this as an investment and play it immemorial times.

The talking machine has virtually revolutionized the resources of the vocal student. In these days there is no excuse for failure to become acquainted with the best in vocal art and more can often be learned through careful listening to records of real artists than from hours of the old-fashioned lessons. It may interest the novice to learn that I constantly read and never fail of other artists of the past and present and never fail to profit by the experience. Even some of the bad ones show me what to avoid.

"The melodic line, the legato, the stream of beautiful sound are all-important. Just as the violinist must preserve a beautiful legato in most of his work so must the singer. The difference is that the singer in addition has to be clear for clear enunciation and for the variety of vowel color. The art is, to do this without disturbing or ruffling the melodic stream too much. Over-enunciation agitates the stream so that the musical effect of a lovely legato is lost. Under-enunciation or poor vowel treatment muddies the stream.

"A song may also be compared to a little painting. An opera is a huge canvas of Michelangelo dimensions. A song may be no less intense in its significance; but it is a little canvas like a Fortuny, a Cord or even a Whistler sketch in black and white. As with a painting the song must have its high light, its climax. Everything else must be subordinated to and work up to the climax.

"Velocity is of course an indispensable asset for the coloratura soprano; but velocity without clearness, ease and, above all things, accuracy—is worthless. Velocity must be acquired through very gradual stages. Scales and arpeggios such as one finds in the Garcia exercises I have mentioned and in many other books are excellent; but the singer should be 'all ears' to listen for the slightest irregularity of pitch, the slightest slurting. The only real remedy is to return to a slower tempo when these inaccuracies are discovered. This requires patience, but patience is the safeguard of all real artists.

"The voice like every other organ is ruined by either overuse or underuse. Literally speaking, I never 'rest' my voice. That is I never pass long periods without singing. Every day during my vacation I sing just as regularly as during my season. Rest in the sense of letting my voice lie fallow seems to do me more harm

than good. It is just that much harder to recover my voice. Neglect of a week or a month shows upon my voice just as much as it would upon the trained athlete. The athlete's muscles do not grow stronger by rest, rarely ever have a cold, but even when I do, I find that gentle exercise seems to help me work off the cold. Of course one must be very careful about this.

"Keeping the voice pure and fresh also depends very largely upon all the things which go together to make good health. Food is very important. Plenty of fresh vegetables, plenty of good milk, a moderate amount of meat, few sweets, all have a very pronounced effect in the long run. One of the things that the singer has to learn is that she can not eat anything that interferes with digestion in the slightest degree. Indigestion affects the voice even more than a cold. Nuts and dried fruits seem to possess properties that disagrees with me very decidedly.

#### Suggested "Self-Test" Questions on Mme. Galli-Curci's Article

1. Who was the teacher of Jenny Lind?
2. How may guttural sounds be avoided?
3. Why are old Italian operas beneficial for the singing student?
4. What is the secret of a beautiful tone?
5. What makes the voice carry?
6. How must velocity be acquired?

#### Pointers on Chart Teaching?

By Constance Savage Roe

A CHART is the teacher's best friend. Facts are so much clearer to children if they can actually see the teacher's statements right there, in black and white. Explanations which the teacher might make and have the pupil get the wrong idea of entirely, would be understood perfectly with this proof. Children have queer little quirks in their notions, and they are usually from Missouri, requesting evidence. It will always pay the teacher to purchase two or three charts, or he can make his own. This is very easily done, and is often better than buying them; for the teacher can make them to fit his own particular needs.

Select a piece of Bristol board, about twenty-six by thirty size, colored dark brown, or gray. Almost any dark color will do, however; anything that will show chalk marks. Make the figures with heavy black crayon, having the lines of the staff about an inch apart, and the notes about an inch high. Care should be taken to have the lines spaced evenly.

In teaching elements to children, it is desirable to have a number of charts. Many teachers do not like to have big, ugly charts all over their nice artistic walls. If they make them of heavy paper they can take them down at will.

First of all, a note chart is needed. Make simply the notes, all kinds, flags up and down, on the staff and off it. The clef signs may also go on this chart. Children should be taught from the first that there is no difference between an eighth-note with the flag up and one with the flag down. Many times this is confusing to them.

#### Spontini's Cure for Deafness

SPONTINI'S "Olympie" though now unknown to opera-goers, was in its first season a notable success in Berlin, though the boisterousness of the music seems to have called out some sharp strictures even among Berline, whose penchant for noisy operatic effects was then as now a bubble for the satire of the musical vites. A clever one follows:

A wealthy amateur had become deaf, and felt greatly the loss of the enjoyment of his favorite art. After trying many physicians, he was treated in a novel fashion by the doctor.

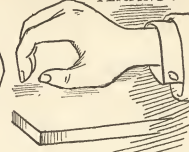
"What's the use? I can't hear a note," was the impatient response.

The March ETUDE, in addition to having the Symposium upon the World's Great Masterpieces by World Famous Contemporary Masters, will be an especially helpful and captivating number.

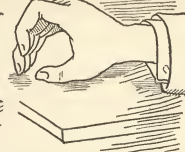
THE HAND LOOKS THUS PREPARATORY TO PLAYING THE FIRST NOTE OF A PHRASE:



DROP ON THE FIRST NOTE AND THE HAND LOOKS THUS AFTER PLAYING:



HIGH RAISED FINGER PREPARATORY TO PLAYING SECOND NOTE:



RELEASE OF THE LAST NOTE OF A PHRASE WHEN THE HAND SHOULD LOOK THUS:



## What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Practical Advice for the Young Teacher

Do you want to learn how to teach? Mr. Williams' series, of which this is the second article, will show you.

If the pupil appears at the second lesson with the first perfectly learned so far as notes and time are concerned, do not immediately begin assigning new work. Was it not Emil Liebling who said his idea of the worst music teacher in the world was the one who said lesson said, "Take the next exercise"? Right here is a tremendously important point. *Correct playing conditions are more important than anything else, for the first year.*

Where is the child to learn these? From new material? No. Most emphatically, No!

When reading new material, our minds are engaged with;

First—Reading the correct note.

Second—Playing it with the correct finger.

Third—Placing it correctly on the piano.

Fourth—Counting correctly.

This leaves very little of our attention for *correct playing conditions*. For a beginner the new material, far from being a help, is very apt to be detrimental. Hence the importance of stressing the review work.

Beginning with the second lesson, for the next several times he comes ask the pupil, "Which is the more important—the new work or the old?" By "old work" I mean the pieces that already have been "well starred." In the way the student learns to play easily and with freedom—two things much to be desired, but seldom seen. Of course, in new work the pupil learns all such as notes, values and principles; but correct playing conditions come after these things have been learned, when the mind is free to concentrate on other matters.

#### Use the Chart Daily

Use the chart a few moments at this lesson. Ask the direction of High and Low; locate Middle C. Have the right hand play from Middle C up to G, the left hand from Middle C down to F, observing that as the notes go higher on the piano they do likewise on the chart, and *vice versa*. Thus the pupil gets a correct idea of the Grand Staff and is saved much trouble later on.

#### Correct Playing Conditions

What are correct playing conditions? A relaxed hand and arm are generally considered desirable. Firm tips, (the first joints must not "break in") and slightly rounded (arched) knuckles are also advisable. If playing conditions are correct, the hand will gradually take on the proper shape. Work from cause to effect not from effect to cause. Immediately a child tries to "fix" the hand in a certain position, it gets rigid; and this rigidity or stiffness is the worst thing the teacher has to overcome.

Seat the child at the piano so that the under part of the forearm is about on a level with the white keys, or perhaps the wood in certain cases. (A large person can afford to sit lower than a small child.) "Neither High nor Low" might be a good motto. Next swing the arm gently at the side, absolutely relaxed—de-energized. Mr. Matthews used to say, "When this can be done easily, the teacher should pick up the hand and arm of

the pupil and let it drop. If it falls it is relaxed; if it does not there is a hold-back (tension) somewhere. When the pupil can "let go" with absolute freedom, try raising the arm about a foot above the lap and letting it drop onto the lap, *absolutely and completely relaxed*.

