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A MASTER ISSUE

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COMMENCEMENT CHORUSES

A few suitable two, three and four part choruses are here listed. Space does not permit showing many other excellent choruses.

Catalog No.	School Grades	Price
10834 Alma Mater (S.A.T.B.).....J. W. Bischoff	8-H	\$0.05
20228 Anchored (Unison).....Watson	5-8	.10
144 Annie Laurie (S.S.A.A.).....Arr. by D. J. Peake	H	.05
272 Awake With the Lark (S.A.T.B.).....R. E. de Reef	8-H	.10
15627 Bridal Chorus (Rose Maiden).....F. H. Cowen	H	.12
259 Bridal Chorus (Rose Maiden).....(S.A.T.B.) F. H. Cowen	H	.10
20330 Bright May Morning (3-Pt.).....Stults	8-H	.12
20198 Bugler (Unison).....Pinsuti	5-8	.10
118 Carmina (2-Pt.).....H. L. Wilson	8-H	.15
20342 Chick-a-dee-dee (3-Pt.).....Gest	8-H	.12
20160 Come, Gentle Spring (S.A.T.B.).....J. Haydn	H	.10
138 Come to the Gay Feast of Song (S.A.T.B.).....R. E. de Reef	H	.20
10392 Come Where the Lilies Bloom (S.A.T.B.).....W. L. Thompson	H	.10
20347 Come Where the Lilies Bloom (2-Pt.).....Thompson	5-8	.08
10348 Dance (3-Pt.).....M. Weinzierl	H	.10
159 Dance of the Pine Tree Fairies (3-Pt.).....R. R. Forman	H	.15
20311 Dandelions (3-Pt.).....Nevin	8-H	.10
15674 Down in the Dewy Dell (3-Pt.).....H. Smart	H	.12
20353 Dutch Lullaby (2-Pt.).....Wilson	5-8	.08
111 Ebb and Flow (3-Pt.).....O. King	H	.10
10674 Evening Shadows (3-Pt.).....C. R. Ricci	H	.15
20276 Fealty Song (Unison).....Sponer	5-H	.10
6198 Franklyn's Dogge (3-Pt.).....J. B. Grant	8-H	.15
20355 Free As the Wind That Blows (T.T.B.B.).....Wilson	H	.08
15608 From the Old Homestead (Medley) (S.A.T.B.).....T. Lieurance	H	.20
10360 Gipsies (3-Pt.).....J. Brahms	H	.15
15715 Glad May Morning.....E. L. Ashford	8-H	.12
20209 Good-night (Unison or 2-Pt.).....I. B. Wilson	5-8	.06
20354 Grandfather's Clock (T.T.B.B.).....Wilson	H	.08
265 Hail! Orpheus! Hail!.....R. E. de Reef	H	.15
20377 Hunting Song (S.A.T.B.).....Kieserling	H	.15
20310 Hunting Song (Unison).....Morrison	5-8	.06
10273 Humoreske (Swanee River) (3-Pt.).....Dvorak-Wilson	H	.10
20361 I Know a Bank (2-Pt.).....Horn	5-8	.08
20317 In Arcady (2-Pt.).....Gest	5-8	.06
20365 In Forest Shade (2-Pt.).....Dale	5-8	.08
20161 It's Home for You and Me (3-Pt.).....W. E. Haesche	8-H	.08
20082 I've Been Roaming (2-Pt.).....Horn-Pitcher	8-H	.12
10509 Last Good-bye (S.A.T.B.).....H. T. Burleigh	8-H	.10
20133 Leafy June Is Here (3-Pt.).....E. S. Hosmer	H	.12
20380 Little Boy and a Dream (3-Pt.).....Foster	H	.12
20035 Little Fishing Boat (3-Pt.).....A. P. Risher	8-H	.12
20386 Little Telltale (3-Pt.).....Candlyn	8-H	.12
20343 Lullaby (2-Pt.).....Brahms	5-8	.03
20175 Medley of Scotch Songs (3-Pt.).....R. M. Stults	8-H	.10
107 Merry June (2-Pt.).....Ch. Vincent	8-H	.12
142 Morning Song (3-Pt.).....R. R. Forman	8-H	.15
143 Morn Rise (2-Pt.).....A. Czubulka	8-H	.10
20320 My Bright Sun (O Soli Mio) (2-Pt.).....Di Capua	5-8	.06
20323 My Old Cabin Home (T.T.B.B.).....Paine	H	.12
15593 My Old Kentucky Home (S.A.T.B.).....F. A. Clark	8-H	.10
20374 Mystic River (2-Pt.).....Dale	5-8	.08
10865 Night Winds (Lullaby from Jocelyn) (2-Pt.).....Godard-Forman	8-H	.12
20344 Oh, Hail Us Ye Free (S.A.T.B.).....Verdi	H	.10
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6169 Old Time Favorites (Medley) (3-Pt.).....H. H. Pike	8-H	.15
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20136 One More Song (S.A.T.B.).....I. B. Wilson	8-H	.08
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20283 Sailor Lad's Song (Unison).....Vincent	3-8	.05
20327 Serenade (2-Pt.).....Schubert	5-8	.06

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10725 Song of Spring (S.A.T.B.).....R. M. Stults	8-H	.15
210 Song of the Triton (S.A.T.B.).....Molloy-Taylor	8-H	.06
15550 Songs Beloved (S.A.T.B.).....T. Lieurance	8-H	.12
20341 Song of Long Ago (S.A.T.B.).....Stults	II	.12
20370 Spring Fantasy (2-Pt.).....Dale	5-8	.08
20339 Spring Greeting (Blue Danube Waltzes) (S.A.T.B.).....Strauss	II	.15
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20318 Star Flowers (2-Pt.).....Gest	5-8	.06
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10836 Time of Youth (2-Pt.).....Donizetti-Forman	8-H	.10
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20287 By Babylon's Waters.....Smart	.08
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6234 I Waited for the Lord.....Mendelssohn	.15
6266 My Faith Looks Up to Thee.....Lachner	.15
10477 Oh, for a Thousand Tongues.....Grant	.10
20301 Praise the Lord.....Baines	.12
20225 Praise Ye The Father.....Gounod	.08
10128 The Lord Is My Shepherd.....Warhurst	.10

Three Part Treble Voices

20289 Heaven.....Smart	.12
5984 How Lovely Are Thy Dwellings.....Smart	.15
6267 Lift Thine Eyes.....Mendelssohn	.05
20292 Promised Land.....Foster	.08
20285 Unfold Ye Portals.....Gounod	.10
20269 Song of Praise.....Goublier	.08

Male Voices

10920 Jerusalem the Golden.....Stults	.10
10452 Praise the Lord.....Maker	.08
20199 Praise Ye the Father.....Gounod	.08

Mixed Voices

20168 Come Let Our Hearts and Voices Join.....Pike	.12
20352 Great and Marvelous Are Thy Works.....Gaul	.12
20222 Hallelujah Chorus.....Handel	.15
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10761 Holy Art Thou.....Handel	.08
10740 How Excellent is Thy Loving Kindness.....Barnes	.15
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PRESSER'S MUSICAL MAGAZINE

The Etude

A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS.

Edited by JAMES FRANCIS COOKE
Assistant Editor, EDWARD ELLSWORTH HIPSHER

Vol. XLII. No. III MARCH, 1924

Entered as second-class matter Jan. 16, 1884, at the P. O. at Philadelphia, Pa., under the Act of March 3, 1879.
Copyright, 1924, by Theodore Presser Co., for U. S. A. and Great Britain
Printed in the United States of America

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ADVERTISING RATES will be sent on application. Advertisements must reach this office not later than the 1st of the month preceding date of issue to insure insertion in the following issue.

THEODORE PRESSER CO., Publishers,
1712 Chestnut Street, Philadelphia, Pa.

The World of Music

Jacopo Peri's "Euridice" was recently revived at the Pitti Palace, Florence, during the second Italian Musical Congress. The first performance took place three hundred and twenty-three years ago, at the festivities attending the marriage of Maria di Medici and Henry IV of France; and it is generally recognized as the first opera ever given public performance.

The Guitar is a "Bourgeoise" Instrument, by a ruling of the Soviets, according to a quotation in the London Musical Standard from a Moscow newspaper. It would be interesting to know the social position of the Ukelele, the Saxophone, or the Jazz Drummer's outfit.

Giuseppe Gallignani, Director of the Conservatory of Milan, died in December. Born at Faenza in 1851, he was for thirty-two years director of the famous school to which he gave the name of "Verdi Conservatory" in honor of the eminent composer.

Mme. Julia Claussen, the eminent Swedish contralto of the Metropolitan Opera Company, recently gave a program at the Royal Palace of Stockholm, by invitation of King Gustav and Queen Victoria. Also she has received the Christine Nilsson Medal from the Royal Academy of Stockholm.

W. A. Clark, Jr., has been voted "The most useful citizen of Los Angeles" by the Realty Board of the city. This came as a recognition of his services as the founder and sole guarantor of the Philharmonic Orchestra of Los Angeles; and at a banquet as a token of his choice the board also presented to him a service watch.

"Dido and Aeneas," an opera by Henry Purcell, written in 1680 for the "Young Gentlemen" of Mr. Josiah Priest's boarding school at Chelsea, has had a New York performance by the Society of the Friends of Music.

\$250 in Prizes is offered by the Ohio Federation of Music Clubs for the best Anthem, Piano Solo, Violin Solo with Piano accompaniment, and Secular Song. Open to Ohio Composers. Particulars from Mrs. W. D. Crebs, 71 Oxford Avenue, Dayton, Ohio.

Rev. Sabine Baring-Gould, widely known in England as a novelist and church historian, and principally in this country as the author of "Onward Christian Soldiers" and "Now the Day is Over," lately passed away at the age of eighty-nine.

Frank J. McDonough celebrated on Christmas day, last, his fortieth anniversary as Organist of St. John's Church, Rensselaer, New York. The event was the occasion of a public reception to the musician, who received a purse of four hundred dollars as a mark of appreciation of his services.

Four "Premieres" for New York was the record of the week beginning January 6. Laparra's "La Habanera" and Ricciarelli's "I Campagnaesi" had their first American performance at the Metropolitan; while d'Albert's "Die Toten Augen" and Kienzl's "Evangelium" were presented by the Wagnerian Opera Company at the Manhattan.

Alfred Gruenfeld, internationally known as composer and pianist, died recently at his home in Vienna.

The American Society of Composers, Authors and Publishers, to which a number of prominent music publishing houses belong, has forbidden the broadcasting of their publications except on the payment of a royalty. The Theodore Presser Company has not yet joined this combination.

"St. Katharina," the first opera ever produced in the German language, has been discovered in the archives of the Salzburg Municipal Museum. It was first performed at the Episcopal castle of Hellbrunn, near Salzburg, on August 31, 1617—ten years before the premiere of "Daphne" by Heinrich Schütz, which had hitherto been credited as the first opera given in German.

The Atlantic City High School (New Jersey) has lately installed probably the largest and most complete organ in any such school of the world. It was designed by Senator Emerson L. Richards of that state, an organ enthusiast.

Scottish Sang Schules were instituted as far back as 1280, established for the training of choristers. The last came to an end with the Siege of Dundee in 1651. This has lately been revived for the best singers of the four Dundee academies.

"Paderewski the Artist," one of a series by the American sculptress, Malvina Hoffman, has been presented to the American Academy of Rome by Mrs. Henry Fairfield Osborn.

An Electric Orchestra Director, designed to synchronize the moving picture and its musical accompaniment, has been invented by S. W. Lawton of the Keith-Moss theaters. The musical cues are signalled by the operator of the projector.

"The Cave of Salamanea," an operabouffe by Bernhard Paumgartner, founded on the famous comedy by Cervantes, has been very successfully brought out in Germany.

Apathy of the German Residents of New York towards the season of performances by the Wagnerian Opera Company is given by the officers of that organization as the cause of its financial troubles, according to Musical America. Their season closed in the second week of January.

A. F. Adams, for many years the president of the Wolfsohn Musical Bureau, died on January 6. Mr. Adams performed a notable service for American music in the publishing and managerial fields.

"Hassan," a wonderful blend of fine poetry, gorgeous scenery, color, and music, is having a great success at His Majesty's Theater in London. The play is by the British poet, James Elroy Fletcher, and the music by Frederick Delius.

John N. Burnham, the blind composer and organist of New York, has been awarded the prize offered by the Hymn Society for the best setting of Rev. Harry Webb Farrington's "Harvard Prize Hymn," Our Christ.

The new Kroll Opera House of Berlin is to have its three hundred dressing rooms and its restaurant fitted out with chandeliers and furniture from the former royal palaces.

Henry Hadley is to conduct the first British performance of his "Resurgam," which is to be given by the London Choral Society and the London Symphony Orchestra. It was first produced at the last Cincinnati May Festival.

"The Night Bell," an operetta by Donizetti, was recently performed for the first time, from the original manuscript, at Breslau.

An Unusual "Messiah" Record is that held by the Halle Choral Society of Manchester, England, which has to its credit an unbroken chain of annual performances of this masterpiece, since 1859.

A National Conservatory of Music is to be established, if a bill lately introduced in congress becomes a law. The National Conservatory would be under the direction of a Federal Department of Education, for which a bill provides and of which Department the Secretary would be a member of the President's Cabinet.

Plenty of Money in Vienna, \$110 was recently offered in vain for a box at the "first night" of Oscar Strauss' new operetta, "The Pearls of Cleopatra," at the Theater am der Vien.

Maurice Maeterlinck, distinguished Belgian novelist, from whose works the libretti of "Pelleas et Melisande" and "Monna Vanna" were made, is reported to contemplate a visit to America.

Brigadier General Charles G. Dawes, formerly Director of the National Budget and now Chairman of the Committee of Reparations, is a talented musical amateur, his "Melody in A Major," for violin, having been many times on the programs of Fritz Kreisler, who has also made a Victor record of it.

"The National Federation of Music Clubs as a Constructive Force in America" is the topic proposed for discussion in an essay competition in which the federation offers one hundred dollars for the best essay submitted before May 1.

Count Geza Zichy, famed as a one-armed pianist, died in Budapest on January 15th. A child prodigy, he lost his right hand on a hunting expedition when fourteen years of age, but carried his development of the left hand to such a point as to win fame as a performer. He has also produced notable compositions, along with the practice of law.

Reed Miller, one of our best tenors in concert and oratorio, passed away at his home in New York, on the afternoon of December 29th. He was a native of Anderson, South Carolina, and had filled a number of leading church positions in New York.

The Opera Season at Tunis recently closed brilliantly with performances of "Thais" and "La Tosca."

The Sixtieth Anniversary of Richard Strauss is to be celebrated this year at Munich.

Italo Montemizzi, on the evening of January ninth, was presented a silver wreath from the management of the Metropolitan Opera House, in honor of the tenth anniversary of the premiere of his tragic opera, "L'Amore del Tre Re" at that famous institution.

Alfred Piccaver, the American tenor, who has for several years been a favorite at the Vienna Opera, made his American debut, as the Duke in "Rigoletto," at the Auditorium in Chicago, with marked success, in January.

Gustav Dannreuther, violinist, prominent for many years as a member of leading chamber music organizations, especially the Mendelssohn Quintet Club of Boston, died at his home in New York on the twentieth of December. He was a native of Cincinnati, Ohio, but had resided in New York since 1884.

Albert Coates, the distinguished English conductor, has arrived in America to have charge for three months of the Rochester Symphony Orchestra at Rochester, New York.

A new State Opera, Theatre Smetana Museum, Conservatory, and great Concert Hall, at a cost of 31,000,000 kronen, are planned by the city of Prague. Otakar Rovotny has been commissioned to draw plans which, the report would indicate, are to include all the above under one roof.

The National Association of Harpists will hold its Fourth Annual Convention in Indianapolis, some time in May, 1924.

Grand Opera for Cleveland, Ohio, during a part of February, is rumored. The organization is under the auspices of the Musical Arts Association, and Mary Garden, Feodor Chaliapin, and Rosa Raisa are among the guest artists announced.

When Mattia Battistini recently appeared at the National Opera in Berlin the house sold out with most of the seats at six to twelve dollars each. Why ask other nations to feed them?

Gerudine Farrar, Galli-Curci, Dame Clara Butt and Josef Hofmann recently appeared simultaneously in Chicago; and each is reported to have appeared before a "sold out" house.

The Lincoln Cathedral Organ is being rebuilt. The great pipe of the 32 ft. open bass is made of timber three inches thick and is of dimensions 3 ft. 2 in. by 2 ft. 9 in., so that a man would not be crowded in crawling through it on his hands and knees.

B. W. Foley, one of the leading vocal teachers of Cincinnati, and long the chorus master of the Cincinnati May Festival, passed away on January first. A native of Covington, Kentucky, he was educated mostly in Leipzig, Brussels and Paris.

"The King," a Christmas oratorio by E. Bruce Knowlton, the American composer, was given its first public presentation on December 28th, by the Portland (Oregon) Singers' Association, with a chorus of some four hundred and fifty voices.

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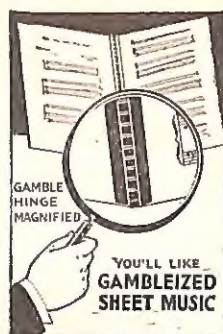
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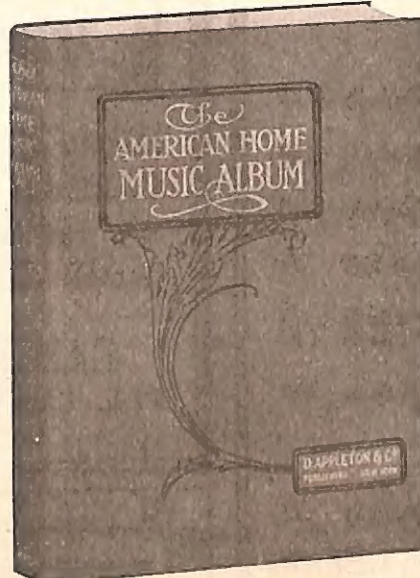
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Do They Think of Me at
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Cradle Song *Brahms*
Daddy *Behrend*
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Buy a Broom *Nursery*
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See-Saw *Nursery*
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Kingdom Coming *Work*
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MARCH, 1924

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VOL. XLII, No. 3

The Etude's Most Significant Symposium

THE honor conferred upon THE ETUDE by the contributions and opinions we are privileged to present on the following pages is appreciated with heartfelt sincerity.

It is doubtful whether so many men and women of international renown in music have ever coöperated hitherto in a symposium of such wide human interest. Many of those who have participated are destined to immortal fame.

In soliciting the opinions of these musicians upon the ten greatest masterpieces of the art, they were assured that we would tell our readers that we thoroughly realize that the opinion of any one person merely stated that individual's personal preferences. The interest is in the consensus of many opinions. Thereby we might make a list of the great works which every music worker should strive to hear.

We also assured them that we would tell you that we realize that, with the great wealth of material, there are far more than ten great masterpieces. Yet every thinker has his natural preferences; and these preferences taken in the aggregate have a real significance in reflecting contemporary opinion of eminent musical minds upon the state of musical appreciation in this first quarter of the Twentieth Century.

We have noted the country of the birth of each of the contributors. The eleven countries represented in this World Court of Eminent Musicians are tabulated thus:

United States of America..	8	France	1
Russia	4	Belgium	1
England	3	Spain	1
Italy	2	Germany	1
Poland	2	Austria	1
Australia	1		

All of those participating are "cosmopolitan" in their views. They represent many branches of the musical profession, thus:

Conductors	3	Educator	1
Pianists	7	Publicist	1
Composers	8	Singer	1
Organists	3	Violinist	1

Naturally many of the pianists, organists and conductors are also composers; but we have classed as composers only those who devote most of their time to that line of work.

Whatever the result of this most unusual symposium, it is sure to set many minds a-thinking. Few will agree with the results as we tabulate them below. Some of the contributors who have replied have "thrown up their hands" and declared the inquiry impossible. Others equally famous have realized that a statement of preferences would hold the mirror up to contemporary musical opinion. Note the word "contemporary." Mr. John Alden Carpenter in his reply has wisely called the reader's attention to this. This is the consensus of the opinions of twenty-six of the biggest minds in active musical work upon musical art at the present—not yesterday or to-morrow.

Of course, personal opinions, nationality, training, friendships, traditions, and so on, all affect the individual. This human aspect makes the problem more interesting. It is the consensus of opinion that really counts. Where a great many minds run in the same direction the results must be significant.

Our own opinion would differ from those of many who have contributed. We should have felt that one of the majestic Sonatas of MacDowell, as well as some of the other momentous works of American composers whose names we cannot very well recite here because of the taboo on comparisons of the works of living composers, might have been included in this list. Note, however, that American-born music workers and others long resident

in this country have been included among those who have contributed opinions. As it is, apart from Mr. Kelley's "Paradise Lost," the only other American works that are even mentioned are two which are unquestionably masterpieces of their type, "Suwanee River," and "The Stars and Stripes Forever," which the composer himself pertinently adds to his list. It is true that these works are masterpieces in their class. They probably have a wider currency than any of the other masterpieces.

Of the countries represented Germany appears 171 times; France, fifteen; Russia, eight; Poland, eleven; Italy, five; Belgium, six; England, five; Hungary, four; America, three; Norway, two; Bohemia, one. Remember, however near this may be to an indication of the actual musical taste of the time, it is the statement of preferences of twenty-six men and women familiar with the great music of the world, many of whom have been musical globe-trotters most of their lives. That it has a significance is unquestioned. If it is a reflection of real conditions: the world's musical debt to Germany is infinitely greater than to any other country.

The composer whose name appears most frequently is Ludwig van Beethoven, who is mentioned thirty-six times.

The list would appear as follows:

Beethoven	36	Chopin	12
Wagner	33	Schumann	12
Bach	24	Mendelssohn	8
Mozart	14	Tchaikowsky	8
Brahms	14	Debussy	7
Schubert	13	Bizet	7
Franck	7		

Of the masterpieces enumerated the following lead: Die Meistersinger, 14; Mass in B Minor of Bach, 10; Fifth Symphony, 9; Tristan and Isolde, 9; Ninth Symphony, 7; Carmen, 7; Sixth Symphony (*Pathétique*) Tchaikowsky, 5; Don Giovanni, Mozart, 4; First Symphony, Brahms, 4; Violin Concerto of Mendelssohn, 4; Sonata in B-flat minor, Chopin, 4; Piano Concerto, Schumann, 4; L'après Midi d'un Faune, Debussy, 4; Sonata, Opus 111, Beethoven, 4; Seventh Symphony of Beethoven, 4; St. Matthew Passion, 4; Unfinished Symphony of Schubert, 4; Schubert's *Erlking*, 4; Parsifal, 4.

This music should be heard, at least, by all students and lovers of music, either direct or through the phonograph renditions. We regret that more of the modern composers are not represented. The modern Italian art-works, Verdi's "Falstaff" and Puccini's "Madama Butterfly," surely deserve to be recognized as immortal creations.

One significant fact is that most of the masterpieces enumerated were produced before 1850. The only really modern work in the lead is Debussy's "Afternoon of a Faun."

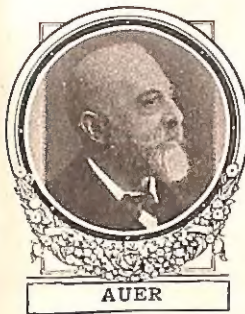
What makes a masterpiece is about as difficult to define as what makes a master. Possibly, only a master who can interpret the work of another or who can create a masterpiece is entitled to an opinion upon the subject. Perhaps you will remember the clever scorn of Benvenuto Cellini in his retort to his prince who had criticised one small section of his work without considering it in reference to the whole. Cellini told him none too mildly that only the master was entitled to understand the whys and wherefores. It is for this reason that this symposium is of particular value. All of those participating are recognized as masters in their callings and their choice reveals that there is some consensus of opinion upon certain works which stand out above others more prominently, and can be regarded as the greatest masterpieces.



PUCCHINI
Italy



GRAINGER
Australia



AUER
Hungary



ZEISLER
Poland



CARPENTER
United States



SOUSA
United States



GALLI-CURCI
Italy

LEOPOLD AUER

Master Teacher of the Violin
(Born, Veszprem, Hungary.)

Replying to your request, I am glad to send you here-
with the list of ten of my favorite musical masterpieces.

- J. S. Bach (1685)—Mass in B Minor.....Germany
L. van Beethoven (1770)—Ninth Symphony.....Germany
J. Brahms (1833)—Quintet in F Minor for
Piano and Strings.....Germany
J. Brahms (1833)—First Symphony in C Minor
.....Germany
R. Schumann (1810)—Concerto for Piano....Germany
F. Mendelssohn-Bartholdi (1809)—Concerto for
ViolinGermany
R. Wagner (1813)—"Lohengrin".....Germany
R. Wagner (1813)—"Meistersinger".....Germany
F. Liszt (1811)—"Faust" Symphony.....Hungary
P. I. Tchaikowsky (1840)—Sixth Symphony
(Pathetique)Russia

MME. FANNIE BLOOMFIELD-ZEISLER

Distinguished Austro-American Pianist
(Born in Bielitz, Austria, but resided in America since
early childhood.)

It is almost impossible to narrow one's favorite com-
positions down to ten, still more the Greatest Musical
Masterpieces. I am jotting down a few that come to my
mind this minute; but I will not say that there are not
scores of others that rank just as high. I should prefer
to head my list with some statement to that effect unless
you suppress the names altogether. I am rather ashamed
of my list when I remember how many giants I have
left out.

- F. Chopin (1810)—B Minor Sonata, Op. 58....Poland
R. Wagner (1813)—"Die Meistersinger"....Germany
L. van Beethoven (1770)—Fifth Symphony
(C Minor).....Germany
R. Schumann (1810)—Piano Quintet.....Germany
F. Schubert (1797)—"Erlking".....Germany
F. Mendelssohn (1809)—Violin Concerto....Germany
L. van Beethoven (1770)—Sonata, Op. 111..Germany
R. Schumann (1810)—Piano Concerto.....Germany
G. Bizet (1838)—"Carmen".....France
J. Mozart (1756)—G Minor Symphony.....Germany

JOHN ALDEN CARPENTER

Eminent American Composer
(Born, Park Ridge, Ill., U. S. A.)

I enclose a list of ten works which seem to me close to
indispensable. This would have been a very different
list ten years ago, and I am sure that ten years hence it
might be something very different. A list of this nature
must always indicate at any given moment merely a sur-
vival of the fittest.

- J. S. Bach (1685)—B Minor Mass.....Germany
L. van Beethoven (1770)—Seventh Symphony
.....Germany
Irving Berlin—Everybody Step.....Russia
Georges Bizet (1838)—"Carmen".....France

Fr. Chopin (1810)—C-sharp Minor Polonaise.....Poland
C. Debussy (1862)—"Pelléas and Mélisande".....France
M. Moussorgsky (1835)—"Boris Godounoff".....Russia
I. Stravinsky (1882)—"Petroushka".....Russia
A. Sullivan (1842)—"Pinafore".....England
R. Wagner (1813)—"Die Meistersinger"....Germany

- Note (1) The order of listing is alphabetical.
(2) In the case of Berlin, the choice of this partic-
ular composition is arbitrary. Any one of half a dozen
masterpieces of the same type by this composer would
serve as well.
(3) Ditto in reference to the Chopin selection.

GEORGE W. CHADWICK

Eminent American Composer
(Born, Lowell, Mass., U. S. A.)

It seems to me quite impossible to pick out the ten
greatest masterpieces of musical art, for the reason that
there are more than ten composers of the first rank and
all of them have written more than one masterpiece,
differing in scope and size, of course, but still perfect
works of art.

Certainly one cannot say that Bach's (1685) Passion
Music (Germany) is greater than his B Minor Mass
or "Tristan and Isolde;" (Wagner, 1813, Germany),
greater than the same composer's "Götterdämmerung," or
perhaps that the G Minor Symphony of Mozart (1756,
Germany) is of less importance than the Requiem.

What might be interesting to publish would be a list
of compositions of the acknowledged masters which are
inferior to some works of minor composers.

The nods of Homer have probably never been recorded;
but such a list would certainly be an encouragement to
struggling genius.

FREDERICK CORDER

Eminent English Musical Educator
Professor of Composition, Royal Academy of Music,
London
(Born, London, England.)

The more one thinks of this rash question and realizes
the vastness of the field covered by it, the more impossible
does the answer seem.

You cannot say whether a table is better than a chair,
or even an orange is a finer fruit than a strawberry,
though you may personally prefer the taste of one to
the other. So how can you decide whether Beethoven's
(1770) C Minor Symphony (Germany) is more of a
masterpiece than Schubert's (1797) "Erlking" (Ger-
many); or Puccini's (1858) "La Bohème" (Italy) a
finer thing in its way than Debussy's (1862) "L'après
Midi d'un Faune" (France). There are more than ten
times ten musical works that are just about perfect, but
scarcely one that will bear comparing with another.

If you take ten main fields of musical endeavor and
seek to pronounce which is the greatest achievement in
each, you are a little nearer to a verdict. Take oratorios:
Handel's (1685) "Messiah" (Germany); Mendelssohn's
(1809) "Elijah" (Germany), and Elgar's (1857) "Dream
of Gerontius" (England) are all noble works; but there

A World Court of Discuss "the Ten

Probably the most Distinguished Group
Authorities Ever Assembled

Please Note Detailed Results

Articles Presented in

are plenty of others, though you may not happen to
know them. Beethoven's (1770) nine symphonies (Ger-
many), Mozart's (1756) last three symphonies (Ger-
many) and Haydn's (1732) last twelve symphonies
(Germany) are all masterpieces of musical skill and
beauty. Personally, you might perhaps prefer to listen
to Tchaikowsky's (1840) "Pathetique" (Russia) than
to either; but you could not justly call it more of a
masterpiece than one of Haydn's (1732) little gems
(Germany).

Surveying smaller fields, can anyone dare to say that
Schumann's (1810) lovely pianoforte concerto (Ger-
many) is a greater or lesser masterpiece than either of
Beethoven's (1770) last two (Germany)? One might
be allowed to prefer the Schumann (1810) Concerto
(Germany) to that of Grieg (1843) (Norway); but a
musician would hesitate to apply the term "masterpiece"
to anything by the latter composer, whose technic is not
of the highest rank.

As to operas, there are hardly any that will bear com-
parison with another. "Il Trovatore" (Verdi—1813—
Italy), and "Parsifal" (Wagner—1813—Germany);
"Faust" (Gounod—1818—France), and "Le Nozze di
Figaro" (Mozart—1756—Germany); "Carmen" (Bizet
—1838—France), and "The Beggars' Opera" (Gay—
1685—England), have nothing in common; all are works
that we could not spare, though some people might rea-
sonably assert that the only two operas to which the term
"masterpiece" could justly apply are "Tristan and Isolde"
and "Meistersinger."

No, the question cannot be answered satisfactorily.
Even were you to narrow it down to "which are the three
finest violin concertos?" or the "three finest string quar-
tets," you perhaps would get a personal expression of
preference which would perhaps be interesting but of no
particular value. Did you ask which is the finest of
Beethoven's nine symphonies (Germany) or of Wag-
ner's (1813) operas (Germany), or of Schubert's (1797)
Songs (Germany), you might get some interesting ex-
pressions of opinion, but your query is quite unanswer-
able.

CHARLES M. COURBOIN

Eminent Concert Organist
(Born, Antwerp, Belgium.)

- C. Franck (1822)—D Minor Symphony....Belgium
R. Wagner (1813)—"Die Meistersinger"....Germany
R. Wagner (1813)—"Tristan and Isolde"....Germany



CHADWICK
United States



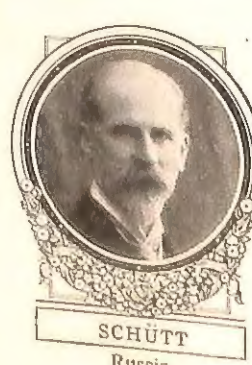
EDDY
United States



JONAS
Spain



FUCHS
Austria



SCHÜTT
Russia



CORDER
England



WAGNER
Germany



LHÉVINNE
Russia



MOSZKOWSKI
Poland



SCOTT
England



SAMAROFF
United States



HOFMANN
Poland



d'INDY
France

Eminent Musicians Great Masterpieces"

of Composers, Interpreters and Musical
in Such a Symposium

on Editorial Page Preceding

Alphabetical Order

Johann Sebastian Bach (1635)—Passacaglia.....Germany
C. Franck (1822)—Grand Piece Symphonique.....Belgium

C. Franck (1822)—Third Choral.....Belgium
C. Debussy (1862)—Afternoon of a Faun.....France
Igor Stravinsky (1882)—Fireworks.....Russia
C. Debussy (1862)—"Pelléas and Mélisande".....France
R. Strauss (1864)—"Death and Transfiguration".....Germany

VINCENT d'INDY

Eminent Modern Composer
(Born, Paris, France.)

I am not embarrassed in sending you a list of the Ten Greatest Masterpieces of Music, as I believe that real musicians will not differ in their appreciation of these works.

This list is presented in chronological order and contains works of large dimensions which, because of their elevated thought and permanence of architectural structure, leave no room for doubt.

C. Monteverde (1647)—"Orpheus".....Italy
J. S. Bach (1685)—Mass in B Minor.....Germany
J. S. Bach (1685)—St. Matthew Passion.....Germany
C. W. Gluck (1714)—"Orpheus".....Germany
L. van Beethoven (1770)—Mass in D Major.....Germany
L. van Beethoven (1770)—XII Quartet in E Flat.....Germany

L. van Beethoven (1770)—Ninth Symphony.....Germany
R. Wagner (1813)—"Tristan and Isolde".....Germany
R. Wagner (1813)—"Parsifal".....Germany
C. Franck (1822)—Quartet in D Major.....Belgium

CLARENCE EDDY

Famous American Organist
(Born, Greenfield, Mass., U. S. A.)

Opera—
R. Wagner (1813)—"Nibelungen Ring".....Germany
Charles Gounod (1818)—"Faust".....France
Oratorio—

G. F. Handel (1685)—The Messiah.....Germany
J. S. Bach (1685)—B Minor Mass.....Germany
E. S. Kelly (1857)—Paradise Lost.....American
Symphony—

L. van Beethoven (1770)—Fifth Symphony.....Germany
C. Franck (1822)—Symphony in D Minor.....Belgium
Piano—

L. van Beethoven (1770)—Concerto in E Flat.....Germany

Violin—

L. van Beethoven (1770)—Concerto.....Germany

Organ—

J. S. Bach (1625)—Passacaglia.....Germany

ARTHUR FOOTE

Distinguished American Composer
(Born, Salem, Mass., U. S. A.)

J. S. Bach (1685)—B Minor Mass.....Germany

W. A. Mozart (1756)—Symphony in G Minor.....Germany

(One of the most perfect things in existence.)

L. van Beethoven (1770)—Ninth Symphony.....Germany

J. Brahms (1833)—Symphony in C Minor.....Germany

L. van Beethoven (1770)—Piano Concerto in

E Flat Major.....Germany

Robert Schumann (1810)—Fantasie Opus 17

in C Major.....Germany

(To me the greatest piano work of the last 100 years.)

G. B. Palestrina (1594)—Mass of Pope Marcellus.....Italy

C. W. Gluck (1714)—"Orpheus".....Germany

Richard Wagner (1813)—"Die Meistersinger".....Germany

Franz Schubert (1797)—Erlkoenig.....Germany

ROBERT FUCHS

Eminent Austrian Composer and Conductor
(Born, Frauenthal, Austria.)

The question is very difficult to answer. Nearly every work of Bach, for instance, is "a great masterpiece"; so also are most of those of Beethoven, Haydn, Mozart, and others. Though it is impossible for me to answer your question exactly, because of my musical conscience and principles, I shall try, showing my readiness to satisfy your wish by risking a guess at the "ten greatest masterpieces." Among them should be:

J. S. Bach (1685)—Well-Tempered Clavichord.....Germany

J. S. Bach (1685)—Mass in B Minor.....Germany

George F. Handel (1685)—"Messiah".....Germany

Joseph Haydn (1732)—"The Seasons".....Germany

W. A. Mozart (1756)—"Don Juan".....Germany

W. A. Mozart (1756)—Sixth Symphony in G Minor.....Germany

L. van Beethoven (1770)—Fifth Symphony.....Germany

L. van Beethoven (1770)—Piano Concerto in

G Major.....Germany

Franz Schubert (1797)—Symphony in C Major.....Germany

Robert Schumann (1810)—Phantasie in C

Major, Op. 17.....Germany

AMELITA GALLI-CURCI

World Famous Prima Donna—Formerly Concert Pianist
(Born, Milan, Italy.)

You have asked me to choose what I believe are the ten musical masterpieces. It is an impossible question, for no matter which ten one chooses, it is easy to name

another ten equally good. The fact is that there are vastly more than ten musical masterpieces, none of which can be called the greatest musical masterpiece, for there are so many forms of writing—symphony, oratorio, opera, sonata, nocturne, waltz, etude, concerto, and so on, almost *ad infinitum*, that a masterpiece can only be designated as a masterpiece in its idiom. However I shall try.

Among the symphonies I should choose Beethoven's (1770) Fifth Symphony (Germany).

Of the violin concertos, the J. Brahms (1833) D Major Concerto. (It says the most to me, although it does not speak so familiarly the language of the violin as do some of the more showy bravura types written with the virtuoso in mind.)

The literature of the piano is so rich, I shall not attempt to single out a "masterpiece." One thinks of several: Beethoven (1770), Sonatas (Germany); Fr. Chopin (1810), Two Sonatas (Poland), as well as Chopin's Ballades, Etudes, Nocturnes, Waltzes—all masterpieces.

The same is true of the Fr. Schubert (1797—Germany), Hugo Wolf (1860—Germany), J. Brahms (1833—Germany), and Schumann (1810—Germany) songs.

I am unable to give an unprejudiced opinion as to the greatest opera; like the fly on the oil painting, "I am too close to see the whole picture." Debussy's (1862) "Pelléas and Mélisande" (France); Wagner's (1813) "Tristan and Isolde" (Germany); Verdi's (1813) "Rigoletto" and "Traviata" (Italy) are representative of their type.

No, the more I think of this question, the more impossible it appears. I have not named the ten great musical masterpieces, because it cannot be done. I feel reasonably sure of only one—the greatest melody of the folk-song type is *Suwanee River*—I say this without hesitation.

PERCY GRAINGER

Distinguished Pianist, Composer, Conductor
(Born, Brighton, Melbourne, Australia.)

I think your idea of discussing in THE ETUDE the question "What are the ten Greatest Musical Masterpieces?" an excellent one. In order to limit my favorites to ten, I must be content to state which work I consider the greatest within ten of the most important styles and forms of composition, and that is what I have done in the following list, considering only such works as I consider "masterpieces," no less as to balance of form and perfection of compositional workmanship than as to depth of emotion and inspiration.

Greatest Oratorio—

J. S. Bach (1685)—St. Matthew Passion.....Germany

Greatest Opera—

R. Wagner (1813)—"Tristan and Isolde".....Germany

Greatest "Nature" Music—

F. Delius (1863)—Song of the Hills.....England

Greatest Symphony—

P. I. Tchaikowsky (1840)—"Pathétique".....Russia



FOOTE
United States



HAMBOURG
Russia



COURBOIN
Belgium



WISTER
United States



LEMARE
England



SPALDING
United States

Greatest Religious Music—

C. Franck (1822)—Three Chorals for Organ. *Belgium*

Greatest Sonata—

F. Chopin (1810)—Sonata in B Minor, Op. 58. *Poland*

Greatest Harmonic Work—

E. Grieg (1843)—Norwegian Folk Song
(Op. 56. for Piano)..... *Norway*

Greatest Polyphonic Work—

J. S. Bach (1685)—The Well-tempered Clavichord
..... *Germany*

Greatest Chamber Work—

G. Faure (1845)—Quartet for Piano and Strings
in C Minor, Op. 15..... *France*

Greatest Descriptive Orchestral Work—

C. Debussy (1862)—The Afternoon of a Faun. *France*

MARK HAMBOURG

Eminent Piano Virtuoso

(Born, Vorenesh, Russia.)

L. van Beethoven (1770)—Ninth Symphony. *Germany*J. S. Bach (1685)—Mass in B Minor..... *Germany*L. van Beethoven (1770)—Pianoforte Sonata,
Opus 111..... *Germany*Robert Schumann (1810)—Fantasia in C Major
for the Pianoforte..... *Germany*R. Wagner (1813)—"Die Meistersinger"..... *Germany*F. Chopin (1810)—B Flat Minor Sonata..... *Poland*F. Liszt (1811)—Sonata in B Minor..... *Hungary*C. Debussy (1862)—"Pelléas and Mélisande"..... *France*W. A. Mozart (1756)—"Don Juan" (Don Giovanni)
..... *Germany*J. Brahms (1833)—"German Requiem"..... *Germany*

JOSEF HOFMANN

Eminent Pianist and Composer

(Born, Podgorze, Cracow, Poland.)

Fr. Chopin (1810)—Ballade in F Minor..... *Poland*Fr. Chopin (1810)—Sonata in B Flat Minor..... *Poland*R. Wagner (1813)—Funeral March from "Göt-
terdämmerung"..... *Germany*R. Schumann (1810)—C Major Phantasy..... *Germany*J. Brahms (1833)—C Minor Symphony..... *Germany*L. van Beethoven (1770)—C Minor Symphony
..... *Germany*Fr. Schubert (1797)—Der Doppelgänger..... *Germany*Fr. Schubert (1797)—Gretchen am Spinnrade
..... *Germany*Fr. Schubert (1797)—Erlkœnig..... *Germany*J. Brahms (1833)—Quintet in F Minor..... *Germany*

ALBERTO JONAS

Eminent Piano Virtuoso and Teacher

(Born, Madrid, Spain.)

I have always been interested in the questions propounded by THE ETUDE and have gladly answered them, for their aim has been to attract the attention of the general public to important subjects on musical education, culture and refinement. The value of this can hardly be overestimated. In a country which throughout its breadth and length has not one single state-subsidized conservatory of music, not one state-subsidized opera, and not one state-subsidized orchestra, your present query, "What are the ten Greatest Musical Masterpieces?" seems to me to depart from your traditional policy of inciting discussion upon useful subjects. This question which asks one to grade the artistic merit of every musical composition ever written—from a song to a chamber music composition, or a symphony, or an oratorio—cannot be answered intelligently. Is Grieg's (1843) *Solweig's Song* (Norway) greater than the Pastoral Symphony of Beethoven (1770, Germany) because the latter lacks the depth and pathos of the Fifth Symphony or of the Ninth Symphony, by Beethoven also?