Now try the same thing, allowing the different fingers to fall on each key from C to G, always with the dead weight of the arm falling on each key. (Some teachers prefer the expression "live weights.") Easy? Not at all. A solid half hour has often been spent in teaching an advanced pupil to do this. The teacher who hurries over the first lesson in relaxation is only laying up future trouble.

Will one lesson be enough? Certainly not! The price we pay for a good pupil, for one who plays with freedom and ease, is constant watching, reminding and demonstrating. For every lesson for at least three months go back to exercise No. 1, for review, concentrating on *correct playing conditions*.

#### The Three Touches

Just as a carpenter must have hammer and nails to erect a building, the pianist should have at least Three Fundamental Touches with which to play the piano. In even the simplest motif, as C-D-E, three touches should be used.

First—The Attack, the touch (down arm) which we use to play the first note of a phrase. (See illustrations at heading of page.)

Second—High-raised curved fingers—the touch with which we play the intervening notes.

Third—The "release," the touch (up arm) used to release the last note of a Phrase.

This exercise should be played very slowly perhaps in whole notes—slow enough for thought. It may be extended so that, after falling on G, the pupil plays D-E-F with high-raised finger-touch and releases the phrase at G.

The above are the "tools" or "technique" of the first few weeks. We need more, and they may be demonstrated in a few minutes. Easy to teach? No! Naturally a child tries to do as asked; but effort generally leads to tension. But, by constant watching, correction and demonstration, it may be achieved. Not so, if all the time is given to new work; sufficient review work is necessary. These three touches should be applied to each exercise used.

#### Time and Key Signatures

In explaining time and key signatures, write out the word "SIGNATURE," thus: Ask what the first part of the word signifies. Explain that just as stores, doctors and lawyers have signs announcing their places of business, so each piece of music has its "sign" or "signature." Thus,



means that this is where Mr.  $\frac{3}{4}$  Measure lives. Have the pupil say that, "Mr. G-Major lives here, because the 'sign' (SIGNature) is one sharp, F sharp."

The second lesson is finished. Attention has been concentrated upon *correct playing conditions*, but new material should be assigned, embracing  $\frac{3}{4}$  as well as  $2/4$  time, and perhaps adding one note or two up or down.

#### The Third Lesson

Begin the Third Lesson by a thorough drill on an exercise using the three fundamental touches of Lesson Two.

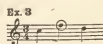
Next, hear all the work—old as well as new—paying particular attention to the three touches and *correct playing conditions*. Criticize, demonstrate and encourage. Always praise first, then show how it may be better. When each exercise can be played in the three ways of Lesson One, place a gold star by its side. This is important.

#### General Hints

If a wrong finger is used, place a circle around the finger mark.



If an incorrect note is played, place a circle about the note.



If a particularly difficult spot or fingering needs attention, draw a figure by it, and tell the pupil there is a



"nigger in the woodpile" who is laying for him and to be careful or he will get him. Erase the figure whenever the learner has used the figure. It is a game, and anything done to make a game of the music lesson helps to get it learned.

Remember—"sugar-coat the pill." The child mind cannot be disciplined from the outside. This must come



JOSEF LHÉVINNE



I will be brief as to the reception I received personally. Nowhere have I found a more attentive public, more silent and enthusiastic. I had to endeavor to recover my fingering of past days in order to play my Concerto in G Minor which everybody wished to hear interpreted by the composer. This did not please me by any means for now-a-days young pianists play it better than I. I prefer to play the Fifth, which is more sympathetic and more fitted to my present powers.

Discuss freely with your pupils the articles that you have posted, and call to the attention of some the particular items that you wish them to notice.







should ask. It remains only for him to connect his teaching wisely with it. It is a pity that we live in so busy a world that the public school music teacher and the private teacher cannot get together more intimately and learn one another's aims, methods and accomplishments. Much of the educational strength of music, as compared with other subjects, would be avoided if there were such closer articulation. But even as it is, since private teachers are steadily coming more freely into the schools to give instrumental instruction, and since the public school music teacher is more and more becoming a broad-based trained musician as well as pedagogue and is now more or less not skilled in practical musical technique of one kind or another, a better understanding is fast becoming established.

#### School Credits for Music

The practice of giving high school credit for the study of specialized musical training under private teachers remains to be spoken of in brief detail. Here the two classes of teachers are brought into more direct contact, probably than in any other phase of musical practice. In fact they are united and are in the closest accord. It is difficult to see the best of the richer development of this phase of musical practice. It is difficult to see, unfortunately, many difficulties—must therefore be sought outside the two groups and outside of their relations; and they must be combated by both groups working together as one.

The difficulty most often spoken of is that of standardization. I think it is overestimated. The plan worked out by the Educational Council of the Music Supervisors' National Conference and adopted by the Conference, and later adopted for use in the State of Pennsylvania by Dr. Hollis Damm, State Director of Music, has for some years been in essential features in use in Pittsburgh and is entirely feasible as a working plan. It does not prescribe graded lists of material for piano, violin, or any instrument, and yet sets standards of accomplishment. Later, lists of material are to be prepared, and here the private teachers must come forward and give of their specific knowledge. Meanwhile, however, it is certain that progress in this practice has not been retarded seriously by the lack of standard lists of material. The chief difficulty is that of age-old traditions of curriculum. Music, despite our sentimentalizing over it on divers occasions, is not yet accepted at court as a genuine educational subject. It is with music teachers, both public and private; and these often know better than anyone else, for frequently in these days the musician is a highly educated person with more than one academic degree to his credit. But educators who make the general curriculum for our schools, and, oddly enough, many parents, are sometimes not willing to give music scholars-

hip. It is true that I have never known an educator who knew music well who exhibited this reluctance. Anyone who is well educated in both music and general subjects is not only qualified to speak of their educational strength, but is always found to be well aware of the educational strength of music, as compared with other subjects. But these are few; and parents, taking this cue from the large majority of educators to whom music is, and throughout life has been, but name for an easy recreation, outside the educators in avoidance of it as a subject for school credit that shall be integral in the school's diploma. They want their children to be really and truly educated and they know that no person has been considered educated unless he has taken Latin and other languages (dead or alive) and history and a certain assortment of other subjects properly hall-marked. And then come the colleges with their entrance requirements in which music is often not highly regarded, and with their curricula in which music is absent, and the chain is complete. It will in time be broken. Legislation such as we have now in Pennsylvania, though it is in advance of the general understanding, is highly potent. Musicians who are also college men, and college men who also know music, are increasing greatly in numbers and their weight will be felt. Meanwhile the music teachers, pupil and private, can co-operate with one another in careful study of the situation and in practical remedial effort. There is no doubt but that they will do this; for that their interests at this point are identical is most obvious. At other points, it is true, their interests are equally closely related; but at no other point are the teachers themselves so well aware of the exact strength and nature of the relationship. One would like to think that by this and other articles in it a keener sense of their common aims and a greater effort to co-ordinate their efforts might be aroused.

#### Suggested "Self-Test" Questions on Mr. Earhart's Article

1. What is the little child's motive for learning music?
2. What kind of music should be employed for the first efforts of the child?
3. Give three means of broadening the scope of the child's musical training.
4. State the influence of College men in music.

#### A Baby or a Doll?

By Nonabel Bailey

Many students go through years of drudgery to perfect fingers and technique only to find in the end that their playing makes no appeal to their hearers. There is no soul to it. In spite of the brilliant technique there is no passion, no fire, no joy, no sadness—in fact nothing that moves the hearers to nobler thoughts and richer lives, which is the real purpose of music.

What is the trouble? Is it lack of talent? Perhaps; but without talent of some degree, and great determination, the brilliant technique could not be required. In many cases it is the fault of the teachers. The primary and intermediate teacher has no right to feel that her duty is fulfilled when she uses the latest method in training the child's fingers. Teachers, train the mind! It is the soul of your work; and without it there is nothing but after failure. Do not feel that only the world-famous teacher can put the artist finish on a musician by a course in interpretation.

This work may be started at the very first lesson, even with the youngest beginner. In fact, the younger, the greater opportunity to stir the imagination. At the very first lesson it is well for the teacher to play something for the child after she has first told a story or painted a word picture about the piece. I often use Grieg's "Butterfly." First I tell the child of a beautiful garden filled with various colored flowers, and then I show him the warm sunshine. Then I describe to him how it fits from flower to flower, passing here and there, then fluttering on until it disappears over the garden wall.