Can the Tchaikowsky (1840) Violin Concerto (Russia) be weighed in musical ounces against the Brahms (1833) B flat Major Concerto (Germany) for piano? Is the F Sharp Minor prelude by Chopin (1810, Poland) greater than the Schumann (1810, Germany) Piano Quintet? How does Tchaikowsky's (1840) Fifth Symphony (Russia) compare with "Die Meistersinger" (Wagner, 1813, Germany); Schubert's "Unfinished Symphony" (1797, Germany) with Mozart's (1756) "Don Giovanni" (Germany), and so forth, *ad libitum* *ad absurdum*. To know who the chap was who beat the world's record in the various branches of sport, may be deemed by some of paramount importance because of its elevating, ennobling influence on humanity; but in art such methods do not apply. The greatness of a musical composition can be gauged only by a comparison with other compositions of the same kind, as well as by its effect on our

A Prize Contest Upon
This Symposium

THE ETUDE has the honor of announcing that the following distinguished judges have been induced to select the winner in a contest for the best article of not more than 2500 words and not less than 2000, discussing the various phases of this momentous symposium upon

"The Ten Great Masterpieces"

Dr. Leopold Stokowski,
Conductor, Philadelphia
Symphony OrchestraDr. Frank Damrosch,
Director of the Institute of
Musical Art, New YorkMr. Harold Randolph,
Director of the Peabody Conservatory,
Baltimore, Md.Mr. Felix Borowski,
Director of the Chicago Musical
College, Chicago, Ill.

The distinction of winning this contest upon this symposium which is sure to be discussed far and wide will be an honor worthy of great effort. The winning article will be featured and paid for at our customary rates. The contest is open to all. Extracts from articles that may not win the first place may be published at regular rates. The contest closes September 1st, 1924. What masterpieces have been omitted? Is the judgment of the group significant? Here is a contest which should interest professionals, critics, amateurs, clubs, schools, colleges.

soul, our heart and our intelligence. These three potentialities are, to paraphrase the mighty Bacon-Shakespeare, "Infinite in their variety." Hence, many tastes, opinions and forms of artistic worship. Heinrich Heine, the immortal poet, was asked what he thought of Goethe, and said that he would have to go back to the beginning of Creation and retrace the whole history of mankind in order to give a fitting answer. Your question is still wider in its scope.

EDWIN H. LEMARE

Eminent English Organ Virtuoso and Composer
(Born, Ventnor, Isle of Wight, England.)

Oratorio—

F. Mendelssohn (1809)—"Hymn of Praise"..... *Germany*

Short, concise, inspired; every bar full of beautiful melody and interest; choruses, as are all of Mendelssohn's, written with a true knowledge of what is "singable and effective." Symphony a model in form and beauty.

Music Drama—

R. Wagner (1813)—"Parsifal"..... *Germany*

Musical poem, the study of which never fails to reveal further hidden meanings conveyed through the "Language of music."

Overture—

P. I. Tchaikowsky (1840)—"Romeo and Juliet"..... *Russia*F. Mendelssohn (1809)—"Midsummer Night's
Dream"..... *Germany*J. S. Bach (1685)—Great G Minor Fugue..... *Germany*J. Brahms (1833)—Requiem..... *Germany*R. Wagner (1813)—Prelude "Die Meistersinger"
..... *Germany*A. Dvorák (1841)—"Stabat Mater"..... *Bohemia*W. A. Mozart (1756)—Choral Fugue "Pignus
Futuræ" (from Litany in B Flat)..... *Germany*F. J. Haydn (1732)—Sixteenth Mass..... *Germany*R. Wagner (1813)—Prize Song "Die Meister-
singer"..... *Germany*

JOSEF LHÉVINNE

Distinguished Piano Virtuoso

(Born, Moscow, Russia.)

J. S. Bach (1685)—Mass in B Minor..... *Germany*J. S. Bach (1685)—Prelude E Flat Minor (from
first book of the Well-tempered Clavichord)
..... *Germany*L. van Beethoven (1770)—Ninth Symphony..... *Germany*L. van Beethoven (1770)—Sonata, Opus 111..... *Germany*F. Schubert (1797)—Unfinished Symphony..... *Germany*F. Schubert (1797)—Erlkœnig..... *Germany*F. Mendelssohn (1809)—Violin Concerto..... *Germany*F. Chopin (1810)—24 Preludes, Opus 28..... *Poland*

Richard Wagner (1813)—"Tristan and Isolde"

Germany

P. I. Tchaikowsky (1840)—Sixth Symphony

(Pathétique)..... *Russia*

MORITZ MOSZKOWSKI

World-known Composer

(Born, Breslau, Poland.)

I would like to give you a detailed answer to your inquiry; but, really, each one of the ten questions demands separate treatment. Unfortunately, my painful malady makes this impossible.

In response, however, to one part of your questionnaire, I desire to reply that the ten most important concertos are:

Piano—

L. van Beethoven (1770)—Concerto in C Minor

Germany

L. van Beethoven (1770)—Concerto in G Major

*Germany*Fr. Chopin (1810)—Concerto in E Minor..... *Poland*F. Liszt (1811)—Concerto in E Flat Major..... *Hungary*C. Saint-Saëns (1835)—Concerto in C Minor..... *France*

Violin—

Mendelssohn (1809)—Violin Concerto..... *Germany*M. Bruch (1838)—Concerto in G Minor..... *Germany*M. Bruch (1838)—Concerto in E Minor..... *Germany*E. Lalo (1823)—Symphonie Espagnole..... *France*

GIACOMO PUCCINI

Distinguished Opera Composer

(Born, Lucca, Italy.)

Here are the ten masterpieces according to my opinion:

R. Wagner (1813)—"Meistersinger"..... *Germany*G. Verdi (1813)—"Aida"..... *Italy*V. Bellini (1801)—"Norma"..... *Sicily*G. Bizet (1838)—"Carmen"..... *France*M. Moussorgsky (1835)—"Boris Godounoff"..... *Russia*L. van Beethoven (1770)—L'Eroica..... *Germany*L. van Beethoven (1770)—The Fifth Symphony
..... *Germany*L. van Beethoven (1770)—The Scherzo of
Ninth Symphony..... *Germany*J. S. Bach (1685)—Fugue in G Minor..... *Germany*G. B. Palestrina (1594)—Mass, Pope Marcellus..... *Italy*

OLGA SAMAROFF

Distinguished American Pianist

(Born, San Antonio, Texas, U. S. A.)

It is always difficult to measure greatness in any field and to choose a limited number of works as supreme or standing indisputably above others. If possible, I should like it stated, if my name is used, in the discussion of which you write, that the list of works I give is, in my opinion, a list of *ten of the greatest works*, rather than "the ten greatest works," for I really do not believe that one can say of any ten works: "They are the ten greatest." With this reservation I submit the following list:

J. S. Bach (1685)—St. Matthew Passion..... *Germany*L. van Beethoven (1770)—Fifth Symphony..... *Germany*L. van Beethoven (1770)—Violin Concerto..... *Germany*L. van Beethoven (1770)—Piano Sonata, Opus 111
..... *Germany*J. Brahms (1833)—Requiem..... *Germany*J. Brahms (1833)—Violin Concerto..... *Germany*R. Wagner (1813)—"Tristan and Isolde"..... *Germany*W. A. Mozart (1756)—"Don Giovanni"..... *Germany*F. Schubert (1797)—C Major Symphony..... *Germany*G. Mahler (1860)—8th Symphony..... *Germany*

WALTER R. SPALDING

Eminent American Musical Educator—Professor of
Music, Harvard University

(Born, Northampton, Mass., U. S. A.)

I send you enclosed my personal list:

J. S. Bach (1685)—Well-tempered Clavichord

L. van Beethoven (1770)—Fifth Symphony..... *Germany*

L. van Beethoven (1770)—Seventh Symphony

G. F. Handel (1685)—"Messiah"..... *Germany*W. A. Mozart (1756)—G Minor Symphony..... *Germany*F. Schubert (1797)—Unfinished Symphony..... *Germany*J. Brahms (1833)—First Symphony..... *Germany*R. Wagner (1813)—"Die Meistersinger"..... *Germany*R. Wagner (1813)—"Tristan and Isolde"..... *Germany*G. Bizet (1838)—"Carmen"..... *France*

(Continued on page 154)

The Beginner and the Pedal

Bringing Charm to the First Stages of Piano Playing

By M. BAPTISTA BATTIG, O. S. B.

"TEACHER, please may I use the pedal?"

Thousands of piano teachers hear this year after year and religiously repress the student's natural instinct for pianistic tone color. Scarcely any phase of piano study is more important, and especially for the beginner, than the correct study of the use of the pedal. In this the young teacher particularly needs guidance. The trained musician's ear will guide him as to the proper groupings of the harmonies by the use of the pedal; but with the student of the lower grades the most careful training is necessary.

Bad Pedaling Ruinous

Nothing spoils piano-playing more than the wrong use of the pedal—reference being made here to the right, or sustaining pedal. It is because of this ill use that piano-playing falls on so many who listen with delight to the violin. On no other instrument can the clearness of a passage be so easily marred. Too often the unsatisfactory results are evidently the fruits of insufficient attention to artistic pedal-use during the lesson period.

The young pupil is almost always anxious to use the pedal. To the ear it makes the piece sound nicer and grander—all of which is really true, if it is well used. And here are a few suggestions that may help to this end:

The Mechanism of the Pedal

I.—The pupil should be given a careful explanation of the mechanism of the pedal. Let the child look inside the piano to observe how most of the tones are produced by the hammer striking three strings. As the hammer strikes the strings the damper (sordino) is lifted from them. The tone sounds as long as the finger rests on the key. Remove the finger from the key and allow the pupil to see how the damper falls back against the string and suppresses the sound.

II.—Strike again the same key—say, Middle C—and at the same time press the right foot down on the pedal, showing the pupil that all the dampers (sordini) are lifted. Then strike the same key once more, leaving the foot on the pedal, but adding another tone, E above the C, whilst lifting your finger from the former. Ask the pupil to listen and to explain the effect. He will say that it sounds very pretty. Ask him what has happened to the dampers, and he will answer that all of them have remained away from the strings.

III.—Repeat the previous procedure, adding the G just above the notes sounded before. The child will recognize the beautiful effects produced by the combination of these three sounds.

An Interesting Experiment

IV.—Let the pupil repeat this chord of III, adding to it other C-E-G's, leaving down the pedal all the while. From this it will be found that the three tones of a triad may be connected under one pedal pressure without destroying the clearness of each sound. Show this also by playing C major arpeggios and chords in succession. They will always be beautiful. Repeat the procedure with the G major chord, to make the pupil understand that any three tones of a triad will produce the same beautiful effect.

V.—Start again with Middle C, using the pedal, soon adding D. Let the child judge as to the result. If he has not a musical ear you will have to repeat the trial several times, probably very forcibly. He will then discover that it does not sound well. Again play C and E, with a new pedal pressure. Let him find out the difference. Then play the first three or four tones of the C major scale with the pedal down. The answer will be that it sounds very unpleasant. From this may be derived the rule that "successive tones of the scale may not be played with the same pedal pressure."

Exceptions to this rule will be taught in the more advanced grades. Through these short exercises the student will accustom himself to listening and thus sharpen his ear for the effect of the pedal. The following steps ensue. Play the C major chord with octave and then a similar F major chord.

Ex. 1



Let the pupil discover whether these chords can be connected by the fingers alone. The answer will be in

the negative. Let him find out how to connect them with the pedal. Let him hear how beautiful the effect will be if the pedal is pressed down after the first chord has been struck (perhaps on the second eighth of the half note) and held till the new chord is struck, and so on.

Ex. 2



In this way alone can an entire connection of chords be made.

After what has been said, we can see that the sustaining pedal has a two-fold aim. First—*The pedal collects related tones.* Second—*The pedal connects or binds chords or tones too far apart to be connected by the fingers.*

Ex. 3



With these two principles in mind, the student will be able to manage the pedal fairly well in the easier pieces where there are not many passages of a complicated nature. The teacher should select some studies containing arpeggios, such as Czerny's *Preliminary School of Finger Dexterity*, Op. 636, Nos. 7, 8, 12, 15, 16, 18, 23; and *School of Velocity*, Op. 299, Nos. 3 and 17; and others of this type. Cramer's Studies all afford ample material for the study of the pedal. The pupil must be warned never to use the pedal directly with the first note or the arpeggio, but rather with the second note, if they are eighth-notes (quavers), and possibly with the third, if they are sixteenth-notes (semi-quavers), and to lift the pedal with every new harmony as soon as the connection has been established.

Ex. 4

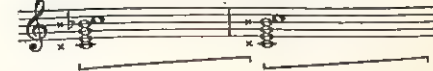


This rule is to be recommended, especially for all short notes in rapid tempo, in order to assure clearness in the

important harmonies. To practice slowly each of the five pedal studies heretofore outlined, and to listen attentively to their effects, is most important.

We now may proceed a step farther in our study of the pedal; that is, add a minor third to a triad and ask the student to listen whether it sounds well. The answer will be in the affirmative. The rule follows that "the minor seventh, although a dissonance, accords very well with a major triad and its fundamental note; therefore all tones belonging to the chord of the seventh may be gathered together under the same pedal pressure, but not when the seventh is major."

Ex. 5 Minor seventh, very pleasant. Major seventh, unpleasant.



In Ex. 5, B and C form a semi-tone, which is almost the strongest dissonance we have. After the pupil has practiced exercises with a minor seventh, the teacher may explain chords containing only minor thirds, that is, the chord of the diminished seventh.

Ex. 6



Let the student listen to the effect when using the collective pedal. Illustrate the use of such a pedal in studies or pieces from the lesson. Czerny studies abound in such chords. The chord of the "augmented sixth," also, may be freely used with the pedal, and any arpeggio derived from it.

Short Pedal Work

Greater difficulties than those arising from the use of the pedal through a long arpeggio are those connected with short pedal work which should link a melody consisting of chords that can by no means be connected by the fingers.

Ex. 7 Moderato



Accustom the pupil to dividing these chords mentally into two eighths, and to pressing down the pedal with the second eighth and again lifting it after the first eighth of each following chord. Thus the difficulties will become less stringent. If this passage were in rapid tempo, it would suffice to press down the pedal on the second and fourth beats, on the unaccented beats; as the first and third beats are in themselves more prominent, being endowed with their natural accents and do not need, therefore, so much help from the pedal. A very good method, which may be applied in the use of short pedaling, is to train the student to count as in Ex. 8.

Ex. 8



The principles here given are those of the late Ludwig Deppe. His aim and incessant endeavor was to raise piano-playing, by the judicious use of the pedal, to the same standard as that of the violin.

Self Test Questions Upon this Article

1. What is the first step with the child in teaching the Pedal?
2. What is the two-fold aim of the sustaining Pedal?
3. What studies would you suggest for Pedal work?
4. When should the Pedal be used in arpeggio playing?

To Pedal or Not to Pedal

Nothing excites the child's curiosity more than the pedals, the little "handles" down at the foot of the piano. He plays with them at the creeping age and they form a mysterious connection with the music that he hears come out of the big box. Many teachers wait for years before they introduce the pedal in the work of the pupil. We feel that this is a mistake. As soon as the child's intelligence is developed enough and his legs long enough he may safely be indulged in the Pedal.

The teacher requires such a book as "The Pedal Book", by J. M. Blose, and a few elementary pedal studies, all of which will make the work of the beginner far more enjoyable.

The pedal is the veil of atmosphere which takes away the crudeness and roughness from the musical picture, blending the tones, pastel-like, in their beauty.

A World Court of Eminent Musicians

(Continued from page 152)

CYRIL SCOTT

Eminent English Composer and Pianist
(Born, Oxtou, Cheshire, England.)

Personally I could not presume to say what are the ten greatest masterpieces in music. The conception of what constitutes a masterpiece changes with each generation. Nationality has also something to do with the matter. Octogenarian lovers of music, in England, would say that the "Messiah" is a masterpiece. No doubt it is; but I know of no contemporary composer who wants to go and hear it. An Italian once confronted me with the works of Bellini and referred to them as the greatest Italian masterpieces. They bore me stiff. I told him so and he was horrified. I could multiply instances of the diversity of tastes which go to show there is no criterion. God only knows and he won't tell.

LT. COM. JOHN PHILIP SOUSA, U. S. A. R. F.

Famous Conductor and Composer
(Born, Washington, D. C., U. S. A.)

There is such a wealth of material to select as masterpieces that when one starts to make a list it causes an embarrassment of riches. Offhanded, I would select in their various classes:

- L. van Beethoven (1770)—Fifth Symphony...Germany
P. I. Tschaikowsky (1840)—"Pathétique" Symphony...Russia
A. Rubinstein (1829)—"Ocean" Symphony...Russia
R. Goldmark (1830)—"Sakuntala"...Hungary
R. Wagner (1813)—"Tannhäuser"...Germany
P. Dukas (1865)—"The Sorcerer's Apprentice"...France
Edward German (1862)—"The Welsh Rhapsody"...England
Johann Strauss (1804)—"The Beautiful Blue Danube" Waltz...Germany
E. Elgar (1857)—Pomp and Circumstance...England
J. P. Sousa (1856)—"Stars and Stripes Forever," March...America

EDUARD SCHÜTT

(Born, St. Petersburg, Russia.)

Your idea of publishing the different opinions of the many artists, who feel and think differently, in such a popular journal as *THE ETUDE* is certain to arouse great interest and I am confident that this rather difficult task will be effected by you with your usual tact.

Now it would have been easier for me to select one hundred masterpieces than ten. What is loved and esteemed in youth, often loses with years; and one is inclined to judge too severely of some modern productions and only by degrees recognizes and appreciates great artistic work; as, for example, with some compositions of Brahms whose harshness and beauty I only gradually learned to admire. Therefore, without much reflection I send you a list of ten pieces which I admire most.

- R. Wagner (1813)—"Meistersinger"...Germany
R. Wagner (1813)—"Walküre"...Germany
G. Bizet (1838)—"Carmen"...France
L. van Beethoven (1770)—V Symphony...Germany
F. Schubert (1797)—Symphony in B Minor (Unfinished)...Germany
P. I. Tschaikowsky (1840)—Symphonie "Pathétique"...Russia
J. Brahms (1833)—Piano Quartet, B Minor...Germany
J. S. Bach (1685)—Chromatische Fantasia and Fugue...Germany
R. Schumann (1810)—Études Symphoniques...Germany
F. Chopin (1810)—All the pianoforte compositions...Poland

SIEGFRIED WAGNER

Eminent Composer and Conductor
(Born, Triebchen, Germany.)

Ten is too small a number, because I would name all sonatas and all quartets of Beethoven.

- J. S. Bach (1685)—St. Matthew Passion...Germany
J. S. Bach (1685)—B Minor Mass...Germany
J. S. Bach (1685)—Well Tempered Clavichord...Germany
W. A. Mozart (1756)—"Marriage of Figaro"...Germany
L. van Beethoven (1770)—All Symphonies...Germany
L. van Beethoven (1770)—Missa Solemnis...Germany

- R. Wagner (1813)—"Tristan and Isolde"...Germany
R. Wagner (1813)—"Nibelungen Lied"...Germany
R. Wagner (1813)—"Meistersinger"...Germany
R. Wagner (1813)—"Parsifal"...Germany

OWEN WISTER

Eminent Man of Letters and Publicist
(Born, Philadelphia, Pa.)

(Mr. Wister is an able musician and has composed music which met the enthusiastic approval of Franz Liszt.)

When a man has heard in the course of his life 129 operas, some of these many times, how can he honestly (or possibly) select a single favorite? The same impossibility applies to many other forms of music. Subject to this understanding and to save crowding, only one example is given under each head—where half a dozen could easily be named. Music of the present day has not been considered, as it is less familiar to the selector.

- L. van Beethoven (1770)—7th Symphony...Germany
R. Wagner (1813)—"Flying Dutchman"...Germany
R. Wagner (1813)—Paris version of "Tannhäuser" ballet...Germany
R. Schumann (1810)—Quintet E Flat...Germany
R. Schumann (1810)—Quartet A Minor...Germany
J. Brahms (1833)—Trio E Flat (with horn)...Germany
R. Schumann (1810)—Piano A Minor concerto...Germany
Max Bruch (1838)—Violin concerto...Germany
L. van Beethoven (1770)—Moonlight Sonata...Germany
L. van Beethoven (1770)—Violin, Kreutzer sonata...Germany
F. Chopin (1810)—Polonaise in A flat major...Poland
G. F. Handel (1685)—"Messiah"...Germany
R. Wagner (1813)—"Die Meistersinger"...Germany
G. Bizet (1838)—"Carmen"...France
C. Lecocq (1832)—"La Fille de Madame Angot"...France
J. S. Bach (1685)—G Minor Fugue, Organ...Germany

How to Observe the Signature Correctly

By Edwin H. Pierce

ONE of the most common stumbling-blocks with all young pupils (and many older ones) is the failure to remember where the sharps and flats of the signature apply. The practice of scales and broken chords in the various keys is supposed to aid extensively in mastering this problem; and this is a considerable help; but no matter how faithfully the student practices scales, in the applying of the signature to music in general, "line upon line and precept upon precept" becomes necessary. One of the best methods of arriving at perfect mastery of this difficulty follows.

Assume we are talking to a young pupil who has for the first time a piece in the key of G (signature one sharp). "This little bristly character (#) at the beginning of the piece means that all the notes of that letter (the same in name at the line where this character stands) are 'sharp'—they are played on the black key just to the right. Now what letter stands on that line?"

"F."

"Yes, that is right. Are there any other F's on the staff?"