Another good one is "La Fileuse," by Raff. Make the

child see the old-fashioned spinning wheel. The little German girl in her naive peasant costume; and he will have no difficulty in distinguishing the sad little melody above the whirr of the spinning wheel.

Such big numbers may seem too deep for a child's age. But frequently the child will make a special request for the same piece over and over. Never refuse him. You will find that, with the proper word pictures skillfully used, it will inspire the pupil to play with real meaning into his own little mind.

A very practical little girl put her whole mind on baby she was learning. She was always scolding her father, rather her fingers, for being so slow. I had said to baby or a little girl to sing to her mother. I said, "But, Ruth, a baby couldn't go to sleep. It said 'dolly'." I was amused at her alarm as she said, "Oh, I forgot!"—then in a whisper, "I thought it was dolly! Do! Do!" You see she was a peculiar little girl who brother was at home.

The idea to give the imagination a start on the right road. Later the child will invent his own stories about his pieces. Encourage him, no matter how farfetched they may be from your own idea. Only help him to work it out with his fingers; and later when he is determining what is their soul. His feeling will be that of the composer and his interpretation what the master intended.

#### Clementi, the Long-Lived

By W. F. Gates

A RECENTLY published schedule of the life extent of the great composers and performers omits one of the more notable of a hundred years ago, Muzio Clementi—beloved of piano students. This Angelized Italian was not in the first rank of musicians; but his effect on the music of his and the succeeding days was marked, because of his writing in pianistic style for that then partly developed instrument.

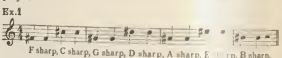
Clementi's life extended from 1752 to 1832, a long life but not so notable for its extent as for the musical period it covered. This eighty years overlapped the complete lives of Mozart, Beethoven and Schubert. Clementi's life missed that of Bach by only two years, though that of Handel and Haydn was parallel with those of Haydn, Weber, Rossini, Mendelssohn, Schumann, Gounod, Chopin, Wagner, Verdi and Rubinstein.

Those eighty years, with a few more added at their end, may be said to have been the golden period of musical history. Before that day, music was in its infancy; since that time, it has shown signs of decadence. To-day, so far as the making of great work is concerned, music seems to be taking a slumber. Possibly, the Muse is simply gathering power for a re-creation; or, another period of production of great works to follow the widespread production of minor compositions now in evidence.

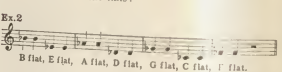
#### The Song of the Flats and Sharps

By S. M. C.

Of the many devices used by teachers to help their pupils remember the order of flats and sharps, the following proved most successful with a number of pupils. We call it "Learning the Song of the Flats and Sharps," and proceed to sing the following tune, which the pupil plays:



Then down for the flats:



This device entails no learning of absurd sentences, or nonsensical jingles, and takes but a short time and a few repetitions to impress it upon the pupil. At the same time it teaches him to locate the sharps and flats upon the keyboard, a point which is neglected by many teachers. If you have a pupil who is backward in this respect, why not try the Song of the Flats and Sharps?

#### Clearing Away a Mechanical Problem

By Ruth L. F. Barnett

"Are you dreadfully busy?" asked a little music teacher. "I don't know what to do with Helen Brown. We have just spent her whole lesson hour on a study that she already knew perfectly," and still she stumbles."

"Has she tried playing the hands separately?" I ventured. "Oh yes, she has played the right hand alone dozens of times. The left is so slow that she could play it at sight. All the difficulty is with the right hand." "For just that reason," I answered, "Helen must play it by itself and the left-hand part. She must be able to play it easily and then at a much greater speed can be played with the hands together. If she can play at least alone only as fast as it is meant to be played, when all of Helen's attention?"

The little teacher rose to go. "I am going to telephone to Helen now to go to work on the left hand." "And while you are about it," I sang after her, "put one hand has a much more difficult part than the other practice the easy part on the more difficult part as fast as you need; but work on the more difficult part with nothing to stand in the way of mastering it."

#### THE ETUDE

#### THE ETUDE

## 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.

#### Study of the Grand Arpeggio

In response to my request for practice suggestions from our readers, I have received the following interesting scheme from Mr. Cecil Berryman, of Omaha, Nebraska. The scheme seems to me eminently useful and practical, and I intend to try it out on my own pupils. Mr. Berryman says:

Get this practice exercise into the blood by a daily incubation. Wilhelm Backhaus, the eminent pianist, is quoted as saying: "I start with ridiculously simple forms—just the hand over the thumb and the thumb under the hand—especially for arpeggios." Do not forget to play the following exercises exactly as written. Supplement them with various other rhythmic groupings.

1. Play the tones of an arpeggio in blocks, or fingering-groups, as follows:



2. With the thumb free, hold the remaining tones in the "block" for a bridge, and pass the thumb rapidly from thumb-tone to thumb-tone:



3. Hold down the thumb, passing the bridge over. The tempo should be slow but the lateral movement almost instantaneous:



4. Play thumb-tone and bridge, the fifth being played alone:



5. Play the "position tones" in inverted order—an excellent stretching exercise:



#### Power in Scale Playing

Please explain how scales that are played rapidly—that is, with fingers close to the keys—can be played with such power. The scales should be played with pressure come from to play them this way—K. M.

There are two chief sources of power in playing scales: (1) the downward action of the finger itself, and (2) the throw of the hand from the wrist. By the first means, the finger is held somewhat firm, and is given a downward swing by a quick pull of the finger muscle. More important for strengthening the tone, however, is the hand action. To secure this, hold your hand extended horizontally in free air. Then suddenly throw it downward, as though slaking water from the fingertips. Now perform the same movement over the keyboard, so that the fingers are interrupted in their descent by their impact upon the keys. You will find that the wrist has a tendency to jump up with each stroke.

Next, play a scale, keeping the fingers firm, as suggested, and allowing the wrist to rise naturally, as each key is sounded. In this way you can get a maximum of tone, which may be decreased as desired, by using less evident movements. As the scales are played more rapidly, the wrist may rise slightly when the second, third and fourth fingers are employed, and descend with the thumb and fifth fingers. Power will increase accordingly as you cultivate this feeling of throwing the muscular activity over and into the keys.

#### The Question of Relaxation

In playing the melody notes in the first part of Bachmann's *Prelude in G sharp minor*, I had been taught to let the hand come down relaxed on those notes so as to obtain a full tone without stiffness. I find that some of the best players in this way they also get the keys. What would you recommend?

Relaxation is the slogan of modern teaching, and a very good slogan, too, if properly applied. But "perfect relaxation," about which some teachers talk, is an evident absurdity which, if carried to its logical conclusion, would result in flopping about the keyboard like a seal out of water. If you play at all you must hold your arm up by the muscle in the upper arm, and must also have some muscular action in the fingers, at least. Where muscular relaxation is most important is directly after a note has been played, when muscular activity, especially in hand and wrist, is for the most part waste effort.

A full-arm movement is best used in playing the heavy melody notes of the Prelude you mention. Place the right hand on the keyboard, with fingers somewhat extended. Now hold arm, hand and fingers locked together in this playing position, and then raise all together about three inches, by shrugging up the shoulder. Next, drive some key down with a single finger, by a quick downward movement of the shoulder, and immediately relax the arm, retaining only just enough pressure on the key to keep it down.

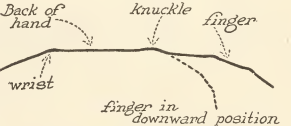
These are the fundamental muscular motions to be observed in playing the heavy melody notes; although these motions will eventually be accomplished in a less obvious manner. The tone, to be sure, is produced primarily by arm-weight; but this weight is reinforced and regulated by sufficient muscular control.

#### Double-Jointed Fingers

I have as a pupil a girl of twelve whose fifth fingers are both double-jointed, so that they rise higher than most of a quarter of an inch above the keys they "snap" up and hold in this position. This high position of the "snap" down. Can this trouble be corrected, and if so, how?