"Yes, on the first space."

"Very good. Now take a pencil and look all along this upper line; if you find any notes on it, mark them lightly so as to remember them. Now look along the first space and see if you can find any notes on that, and if so, mark them, too. Now play over the right-hand part and use the proper black key whenever you get to one of these notes."

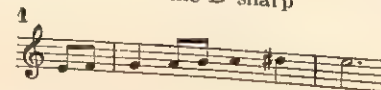
The same routine is used for the other hand, but with the bass clef, of course, a different line and a different space will be affected. A similar routine would, of course, be used for the key of F (one flat). The pencil-marks should be erased in a few days, as it would be bad for the pupil to get a habit of depending on them. The real benefit comes from searching out the proper notes beforehand, thus developing accuracy and a clear understanding.

More Sharps or Flats

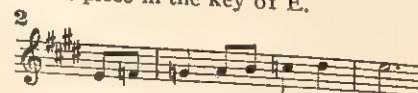
The pupil should not go on to pieces having two or more sharps or flats until he has had long enough experience in these simpler keys to strike the right notes almost automatically, and is able (in keys which he knows) to do without even the excellent process just described. But when a first attempt is made in the key of D (two sharps) or the key of B flat (two flats), this method should be used to locate the new sharp (C sharp) or the new flat (E flat). Similarly in going on to keys of three, four, five or six sharps or flats. Theoretically we might use this method at once for any signature; but as a matter of efficient teaching, it is much better to deal with only one new flat or sharp at a time.

"Unmarked Accidentals"

Please do not take anything we are saying in this article as detracting from the custom of scale-practice. Scales are absolutely necessary as a means of acquiring agility and smoothness; scale-passages, also, are exceedingly common in the pieces of nearly all composers and proper earlier preparation is needful in order to be able to play them well. But as a reliance for learning to play the proper notes in miscellaneous music in various keys, their efficiency is sometimes over-estimated. This is most in evidence in what are known as unmarked accidentals. In the course of a piece, except in some of the very briefest and simplest, there are sure to be, here and there, modulations to other keys, which being of a passing nature are expressed by accidentals instead of a change of signature, but the sharps and flats of the signature still apply, except where actually changed by the accidentals. For instance, in the following example in the key of C, none but the most careless and blundering player could fail to notice the D sharp

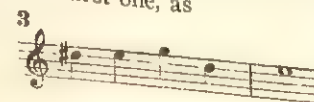


because it is immediately indicated by its proper sign, but the same identical passage might occur as a passing modulation in a piece in the key of E.



Now, the D would still be sharp, because (although the F#, G# and C# have been contradicted by accidentals), the D# of the signature remains in force. Yet the passage is actually in the key of C, and sounds in the key of C; and the more thoroughly the player knows his scales, the more apt he will be to apply instinctively the signature of the key of C (no sharps or flats) and play the D natural. In a case like this, great help may be found in this method.

A still more common example of its usefulness occurs where an accidental must be applied to several different notes in the same measure falling on the same letter, but (in accordance with custom) having the accidental written only before the first one, as



Any musician, of course, knows that the last note in this first measure is just as sharp as the first one; but the beginner that the effect of the sharp has not evaporated before the last note in the measure.

If Franz Liszt Came Back to Earth Again

What would the Abbe-Virtuoso think of Musical Conditions to-day? What would he think of the present-day piano virtuosi? Moritz Rosenthal, one of Liszt's favorites among all his pupils, has given *THE ETUDE* his views upon this subject in his characteristically interesting fashion. Read what the greatest technician of the day has to say about a fascinating subject. This is just one of scores of similarly interesting articles we have secured for the near future.

The Violin Student's Fundamentals

An Interview With the Celebrated Czecho-Slovak Master Teacher of the Violin

OTAKAR SEVCIK

Secured Expressly for THE ETUDE by Otto Meyer

Biographical

(Otokar Sevcik, one of the greatest teachers of violin of all time, was born at Horazdowitz, Bohemia, March 22nd, 1852. He was a pupil of his father, A. Sitt, A. Beethoven. After successful tours and engagements as conductor in important posts, he became violin teacher in the music school

of the Imperial Music Society, at Kiev. He remained in Russia for seventeen years. In 1892 he went to the Prague conservatory, where he remained for fourteen years, having among his pupils, Kubelik, Kocian, Zimbalist, Ondricek, Culbertson, Marie Hall and Otto Meyer, who collaborated in securing this article. In 1909 he became director of the Masterschool for Violin, in connection with the Imperial Academy of Music of Vienna. He is the author of numerous works for the violin. It is a privilege for ETUDE readers to have these valuable opinions of Professor Sevcik.)

DURING the many years that I have taught the violin in Europe and in the United States, I have taught pupils of every age and nationality, and it has been always a matter of interest to me to compare the musical characteristics of the different nationalities.

After the success of Kubelik, a great many American and English pupils came to study with me in Prague; and, having taught in the United States for the last several years, I have some suggestions to make to violin pupils in general, but especially to American violinists.

American pupils are as talented as any in the world, and they work as hard; but in general, they have one failing, they have not absorbed enough music into their subconscious mind. If one were to put a very fine plant in a dark cellar, and were to water and cultivate it very carefully; yet it could not grow into a fine healthy plant. So no matter how fine a musical talent we may have, and no matter how carefully the teacher may guide the musical studies, yet the lack of the light of plenty of good music in the everyday life is a great handicap. Musical education should commence in the earliest years, in the home, and should be continuous from that point on.

Musical Education in the Home

By musical education in the home, I mean that the prospective pupil should hear much singing, and many good concerts. In this way the ear is early trained; and the mind unconsciously grows accustomed to good melodies and correct harmonies. The reason that the Russian and Jewish violinists have a so uniformly good tone, and a fine vibrato, is that from the earliest years they hear much good singing in their homes and in the rituals of their religions. They learn to hear and think good tones and therefore they express good tones when they later learn the violin.

In my earlier years, I was very fortunate in being placed in a very musical atmosphere, and in having my musical sense thus developed. At five and a half years I was taught to sing; and when six and a half years old I commenced the study of the piano which was continued for a year. At seven years, I was started in my violin studies, from which time the singing and piano work were made subordinate. At the age of nine I was appointed solo alto singer in the famous Kreutzer church in Prague. This entitled constant practice in singing and reading music at sight, as I was often called upon to sing difficult arias without rehearsal. From that time on, of course, the violin studies took up the greater part of my time; but the development of the ear and sense of rhythm, which the early work in singing at sight brought about, were a most important factor in the success of my work on the violin. For this reason I now advocate strongly that young violinists shall first be able to sing their violin music. This assures that they are able to hear what they wish to play.

Another vital factor in musical success which American violin students are apt to neglect is their health. Without good health and nerves musical success is impossible; and I find that in this country the students are apt to run either to the extreme of all exercise and no music, or all music and no exercise. Abroad the students take long walks daily together; and then, refreshed in mind and body, they are able to work with joy and concentration. That brings rapid results. When in Europe, I walk about fifteen miles daily. This exercise, combined with a simple diet, has made it possible for me to give the pupils the best that is in me all day, and also to write in the evenings my new technical studies.

The student should have all the good instruction that is possible; but on the other hand he

should also develop as far as possible the ability to teach himself. By that I mean that he should, when he makes a mistake, try to figure out why it was made, and then with intelligence invent exercises to correct that mistake before proceeding further. There is too much blind repetition, and too much rapid playing during study. By rapid playing the pupil thinks to save a few minutes; but in reality he loses years. My technical exercises have all been written either for my own needs or for those of my pupils; and publication followed only as a result of the success of the pupils who had used the exercise.

During my more than forty years of experience I have evolved a system of teaching the violin which in many respects is very different from that heretofore used and of which I shall now try to give a few of the underlying principles.

First of all, single note playing should be the same as double note playing. The one who for years plays in single notes and then tries to play double stops will find that for the double stops another hand position will be needed, and will then have to return almost to the beginning. Single notes correctly played require the same position as double stops. For example, if you play a scale starting with the third finger on C on the G string, the fourth finger on D on the G string, the first finger on E on the D string and the second finger on F on the D string, you should if you have held down all of the fingers have two thirds, C-E and D-F. Why should one learn it only as single notes, when if the fingers are held down the hand position is improved and one learns at the same time the double stops. In my method almost all

combinations of single tones are immediately converted into double stops, and thus the technic is unified.

Second—It has so often happened that pupils who seemed to be playing quite well in tune would, when an open string was sounded, be found to have deviated markedly from the pitch, that I now have evolved a system by which almost constantly the intonation is tested with the open strings. Since the violin is tuned in perfect fifths, the intonation will be found slightly different if the interval is tested with the lower string than if it is tested with the upper string. For that reason (as far as possible, two notes which follow each other should be tested with the same string. In all ensemble playing it is therefore necessary for the pupil to temper the pitch.

Insufficient Command

Third—Too often it occurs that students who hope for a virtuoso career are disappointed; and when they turn to orchestra or ensemble playing they find that their command of rhythm and bowing is not sufficiently well developed. I want all pupils who study my system to be all-around musicians, and therefore have incorporated in my studies exercises to develop command of every rhythm and bowing, even to the rag-time or syncopated rhythms which are so overworked in this country. All parts of the bow should be evenly developed; and students should especially work for control of the bow at the frog.

Fourth—I believe that the student can scarcely commence too early with the study of all of the higher positions. The day of first and third position players is past. Modern composers use all of the positions without discrimination—the second, fourth and sixth positions as much as the first, third and fifth. For that reason, as well as from the fact that I have found that study in the higher positions has the greatest value in developing strength and flexibility of the hand and fingers, I believe that as soon as a pupil has mastered well the first and half positions that they should at once proceed to work evenly in all of the positions up to the seventh. This will also greatly benefit the hand position in the first position and insure that the pupil brings the elbow well under the violin, which in turn greatly facilitates the change of position. The player who masters the violin in all the positions is compelled to change the measure or distance of the whole and half tones in each position. Each position is like a different violin, ranging from the largest violin, in the half and first position, to a very small violin, in the seventh position. If this position work is too long delayed, I do not think that the player will ever be fully at home in the higher positions, or that he will be able to judge the distances with ease and accuracy. Pupils must learn to feel the unity of all of the positions; and for that reason I believe in making an exercise in the first position and then studying it progressively in the second, third, fourth, fifth, sixth and seventh positions.

Now in this brief article I am not trying to explain these ideas in detail. That would be impossible in such limited space. However, I am trying to give a few new ideas over which you may ponder, and which in turn will lead to thinking for yourself.

In later years I am laying increased stress on the co-ordination of the harmonic with the technical. I well remember how disconcerting it was when I first encountered such unusual features as augmented chords; and therefore I now give in each position many exercises in diminished triads, augmented triads, diminished-seventh chords, as well as, of course, major and minor triads.



PROF. OTAKAR SEVCIK

Also, I try to develop in my pupils disassociation of the left and right arms. Too many players when they try to play loud with the bow, press harder with the fingers of the left hand, and *vice versa* when they play softly with the bow, do not press enough with the fingers of the left hand. To conquer this, I give many different bowings for difficult passages, so that gradually the muscles governing the bow arm are made independent of the left hand.

Self-Test Questions Upon Prof. Sevcik's Conference

1. Where should musical education commence?
2. Name a physical exercise very beneficial for music students.
3. Why should the position for single note playing be the same as that for double note playing?
4. How should the pupil temper the pitch in ensemble playing?
5. How early should the student commence with the study of higher positions?
6. How should the right arm and the left arm be disassociated?

Musical Telepathy

By Ruth L. F. Barnett

A FAMOUS blind musician and lecturer, Adam Geibel, mystifies his audiences by having individuals hold up various articles and at the same time having a pianist play chords upon the piano while he names the articles. Of course the trick is merely a matter of ear-training. The pianist spells in tones upon the piano the main letters defining the articles. Mr. Geibel does not depend upon the seven letters of the musical alphabet, but has a code which his quick ear detects with no difficulty.

The idea is an interesting one and affords much amusement when applied to musical spelling in ear-training classes. Let me tell you about one very successful musical spelling class.

A class of beginners settled the business of locating notes on the pianoforte keyboard by playing this interesting game.

First they took pencil and paper and made as many words as possible out of the letters A, B, C, D, E, F, G. That done they went to the piano and the first pupil played the notes F-A-C-E. The pupil who first named the word spelled took the next turn, and so until each pupil had followed the spelling of over thirty words and so was able to name instantly any note on the keyboard.

Later we tried using the sharps instead of the naturals, as F sharp, A sharp, C sharp, E sharp, and this was a bit harder; but it served to get rid of the notion that sharps must always be black keys. Of course, we used the flats in the same way.

The final stunt was to recognize the words by ear, after being told the first note of each. At first it seemed impossible, but by degrees it became easier, and several pairs of ears were much sharper for the experience.

A Fall-board Protector

By Gertrude Greenhalgh Walker

WHEN a new grand piano was bought for studio use, I was quite concerned over the little scratches on the fall-board, made by careless students who would not trim their nails nor curve their fingers.

To eliminate this worry some stiff cardboard was secured and stood between the keys and fall-board in such a way as to not to interfere with the action. This cardboard was cut about five inches high and the full length of the keyboard. A ten-cent can of mahogany stain helped some.

The cardboard has served a double purpose. When a nail scratches it, it moves and is a silent reminder to curve the fingers. Then the nerves are relieved by the knowing that the scratch is on a false front; and when this becomes defaced it is but a small matter to make another.

Too Old for Music Study?

By Hermann Becker

No one in full possession of his faculties is too old to study a musical instrument, though undoubtedly an opportunity of growing to one's chosen instrument from childhood is an advantage, if a very highly developed technique is to be reached.

Stiff muscles and joints seem to offer a permanent obstacle to the realization of an adult's musical dreams. This thought is in most cases strong and convincing enough to nullify any attempt at making the effort towards this musical ideal.

This article will attempt to give a practical means of overcoming the many difficulties which appear because of muscular stiffness. And let it be understood that a child has just as many, if not more of these. The powers of logic, will, concentration, discernment and the desire for progress which the adult has in his favor seem more than to counterbalance the attributes of youthfulness.

All cannot become fine solo artists; but given musical enthusiasm, a good ear and patience, there is no reason why an adult should not derive unbounded pleasure from the various forms of ensemble playing, such as the orchestra, trios, quartets. The average amateur does not require the highly developed technical fluency of the professional artist, which requires talent and a great amount of concentrated study.

Before practicing each day, ten minutes should be given to loosening the ligaments, tendons and muscles of the hands and fingers—away from the instrument. These daily exercises will render the hands and fingers strong and flexible. Most men have strength without flexibility, whilst many women have flexibility without strength. Both are necessary to the instrumentalist. The advantage of practicing such exercises away from the instrument lies in the fact that the whole attention may be given to the task.

Without enumerating a series of exercises on digital development, we shall illustrate concisely a few exercises which have been found beneficial as a daily practice.

Whilst performing the exercises let the whole mind be given to the factors of *strength* and *flexibility*. Think them strongly enough and you will realize them. Athletes such as boxers and runners do not confine themselves entirely to their actual boxing and running practice when they train. Exercises for the development of the muscles and sinews involved are performed assiduously, and form part of the daily program. This applies to instrumentalists also. In fact instrumental practice may be cut down by at least one-half should a series of such exercises be cultivated, a tremendous saving in time and energy. The old method of achieving finger and hand control involved a physical and mental wearying repetition of lengthy mechanical exercises at keyboard or fingerboard which often killed musical inspiration and interpretative power. The ultra robust survived the ordeal, becoming highly skilled technicians, often at the expense of artistry.

The Exercises

1. Rotate the fully extended hands slowly and forcibly from the wrists, stretching them out during the circular movement involved, as far as possible. Continue twelve times with each hand. This will develop the forearm flexors and extensors, involving the muscles and sinews leading to the hands and fingers.
2. Open the hand forcibly, straightening out fingers to fullest extent. Endeavor to straighten still more, at the same time widening as much as possible. Count twelve slowly, always trying to straighten and widen further. Do not strain.
3. From latter position at (2) close the hand very slowly, counting twelve whilst in the act of closing. Let the movement take place with all the hand muscles fully contracted.
4. With the hand fully clenched, endeavor to clench still more forcibly for twelve seconds.
5. Open the hand quickly and resume position as at (2).
6. Relax the hand by shaking it whilst held loosely. Repeat the whole exercise till tired. Every movement involving a contraction must be followed by the opposite extension, otherwise there will remain some muscular stiffness engendering difficulty with certain technique. No muscle must be allowed to antagonize another to the point of strain.

"ART is a river flowing onward to eternity, and all we fail to know about it is, where and whither it may turn next. Whence it comes, thither it returns."

THOMAS TAPPER.

Interest! Initiative!

TO THE ETUDE:

PERHAPS your family is blessed with a child giving sign of musical talent. Art instinct is a delicate plant. To tear it out in a bad environment is deadly.

Beware of spirit death when present-time evil gets in its work to destroy the soul of a child of promise. This is done every day in the awful waste of child activities in school and at home; and I would implore mothers to study into this condition. And now for a hint or so regarding music study in which some mother may feel inclined to give the child of promise a five-minute lesson every day, as the mother of Mendelssohn did when her son was two years old. Review, dear, such a wealth of delightful material!

I suggest the *Beginner's Book* by Theodore Presser, or Fred Beyer's *Elementary School of Piano Playing*. Then add W. S. B. Mathews' *Standard First and Second Grade Pieces*. This will give a fine start to any child can be led along to very satisfactory advancement as one takes up the graded pieces of the publishers of THE ETUDE. Get interesting bits for study. One-half is done when the child likes the work in hand, you know.

Let us hope for better times in money matters. Then when there is a feeling that mother needs help in the music study of John or Mary call in the very best professor obtainable. He will review mother's work, enlarge upon it and then the untold joy of the real advance is ours.

Our music has joy, peace, gentleness, goodness, truth. What is crude, cross, ugly, should be severely kept from the young, so far as it is possible. The initiative and interest of music study can help more than all the advice in the world.

FRANCES GRANT VON TETZEL.

A Test for the First Year Piano Student

By Nancy D. Dunlea

A PIANO student may observe some of the fundamentals in piano playing or other music, purely by ear. But to make certain that the pupil has an intelligent understanding necessary for correct reading, an examination is very useful.

Piano pupils, like the average school attendant, are stimulated by tests at stated intervals. An examination by parents and pupils. It indicates progress so definitely. It encourages the ambitious pupil to cover a certain amount of work and with an examination in view it makes each lesson more thorough.

The pupil who has completed Presser's *First Steps*, or the *Beginner's Book* or its equivalent, and who has been reviewed during the work, should be able to pass the following examination creditably.

1. Name the five lines of the Treble Clef.
2. Name the four spaces of the Treble Clef.
3. Name the five lines of the Bass Clef.
4. Name the four spaces of the Bass Clef.
5. Write the Treble and Bass Clefs.
6. Tell where Middle C is written on the treble staff.
7. Tell where Middle C is written on the bass staff.
8. Name the scales or keys that contain sharps in their signatures.
9. Name the scales or keys that contain flats in their signatures.
10. Name the key that has three sharps. What are these sharps?
11. Write the scale of B-flat.
12. How is a minor scale formed?
13. Name the minor scales related to the major keys of D major, B major and A-flat major.
14. What is the signature of the key of E minor?
15. What steps or numbers of the scale form the major arpeggios?
16. What is the difference between a slur and a tie?
17. How many beats should a whole, a half, a quarter, an eighth and a sixteenth note have when the time is $\frac{4}{4}$?
18. Write three ways that show that a note is to be accented.
19. Explain what D. C. means.
20. What do the following marks of expression mean: *f*, *p*, *rit.*, *ten.*, *crescendo*, *dim.*, *poco a poco*?
21. What is the difference between *lento* and *presto*?
22. Is a flat above or below the note to be flattened?
23. What sharps are white notes on the keyboard?

Basic Principles in Pianoforte Playing

Sixth and Last Section in a Remarkable Series of Educational Conferences With The Distinguished Virtuoso

JOSEF LHÉVINNE

"In the final discussion of this series it may seem wise here and there to recapitulate some of the principles already enunciated. Let us discuss, however, for a few moments, by way of an interlude, the all-important matter of memorizing music. The custom of playing everything by memory is of comparatively recent introduction. Very few musicians at the time of Mozart, Haydn or Beethoven ever thought it necessary. Just as at the present time it has come to be the custom of certain orchestral conductors to dispense with the score, it gradually became the thing to appear in concert without the printed notes and very few artists of any considerable standing have played with notes to any extent during the last twenty-five years. I am told that Pugno, the French pianist, did employ them in America.

"There can be no question that the act of turning pages in full view of two or three thousand people may well disturb the atmosphere of the concert room. It is therefore considered indispensable to memorize. This does not mean, however, that one should essay to memorize the entire musical literature as some students elect to do. Learn those things that are necessary, that will be useful. Do not tax the memory.

People Who Memorize Readily

"Do not place too much stress upon those who memorize readily. Some people seem to be gifted with a kind of mental glibness. They make their mental photographs with a kind of cinematographic rapidity; and the impress is likely to disappear quite as rapidly. If you find that you memorize slowly, do not let it bother you. I have found that the students who depend too much upon their natural gifts in memorizing make many mistakes. Their memories are neither reliable or accurate. When they need their memories most they fail them. I say this purposely because I know that a great many students have a terrible struggle in the matter of memorizing. Stick to it. The more effort you put in your memorizing the firmer will be the impression upon your brain negative.