It goes without saying that the "snap" which you mention should be avoided as far as possible. If raising the fingers produces this ill effect, why raise them? In the time of Czerny and immediately following pedagogues it was customary to hold the hands curled under all circumstances and to produce the tone by hitting the keys with a high lifted finger. But in recent years it has been decided that this insistence on motionless hands is a mere fetish, and that any muscular movement which is of real usefulness may be rightfully called into action. Hence what was formerly done exclusively by the fingers is now aided, at least, by throwing the hand downward from the wrist, by rotating the forearm, right or left, and even by full-arm movements.

I advise you, therefore, to teach your pupil to use an extensive use of such movements, and to confine the finger action to a downward swing from the knuckles. Even then the finger has considerable play from the nearly horizontal position shown in the following diagram to the downward position indicated by the dotted line:



By combining this throw of the finger with the various motions of the hand and arm above described, fluency of execution and ample command of tone should be acquired.

"SCULPTURE is motion caught in a moment of perfection. Music is motion always in perfection."

—MRS. BARLETT A. BOWERS.

"THERE are in music such strains as far surpass any faith which man has ever had in the loftiness of his destiny."—THOREAU.

#### How to end a Slur

How should the last note under a slur be played. Has been taught to draw the finger gently off the key. Is that the correct method?

Frequently, though not always, the last note represents a quiet ending after a climax; and in this case your method is correct. I suggest that the climax-note under the slur be then played with a lowered wrist, and that the wrist be quickly raised after the last note, so that the finger is so to speak, dragged away from the key, hanging down from the wrist. An example of this procedure is found in the first two phrases of Chopin's *Nocturne in E flat*:



But some phrases end with the climax, as in the next phrase of the same nocturne:



Here the final note is not only accented, but also somewhat sustained. Eventually, however, it may be released as I have described.

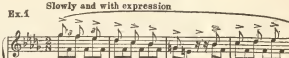
To interpret slurs properly, therefore, one must carefully discriminate as to whether their climax notes occur before or at the end.

#### Cross Accent. Sharps and Flats in the Signature

(1) Please explain what is meant by cross accent?

(2) Why are the seven flats in the key of C flat major in the reverse order of the seven sharps in the key of C sharp major?

(1) Cross accent, or cross rhythm, occurs when the accents of one voice-part conflict with those of another. This effect is most frequent in common time and 3/4 and 6/8 meter, in the former of which there are three beats, and in the latter two beats to the measure. In this case, while the chief accents, on the first beats, coincide, the secondary accents conflict, or cross each other. A good example is found in Schumann's *Der Wanderer*, from Op. 12, where there are three distinct beats to a measure in the upper, melodic part, to two beats in the lower, bass part; so that the second beat of the latter falls between the second and third melody tones, thus:



Chopin's *Waltz in A flat, Op. 42*, has two notes in the upper part to three in the bass. Brahms is especially fond of such conflicting rhythms.

(2) Sharps and flats are placed in the signature in the order in which they naturally occur in successive keys. Since F is the first note to be sharpened, in the key of one sharp, F# always comes first in the signature. In the key of two sharps, C# is added, after which come in order G#, D#, etc.

Similarly, since B is the first note to be flattened, in the key of one flat, Bb always comes first, then Eb, Ab, etc. The first order of the seven flattened notes is F, C, G, D, A, E, B, while that of flattened notes is B, E, A, D, G, C and F—the reverse.

"The self-criticism to which the artist subjects himself will prevent him from following the ill-considered work upon the public. The true artist may be trusted to take that care; and because the artist he is, the greater the care he takes."—FRANK BRIDGE (English composer).



## MEYERBEER vs. CHOPIN

In his book, *The Great Piano Virtuosity of Our Time*, W. von Lenz records (with slight abbreviations):

"Once Meyerbeer came in while I was taking my lesson with Chopin. I had never seen him before. Meyerbeer was not announced; he was a king. I was just playing the *Mazurka in C, Op. 33*—only one page in length. I named it the 'Epitaph of the Idea' so full of grief and sorrow is this composition—the woe flight of an eagle!

"Meyerbeer had seated himself; Chopin let me play on.

"That is two-four time," said Meyerbeer.

"For reply, Chopin made me repeat and kept time by tapping loudly upon the instrument with his pencil; his eyes glowing.

"Two-four," Meyerbeer repeated quietly. "I never but once saw Chopin angry; it was this time! A delicate flush covered his pale cheeks, and he looked very handsome.

"It is three-four," he said, loudly; he who always spoke so softly.

"Give it me for a ballet for my opera (*L'Africain*, then kept a secret), I will show you, then!"

"It is three-four," almost screamed Chopin, and played it himself. He played it several times, and stamped the floor with his foot—it was beside himself! It was no tune, Meyerbeer insisted that it was two-four, and they parted in ill-humor.

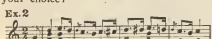
"It was anything but agreeable to me to have witnessed this little scene. Chopin disappeared into his cabinet without saying a word—the whole thing had lasted but a couple of minutes."

Meyerbeer, however, made amends on his way home with von Lenz to whom he gave a lift in his carriage. "I had not seen Chopin in a long time," he is quoted as saying, "I love him dearly! I know no pianist like him, no composer for piano like him! The piano is intended for delicate shading, for the cantabile, it is an instrument for close intimacy. I was a pianist once, and there was a time when I aspired to be a virtuoso."

As to the little scrap between Chopin and Meyerbeer, here is the melody as Chopin wrote it:



And here is how Meyerbeer would have treated it (and it sounds very much like a Meyerbeer melody in this form). Take your choice!



## SAINT-SAËNS ON

## IMPROVISATION IN CHURCH

In his *Musical Memories* Saint-Saëns ably defends the practice of improvisation in church. "I am fully aware," he says, "of what may be said against improvisation. There are players who improvise badly and their playing is uninteresting. But many preachers speak badly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church music should harmonize with the service and aid meditation and prayer. If the organ music is played in this spirit and results in harmonious sounds rather than precise music which is not worth writing out, it is still comparable with the old glass windows in which the individual figures can hardly be distinguished but which are, nevertheless, more charming than the finest modern windows. Such an improvisation may be better than a fine figure by a great master, on the principle that nothing is good unless it is in its proper place."

## The Musical Scrap Book

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

Conducted by A. S. GARRETT

## VON BUELOW

## ON APPLAUSE

To most musicians the applause of all the audience is very precious. It is part of the recompense for the tremendous effort of acquiring a technique and a repertoire. Few people are willing to forego it; but von BueLOW, the great pianist and conductor, thought otherwise. The following is an extract from a letter he wrote to Madame Laussot, a friend of his mother. He was then twenty-four years of age and well on his way to success.

"As regards the little I may have accomplished in my art, the value of which consists in undeniable perfectibility alone; and as regards my claims to a recognition of it by the public, . . . I am only susceptible to the influence of applause in moments of nervous physical excitement.

## ONE WAY TO

## MAKE MONEY

It is a well known fact that many of the street piano players in big cities do exceedingly well. Most of them, Italians, manage to retire with sufficient funds to pass away the remainder of their days at Sorrento, Capri or Monte Carlo. A London musician of note thought that he would find out how much could be made in such a way. Music of London reports the following results.

"A doctor of music, a familiar figure at the Royal Academy, and a composer of some reputation, has, says a writer in the *Winter Gazette*, carried out a daring and novel experiment. He has been concerned

## IF YOU ARE MUSICAL—SHOOT!

facilities: sight, hearing, interaction of brain and physical functions; and ensures quick decision and swift action. . . . the second; eventually he reveals how closely allied his two absorbing passions are. He says, 'My experience of the many regimental bands that I have had the dealings with is that the band is always, if it does its military course as a separate company, the best shooting company in the regiment.'"

Now perhaps some of our military schools which specialise on "rough stuff" will be persuaded to add more music to the curriculum.