"Memorize phrase by phrase, not measure by measure. The phrase is the musical unit, not the measure, unless the phrase lengths happen to conform to the measure lengths. The thing to remember is the thought, not the symbols. When you remember a poem you do not remember the alphabetical symbols, but the poet's beautiful vision, his thought pictures. So many students waste hours of time trying to remember black notes. Absurd! They mean nothing. Get the thought, the composer's idea; that is the thing that sticks.

"For the same reason that one should memorize by phrases, one should also have a firm grasp of the elements of harmony to memorize well. Chords are musical words. The arrangement of chords is not as arbitrary as the arrangement of words in a sentence, but the sequence of chords in harmony is an immense help to the memory.

"In my own case my memory seemed to be asleep until I was twelve years old. Then I memorized only with the greatest difficulty. Now, by dint of great experience, I memorize very easily. It is all a matter of persistence, time and training. It is for such a reason that I would encourage all those who are now having a struggle with memorizing. What you do memorize, memorize well. There are amateurs who seem to be able to play the greater part of the whole literature of the piano from memory, but who do not play any one piece really finely. Of course, the concert pianist has stored away in his subconscious mind literally millions of notes. He makes up his programs for a season—if he is called upon to play a certain concerto he has not played for some time, he practices upon it and it comes back to him with a readiness dependent upon the thoroughness with which he originally learned it.

The Daily Practice

"Daily drill in memorizing, if only just a little, is better than studying memorizing now and then. It is the regular practice that counts.

"Four hours a day of practice is good measure. Over-practicing is just as bad as under-practicing. It should be the younger student's aim and desire to get done with technic as soon as possible. There is no short cut. One cannot go around or under the mountain. One must climb straight over it. Therefore in the earlier lessons more attention must be given to technic than in the later lessons when a really masterly technic has been developed. The trouble is that most students seem to look upon it the other way. Two hours a day for those who are not ad-

vanced in music (not beginners by any means) are not too much for technic. I do not see how one can climb over the great mountain of modern technic at a less speed than two hours a day. Otherwise, they would be old men and women before they could hope to compare with others in these days of enormous technical competition. Everybody knows that technic is only a means to an end; but without this means one does not reach the end. There may not be anything very beautiful about the great, grimy engine of an automobile; but if one would get to the journey's end—to the dreamland of wonderful trees, gorgeous flowers and entrancing beauty—he must have the means. You must travel just so many scale miles, and arpeggio miles and octave miles before you arrive at the musical dreamland of interesting execution and interpretation.

"Always divide your practice periods. Do your technic at one time and your pieces at another. Approach the two sections with different aspects.

"Avoid worry and distractions of any kind when you are practicing. Your mind must be every minute on what you are doing, or the value of your practice is lessened enormously. By intense concentration, love of your work and the spirit in which you approach it, you can do more in a half hour than in an hour spent purposelessly. Do not think you have been practicing, if you have played a single note with your mind on anything else.

"When you practice in the right spirit you don't know what it is to get tired. I often practice three and four hours and hardly realize that I have been practicing at all.

Secure Variety in Practice

"Variety in practice is most important. Repeating monotonously over and over again in treadmill fashion is the very worst kind of practice. It is both stupid and unnecessary. Take the scale of C. It may be played in hundreds of ways, with different rhythms, with different speeds, and with different touches. The hands may be varied. One hand may play legato and the other staccato. Practice in this way, using your brains and your ingenuity, and your practice will not be a bore to you.

"Practice in rhythm is something which American students in particular should not fail to secure. The student should look upon the rhythm of a piece as part of the personality of the piece. It should be marked by a strong vigorous design in the background. The Bohemians, Hungarians, Poles and the Russians seem to have an instinctive sense of rhythm. The Americans seem to fail in it. It puts me to my wits' ends to know how to develop this sense of rhythm, which is one of the most human things in music. Playing duets helps to develop it; and of course hearing a great deal of strong rhythmic music is an aid. This can be heard in concerts and also by means of the talking machine.

"Accompanying an instrumentalist or a singer with a strong rhythmic sense is also a very good way of awakening the lethargic pupil to his rhythmic shortcomings. It is sometimes something of a shock to the young pianist to be asked to accompany such a singer for the first time. They find themselves being dragged along into new thought channels of which they have known but little.

In order that teachers and students may have Mr. Lhévinne's exceptionally fine ideas upon piano playing in more permanent form, the series which began in the October issue and is completed in this one will be published as a book, a notice of which appears elsewhere in this issue.

"Rhythm should not be thought as something dead. It is live, vital, elastic. Of course, in the deadly thump, thump of the military march of the Schubert type, there is not the sprightly rhythm that one finds in a Chopin Etude. Whether the piece is played slower or faster the rhythmic design must not be obscured. It must always be there.

Acquiring Velocity

"First of all, let me admit that there does seem to be a physical limitation in the matter of velocity, and this differs with different people. It is mental as well as muscular nervous. Certain pupils do have limitations. The ability to acquire abnormal velocity by no means insures musical ability. Some pupils can play 'like lightning,' but can hardly do anything else well. Do not overrate velocity. Some develop it very quickly, and some acquire it only after great patience and persistence. Therefore, there is no hard and fast rule upon how to develop it. Perhaps the best general principle is the acquisition of the habit of playing with an extremely loose, floating hand. Rigidity of muscles and velocity never go together. Personally, I was always able to play with great rapidity. One of the serious mistakes that Safonoff made with me was that when he found that I could do a thing unusually well he would indulge me in it. He never gave me enough of the works in which there was no occasion for bravura, virtuosity and velocity. Develop your weak points; the strong points will take care of themselves.

The Danger of Bravura

"There is something about all of us that fascinates us with anything that is showy. When we have a piece that 'goes off' like a lot of fireworks, it intrigues us. Such pieces are dangerous; they lead one away from the finer side of one's art.

"In bravura playing, the spirit and character of the piece is everything. Bravura playing is daring. One elects to play a brilliant passage, takes a chance, and accomplishes it. One is thrilled with success and then proceeds to waste valuable time in developing it to the disadvantage of other phases of technic.

"Bravura playing is also attempted all too early by students. They want to play the Tchaikowsky Concerto before they can properly play a Czerny exercise. I once found one student who didn't know anything but bravura pieces. He was able to astonish all his relatives, but could not dream of giving a well-balanced program before a musical audience.

"Another danger of bravura is that many seem to look upon it as a kind of musical scrimmage. As the tempo and the dynamic force are increased in a brilliant passage, the notes become more obscured and confused, the octaves are mixed up and the trills mussy. Good bravura playing is just the opposite, and as the effect begins to 'soar and resound' there should be more and more clarity.

The Danger of the Pedal

"If there is a danger in Bravura, there is also a danger in pedaling. So much latitude can be taken in pedaling (and, indeed, who would make hard and fast rules for pedaling) that the novice uses the pedal like a kalsomine brush with which he might paint the back fence. The pedal demands study, meticulous study. It should be used with the same intelligence and definiteness as the fingers. It should be applied in the fraction of a second and released at just the right moment.

"One of the dangers is in not releasing the pedal at the right time. When to raise the foot is just as important as when to put it down. The best pedal effects in artistic playing are those in which the audience does not realize that there is a pedal at all.

"Regular pedaling (that is, when the pedal is depressed when the note is struck) and syncopated pedaling (depressing the pedal after the note has been struck) both have their uses. When playing a series of chords, use the syncopated pedaling, for in no other way can the sound be made continuous. It saves the piano from sounding like a xylophone.

"Pedaling is all in the knowing how. I employ a full pedal, a half pedal and a three-quarter pedal. In some of these effects the pedal just barely raises the dampers up from the wires; sometimes they touch slightly, producing a delightful harp-like effect. (This effect is rarely heard upon an upright piano as the mechanism is different.)

"One of the dangers of pedaling is in the so-called atmospheric effects. One knows that in a beautiful Corot painting the sharp outlines are almost nowhere to be seen. Corot, the master, lost them in a wonderful atmosphere. Thus, in certain modern works of music these outlines may be softened by the very skillful use of the pedal. There is no hard and fast rule, each phrase is a law unto itself.

"The pedaling in a Haydn Sonata and the pedaling in a Chopin Berceuse are as different as the brush technique that one would find in a pre-Raphaelite painting and in a Millet. They represent different epochs and must be treated differently.

"What is so fascinating as the art of music; and how can it be approached with more charm by the individual than through the pianoforte. There is hardly anything so hideous as bad piano playing, and scarcely anything more beautiful than the masterly interpretation of a great composition by a great artist. Surely, it is worth all the study and far more, to acquire an intimacy with this wonderful instrument which brings so many of the gorgeous treasures of the tone world so near to the individual."

Self Test Questions Upon Mr. Lhevinné's Article

1. Why is the study of memorizing indispensable?
2. Why should one memorize by phrases?
3. How can one practice without getting tired?
4. What is the basis of good bravura playing?
5. Name one of the dangers in pedaling

Left-Hand Faults

By Margaret Danischek

THE left hand, as a rule, is far less developed than the right.

The left wrist is probably much more constrained than the right one; perhaps not enough to injure seriously your technic, but just enough to spoil the finish of your playing.

Beauty of tone depends almost entirely on the looseness of the wrist, and without complete relaxation it is next to impossible to get the full beauty out of your playing.

Try scales with both hands and it will be seen that the right invariably leads; try octaves and it is the same.

There is a great deal too much arm motion in left-hand playing. Relax the wrist and play more with the fingers. "Floating and Drifting" (by L. Renk, Opus 3, No. 5, in the November, 1923, issue of THE ETUDE) affords good exercise for a loose raising and falling of the wrist. Try something with the left hand in staccato work and keep your wrist as relaxed as possible.

Play scales and pieces with the left hand leading. Even a week of this kind of work will show perceptible results in technic and clarity and strength of tone as well as in musicianly execution.

Student Helps

By Katherine K. Brown

In learning to read at sight, try to let your eye take in a whole phrase or group. Do not read note by note. Children now learn to read books by picturing to themselves the whole word, and not by spelling it letter by letter. Do the same in reading music.

"Repetition," says Gibbon, "is the mother of all knowledge."

The same holds in regards to music. (Slow repetition.)

When anything difficult is met, ask yourself at once, "Where does the difficulty lie?" Investigate, experiment, and you will soon discover that you are probably making false movements and otherwise doing what ought not to be done.

Knowing what the difficulty is means that it is almost overcome already.

Curious Facts About the Names of Musical Instruments

By Marcus A. Hackney

ALMOST everyone knows that name of our most familiar musical instrument, the Piano, has a longer and more dignified form "Piano-forte"; but not everyone knows what the full name means, nor how it got it. The inventor of the instrument was particularly proud of the fact that it was able to give a distinction in power, from soft to loud, merely by a difference of touch on the part of the players, which the old Harpsichord, its predecessor, would not do. Accordingly he named it "Piano-forte," from two Italian words meaning "soft" and "loud." In short, he called it the "Soft-loud." (*Cal' piano e forte.*)

The name of the Violin has a long and somewhat complicated history, which interests the learned, but would be too tedious to recount here in full. We have a more familiar and less dignified word for the same instrument, namely, "Fiddle," which, by the way, so excellent a musician as Percy Grainger does not disdain to use in his own publications. German, like English, has two different names for this instrument, almost exactly like the English words just mentioned: "Viole" and "Fiedel." It has the word "Geige," which is possibly still oftener used. We have only one name for the Viola; the Germans have this same name for it, but they also have another more homely one—"Bratsche." ("Viola" or "Bratsche," just on the same plan as our own "Violin" or "Fiddle.")

The Violoncello

"Violoncello" (sometimes most incorrectly spelt *violincello*) has a curious history, arising from the Italian language being particularly rich in diminutives and augmentatives—words which mean a little thing or a big thing. "Violone" (which must not be confused with the French "Violon," meaning simply "violin") means a great big violin, and was used to indicate what we call the double-bass. The termination "cello" means a little thing. Consequently "Violoncello" is a little great-big violin; in other words, an intermediate size. The use of the abbreviation "Cello" is rather meaningless, but serves its purpose very conveniently.

The name of the Clarinet has sometimes been incorrectly spelt "Clarionet," probably from the false supposition that it is derived from "Clarion." The Clarion, a now obsolete instrument, was simply a very high shrill sort of trumpet—an instrument of totally different nature.

The Oboe gets its name from the French, not directly, but through the Italian. The French name is "Hautbois," meaning "high wood," and "Obœ" is an imperfect attempt to render the French pronunciation of this word phonetically in Italian spelling. In English it is very commonly heard pronounced *o-bo*, but *o-boi* would be more nearly correct.

The Piccolo is more properly the "Piccolo Flute," for piccolo is simply the Italian word for little. It might be a little anything. However, as in the case of "Cello" for "Violoncello," the word is convenient and generally understood.

That long wooden instrument which forms the bass of the wood-wind section in an orchestra is known as a "Bassoon," derived obviously from the word "bass," alluding to the pitch of its tones. In Italian, French and German—sometimes even in English—it is called the "Fagot" (the spelling differing slightly in the language named), from its resemblance to a *fagot* or bundle of sticks, when it is disjointed for convenience in carrying.

The name of the Trombone is another example of the use of an Italian augmentative, being derived from "Tromba," a trumpet.

The Saxophone gets its name from its inventor, Adolph Sax, and dates from the year 1846.

One of the most curious corruptions that ever happened to the name of a musical instrument was that of the Basset-horn, which was an instrument of the clarinet type—not a horn at all. It is said to have been invented by an Englishman named Horn, who called it "Horn's Basset," that is, a little bass of Horn's invention, but shortly the name got twisted to "Basst's Horn," and this error was carried into France, Italy and other countries, and never corrected. This instrument, by the way, though written for by several of the greatest composers, has now become obsolete, its parts being now usually taken by the Bass Clarinet.

"THE master puts into music the thoughts which no words can utter, and the description which no tongue can tell."—S. A. BARNETT.

Sparks From the Musical Anvil

Contemporary Comments of Active Music Lovers

"A National Conservatory, with free tuition for qualified pupils, is the great need in America."—KENNETH M. BRADLEY.

"There is a great fountain of new life in a singing people. Song in mass is a regenerative force of incalculable power in the social body."—HARRY BARNHART.

"Because we love America, we know that a musical America will be a greater America, a nobler America, and a truer America."—MRS. JOHN F. LYONS.

"Of all the intellectual processes none is more helpful to the student than concentration."—OLGA SAMAROFF.

"I find English a very grateful language to sing in, and not at all difficult or unpleasant, as some would have us believe."—ELENA GERHARDT.

"Aside from the æsthetic quality of music it is wonderfully satisfying and restful. It smooths out wrinkles and puts a man at rest with the world and with the universe."—THOMAS A. EDISON.

"We should give all our foreign operas in English. If they are given in English they will become more popular with our people."—MRS. EDGAR STILLMAN KELLY.

"National art has always been the expression of an ardent national spirit and can only be premised upon a nation of which that art is a direct and immediate æsthetic expression."—JOHN POWELL.

"The important thing is to determine the combination of different capacities possessed by the student in different lines, and not necessarily the extraordinary capacities in one line."—CHARLES H. FARNSWORTH.

"I have every sympathy with the trials of composers and every admiration for any fine personal acts or sayings they are credited with, but I am not to admire their compositions because of this. There is only one reason for appreciation of composers, and that is the quality of their creations. . . . I see no calm reason why Bach and Beethoven were more interesting men to meet in their time than are Elgar and Strauss in ours."—JOHN F. PORTE.

Press Hard

By Marjorie Gleyre Lachmund

Do you press hard? Yes? Well, then, do you press hard in the soft parts? No? But you should! You should always press hard. When students realize this there will be less slipshod, uneven playing. Do not be afraid it will "spoil your touch." It will, on the contrary, develop the even strong touch that every pianist should possess.

Sometimes when a pupil finishes playing an exercise I ask: "Are you tired?"

When the answer is "no" I know that the pupil was not pressing hard enough to acquire strength. Etudes are studied primarily to develop strength and technic. If you do not press each note down firmly you are not getting the full value out of your study. Sometimes one thinks he is pressing hard when he is not at all. You should feel the pressure in the muscle of the under arm above the wrist; then you may be sure you are exerting enough strength. But while the effort should be felt in this muscle, there must be no strain at the wrist. The wrist should always be free.

"That's all very well for loud parts," you say, "but the expression often calls for piano playing."

That's just it. Pressing hard does not—should not—imply playing loud. You should be able to press the key down firmly in soft passages also. Never play on top of the keys; always press them way down. This not only gives a firm, even touch, but also brings the tone out with a fullness which is much to be desired in both forte and piano passages.

Chats With Serious Piano Students

By SIDNEY SILBER

Sidney Silber was born in 1881 at Waupun, Wisconsin. After studying with several noted teachers abroad, he returned to America to continue his career as a concert pianist and teacher. He has appeared with large orchestras and has given recitals in many cities in the West. For some years he directed the Piano Department of the University School of Music at Lincoln, Nebraska. He then accepted the position of Dean of the Sherwood School of Music of Chicago, a position he now holds.

An Unscientific Device

THOUSANDS of piano teachers have vainly sought to attain the impossible in finger training through the device of the five-finger exercises. A five-finger position was foisted upon countless students, in which all keys were simultaneously depressed and individual fingers were raised so as to increase muscular power. No success has ever attended these efforts for the simple reason that Nature never intended such development through such means. No two fingers of the human hand are by nature equally strong or equally independent. The end sought should have been muscular control of fingers through purely nervous (mental) agencies. Technic proceeds from the brain to the fingers and not *vice versa*. The most competent teachers are now agreed that equality and control of finger action can be attained through judicious scale practice. But it is always the ear and the sense of touch which must act as true criterions.

The Most Important Consideration

The most important consideration in the act of piano playing is the necessity for relaxation of the entire playing mechanism, not only fingers, wrists, forearm, upper arm and shoulders, but of the entire individual. All joints are but shock absorbers. Undue contraction of muscles means impeding the free flow of mental energy. "Power through repose" should be the slogan of every serious student. Unless you are relaxed, your playing (with apologies to Shakespeare) will be a "Comedy of Errors," and will turn out not "As You Like It." Above all, do not become such a slave of time that your playing sounds like "Measure for Measure."

Relaxation

What is relaxation and how is it attained? This may be answered briefly by asking another question: What is naturalness and how it is attained? All self-consciousness, embarrassment and anxiety are forms of fear—and fear is the greatest deterrent in human action. Let it be emphatically stated that no muscles are ever absolutely relaxed—they would cease to be functioning muscles. The utmost degree of relaxation is attained when one enjoys sound and healthy sleep. Healthy muscles must have a certain degree of tension (fixation); and it is this condition which the student can attain by being natural and throwing off all elements of self-consciousness and embarrassment.

Man's Triune Being

Of all the arts, music expresses most effectively man's triune being, for it is an art requiring intellect, emotion and spirituality. Everything which is lyric belongs to the realm of the emotional; everything harmonic and formal, to the realm of the intellectual; while the conception of a work of musical art, as well as its total general effect, may belong to the realm of the spiritual. Rhythm is the expression of the physical in man and as such is encountered in the musical utterances of all degrees of civilization from the savage to the savant. The sequence of musical evolution is: first rhythm, then melody, finally harmony. The various types of music reveal single-voicedness (homophony) with simple accompaniment or harmonic background, to the highest, many-voicedness (polyphony) of the most highly educated, complexity of the tonal network, is, however, not necessarily an index to its inspirational value.

Time and Rhythm

Time may be money, but it is never music. Still, it is quite reasonable to assume that if a student is unable to play strictly in time, he can not have the power to play freely, that is, rhythmically. Comparable to the good, law-abiding citizen, he who is able to take orders is in a better way to eventually give orders than he who is not so trained. The best citizen is he who obeys the letter and the spirit of the law.

It is just as inartistic and anti-musical to play any composition in strict time, observing all metric divisions, as it would be to

recite a poem by simply scanning it. In music, as in poetry, we must seek the sense-rhythm and this involves more or less of slackening or quickening (as the case may be) of the indicated tonal values and the rate of movement (*tempo*). *Tempo rubato*, as this departure from the strict indications is termed, has unfortunately been the stumbling block for teachers and students alike, for the simple reason that it requires the play of imagination, not always possessed in high degree by the former.

Rhythm has the relation to musical expression that the human heart has to emotion. There never was a human being whose heart beat with clock-like regularity under all emotional stimuli. That would imply a being utterly devoid of emotion and, hence, not human. But as emotional processes differ in degree in different individuals, so the inner necessity for variation in movement and tonal intensity (which are the outward indices of emotion) must necessarily differ and vary with music-makers. There is the same difference between the caricature (distortion) and a portrait (likeness) as evidenced by the playing of the self-restrained, well-directed artist and the hysterical, undisciplined and immature student. Better, by far, to have a caricature than a blank.

Unity, Balance, Proportion and Symmetry

For where there is sameness, there is monotony—and monotony is the arch-enemy of all art-expression. On the other hand, just as the portrait is the artist's impression of his subject, seen through his individual temperament, with all due regard for outlines and colors, so the musical interpretation is the artist's impression of a composition with due regard to Unity, Balance, Proportion and Symmetry.

All of these elements enter into all dynamic and rhythmic variation and fluctuation. They are all interrelated. You can hardly have balance without symmetry and proportion; and you can hardly have unity without balance. The entire domain of style and charm draws continually upon two elements—rhythmic and dynamic variation. As seen in the previous installment, these are to a great degree the result of intuition. Everything that may be apprehended through physical senses is scientific in nature and scope. Only that which is perceived—a spiritual by-product—tends toward higher art values. You realize, then, that the entire process of musical interpretation is a highly complex and complicated one.

If there were only one thing to attend to at any given time, all of us could be great artists; but there are numerous considerations which must ever be kept in mind. A musical interpretation may thus conform to a number of given elements and yet be totally deficient in others. Unlike objects which may be perceived through the sense of sight, a tonal structure cannot be perceived in its entirety at any one moment. The art that appeals to the

eye constitutes an excursion into space, while the tonal art constitutes an excursion in time. It is, therefore, justifiable to state that the variety of artistic interpretations of any musical work is far greater than the reproduction of anything perceivable through the eye, especially since one and the same interpreter cannot by any means exactly duplicate his renderings and their effect upon his listeners, even though he play a work twice in succession. Nor should he ever aim to do this.

Reproduction and Re-creation

The player-piano is a reproducer of music; the artist is a re-creator. Both reproduction and re-creation do, at times, dovetail. It is difficult to say with exactitude where reproduction leaves off and re-creation begins. That which makes the human being of great attainments a great re-creator of musical work is simply his sense of touch. This is as individual an attribute as the expressions of his face, his handwriting or any other emanation of his personality. Machine-made lace may be mathematically more precise and correct than hand-made lace, but it does not have the fine artistic "tone."

Tone and Touch

Tone and touch are interdependent. If the artist's mechanical mastery reflects his intellectual capacity for precision, it is his tone which reveals the movements of his soul. While the best types of player-pianos give exact reproductions of an artist's rhythmic fluctuations and, to a degree, his dynamic fluctuations, they do not, as yet, (and it is doubtful if they ever will) reproduce his touch. For that reason these wonderful devices never will supersede the artist in action any more than the movie will kill the spoken drama. The piano hammer lies but a short distance from the strings. What an undefinable mystery underlies the manipulation of the key, setting up a momentum which fairly baffles all attempts at analysis! The pianist suffers a great handicap in not being able to determine the pitch; but what an infinite variety of sounds are possible from the standpoint of quantity and quality! This very naturally brings us to a consideration of

The Pedals

Rubinstein very aptly called the pedals the very soul of the piano. No other musical instrument possesses this highly ingenious device. Without the pedals, the piano would indeed be a barren affair. The manipulation of the keys requires the highest exercise of intellectual mastery; the control of the pedals the highest exercise of mind and soul. While many a clever (intellectual) artist may possess head in playing the piano, he may be lacking to a great degree in soul. Such a one will hardly ever produce great beauty of tone or tonal charm.

The vital defect of most pianists is undoubtedly a lack of tonal charm. Music being essentially a lyric art, its highest ends are defeated if it lacks in sensuousness. To use the pedals continually produces precisely as colorless a product as not to use them at all. The student, then, who is not directed to look into the well-known phenomenon of sympathetic vibration and overtones has little chance of understanding the soul of the piano or producing a significant artistic result. The teacher who suppresses, ignores or neglects discussion and demonstration along these lines is criminally stunting the growth of his or her pupils. There are "common decencies" in pedal usage which all students may learn, irrespective of degree of talent. These should be mastered as soon as a fair degree of fluency in reading notes is acquired. The French have a very apt saying: *C'est le ton qui fait la musique*—which, translated, means, "It is the tone which makes music." Without the pedals the piano would hardly have a "tone."

Hearing Yourself as Others Hear You

You must, therefore, strive to hear yourself as others hear you, else you are destined to waste your best feelings and emotions on wrong or even bad sounds. You get out of the piano precisely what you



SIDNEY SILBER

put into it—whether consciously, unconsciously or subconsciously. To trust to impulse alone in musical expression is just as bad as having no impulse at all. The "hit or miss" method usually results in missing. He who trusts to luck invariably has bad luck. It is just as important for the aspiring pianist to hear himself as others hear him as it is for the actor to see himself as others see him. The analogy, in fact, between these two re-creative arts is striking.

Practice and Study

Rubinstein once aptly said: "Practice implies movements of the fingers; study implies movements of the soul." Various temperaments have various approaches to their mentalities and thus of making impressions upon the brain. The individual must find for himself the best and most convenient ways of impressing himself. It is not a matter of how many hours you practice or study but it is important how well you study. Above all, do not have the mistaken notion that long-continued periods will avail you as much as a number of short periods well distributed over the day. Remember that the human brain is like a storage battery. You cannot charge it in a few minutes. It requires at least twenty-four hours to charge properly a battery. Little by little the charge grows and finally is retained, ready for service. So, too, with the brain. Dribbles of knowledge and information are conveyed to the brain; the aggregate then becomes very impressive. Remember that the mighty oak sprang from an acorn. Never work against Nature (for you will have to pay a penalty); always work with her and you will reap benefits and blessings.

Interpretation

Realize, once for all, that there is no one and only correct or artistic way to interpret any musical composition. The teacher who imposes so-called "traditional readings" is invariably looking backward. Briefly, it is the conception of style that marks the artist in his recreation of the essential tendency and spirit of a musical work. Style and charm are dependent upon two factors: rhythmic and dynamic variety as expressed through the medium of beautiful tone production. Without an exact knowledge of metrics and phrasing, and without definite accentuation, there can be no vivid and compelling rhythm. Above all else you must emancipate yourself from the rigors of the bar line and strict (metronomic) time. Declamation (speech) is needed—not articulation. There is indeed an interesting analogy between

Piano Study and Photography

Both of them are arts of suggestion rather than of representation. Here is one analogy:

Photography	Piano Playing
Lens	Eye
Focus	Concentration
Light	Enlightenment
Plate	Brain
Development	Study and Practice
Printing and Re-printing	Repetition

What a vast field for the exploitation of individual traits and gifts do these fields offer! We have the commercial photographer and the artist-photographer, who, gifted with the finest sense of perception and spirituality, together with psychological intuition, senses the personality and temperament of his subjects. By means of "illumination" he depicts and portrays character. His "finish" reveals his style, taste and personal technic. So, too, with the manipulation of the keyboard. The pianist may become a mere automaton, a strummer, bungler or a poet whose tonal messages and creations have epic and dramatic values. Here is a field of kaleidoscopic variety, offering subtle allurements for all ages and temperaments, requiring the interplay of all the faculties with which man is endowed—all for the purpose of taking man out of his humdrum, mechanical, daily existence into the realm of the ideal—a mean of spiritual, emotional and intellectual refreshment.

The Open Mind

More important than an artist's technic is his tendency. There are styles in piano playing as there are in musical composition. Styles change. It is imperative for forward-looking individuals to keep abreast of the times. Avoid conventionality.

Revere the past, value the present; but always look toward the future.

Maintain an open mind, liberal, susceptible and eager for all improvements and advances. Only in this manner is individual or collective progress effected. If you were not called or chosen to be a pathfinder, you can at least maintain that attitude of mind which gladly examines every new phenomenon without fear or prejudice. The radical is just as necessary to the growth of art as he is to political reform movements. Do not forget that the

conservative of today was yesterday's radical; today's majority was yesterday's minority. Those masters, now acclaimed great, were once quite ignominiously maligned, misunderstood and misinterpreted.

Self-Help Test Questions on Mr. Silber's Article

1. What is the most important consideration in piano playing?
2. What is rhythm?
3. What is the relation of rhythm to musical expression?
4. What relation have touch and tone?
5. What are the secrets of style and charm?

Instantaneous Memories

By Rena I. Carver

MANY students are well satisfied when they are able to play their pieces from memory without a mistake. They are delighted when they have them so well in hand that they can start at any place their teachers suggest. They are overjoyed when they find themselves ready to take up the theme again, after having been stopped for criticism.

A great European master wished his pupils to memorize their work so thoroughly that they could play the first measure; omit the second (just hearing and thinking it mentally); play the third; skip the next, and so on throughout the whole piece.

The pupils learned to do this. One student was even able to begin with the second measure instead of the first and skip every second one through the entire composition.

A Double Cure

By Blanche J. Stannard

If you suffer from too much flattery, or if you are bashful and nervous when performing before others, like so many students, here is your remedy. Paradoxical as it may seem, the same medicine cures opposite diseases! It is as good for a swelled head as for a faint heart! One type of youthful musical aspirant is bothered with that bane of teachers, family flattery. The other type suffers equally from entire lack of criticism, and never has the opportunity to perform before any audience.

A successful teacher of piano in New York city has found the cure for both conditions by providing for the pupil an audience of honest, helpful critics.

Periodically, sometimes as often as once a week, this teacher called together a number of her pupils in a class one were supposed to have been worked up for this day. Then the advantages of playing before honest, kindly critics were explained to the class. This was done in a ten-minute talk.

Slips of paper were passed out to each pupil, and then one by one the performers played their selections and returned to the chairs of the audience to become critics of the next performers. When a number had been played the pupil in the rôle of critic wrote down his or her criticism of the performance and passed it in to the teacher unsigned. The critic, knowing that he would soon become the performer, was restrained from too harsh a criticism of a fellow-pupil, at the same time trying to make the criticism kindly and helpful. The teacher stressed particularly the point of telling what was liked about the performance. After the concert each pupil received the criticism of each member of the class on the slips of paper. Thus one afflicted with swelled head discovered where he or she was rated in the estimation of other students of music.

At the same time a timid performer, knowing the audience to be actuated by kindly motives and helpful desires, was inspired to do what can always be done before a friendly audience—his or her best. After a few class lessons of this sort timidity vanished and confidence took its place.

When the concert was over the teacher, having read the criticisms of each performance, epitomized for each one the main points of the combined critique.

At first many had a horror of these concerts. One girl declared she would not perform at the opening one. So friendly and helpful did the atmosphere become that she very nearly cried at the end of the concert to find that the teacher had taken her at her word and had not called upon her.

For the Teacher of the Adult Beginner

By W. L. Clark

1. Give more than the usual amount of time to scale practice, to strengthen undeveloped muscles and give agility to the fingers.

2. Be certain that the notes of the treble clef are well mastered before attempting to teach the notes of the bass clef.

3. It is frequently harder for the adult beginner to master the bass notes than to learn those of the treble; therefore, insist on adequate work for the left hand.

4. Employ tact and sympathy with the adult beginner. He will, as a rule, do all that is possible to correct defects when kindly urged by the teacher.

5. Strive for correct position of the fingers in playing; otherwise the adult beginner may become a very awkward player.

6. Strive for good finger movement.

7. Adhere to a good course of study in music, so that the student may measure progress.

8. Stress counting aloud.

9. Encourage adult beginners to appear in musical recitals.

10. Consider it worth while to teach the adult beginner. He may not have had the opportunity as a child, and is usually ambitious.

System in Practice

By Dr. Annie Patterson

MUCH has been written about methods of playing, but hazy notions prevail, as a rule, as to what may be termed "system" in the application of these methods. The student's practice hours are too often conducted on haphazard lines. No matter how gifted the executant may be, or what promise a pupil shows, economy of time as well as of energy is requisite if a high pinnacle of attainment is reached.

In the case of the instrumentalist, a scheme such as that which governs the laying out of an ordinary dinner menu may not be out of place. First, we will say, come the appetizers; the soup and fish, leading up to the strong meat courses, may be symbolic of preliminary finger and wrist drill of the "exercise" or study class. These should always form the first part of the practice hour. If students devote a quarter of their time to these, perhaps including a modicum of scales (major and minor, and in positions), a good three-quarters of the hour is left for piece-work. This requires also to be divided according to system. Preludes, fugues and sonatas should come first, whilst the performer's interest is fresh. Half an hour (or half the actual practice-time) is not excessive for this type of work. The remaining quarter, or fourth part, can then be allocated to the "sweets" of practice: the lighter pieces, and so on; whilst coffee or ices may typify ten minutes or so extra for "reading at sight" always a diverting process.

Again, as the good diner never gorges, it is well in one's musical feasting to do all things in moderation. The reckless playing through of exercise or piece, regardless of slips made as one goes along, seldom produces any really good results. A few bars, or a short section perfected daily, is worth a dozen pages rushed over in a careless manner, just for the sake of having to say that such-and-such has been "played through." Difficulties may even be isolated—a passage taken in segments and preferably with separate hands—until the missed note or the imperfect chord is quite rectified. A little thought on these matters will save months of subsequent drudgery, as every conscientious pupil will allow.

Use Suggestion in Teaching

By Harold Mynning

MANY music teachers do not realize the important part suggestion plays in music teaching. Impaired health has been greatly benefited by suggestion, and it can be of just as much service in teaching.

For instance, it will probably do very little good to tell a pupil that he should play a certain passage three times with the left hand, three times with the right hand and three times together. But have him play it this way in your presence and you will have impressed it on his mind. This is suggestion. Use it in teaching and you will get greater results. And results are what every teacher should strive for.

What to Teach at the Very First Lessons

By JOHN M. WILLIAMS

Section III.

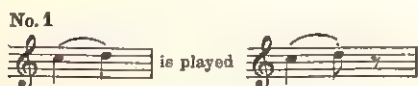
This Series began in The Etude for January

Writing Music

I WISH I could impress upon the teacher the true value of writing music, as an aid to learning to observe. Even five minutes a day, for the first month, does wonders towards impressing on the child's mind the layout and make-up of the Grand Staff; the different kinds (values) of notes and rests, and other features of musical notation. Try it, and see for yourself.

Slurs

Explain slurs carefully. The first note of a slur is usually accented and the last note somewhat shortened. Thus,



Their correct meaning and execution is essential; and the pupils enjoy their performance. In slow tempo have the first note played with the down arm touch and the second note played with the up arm touch.

The long slur line is a *command* to play the notes underneath it in good *legato*.

Use the following little study for daily practice. It is splendid for the touch and for keeping a relaxed condition throughout the arms.

Ex. 2



Importance of Phrasing

Now we come to the most important subject in music—interpretatively speaking—phrasing. Just as, technically, the entire basis of piano playing is Controlled Relaxation; so, musically or aesthetically speaking, our interpretation of a piece is dependent upon our knowledge of phrasing.

The following illustration furnishes abundant proof that the study of punctuation is too important to be neglected. With one style of punctuation we have the following statement:

"Every lady in this land
Hath twenty nails upon each hand;
Five and twenty on hands and feet.
And this is true without deceit."

By a slight change of punctuation the true meaning becomes apparent;

"Every lady in this land
Hath twenty nails; upon each hand
Five; and twenty on hands and feet.
And this is true, without deceit."

Now play any piece of music, phrasing it both correctly and incorrectly. Observe the difference in the effect.

Phrasing

What is a phrase, and what is phrasing?

"A phrase is a musical sentence."

"Phrasing is punctuation applied to music."

If music is a language—a language of the emotions—it must express something. How? By punctuation or phrasing.

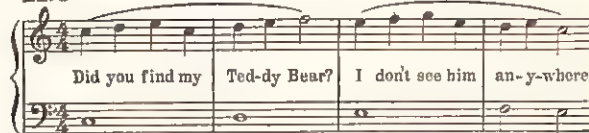
Let us go back to our definition: "A phrase is a musical sentence." What is a sentence? A sentence is a collection of words expressing a complete thought. Correct. What is a phrase? Substitute "notes" for "words," and we have: "A phrase is a collection of notes expressing a complete musical thought." By joining several sentences together we form a story; and, likewise in music, by joining several phrases together we have a musical story or "piece."

How Can We Recognize a Phrase

By the long curved line over or under the notes, called the "phrase line." Most modern beginners' books are very carefully phrased; and the curved line is used to denote the phrase instead of being used as a slur. Show the pupil how a certain number of notes (underneath the slur) denotes a phrase. Just as, at the end of a sentence

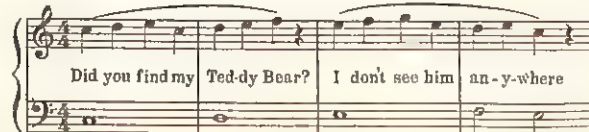
in reading, the pupil is taught to let his voice "fall" or "drop;" likewise in music he should be shown that at the end of a phrase he should take up his hand—break the melody line. Thus, the following is written:

Ex. 3



and played

Ex. 4



When to Start Phrasing

When should we begin teaching phrasing?

When does the child at school learn his first sentence? Do his teachers wait several years, have to learn vocabulary all the time, and finally introduce him to a sentence? "No. How silly!" you say. A child attending a modern school is first taught the thought or sentence—later, the individual word. He frequently is in school several months before he knows the entire alphabet in succession. And so it should be in music, but seldom is. How frequently we find children who have been studying music for several years, without even the slightest conception of what a phrase is!

Teach the child the musical thought, or phrasing, from the very beginning. Have him to memorize or practice every little exercise or piece, phrase by phrase, not measure by measure. (Some of the more "advanced" of modern thinkers along musical lines advocate doing away with bars as they have a tendency to cause the pupil to think measures instead of phrases.)

Interest Aroused Through Phrasing

Just as some few scholars at school read along in a monotone, never seeing a period or a comma, so the majority of pianists play. And, we may add, the beginners in piano-playing are no worse offenders than a great portion of the so-called advanced players. The latter race through a Beethoven sonata displaying no more idea of developing its themes and phrasings than would a sewing machine. What is the use of talking "rhetorical pauses" to such a person?

At the risk of being accused of reiteration, I must reaffirm that in a large class in which this method is followed the poor pupils are the exception instead of the rule. Why? On account of their interest in the subject. Why are they interested? Because, from the very beginning they understand what they are trying to do. They are striving to translate words into sounds. They are trying to play *phrases* from the very first lesson; and they understand phrasing.

Tune in One Hand—Accompaniment in the Other

The average pupil, at the end of several lessons, will be ready for the next step—the playing of a tune in one hand and its accompaniment in the other.

No. 5



It may be explained thus: When a violinist plays a "tune" or solo, he has someone to play the accompaniment for him. "Whom should you hear more distinctly—the violinist or the pianist?"—asks the pupil. "The violinist, of course," he answers. The same with a singer and an accompanist. The singer should be heard distinctly and the accompaniment should be kept in the background. But, it should be explained, we pianists have to do our own accompanying. We have to play the melody with

one hand and the accompaniment with the other. In other words, we have to do the *work* of two people at once.

The pupil should first play the melody while the teacher plays the accompaniment *pp*; then *vice versa*. If the pupil plays the accompaniment too loud the teacher should refuse to sing (play) with him. Tell him you cannot "sing" unless you have a soft accompaniment. When each hand can be played easily, try them together, bringing out the melody well above its accompaniment. Pupils enjoy work with a definite object—rambling in the dark is what they do not like. Cease complaining about the bad pupils ("uninterested" is what it amounts to); look within and see if *your* work has been done correctly. Are *you* competent? If not, read, study, work—not on advanced repertoire, but on "How to Teach." Think. Experiment. Try to arouse the interest of your students. And last but not least, go to your Public Library and get out a few books on Psychology; and study them. Have you read "The Montessori Mother" by Dorthy Canfield Fisher? Apply to your music teaching the lessons taught therein.

Review Work

By the end of the second month the pupil should be able to drop reviewing the very first lessons and should begin this work farther on in the book.

First Technical Work

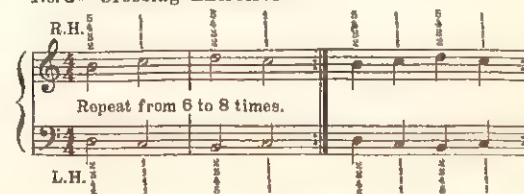
When the pupil has mastered eight or ten exercises like the last illustration, call a halt! Review, not from the beginning of the book, but the last eight or ten exercises studied. Work these up until they can be played easily and with freedom.

While on this review, do not assign new work in the book, but take advantage of this opportunity to begin technical work.

Crossing Exercise

The "Crossing Exercise" as given below is excellent preparation for scale playing. Put the thumb under quickly and softly. Play with high raised fingers and a deep, full tone. Tell the little children that the thumb is a burglar and the fingers are policemen. The thumb sneaks in (softly) and hides underneath the hand (quick thumb).

No. 6—Crossing Exercises



Value of Scales

The value of scales for technical practice is a question for individual decision. Just as "Practice does *not* make perfect," so it is with scales. Practicing scales with bad crossings or bad hand positions is positively detrimental to the pupil. Ask yourself, "Why do I practice scales?" The usual thought is: "To strengthen the fourth and fifth fingers (to equalize the touch, in other words) and for putting the thumb under and the third and fourth fingers over." Is this correct?

Take the C scale, two octaves, for example. Fifteen tones are played. In those fifteen tones we use the fourth finger twice and the fifth finger once—and we are supposed to be playing scales to strengthen the fourth and fifth fingers. To cross the thumb under three times we play fifteen notes. Is this efficiency? What would you think of a person who traveled fifteen miles to reach a place three miles away.

What, then, should we do. Use trill exercises for the fourth and fifth fingers, or the following:

Ex. 7



Do not understand me not to believe in scale practice, because I do—in moderation—but *not* for equalizing the fingers, not for the benefits to be derived from the crossings. The following is a modern method of scale study and gets results.

The Scale

There is but one major scale. A scale may be begun on any of the twelve keys (black and white) on the piano; but the pattern remains the same.

Whole Steps and Half Steps

From one key to the next, if there is a key between (black or white), is a whole step. If there is no key between, it is a half step. Allow a whole lesson for drilling on whole and half steps.

Building the Scales

Draw the following pattern in the pupil's notebook and write, "The major scale consists of eight tones, the last being the same as the first."

1 whole 2 whole 3 half 4 whole 5 whole 6 whole 7 half 8
step step step step step step step

From one to two.....is a whole step.