## MARTIN LUTHER ON MUSIC

A QUANTITATIVELY Popular History of Music, by F. Weber, formerly organist at the German Chapel Royal at St. James' Palace, offers the following:

"Martin Luther himself was very musical, and with his friends sang in the evening compositions of Josquin, Senfl, and others, wherein he took the tenor part. Luther said: 'I am not of the opinion that the arts should be suppressed by the Gospel, but I should like to see all the arts, and music foremost, in the service of Him who has given them to us.' On another occasion, he said: 'Music is a splendid, beautiful gift of God, and no other theology.' And again: 'Music is the only of the prophets, the only that can calm the agitations of the soul, and bring it into immediate connection with divine things.' (We wonder if Luther found this out after the agitations of his soul caused him to throw his ink-pot at the devil!

## THE ETUDE

## SOME SAYINGS OF DEBUSSY

In her book, *Claude Debussy*, Mrs. Franz Lieclich quotes several of the great French composer's epigrammatic sayings, from which the following extracts are taken:

"Musicians will only listen to music written by clever experts: they never turn their attention to that which is inscribed in Nature. It would benefit them more to watch a sunrise than to listen to a performance of the Pastoral Symphony. . . . Continue to be original, above suspicion!"

"A fine idea in process of formation is a worthy object of ridicule for imbeciles. But rest assured that there is a greater certainty of finding a true perception of beauty among those who are ridiculed than among the class of men resembling flocks of sheep who walk with docility in the direction of the slaughter-house prepared for them by a clairvoyant fate."

"I write music in order to serve that which is the best possible within me and without any other preoccupation; it is logical that this desire runs the risk of displeasing those who love music of a conventional pattern to which they remain jealously faithful in spite of smiles and jests."

"It is not possible to publish the *Suite Bergamasque*, wrote Debussy one day to M. Louis Laloy; 'I am still in need of twelve bars for the Sarabande.'"

"And as none of his previous ideas had satisfied him, sooner than publish the piece with the slightest defect, he preferred to wait patiently for the right inspiration."

## THE TRUE TEACHER OF MUSIC

Two greater teachers of piano have ever lived than Friedrich Wieck, the teacher of Robert Schumann, and, of course, of Clara Schumann, who was Wieck's own daughter. He is better known because of his opposition to his daughter's marriage to Schumann in his true light as a great pedagogue. In a small book, however, entitled *Piano and Song*, he reveals his teaching ideals in a passage which, although addressed to voice teachers especially, really applies to anybody attempting to give instruction.

"A singing teacher who has no firm, decorated principle, who is constantly wavering backwards and forwards, and who frequently leads others into error by his unstable opinions; who cannot quickly discern the special talent and capacity of his pupils, or discover the proper means to get rid of what is false or wrong, and adopt the speediest road to success, without any one-sided theories of perfection; who mistrusts, or blames, worries, offends and depresses, instead of encouraging; who is always dissatisfied instead of cordially acknowledging what is good in the pupil; who at one time rides a high horse instead of kindly offering a helping hand, and at another time prattles as extravagantly as before he has been blamed, and kills time in such ways as these—he may be an encyclopedia of knowledge, but his success will always fall short of his hopes. Firmness, decision, energy and a delicate perception; the art not to say too much or too little, and to be quite clear in his own mind, and with constant consideration kindness to increase the courage and confidence of his pupils—these are requisites above all things for a singing master as well as for a piano teacher."

Eight representatives of the British Empire were caught in a dugout during the war. When they were discovered, after a bombardment of six hours, the two Irishmen were fighting still, the two Scotchmen had formed a Gaelic League Debating Society, the two Englishmen had not been introduced, and the Welshmen had organized an oratorio society.

## THE ETUDE

## LARGHETTO

from the CLARINET QUINTET

One of the gems from the classics in fine new transcriptions, Grade 3.

Andante M.M. ♩ = 46

The musical score is for a piece titled "Larghetto" from a Clarinet Quintet by W. A. Mozart. It is a transcription by Eduard Schuett. The tempo is marked "Andante M.M. ♩ = 46". The score is written for a single melodic line, likely for the clarinet. It begins with a key signature of one sharp (F#) and a 3/4 time signature. The music is characterized by its slow, expressive nature, with various dynamics such as *mf cantabile*, *p*, *dim.*, *espress.*, *mp*, *mf*, *dolce*, *più espress.*, *dolce*, *a tempo*, *dim. poco rall.*, *pp*, *cantabile*, *più espress.*, and *molto rit.* The score includes numerous fingerings and slurs, indicating a highly technical and expressive performance. The piece concludes with a *rit.* (ritardando) and a *pp* (pianissimo) dynamic.



## PIERROT AND PIERRETTE

AIR DE BALLET

An interesting teaching piece with well-contrasted themes, Grade 3.

Allegretto M.M. ♩ = 108

MANA-ZUCCA, Op. 91

THE ETUDE

*p*  
*espress.*

*rit.*  
*f*  
*p*  
*resc.*  
*D.C.*

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## MOONLIGHT FANCIES

WALTZ

British Copyright secured

M.L. PRESTON

An expressive waltz movement which will require a judicious use of the *tempo rubato* for its best interpretation. Grade 3½

Tempo di Valse M.M. ♩ = 72

*mf*  
*rit.*  
*D.C.*

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THE ETUDE

*f*  
*p*  
*mf*  
*f*  
*D.C.*

*B*  
*mp legato*

*ff*

\* From here go back to the beginning and play to A then go to B.



# SUNSHINE AIR DE BALLET

THE ETUDE

To be played in joyous lilting style, Grade 3½.

Not too fast

GEORGE DUDLEY MARTIN

Moderato

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THE ETUDE

# HERE THEY COME

Hark! Hark! here they come, With Trumpet, Trombone and Bass Drum.

WALLACE A. JOHNSON

In imitation of a lively band march, Grade 3.

Tempo di Marcia M.M. ♩ = 118

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# AT THE CLUB

MARCH

SECONDO

C. KUEBLER

A  $\frac{3}{8}$  military march, full of rhythmic energy.

Tempo di Marcia M.M.  $\text{♩} = 120$

ff

f

mf

p

ff

TRIO

Fine

D.C. Trio

# AT THE CLUB

MARCH

PRIMO

C. KUEBLER

Tempo di Marcia M.M.  $\text{♩} = 120$

ff

f

mf

p

ff

TRIO

Fine

D.C. Trio



In real comic opera style and  
in the orchestral manner.COMEDIETTA  
OUVERTURE MINIATURE  
SECONDOTHE ETUDE  
PIERRE RENARD

Allegro con moto M.M. ♩ = 108

*f* *energico* *f* *pp* *Quieto* *p* *mf* *p* *f* *ff* *cresc.* *ff* *ff sostenuto* *p* *f* *ff*

THE ETUDE

COMEDIETTA  
OUVERTURE MINIATURE  
PRIMO

PIERRE RENARD

Allegro con moto M.M. ♩ = 108

*f* *energico* *f* *pp* *Quieto* *p* *mf* *p* *f* *ff* *cresc.* *ff* *ff sostenuto* *p* *f* *ff*



## ÉTUDE

IN G FLAT

A typical example of the Russian school. The  $\frac{5}{8}$  movement should flow along evenly and gracefully. The melody tones, all in eighths should stand out clearly. Grade 6.

Andantino M.M.  $\text{♩} = 108$ A. ALPHERAKY, Op. 30, No. 1  
(1846-)

## THE ETUDE

## THE ETUDE

A robust mazurka movement, to be well accented. Grade 8.

Moderato M.M.  $\text{♩} = 126$ 

## GOLDEN JONQUILS

GEO. L. SPAULDING

## TRIO



## MAYPOLE DANCE

WALTZ

WALTHER PFITZNER

THE ETUDE

A good teaching waltz, particularly well harmonized. Grade 2½.