From two to three.....is a whole step.

From three to four.....is a half step.

From four to five.....is a whole step.

From five to six.....is a whole step.

From six to seven.....is a whole step.

From seven to eight.....is a half step.

All are whole steps except three to four and seven to eight. These are half-steps. Teach the pupil to *build* this scale, beginning on each of the twelve keys. Do not expect him to learn to play them with correct fingering; that would be asking entirely too much for one lesson. While learning to build them, and for several weeks afterward, the pupil should count aloud—"one, two, three, four," but "one whole step, two whole steps and a half step, one whole step, two whole steps, three whole steps and a half step."

The keyboard must be made to fit the pattern—not the pattern changed to fit the keyboard. The pattern remains the same. When a major scale can be built beginning on any of the twelve keys (generally one or two lessons), then and not till then assign a certain number for practice. For convenience in fingering, divide them into three groups:

First group: C, G, D, A, E.

Second group: F, B-flat, E-flat, A-flat.

Third group: B, F-sharp, D-flat, G-flat.

Scale Practice

If the preparatory exercise (crossing) has been faithfully practiced, as it should for several lessons, the pupil is now ready for his first *scales*—not *scale*. Assign C, G, D, A, E, each hand alone, one octave. As the second finger plays its note the thumb should move under the hand quickly and be prepared to play its note.

Recite Signature

Before playing each scale the pupil should recite the following formula: "C major scale—signature no sharps or flats." He then plays the C major scale.

Next scale, recite: "G major scale—signature one sharp, 'F' sharped." This is then played; and so with the others.

When group one can be played easily, hands alone, assign group two (the flats), each hand alone, and have group one practiced with hands together. Later, group three. Always have the pupil recite the key signature before playing. This prevents halting and stuttering.

After several weeks on the one octave forms, teach group three in two octaves, then group two (two octaves), and last of all, group one. If the pupil has trouble with the latter, have them play nine tones for a week or two before extending them to two octaves. This familiarizes the second crossing, and is a great help.

Transposing

Just as soon as able to play easily the twelve major keys—one octave, hands together (it should take at the outside ten lessons from the beginning of the scale practice)—transpose each exercise into all twelve major keys. If the instruction book you use is written in five finger position it will be a joy, as the transposition will be easy. Be careful to begin your transposition work on an exercise in five finger position.

"Both diet and exercise are of first importance to the artist who wishes to give his best to the world. . . . As to exercise, I find that piano practicing, if properly undertaken, provides all the exercise I seem to need."

—PERCY GRAINGER.

Editorial

What is a Phrase?

(Comment on Mr. Williams' Definition)

It is necessary to have editorial dugouts when the subject of musical nomenclature is discussed. For instance, the author of this article asserts that "A Phrase is a Musical Sentence;" "A Phrase is a collection of notes expressing a complete thought." In this he has the confirmation of no less an authority than Dr. Percy Goetschius, who says, "Perhaps the most correct definition is that the term phrase is equivalent to 'sentence' and represents the smallest musical section that expresses a complete idea; not necessarily wholly finished, and therefore independent of other adjoining phrases, but at least as complete in itself as the ordinary brief sentence in grammar with its subject, predicate and object" [*Lessons in Music Form*]. J. H. Cornell, in his *Musical Form*, based upon Ludwig Bussler's *Musikalische Form Lehre*, describes a phrase thus: "Every extension of a musical thought to four measures other than any such extension already noticed constitutes a Phrase or Tetrameter." Later in the work he describes a motive (or motif), which is really what most people regard as a phrase. W. S. B. Mathews, for instance, specifically says, in his *Outline of Musical Form*, "The Phrase is a fragment of melody having a well-determined motion and repose. The phrase always makes sense, but not complete sense." Thomas Tapper, in his *First Year Analysis*, describes the period as being divisible into two parts, each called a phrase. Thus the period expresses the complete musical thought and the phrases compose it. Bertenshaw, an English authority, in his *Rhythm, Analysis and Musical Thought*, says, "A sentence is a passage which ends with a perfect cadence and which consists of two or more parts called phrases."

Dr. Dunstan, a celebrated English authority, recognizing the various opinions upon the definition of a phrase states: "It is difficult to see how a whole musical sentence can fairly be called a phrase in the modern sense; but the whole terminology of musical form is almost hopelessly vague and indefinite and hardly two authorities agree completely as to the meaning of the terms used."

Dr. Hugh A. Clarke, of the University of Pennsylvania, defines a phrase in his musical dictionary: "Technically an incomplete musical sentence." Louis C. Elson, on the other hand, in his dictionary calls it "A short musical sentence; a musical thought or idea."

The great Grove dictionary gives the definition of Sir Hubert Parry thus: "One of the smallest items in the divisions which distinguish a musical work. Where there are distinct portions marked off by closes like full stops and half closes like stops of less emphasis (as often happens in airs, tunes, themes, etc.) the complete divisions are generally called periods and the lesser divisions phrases. The word is not and can hardly be used with much exactness and uniformity; for sometimes a phrase may be all, as it were, contained in one breath, and sometimes subordinate divisions may be very clearly marked."

All this confusion is unfortunate. After all, what makes a definition is currency. The widest usage connotes its employment and its value to the technical terms of the art. We should say, from nearly two decades of correspondence with musical people everywhere, that the idea that a phrase is a small section of a musical composition, expressing a thought, but often ending in a half cadence and therefore not necessarily expressing a complete thought, is a fair definition of the phrase. Certain phrases obviously demand other phrases to complete them; unless the composer desires to have them go uncompleted as did Schumann at the end of his exquisite song *Im wunderschönen Monat Mai*.

There is another reason for desiring this definition in addition to that of widest adoption. The phrase in grammar may be a complete sentence; or it may be merely part of a sentence. Every school child knows this. If when he comes to study music he learns that a phrase is a complete sentence, he is immediately confused.

The plan of calling the musical sentence a period and its component subdivisions phrases seems, therefore, superior to us, in many ways. We are convinced that it is the conception of the term most widely employed and as widely as possible to avoid the confusion that always comes with different definitions of the same thought. We therefore differ with Mr. Williams or Goetschius and others and give our readers the advantage of other opinions upon the subject.

"TRIFLES make perfection; but perfection is no trifle"
—HUGO WITT.

Weeding out Mistakes

By Rena I. Carver

At the beginning of the term paste sheets of blank music paper on colored cardboard. Then write the name of a pupil on each sheet. Mistakes that persist for more than two lessons are written on this card. Whenever a few minutes are at command or, perhaps, at the close of the lessons, have a short intensive drill on one or two mistakes. This brings them more vitally before the pupil's mind. As each mistake is conquered, put a picture of a flower over the black mark by the pupil's name at the head of the sheet. The child whose sheet has no mistakes recorded has a flower garden scene placed after her name.

Separate sheets are used for piano work, harmony, ear-training and history of music study. At class meetings or class lessons sometimes allow the children to dictate the work to each other from these cards, or permit a number of children who have almost perfect records to hear the others recite. From time to time make a list of all the mistakes on the cards and use them for a test.

Studying Melody Playing with Accompaniment

By Eugene F. Marks

In the training of the little child at the keyboard he is called upon to use parallel or contrary motion in some of his first tiny studies. One does not go very far in the average instruction book before meeting with numerous exercises to train the little hand in this. What the child does not encounter is the fact that he must soon learn to look upon his hands as individuals, each capable of doing quite different things with ease and pleasure. Often a melody has to be played and sustained with one touch in one hand while the accompaniment is played with quite a different touch with the other hand. The melody is usually played legato, while the accompaniment is sometimes staccato or semi-staccato.

In order to attain the desired end and overcome the natural tendency of both hands to play after the same manner, as acquired through previous study, select a piece in which the melody is for the right hand. At first play very slowly and hold the melody note (even if you increase its time value a little) with the right hand; and at the same time lift the left hand, which plays the repeated note or chord, high in the air. Practice in this exaggerated manner until you feel no impulse to raise both hands at once. Then endeavor to play the exercise without raising the left hand so high, and continue in this manner, gradually lessening the height of the lift of the left hand until it gains a naturalness and independence of movement. When this technical achievement is secured, begin to work for the desired speed and rhythm.

Next, take up for study a piece in which the left hand must play the melody and the right hand the accompanying part. Treat it in a similar manner, lifting the right hand high in the air, while the left sustains the melody. By the continuation of this process of exaggeration of both time (slowness) and muscular action (lifting high), you will observe that not only will the arms secure independence of action, but also that the fingers will be greatly benefited and improved in their legato touch, owing to the opposition of the two touches, semi-staccato and legato, being brought into direct contrast and a favorable position for comparison.

The Simple Piece

By Harold Mynning

REINALD WERRENATH, the eminent baritone, tells us that the most difficult song in his entire repertoire for him to sing artistically is the old English ditty, *Drink to Me Only with Thine Eyes*.

The consummate mastery of a little piece, such as Schumann's *Träumerei*, often reveals the real qualities of the great artist far more strikingly than does a Chopin Ballade or a Liszt Rhapsody.

It takes patience, endless patience, to work over and over again upon a little piece. It is far more difficult than it is to flounder about in a big work.

Pupils have a regrettable notion of the word "difficult." Difficulty does not mean making mistakes in something almost impossible to attain. Difficulty is forcing the will power to concentrate upon something you can play passably well until you can play it superbly well.

THE PUBLIC SCHOOLS AND MUSIC EDUCATION

How Music Found Its Way Into American Public Schools

By E. K. HILLBRAND, Ph. D.

Professor of Education, Dakota Wesleyan University

IN order to understand the introduction of music into the Public Schools in the United States it is necessary to know something of the manner in which the place of music has changed with the factors controlling education.

The first phase may be called the Religious. This was a period when music was influenced by the fact that all education was connected with the Church and the teacher was the priest. The second phase may be called the humanitarian. This was the period in which came the growth of democratic influence of the 18th Century. The third phase may be called the Social-Economic, upon which we are now entering. During the first part of the 19th century four men especially were influencing factors in the music situation in Europe. Their influence spread to this country also.

HANS GEORG NAGELI (1773-1836), composer and teacher of music. Born in a village in the canton of Zurich. He, in 1810, with M. T. Pfeiffer, published—*Die Gesangsbildungslehre nach Pestalozzischen Grundsätzen* (Theory of Instruction in Singing on Pestalozzian Principles). This work had considerable influence on the introduction of singing as a regular school subject both in Europe and the United States, where it was introduced by W. C. Woodbridge and Lowell Mason.

GUILLAME LOUIS WILHELM was director of music in the municipal schools of Paris, beginning 1819. Thousands of students passed through his classes and went out to found singing schools.

Mr. Hullah in England, on February 1, 1841, opened a school to teach schoolmasters of day and Sunday schools vocal music. It is said that 25,000 pupils passed through his classes.

JOHANN HEINRICH PESTALOZZI (1746-1827). It is taken for granted that the reader knows the remarkable history of Pestalozzi's influence in education. However, Pestalozzi's influence upon music education has not been stressed as it might be. Pestalozzi's method of teaching music was as follows: (1) To teach sounds before signs; to make the child sing before he learns the written notes or names. (2) To lead him to observe by hearing effects instead of explaining these things to him. (3) Teaching one thing at a time. Rhythm, melody and expression are taught and practiced separately before the child is called to the difficult task of attending to all things at once. (4) In making them practice each step until they are master of it before passing to the next. (5) Giving of theory and principles of practice as an introduction from it. (6) The analyzing and practicing of the elements of articulate sound in order to apply them to music.

The above are the principles of teaching music which Pestalozzi worked out in his various experimental schools. We shall see later how men came from America to see Pestalozzi teach and get acquainted with Nageli, who was associated with Pestalozzi in music work and whose articles on music appeared in the Weekly for Human Education sponsored by Pestalozzi from 1807 to 1821.

This popular teaching of music idea spread to America in very direct ways. We shall see the influence of Europe on early American Music as we outline the characteristic periods of music in the United States.

Music in America Before 1830

The period up to 1830 in America was a preparation for Public School Music. It developed out of private instruction under such men as Gottlieb Graupner, who was the first imported teacher in Boston, a German trained musician, and G. K. Jackson from England. Singing schools were also started and these had for their purpose the improvement of church music by teaching youths and adults to sing by note rather than by rote as was the former custom. These singing schools were stimulated by private instruction, and interest in church music growing out of the crude melody of the Puritans.

The first formal Singing Society that we know of was organized at Stroughton, Mass., 1786. The Handel and Haydn Society was organized in 1816. With this interest in private instruction and singing schools, came efforts to train children. In 1824 at Boston Mr. N. D. Gould organized classes for children. William Tuckey in 1753 at Trinity Church, N. Y., had organized classes for children. In 1827 Lowell Mason came to Boston and his efforts along this line will be told in detail later in this article.

The fact is, New England was, in the period before 1830, the center of primitive music. Here and there a private teacher had come from Europe. The music of the Church was in a poor plight. There were only a few song books and the musical notation was not the kind that we know now. Instead of notes there were letters or odd shaped symbols. The book most used was probably Alnworth's Psalter and also Steinhold and Hopkins' revised Bay Psalm Book. Seventy editions of the Bay Psalm Book were used in one century. Other books in order of their appearance were

John Tufts', 1712, a second one by John Tufts, date uncertain, one by Cotton Mather 1718, Walter's book, 1721, and Bailey's Book, 1762. In the churches the music was "lined out," that is, read and sung a line at a time. This condition of church music as well as music in general was due to the early attitude of the Puritans. The Puritans destroyed organs, music books, dissolved church choirs and chased musicians out of the organ gallery. Music was the invention of the devil and they shrank from its luring invitations to destruction. The Calvinistic idea was the repression as irreligious of all joyful and artistic instincts. Parker says of this condition, "All phases of art were neglected by the Puritans. Puritans habitually regarded religion and beauty as antagonists." This same attitude (in addition to anti-rationalism) explains the neglect of music in the church service. Since all aesthetic pleasure was deemed reprehensible, church music was accused of "bewitching the mind with syrenic sound." In the 17th century singing grew so uncommon in New England that only some eight or ten tunes were in general use. There were places where only the name of the tune was familiar, the music having been "miserably tortured and twisted and quavered into a horrible medley of confused sounds and disorderly noises." This neglect of music by the Puritans contrasts strongly with the interest in music which was continued in Germany, where the subject generally occupied an important place in the elementary school curriculum.

Concluding this section on Music in America before 1830, it will be seen that notwithstanding all the obstacles the colonists were really beginning to make progress during the latter half of the 18th century and the beginning of the 19th. They were singing in choruses music that was in the fugal style and also in the various parts. The church music and singing was improved and interest in music stimulated the writing of new tunes and tune books and private instruction together with public singing classes and congregational singing in the church and prepared the way for the introduction of Music into the Public Schools.

Introduction of Music Into the Public Schools

In New York, 1835, Darius E. Jones taught for some time in one of the schools with sufficient success to insure permission to continue at the option of the local board, provided no expense was incurred and regular studies were not interfered with. No permanent recognition, however, was given till 1853.

In Boston, then, was the earliest recognition, officially, of the introduction of music into the schools. We shall give the history of the introduction into the schools from several angles by citing the history of the men who had most to do with. We have seen that European influence was a factor in the preliminary period; but now we shall see the direct influence of Pestalozzi upon the men who went to study his methods.

W. C. Woodbridge (1794-1845)

Woodbridge was one of the early American travellers abroad, from New England. In 1820 he spent the year in Europe studying education and became deeply interested in Pestalozzi at Yverdon, and of Fellenberg, who was doing remarkable work in Geography, at Hofwyl. Woodbridge returned to Europe again and spent the years 1825-29 there. It is said he spent three months with Pestalozzi and Fellenberg. He was keenly interested in the study of vocal music and at the first meeting of the American Institute of Instruction in 1830 he read an important paper on the Pestalozzian method of teaching music. From 1831 to 1839 he published important articles on music in the American Annals of Education.

It was Woodbridge who first interested Lowell Mason in the work of Pestalozzi. Mr. Barnard has this to say of Woodbridge: "He was, if not the very first, one of the earliest writers in favor of instruction in the studies of physiology, and vocal music, into our schools. He drew from behind the counter of a country store, and introduced into the higher sphere in which he has done so great and useful work, the celebrated Lowell Mason, a service which alone would have made him a public benefactor."

Horace Mann (1796-1859)

Lowell Mason became associated with Horace Mann in the year 1837; and since Horace Mann had a direct influence upon the teaching ideals of Lowell Mason we will give here a brief sketch of his influence.

Music was introduced into the schools of Boston at about the time of Horace Mann's entrance upon his duties as Secretary of the Massachusetts State Board of Education. It is said by several writers that Mr. Mann, through his aid to Lowell Mason, made it possible to make vocal music a feature of public school work. During his office Horace Mann issued Twelve Reports on the conditions of Education in Massachusetts and elsewhere, together with discussions of the aims purposes and means of education. After the Sixth report was out Horace Mann went to Europe and visited Great Britain, Belgium, France, Germany and Switzerland. His Seventh report embodies the results of his trip abroad and the significant thing is that he included a few pages on Vocal Music, pp. 126-128, and said that he wished for more space to discuss the subject.

This was the year 1844. In his Eighth report, 1845, he devoted pages 117-153 on Vocal Music in the Schools. In this he tells of music being taught in New Orleans. It is important for us to see that a man was in office who knew the importance of what Mason was attempting to do.

Lowell Mason (1792-1872)

Lowell Mason is considered the Father of Public School Music. He was born in Medfield, Mass., January 8, 1792. He taught in the district schools of Massachusetts and then went to Georgia, where he taught music and conducted choirs and singing societies. In 1826 he came to Boston trying to find publishers and was discovered by Woodbridge. One account says he gave lectures in the churches in Boston on the subject of Music in 1826. Through Mr. Woodbridge, Mason became interested in the Pestalozzian movement and went to Switzerland (1837) to study the work of Nageli and Pfeiffer. He brought home with him a collection of Swiss and German school books containing class music and songs. Woodbridge also helped Mason out by making translations of the important works of foreign men. It was also in the year 1827 that Mason became associated with Horace Mann, who helped influence him to go abroad. During the same twelve years that Horace Mann was in office, Lowell Mason trained teachers of common school music in the institutes and normal schools of Massachusetts. "His long continued work as a practical teacher, his rare tact in developing the vital principles of instruction, his sympathy with youth and childhood, and the perfect simplicity and elementary character of his teaching, gave him an indescribable power over his audience."

In 1832, however, Mason, with the aid of William James Webb, organized the Boston Academy of Music. In 1834 the Academy published a "Manual of the Boston Academy of Music," 236 pages, prepared by Mason. Mason and Webb started young people's classes and children's singing classes which met with such success that public school instruction in music came as a natural sequence. In the preface of the Manual mentioned above, Mason went on record as saying that he hoped "music would at no distant day take rank among the branches of common school education."

One account says that Mason and other officials of the Boston Academy of Music prevailed upon the School Board of Boston, January 17, 1832, to adopt the following resolution: "Resolved, That one school from each district be selected for the introduction of systematic instruction in vocal music under the direction of a committee to consist of one from each district and two from the standing committees." These recommendations were not carried out, but much interest was aroused. Several states wrote letters inquiring about the procedure. The Third Annual report of the Boston Academy of Music tells of letters from Georgia, South Carolina, Virginia, Tennessee, Ohio, Maryland, New York, Connecticut, Vermont, New Hampshire, Maine and Massachusetts.

In 1836 a second proposal was presented to the School Committee by the officials of the Academy, among whom was Mr. Samuel A. Eliot (father of President Emeritus Eliot of Harvard), who was president of the Academy throughout its existence from 1833-47. Mr. Eliot, who had been a member of the School Committee, enthusiastically supported the proposition; and while he was mayor of Boston and then chairman ex-officio of the board for three years, 1837-39. The above proposition, presented to the Committee, urged the propriety of making music a public school study. The Report was accepted by the School Committee, September, 18th, 1837, but the City Council failed to make any appropriation.

During this same year, in April, Mason had gone to Europe and returned in October; and now, without the appropriation, Mason consented to give instruction gratis for a year in the Hawes School, South Boston. A current publication says, "The beautiful success of Mr. Mason's experiment dispelled all doubts and removed all hesitation." All obstacles seem to have been overcome and on August 28, 1838, the final vote was passed officially endorsing the experiment instituted the year before. Mr. Mason was placed in charge, 1838, permanently. He kept the place till 1841. Musical Tract No. 1 published by the Boston Academy of Music, an evangelizing document which contained the full report of the Select Committee and an account of the steps leading to the introduction of school music in Boston, ends thus: "May it speedily be introduced as a branch of school instruction into every town and village in the land."

Period From 1840 to the Present

There are few historical records for this period and the following pages will be a preliminary sketch of what could be gathered here and there. Cubberly gives a little

history in a quotation having to do with Pestalozzian methods of teaching. "When it (the Pestalozzian A B C method) is applied to the new subjects of writing, drawing and music, which really came in as elementary school subjects after about 1845 in Massachusetts, and more generally only with the Oswego work after 1860, we get this Pestalozzian principle in its extreme form. In music much drill was put on tone studies, scales and reading notes, but without much real singing."

From Boston the public school music idea spread to other States and we have noted the States that wrote letters inquiring about the plan in Boston.