Tempo di Valse M. M. ♩ = 144

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THE ETUDE

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| SUPERIOR Sedan . . .                | 795   |
| SUPERIOR Commercial Chassis . . .   | 395   |
| SUPERIOR Light Delivery . . .       | 495   |
| Utility Express Truck Chassis . . . | 550   |

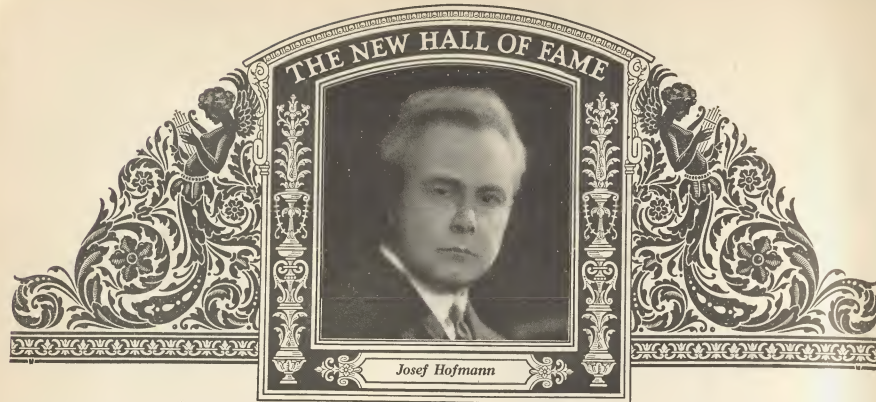
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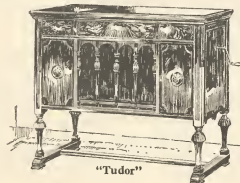
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## AFTER SUNDOWN

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CARL MOTER

In devotional style, beginning like a chorus of men's voices. Grade 4.  
Lento religioso M. M. ♩ = 72

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THE ETUDE

A graceful drawing-room piece; also an excellent study in rhythms. Grade 4.

Tempo giusto M.M. ♩ = 108

CARL SCHMEIDLER

*f*

*Ped. simile*

*poco rit.*

*a tempo*

*f*

*Ped. simile*

THE ETUDE

FEBRUARY 1924

Page 113

*f*

*cresc.*

*rinforz.*

*D.C.*

## ITALIAN DANCE

TARANTELLE

R. KRENTZLIN, Op. 25, No. 7

A little study in triplets, in the minor key.  
Grade 2.

Vivace M.M. ♩ = 144

*p*

*f*

*cresc.*

*ten.*

*a tempo*

*rit.*

*cresc.*

*ten.*



## IDLE DREAMING

A song without words in modern style. Grade 8.

Moderato con espress M.M.  $\text{♩} = 108$ 

FREDERICK KEATS

*a tempo*

Moderato con espress. M.M. = 108 *a tempo*

*mp*

*a tempo*

*rit.*

*dim.*

*Fine*

*mf*

*marcato il basso*

*rit.*

*Trio*

*mf*

*D.C.*

*rit.*

*mf*

*rit.*

*D.C. al Fine*

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In measures 1, 2, 5, 6, etc. the melody is to be brought out by a pressure of the thumb.

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

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# WATER LILIES

Tempo di Barcarolle M.M. ♩ = 54

L. RENK

The image shows a page from a musical score for the song "The Rose Tree." It features two systems of music, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 6/8. The first system begins with a piano introduction marked "p dreamily" in the left hand and "cresc." in the right hand. The vocal line enters with the lyrics "The Rose Tree" and continues with "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The second system continues the vocal melody with lyrics "The Rose Tree, The Rose Tree, The Rose Tree, The Rose Tree." The piano accompaniment provides a steady rhythmic foundation with various chords and melodic lines. The score is written in a clear, legible style with standard musical notation.

THE ETUDE

**THE ETUDE**

*cres* *cen - do* *mf*

*p* *Tempo I.* *calmato*

To be played with exaggerated emphasis and strong contrasts in dynamics. Grade 3.

Not fast M.M. ♩ = 66 *sempre stacc. e misterioso*

## AFTER DARK

CHARACTERISTIC PIECE

MINER WALDEN GALLUP, Op.13, No.1

[illegible]



# WHY I LOVE YOU

THE ETUDE  
Words and Music by  
W. M. FELTON

Allegretto giocoso

Why do I love you, heart of mine, Long-ing for days of  
sun-mer time? Why does the snow-bird down from the tree Sing sweet-er mel-o-dy?  
Why does the vio-let kissed by the dew—Turn to a deep-er hue? Why does the rose-bud  
look to the sun? That's why I love you heart of mine.  
Why do I love you, heart of mine, Wait-ing for days of joy sub-lime?  
Why does the stream-let chat-ter and sigh Where danc-ing shad-ows lie? Why does the

# THE ETUDE

sun-beam aft-er the show-er Come to re-fresh the flow-er? Why does the rain-bow  
pur-ple the sky? That's why I love you, heart of mine.

ELIZABETH FRY PAGE

Andante non troppo

# AT EVENING TIME

E. L. ASHFORD

I sat by my win-dow dream-ing Of sun-sets I had seen, The West was hid-den  
from me, And I sighed for its ra-diant mien; But a friend-ly East-ern cloud-let Caught tints of gold and rose,  
Flood-ing my gar-den with beau-ty, Just at the day-light's close. And I breathed a prayer in the twi-light That  
al-ways it might be so:—Should I miss Life's full-er-glo-ry, God grant me an aft-er-glow.



# THE ANGELUS

CREOLE LEGENDS No. 1

JAMES FRANCIS COOKE

THURLOW LIEURANCE

Andante moderato

A - long the Bay - ou night is  
fall-ing. Ca - the - dral bells are con - tly call-ing. The  
twi - light mists a - rise re veal-ing. Two spir - it  
forms at prayer - are kneeling. The an - ge - lus is  
call - ing. Ah love, shall we come back once more. From some far distant spirit  
shore? When the an - ge-lus, the an - ge-lus is call - ing, the an - ge-lus is call - ing!

\* Bayou - a little stream - pronounced By-o.  
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## THE ETUDE

Hark through the long grey moss - es  
swinging - The sweet Ca - the - dral bells are ring-ing. The  
an - ge-lus, the an - ge-lus is call - ing!

## LULLABY TO BABY

MARY GLEADALL

ANNA PRISCILLA RISHER

Andante con moto

Sail-ing in a sil - ver swing,  
Fai - ry bells are made of dew,  
All the fai - ry blue - bells ring, Lul - la - by to Ba - by; Lul - la - by to Ba - by.  
Now they soft - ly sing to you, Go to sleep my Ba - by, Go to sleep my Ba - by.  
All the fai - ry blue-bells ring, so lul - la - by. By - by.  
Now they soft - ly sing to you, so lul - la - by.

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Transcribed for Violin and Piano by  
ARTHUR HARTMANN\*

Originally a piano piece, this number makes an excellent violin solo. Play with languorous grace.

# TANGO

Andantino grazioso

Violin

Piano

I. ALBENIZ

## SWING LOW SWEET CHARIOT

NEGRO SPIRITUAL

Transcribed and paraphrased  
for the Organ by  
EDWIN H. LEMARE

- III Sw. (Horn Diap. 8; soft Celeste, Lieb. 8; Oboe 8 & Trem.)
- II Gt. (Chimes, or soft Flute 8) uncoupled.
- I Ch. (Wood Unda Maris 8)
- Ped. (soft 32' & 16'-1)

A beautiful interpretation of a favorite theme. Especially effective is the combination, towards the close, of the "Chimes" and a quotation from "Massa's in the Cold Ground."

Andante M.M. ♩ = 56

Manual

Pedal







**C**ORRECT and controlled breathing is the foundation of the art of singing. A pure and steady tone cannot be obtained with an irregular and puffy flow of breath. Just as uneven and erratic blowing on the flute will produce uneven and unbeautiful tones, will produce uneven and uncontrollable gusts of air from the lungs on to the vocal cords produce the same result. A pure and even flow of air, however, will produce a sweet and true tone. The voice will be small at first, as the music and this note is the aim of the truly musical student, should not in any way discourage the student.

At beginnings, when correctly done, are small; and to attempt to do big things before one has learned to do small ones can only end disastrously.

#### Breathing Exercises

These exercises should be done regularly every day, either in the open or before an open window.

No. 1—*Long Breath.* For use when ample time is given for breathing and for singing long phrases. Slowly fill the lungs to their full extent, set the muscles of the diaphragm, breathe out without allowing the muscles to collapse. This exercise should be done ten times.

No. 2—*Catch Breath.* For use when the composer has allowed only very short rests for breathing between phrases, and in cases where, if the lungs are not allowed, no allowance has been made for breathing. The breath taken then must be instantaneous and imperceptible. Set the muscles of the diaphragm, and breathe in simultaneously—this causes an instantaneous filling of the lungs. Commence breathing out immediately, without allowing the muscles to collapse. The entire action, from the filling of the lungs to the commencement of the exhaling (beginning of the next phrase), should not take more than a fraction of a second. Do this exercise ten times.

No. 3—*Sustained Breath.* This exercise is not used in the act of singing, but is meant to strengthen the muscles of the diaphragm, sides and back. Slowly fill the lungs to their full extent, set the muscles all round and keep in set position until you have counted ten. Then breathe out, and allow the muscles to collapse suddenly and entirely. This sudden change from a taut condition to a soft and pliable one gives great strength to the muscles, so that in time they are able to stand any strain imposed by lengthy passages and difficult phrasing. As the muscles become stronger the student may increase the count until twenty or more is reached. This exercise should be done four times. Throughout all breathing exercises, and also when singing, the chest and the shoulders must be stationary.

#### Beauty of Tone, and the Danger of Forcing

Unfortunately, many a student, through enthusiasm, no doubt, sings to the full power of the voice. The result is that the student gets a false idea of rapid progress. The voice becomes loud, harsh and incapable of expression. The vocal cords being constantly stretched to their full extent, lose their elasticity, and so become useless from a musical point of view. These cords are so stretched that they receive careful and, on might say, loving treatment. Under such circumstances, the voice grows in strength and beauty, and becomes capable of the richest tone shading.

From the earliest stages, however, the student should be careful to give to each note its full support of breath. Failure in this causes the singer to force, and so the vocal cords become strained. The vocal cords of the most aim of any singer should be to produce beautiful sound—and let it be remembered

## The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

### Study of Indispensable Principles in the Art of Singing

By Anne Immink

bered that the beauty of tone does not depend upon its volume. Be content to let the voice flow as Nature intended that it should, and do not force. The artificial strength obtained by forcing will in time defeat itself by wearing all strength and power of expression from the voice.

This most important point cannot be over emphasized. With correct breathing and production, power will come of its own accord, and the student will find that she is able to travel from the softest to the loudest passages without the slightest difficulty, and that no strain will be experienced during the "forte" passages.

#### Production and the Resonant Position of the Voice

The throat should be in an easy unstrained position—Soft Palate raised, Tongue flat, Larynx low. The action of the larynx is automatic, therefore any movement made in the throat will only hinder and not assist it. Once the student has been taught the mechanism of the throat, she will realize that the action of the larynx is automatic and that the throat should be in a passive position. In fact, she should forget the existence of the throat and remember only that the firm muscles of the diaphragm give strength and that the voice vibrates either on the lips, behind the nose or in the head, according to the resonant position of a note being sung.

The Resonant Position of a Note is that position on the lips, behind the nose, or in the head, on which that particular note vibrates.

As the muscles become stronger the student may increase the count until twenty or more is reached. This exercise should be done four times. Throughout all breathing exercises, and also when singing, the chest and the shoulders must be stationary.

Beauty of Tone, and the Danger of Forcing

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#### Tightening of the Throat Muscles

Few students are able to realize at first that beyond the larynx and the vocal cords the rest of the throat has nothing to do with singing at all, and should be in perfect repose. Any tightening of the throat muscles causes misplacement of the voice, the throat aches, and singing becomes a labor instead of a pleasure. For remember that singing should be a note.

#### The Blending of Registers

One of the greatest difficulties a singer is called upon to face is the blending of the registers. In rare cases singers have not this difficulty to overcome; but they are among the favored few.

On account of the heavier quality of the voice, the contralto has the greatest difficulty in this connection; and the transition from one register to another is often painfully evident.

But it should be remembered that the placing of the middle register goes a long way towards obviating this difficulty. With the help of a good master, and if the student puts in assiduous brain work, the trouble will soon be overcome and forgotten.

#### Tonal Concept

All things, whether they take material form or not, are first formed in the brain. Therefore first hear your note mentally, feel it physically in its resonant position, and then sing it—provided of course that a good breath has been taken and that the muscles of the diaphragm are firm.

#### Temperament

This cannot be taught this inner something, the possession of which enables the singer to appeal to the heart as well as the ear. But it can be developed.

Refuse to be shut up in a glass house. Come out into the world where there is so much to see, to feel, to joy and sorrow. And, like the Lady of Shalott, be not content with shadows. Know of these things so that the message in your song will carry conviction. All artists are messengers to humanity, reminding tired men and women that the world rounds and carking cares of life can be lost in a glorious world of harmony and color.

If you sing with a message from your soul you will not only attract your audience at least one who, besides enjoying with the others, leaves with a happier heart and a firmer purpose.

Finally, love humanity—for it is only by loving that you will understand sorrow and pity, and why it is that there is hatred. When you know of all these things, and you have experienced the pure joy of living, and sometimes despair, will understand life and its vicissitudes sufficiently to be an artist.

### The Use and Abuse of the R's in Singing

By Louis Sjaos

EVEN among many of our well-known singers, not mentioning the dilettante, who by way of instruction to their many concerts, the rolling of the R is becoming an irritant to those who understand. Our singers would gain more recognition by preserved facial attitude and allow mind to show through the face.

Nothing is more distressing to a musician than to hear these transgressions, especially by many of our Church singers and some of our popular entertainers, who would do well to analyze and absorb rules and not make rules an exception.

Adhering strictly to musical and phonetic rule, the rolling of the R, whether long or short, is invariably on the first syllable of the word and accentuated if it falls on a musical accent, but not prolonged on the second or third syllable, unless followed by a vowel, then a short roll is used, as before stated, it falls on a musical accent.

As an example, take the first line in the soprano aria of Mendelssohn's "Elijah," *Hear ye Israel!* The "R" in the word "hear" can be given a short roll, as the musical accent on the vowel "y" is the

weaker, notwithstanding that the "Y" is considered a consonant when followed by a vowel. The same rule is applicable to the noun "Israel," as the musical accent falls on "Is." It may be noted also that the "Y" being a mongrel alphabet, seldom succeeds the long roll of the "R."

Again, in the Recitative for the tenor in "Elijah," *For Your Transgressions*, a short roll of the "R" is given in the word "for," but not in "your" as it is followed by a consonant; a short roll on "trans," and a longer roll on the syllable "gressions" as the latter is followed by a vowel and falls on a musical accent.

But the abuses do not lie so much in the above, as in a natural tendency to roll the

### Singing From the Viewpoint of Declaration

By William F. Bubbits

The best singing-teacher I ever had was a teacher of reading. She doesn't know that she gave me the secret of singing. At the time I didn't know it either. Since studying singing and singers however, I have decided that my old teacher in Education taught me in her Maxims some of the fundamental principles of expression that apply to singing as well as to reading. Looking through an old note-book the other day I came upon the following:

Maxim One—Be Emotional. Congratulate a good reader always employs proper emotional stress at the right time and place.

There were other maxims; but this one seems to be so often violated in singing perhaps it might be helpful to others to know its application to singing.

In singing, proper emotional stressing can come only from sympathetic interpretation of the text and from an understanding of the text and of the volume or pitch in voice. Visualize the picture you wish others to see and feel it as you do. The voice is subconsciously colored by our subjective perceptions. Great actors actively experience the emotions they project across the footlights. Actors have one device in acquiring emotional "steam" that is denied the singer, and that is to assume the bodily expression associated with the emotion they are portraying. The singer, though denied the actor's liberty in physical expression, should not fall into the error of being physically passive. By posture, by slight motions of the head and by facial expression, the singer should show what is going on in his mind.

#### Facial Expression

Facial expression exerts profound influence upon the emotions. Any method of singing that interferes with facial expression by demanding a fixed hygienic smile, or any other stereotyped attitude, is incorrect. Do not make the common mistake of grimacing or of exaggerating any facial expression. In fact, do not assume any pre-arranged facial attitude, but allow mind to show through the face.

From the reader's viewpoint, the singer is hampered above all with restrictions that make it difficult to show proper emotional emphasis at the right time and place. In reading, variations in volume or pitch are the voluntary devices for showing feeling. For the singer, the melody prescribes variations in pitch; in fact, the melody is, in one sense, premeditated inflection. For that reason, some people regard all singing as being inflection. I had an English reader in college who was openly contemptuous of singing. "Bah," he would say, "Singing! Inflection! When the text demands a rising inflection the melody has to go down a scale. Verses, entirely different in sentiment and fervor, are sung the same mechanical setting. Sometimes all the verses are marked at certain places. If, and pp; and only he who observes these marks is regarded as a person of good musicianship."

"R," long or short, because it is always followed by a vowel, with one exception. But it is followed by an "H" as in *Rhapsody*, *Rhyme*, etc. But as the "H" in this case is superfluous and itself followed by a vowel, it is, as above stated, pronounced with a roll, as if the "H" was non-existent.

It is in the rolling of the "R's," in words followed by a consonant, that the abuses are noted and badly mislabeled, for how often are we forced to listen to these exaggerated rollings in such phrases as the following: Fear-r-r not yet; If with all your-r-r hear-r-r; Dear-r-r love remember-r-r me; My master-r-r bids me bind my hair-r-r, etc. ad infinitum.

But the abuses do not lie so much in the above, as in a natural tendency to roll the

The professor is not altogether wrong. Singing is not the liberty of the reader. But to say that singing is therefore inflection is like declaring that poetry is inflection because it is not prose. Licensed freedom is not the ultimate criterion of art. Indeed, the exact opposite is more acceptable; namely, that rules are the very condition of art. Remove the rules and you remove all basis for comparison between accomplishments and render criticism impossible. The professor should not let us away from the point to be made, which is that the singer must recognize the limitations of his art; but these limitations carry with them no excuse for failure to observe the maxims of oral expression which relates to emotional congruity.

#### The Message

The singer must learn to fill himself to overflowing with the message he is delivering. His voice will then itself take on the appropriate colorings that are beyond any voluntary control. Even the proper values in volume variations will tend to assert themselves; and, although volume is subject to conscious control, the singer should regulate it more according to how he feels than according to the markings on the score. I agree with the professor that singers in general too slavishly follow the *f's* and *pp's*. Who put them there in the first place? They are only the evidence of someone's interpretation other than your own. They are helpful if not followed religiously; but artists pay little attention to them.

Some songs are easier to sing than others; and the novice in artistic interpretation will begin with the easier ones. I class those as easier in which the melody and words synchronize in the viewpoint of inflection. Again I agree with the professor: In some songs there is an incompatibility, not only between the melody and sentiment of the text as a whole, but also often actual divorce between the phrases within the melody and the parallel words. For that reason the cheaper popular songs are hard to sing.

Example of a song that is easy to sing *Little Grey Home in the West*, words by D. Eardly Wilmut and the music by Herman Lohr, is good. It is a perfect marriage of words and melody. It begins in a homelike and ends in an armchair; and throughout, the words and melody have kept faith. Try reading the lyric aloud and notice how the reading voice naturally rises and falls with the words placed above the words. If you would have something heavier, try the safe experiment with Bruno Huhn's "Invictus." All really great songs sing themselves, to some extent. One reason for this is that the melody suggests the words. If a good reader is placed upon the words, if he were emotionally charged with their message. Sing songs at first which for you are easy to interpret.



## "I just love to play your piano, Jane"

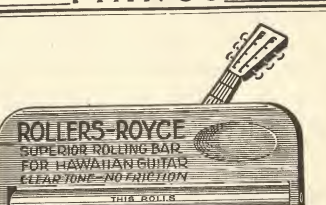
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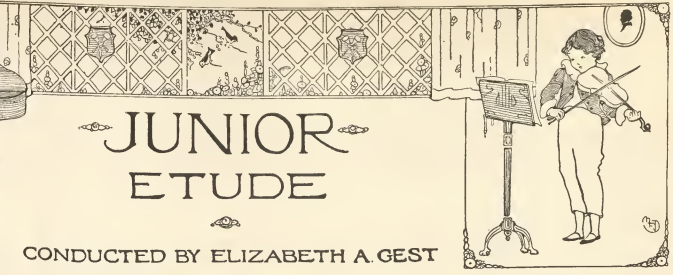
**SUNDAY MORNING, April 24th**  
**ORGAN**  
 Serenata ..... *Mozzkouska*  
**ANTHEM**  
 a. Rejoice and Be Glad..... *Berwald*  
 b. Awake Up My Glory..... *Barnby*  
**OFFERTORY**  
 He Is Risen..... *P. Ambrosio*  
**ORGAN**  
 Thanksgiving..... *Armstrong*

**SUNDAY EVENING, April 20th**  
**ORGAN**  
 D'Amour ..... *Lemaur*  
**ANTHEM**  
 a. Sing with All the Sons of  
 the Lord..... *Stult*  
 b. To-day the Lord is Risen..... *Kount*  
**OFFERTORY**  
 Come See the Place..... *P. Ambrosio*  
**ORGAN**  
 Postlude for Easter..... *Hosmer*

**SUNDAY MORNING, April 27th**  
**ORGAN**  
 Andante Cantabile..... *Wido*  
**ANTHEM**  
 a. Lift Up Your Heads..... *Hend*  
 b. Song of Ages..... *Wolcott*  
**OFFERTORY**  
 Hosanna!..... *J. Grunnie*  
**ORGAN**  
 Marcia Festiva ..... *Mawo-Cotton*

**SUNDAY EVENING, April 27th**  
**ORGAN**  
 Torsary..... *Cumming*  
**ANTHEM**  
 a. They That Sow in Tears..... *Grove*  
 b. Father, Within Thy House  
 We Kneel..... *Wolcott*  
**OFFERTORY**  
 My Lov'd One, Rest..... *P. D. Biss*  
**ORGAN**  
 Grand Chorus (E Flat)..... *Hosmer*

THE ETUDE




JUNIOR  
ETUDE  
CONDUCTED BY ELIZABETH A GEST

CONDUCTED BY ELIZABETH A. GEST

## Musical Term

THIS list was begun last month and will be continued. Copy the words in your note book.



### The Piano Complain

By Marion Benson Matthews

you sit down before me you pound, you pound, my keys until I ache in every joint. At high time we pianos went on a strike to get to receive more considerable (if to say sensible) treatment."

"Yes," admitted Jane, "and I do try to remember."

"Well, you don't try hard enough," retorted the Piano. "That's one reason why I spoke to you. You don't often hear a Piano speak, do you?"

"I've never heard one before," said Jane.

"Then you'll be all the more likely to do it. Remember it," replied the Piano. "I beg you, however, not to go to the opposite extreme and try to play a march, or a brilliant or price as softly and dreamily as you would play a lullaby—although I think there is not much danger of that. I merely ask you to exercise a little judgment, and not

## Do-Re-M

By Leona I. Coddington

## Enjoy Your Practice

## Enjoy Your Practice

SHALL I TRY TO GO UP?

SUCCESS

PERSEVERANCE

CONCENTRATION

REGULAR PRACTICE

PATIENCE

HARD WORK

FAILURE

CRITICISM

PAUL SULLINS

## What Happened to Cynthia

led the Fairy. "Think how wonderful it is to be able to play such beautiful music."

But Cynthia did not care. If I have practice, she thought, I will have more music, and she ran away down the field by the brook and ran down in the deep grass.

The little brook flowed on by her feet, and she saw the little water lilies, but never a sound of the brook's music could she hear. "Oh, dear me!" she said. "I must be getting deaf!" And the little birds came and sat in the bushes near her, but she never heard a sound of their music did she hear. "Oh, my," she said in alarm. "I really must be getting deaf!"

Then she ran back to her house, and saw her sister practicing her violin; and now she heard a very sweet sound of music. Then she began to cry and call for the Fairy.

"Oh, Fairy!" she cried, "what has happened? I cannot hear the song of the brook, nor the song of the birds, nor a sound of my sister's violin, and I am sad."

"Well, Cynthia," said the Fairy, "I am sorry that you hoped you would hear the sound of music again. I am sorry that you are sorry now for saying that you would not practice, are you not?"

"Yes, and Fairy, I really did not mean to say that. I am so sorry that I said that day until I grow up, and I am going to be a fine musician some day. You just wait and see!"

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