After Boston music was introduced in the public schools of the following cities in the following order. These dates are in many cases disputed, but they will show the general tendency and direction of the movement: 1838 Boston; 1840 Pittsburgh; 1843 Buffalo; 1845 New Orleans; 1846 Cincinnati; 1848 Providence; 1848 Chicago; 1851 Cleveland; 1853 Louisville; 1852 St. Louis; 1852 San Francisco; 1858 Salem, Massachusetts; 1859 Baltimore; 1866 Lowell, Mass.; 1867 Washington, D. C.; 1870 Madison, Wis.; Fond du Lac, Wis.; Manchester, N. H.; Newark, N. J.; Philadelphia; Worcester, Mass., and Portland, Maine. The dates of these last named cities are only approximate.

In Cincinnati, Lowell Mason's brother, T. B. Mason, organized classes similar to those in Boston, which eventuated in the introduction of regular instruction into the public schools under the direction of William Colburn. Another account says that the Aikens, either Charles or his son, Walter, have been connected there with public school music since 1846.

Some sources may be mentioned in which the student of this subject will find meager material. (1) The addresses of the Music Teachers' National Association have some few historical facts in them from time to time. The M. T. N. A. was founded by Theodore Presser, of Delaware, Ohio. Mr. Presser called Mr. Warren into conference and formulated a program. Founded 1876 (Dana, William H., M. T. N. A., p. 179. Only account of founding able to locate). The M. T. N. A. joined N. E. A. and was given a special department in N. E. A. in 1885 at Madison, Wisconsin. (M. T. N. A. Report 1885, p. 369. No reports of the M. T. N. A. were published till 1906.) (2) An address by Joel R. Poinsett quotes the practices in Germany. "National Society for the Promotion of Science" 1840. (3) Eben Tourjee made a plea before the N. E. A. in 1870 for Vocal Music in the schools. Eben Tourjee (1834-91) was a self-educated man and author of "Music in the Public Schools," and the "Church Choir." An account is given of him in Monroe's Cyclopaedia of Education, 1871, p. 537, also gives an account of Tourjee's estimate of the amount of musical education taking place in the various cities of that time. (4) In 1870 Barnard examined the rules and regulations of 51 cities in regard to music. This account is found in Barnard's Jr. of Ed., Vol. 19, pp. 448-463. (5) In 1886 the M. T. N. A. had John Eaton to make inquiry about music in the schools by means of the questionnaire method. This account is given in the N. E. A. Report, p. 686, 1889. Also Bureau of Ed. Report, 1886, Bulletin, 1p. 52. (6) In 1889 Mr. E. O. Silvers gave a report before the Dept. of Music of N. E. A. concerning conditions in cities over 4000 population. Account in N. E. A. Report, 1889, p. 624. (7) In 1905 Mr. H. E. Owen, Chairman of the Public School Commission of the M. T. N. A., made a report before N. E. A. on 1003 cities of 5000 or more in population. Account in N. E. A. Report, 1905. (8) In 1911 Baldwin made a report before the M. T. N. A. on Music in the U. S. Report of M. T. N. A., 1911, p. 217. (9) In 1914 Francis M. Dickey made a report on Music before the M. T. N. A., in which some of the early history is traced.

Self-Test Questions Upon Dr. Hillbrand's Article

1. What four men in Europe were the controlling factors of the educational music situation during the first part of the Nineteenth Century?
2. When was the first formal singing society in the United States organized?
3. How did the Puritans regard religion and music?
4. What was the attitude of the great educator Horace Mann toward music?
5. In which American city was music first introduced into the public schools?

Do you approve of the Self-Test Questions we are adding at the end of articles?

Do you want us to continue them?

Do you take The Etude for self-study?

We should be glad to have the opinion of our readers on this subject.

Scales in a Nutshell

By Teresa L. Gurney

As a rule, scales in music are difficult for the young pupil to learn unless he understands the why and wherefore of their formation. Where asked how many sharps the B Major scale contains or how many flats there are in the F Major scale, many students are unable to answer without consulting either their note books or scale books. Many of these have studied for years and admit that at one time they played and even memorized all the scales, but soon forgot them. This is evidently due to the fact that they were denied a full explanation of scales and consequently they always seemed vague and uninteresting. They merely took for granted what the scale book revealed.

Few persons are able to repeat, word for word, a paragraph of perhaps fifty words after the first reading or so. However, to repeat the main facts or object of the article is simple enough for the average person. It is the same with learning scales in music. Merely to play the scales written out in note form and then from this try to remember them is about as confusing for the beginner as attempting Chopin or Liszt after a few lessons.

The following outline facilitates the memorizing of

With Sharps										
Model	I(1)	II(1)	III(½)	IV(1)	V(1)	VI(1)	VII(½)	VIII	Order of Sharps	
C Major	C	D	E	F	G	A	B	C	O	
G " "	G	A	B	C	D	E	F#	G	F#	
D " "	D	E	F#	G	A	B	C#	D	F# C#	
A " "	A	B	C#	D	E	F#	G#	A	F# C# G#	
E " "	E	F#	G#	A	B	C#	D#	E	F# C# G# D#	
B " "	B	C#	D#	E	F#	G#	A#	B	F# C# G# D# A#	
F# " "	F#	G#	A#	B	C#	D#	E#	F#	F# C# G# D# A# E#	
With Flats										
F Major	F	G	A	Bb	C	D	E	F	Order of Flats	
Bb " "	Bb	C	D	Eb	F	G	A	Bb	Bb	
Eb " "	Eb	F	G	Ab	Bb	C	D	Eb	Bb Eb	
Ab " "	Ab	Bb	C	Db	Eb	F	G	Ab	Bb Eb Ab	
Db " "	Db	Eb	F	Gb	Ab	Bb	C	Db	Bb Eb Ab Db	
Gb " "	Gb	Ab	Bb	Cb	Db	Eb	F	Gb	Bb Eb Ab Db Gb	
With Sharps										
Model	I(1)	II(½)	III(1)	IV(1)	V(½)	VI(½)	VII(½)	VIII	Order of Sharps	Seventh Step
A Minor	A	B	C	D	E	F	G#	A	O	G#
E " "	E	F#	G	A	B	C	D#	E	F#	D#
B " "	B	C#	D	E	F#	G	A#	B	F# C#	A#
F# " "	F#	G#	A	B	C#	D	E#	F#	F# C# G#	E#
C# " "	C#	D#	E	F#	G#	A	B#	C#	F# C# G# D#	B#
G# " "	G#	A#	B	C#	D#	E	F#	G#	F# C# G# D# A#	F#
D# " "	D#	E#	F#	G#	A#	B	C#	D#	F# C# G# D# A# E#	C#
With Flats										
D Minor	D	E	F	G	A	Bb	C#	D	Order of Flats	C#
G " "	G	A	Bb	C	D	Eb	F#	G	Bb Eb	F#
C " "	C	D	Eb	F	G	Ab	B#	C	(B) Eb Ab	B#
F " "	F	G	Ab	Bb	C	Db	E#	F	Bb (E) Ab Db	E#
Bb " "	Bb	C	Db	Eb	F	Gb	A#	Bb	Bb Eb (A) Db Gb	A#
Eb " "	Eb	F	Gb	Ab	Bb	Cb	D#	Eb	Bb Eb Ab (D) Gb Cb D#	D#
MELODIC MINOR										
Model	I(1)	II(½)	III(1)	IV(1)	V(1)	VI(1)	VII(½)	VIII	Order of Sharps	Seventh Step
The Melodic Minor Scales run in order like the Harmonic minor. This Model for melodic Minor scales is for the scales going up.										

The Melodic Minor Scales run in order like the harmonic minor. This Model for melodic Minor scales is only for the scales going up. In going down play the sharpened notes natural and the double sharpened notes

sharped (in scales with sharps.) In scales with flats, in going down play the natural notes flat and the sharpened notes natural. These few rules simplify many seeming difficulties.

Where There's a Will There Is Always a Way

By Bertha M. Tribull

ALL teachers know a certain type of pupil—the child who is not really stupid, but who lacks the knack of quickly grasping an idea.

After eleven weeks of instruction, a pupil could not distinguish between "C" on the first ledger line below the treble staff and "D" in the first ledger space below the treble staff. I explained the difference between the two notes in every thinkable way. I simplified; I elaborated. The result was always the same. And yet, this pupil could readily name every other ledger note, both above and below the treble staff. Also, she proved to be a rapid reader.

I was ready to give up in despair. But one day I had an inspiration. The following week when my pupil arrived for her lesson, I brought forth a sheet of ruled paper and a pencil, and immediately set to work upon those two troublesome notes. I wrote down the notes,

"Music, rightly taught, is the best mind trainer on the list. more of the practical subjects, like music and drawing, and less grammar and arithmetic."

placing them in their respective positions below the staff, but did not attach their names to them. My pupil's lesson for the following week was to write those two notes fifty times, and place their names below them. And I kept her lesson book at my studio so she could not refer to it at home.

Did it work? Most assuredly. The following week when she came for her lesson, she handed me the sheet of paper with a smile. And my first glance convinced her, and this time the answer was given promptly and correctly. She has never forgotten. I do not know just why she failed to distinguish between the two notes; but I do know that her failing to do so caused me to be greatly troubled. But where there's a will there is always a way. And I found the way, and gladly pass it on.

We should have —DR. CHARLES ELIOT.

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.

Use of the Pedal

I HAVE been a student of music for about six years and am able to play fifth or sixth grade pieces, but my teacher tells me that I don't pedal correctly.

She is always saying that my playing sounds "thick" and that it isn't as clean-cut as it should be. I myself realize that this is true, but I don't know how to remedy it. Could you give me a suggestion, please?—L. S.

When the right-hand pedal—to which you of course refer—is depressed, it lifts all the dampers from the strings, so that the latter continue to sound as long as their vibration lasts, or until the pedal is released again. Hence this pedal should be used only so long as the tones blend agreeably. Generally speaking, therefore, the pedal should be raised with each change of harmony, also whenever two tones of the melody would otherwise unpleasantly clash.

But it is even more important to depress the pedal at precisely the right point. In playing a succession of legato chords, for instance, the tone of each overlaps slightly that of the one following, so that if the pedal be depressed exactly as one of the chords is played, this chord will be heard disagreeably mixed with the one which preceded it. Try playing the first two measures of Chopin's *Ballade in A flat*, putting down the pedal exactly with each chord and releasing it a little before the next is sounded. You will have a discordant mixture in each case:

Ex. 1



Having thus discovered one of the chief causes of bad pedal effects, let us see how to remedy them. First, you must learn to depress the pedal well *after* sounding a chord, so that the danger of catching notes of the chord just before it may be avoided. I suggest the following exercise as an excellent one for cultivating this desirable habit:

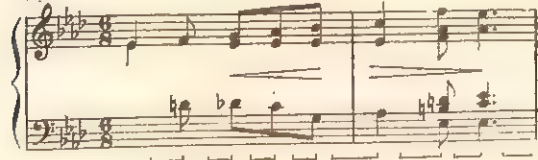
Ex. 2



Play up the scale slowly, using but one finger and striking each key firmly. Count two beats to each note, depressing the pedal on each second beat and releasing it on each first beat, so that the pedal rises as each key descends. The pedal movements should invariably be sudden and precise. If this exercise be properly done, the tones will be perfectly legato, although they are not connected at all by the fingers.

Next, play the passage from the Chopin *Ballade* quoted above, this time putting the pedal down always *just after* each chord is played, and raising it with the next chord, thus:

Ex. 3



All the disagreeable mix-up of harmonies should now disappear; and in addition, each chord should develop a new singing quality, involving a little *crescendo* and *diminuendo* after it has sounded:

The *crescendo* effect is caused by the sympathetic vibration between various strings which occurs when the dampers are removed.

Remember, then, to put the pedal down *after* sounding a chord, certainly when there is the least danger of a clash with the chord which precedes it, and also to release the pedal promptly whenever there is danger of a

clash with the following chord. Also, observe that it is always better to use too little, rather than too much pedal; for as someone has aptly said, "the pedal is a good servant, but a bad master."

Crescendo and Diminuendo

Since I have been teaching piano I have always been puzzled as to how *crescendo* and *decrescendo* should be presented to a pupil for the first time. What must be done to arm or hand to produce the desired effect?—E. D.

You have hit upon a vital question, because it concerns two very important musical effects. I believe it was von Bülow who gave the famous definitions:

Crescendo means *soft*.

Diminuendo means *loud*.

Do you see what he meant? Well, then, in order to make a good *crescendo* one must begin softly, otherwise how can one grow louder? And conversely a good *diminuendo* (*decrescendo*) must begin with a certain degree of loudness, otherwise how can one grow softer? The symbol of *crescendo*: < is, indeed, misleading, because the tone should increase very slowly at first, and should swell out more rapidly at the close thus: < Stand beside a railroad track, if you want to hear a perfect *crescendo*. A train rumbles and grumbles in the distance for a long time, steadily but surely forcing itself more and more on your attention; and then, just as it is upon you, its noise swells rapidly to a deafening roar.

The sign for *diminuendo*: > is much nearer the mark, since it is usually desirable to diminish the tone at a nearly uniform rate; although sometimes one lingers over the last gradations of *pianissimo*, as in the ending of Grieg's *Berceuse*.

If a pupil understands these facts—particularly von Bülow's clever definition—it ought not to be difficult for him to control the tone properly. As a general rule, the tone should grow louder as the wrist is raised and softer as it is lowered; since a more direct and forceful downward stroke is possible when the wrist is held rather high. Try, therefore, having your pupil start a *crescendo* with a light finger touch and a somewhat low wrist, which is gradually raised to strengthen the tone. The contrary process will, of course, produce a *diminuendo*.

Early Piano Instruction

What is the earliest age at which a child should start to study the piano? Is it advisable to begin with the theory and with exercises to develop his fingers away from the piano, waiting till the fingers grow stronger before proceeding to the keyboard?—E. S.

It is hardly possible to fix a definite age, because children are constituted so differently. Perhaps we may safely say, however, that six or seven is the earliest age at which regular lessons should begin; although some preliminary kindergarten work may be done, especially in the case of a bright and musical child.

I am old-fashioned enough to believe that the piano can best be studied directly at the keyboard; for not only is it important to form the fingers to the actual key-motions, but it is still more important to deal from first to last with the actual piano tone, in its infinite gradations. From the beginning, therefore, I should teach the child tonal discrimination, to make him think *musical tone*, rather than mere finger gyrations, which are only a means to an end. Even the youngest child, too, can be taught the significance of tonal progressions, and how to give meaning to even the simplest phrase by working it gradually up to its climax. Supplement his own manipulation of the keyboard by ear-training exercises, in which he fixes his entire attention on listening, and you will bring him up in the way he should go.

Curving the Fingers

Can you suggest something to help a girl of twelve years of age to remember to curve her fingers? She has been taking lessons about three months and seems anxious to learn; but gets so interested in the notes that she forgets about her fingers.—C. P.

Get a good-sized base-ball, and have her hold it in her hand with the palms upward and the fingers curved tightly

about it. Remove the ball, telling her to hold her fingers firmly in the same position when she turns the hand over and places the fingers on the keys. If this process be repeated occasionally, whenever her fingers show signs of limpness, it ought eventually to fix her attention upon the proper way of holding them.

Metronome Speed

At what rate of speed should I require the average fourth grade student to play scales and arpeggios?

I always consider the mere rapidity of technical work a secondary factor; for if the student learns to practice his scales and arpeggios carefully and correctly, he is prepared to play them at any reasonable rate; just as an automobile, accurately adjusted in all its parts, may travel as fast as one desires. So speed should not be considered a vital point, but should develop naturally according to the pupil's ability. I often tell my pupils that while *prestissimo* means *as fast as possible*, it certainly does *not* mean faster than possible; hence it may indicate for a given pupil a very moderate pace.

If a fourth grade pupil can play scales at a metronome pace of 108 to 120, four notes to a beat, he is doing well. Arpeggios may be played somewhat less rapidly.

Use of the Una Corda Pedal

Is it correct to use the *una corda* pedal in all passages marked *pianissimo*; for instance, in the softest parts of Mendelssohn's *Rondo Capriccioso*, or in the *Shadow Dance* by MacDowell?—E. D.

No, the *una corda* pedal (at least on the grand piano) should not be used indiscriminately for all very soft effects, because its office is not so much to soften the tone as to *change its quality*. Without this pedal such change is possible only to a limited extent, since the hammers always hit the strings in the same place. When the soft pedal is depressed, the piano action is moved along so that one of the three strings to a given note is left free to vibrate sympathetically with the other two, which are the only ones then actually struck. It is this sympathetic vibration that gives the tone its ethereal, far-away character.

Hence the soft pedal should be employed only when such an ethereal effect is desired. Sometimes, when a song-like section is repeated, for instance, the soft pedal may be applied with appealing effect, as in the third section of Rubinstein's *First Barcarolle in F minor*, where the initial melody reappears with a graceful, decorative figure above it. So also it may be used when a strain dies gradually into nothingness, as at the close of the Grieg *Berceuse*.

In the *Rondo Capriccioso*, about which you inquire, soft pedal may be used for a few bars beginning at measure 179, where the running passage which before was played loudly recurs as a kind of echo:



also at the end of the return of the theme, perhaps through measures 220-226, so that the contrast of the bravura passages which follows may be the more marked.

MacDowell was sparing in his use of the *una corda*, and has even given specific directions not to use it in some of the lighter passages. In the *Shadow Dance*, therefore, it may be employed through the middle section (measures 25-46) and possibly through the last four measures.

THE OPERATIC IMPRESARIO

In his amusingly informative book of essays, *Interpreters and Interpretations*, Carl van Vechten thus holds forth on the subject of impresarios: "I do not think a course of training will help out the operatic impresario. The father of a man I knew in college once insisted that his son, skin a pig. 'You never know when experience of this sort may come in handy,' was the old man's explanation. So far as I know, it never has. . . . After all, the rôle of the impresario is to mould the forces under him together, to arrange about payments and the collection of moneys, to see that box-office receipts do not run too far below the expenses of the theater, and to humor recalcitrant sopranos.

"I have known many operatic impresarios. André Messager, once head of the Paris Opéra, is a composer of pretty, light operas—he is also a conductor. Andreas Dippel, who has headed both the Metropolitan and the Chicago Opera Companies, was at one time a tenor whose principal asset was an elastic repertoire which made it possible for him to replace any other tenor at twenty-four minutes' notice in almost any operatic rôle in almost any language. . . . Henry Russell, once a music teacher, gave America some of the most interesting performances it has had. Oscar Hammerstein was a cigar maker; Giulio Gatti-Casazza was a naval engineer; Heinrich Conrad was an actor; Maurice Grau, Colonel Mapleson—the list of impresarios is as long as one cares to make it."

It is as much a duty of this nation in the work of making the world well and strong and sane again to awaken the musical spirit of the nation as to use other agencies to that end.—JUDGE GUY.

GOTTSCALK'S REPERTOIRE

LOUIS MOREAU GOTTSCALK, a pupil of Chopin, still remembered for his compositions, *The Dying Poet* and *The Last Hope*, was the first great American pianist. In his *Musical Memories*, George P. Upton gives us an intimate picture of a "visit" he and Gottschalk had together. "Gottschalk was often criticized for the class of music which he played. It consisted principally of his own compositions, *Bamboula*, *Le Savane*, *Recordati*, *La Marche de Nuit*, *O ma Charmante*, *Le Mancilliner*, *Ojos Creollos*, the *Berceuse*, *Last Hope* and others. (Gottschalk was of Creole blood, hence the Spanish titles.) In reality the music which he played was not a fair test of his taste or his ability. He once told me that he played these and similar pieces because people liked them, and because he needed the money they brought him, for his own expenses were large, and besides that he was supporting five sisters and a brother at that time. Gottschalk was a great lover of Beethoven's music, especially the sonatas. How well I remember the last time I saw him! We spent an afternoon together in 1864, and he played for me in his dreamy way the so-called *Moonlight Sonata* of Beethoven, some of Mendelssohn's *Midsummer Night's Dream* music and his *Lieder Ohne Worte*, running from one piece to another with hardly a pause except to light a fresh cigar or interview the merry widow Clicquot. I remember asking him why he didn't play that class of music at his concerts. He replied: 'Because the dear public don't want to hear me play it. People would rather hear my *Banjo*, or *Ojos Creollos*, or the *Last Hope*. Besides there are plenty of pianists who can play that music as well or better than I can, but none of them can play my music half so well as I can. And what difference will it make a thousand years hence anyway?'

The Musical Scrap Book

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

Conducted by A. S. GARBETT

WOMEN AS MUSICIANS

DOCTOR ETHEL SMYTH, England's foremost woman composer, in her book *Streaks of Life*, comes boldly to the defense of the woman musician. Dr. Smyth was a militant suffragette in the days before women voted, and she is a little strenuous in saying what many of us think without being so very palpitant about it; but she is worth reading none the less. "Speaking as an artist, I agree with Mr. Newman and other thoughtful writers in thinking our music-life is in a very bad way—superficial, low-pulsed, and bolstered with make-believe. . . . The one element of hope lies, I think, in the gradual interpenetration of the life musical by women. I say this in no fanatical feminist spirit, but in all calmness, as the result of quiet and, I trust, sane observation of things in general, and of what is going on under my nose in particular. . . . Generally speaking, I find women more capable of enthusiasm and devotion, readier to respond and be spent emotionally than men—as I noticed in my dealings with stage-choruses long before

the war. Their nerves, too, seem nearer the surface, more responsive to appeal, less deeply buried under that habitual resistance to the emotional appeal which, as I have said, is surely a post-Elizabethan trait. I cannot conceive of music as being an Englishman's religion—that is, a thing pure of financial taint—but in the case of an Englishwoman I can conceive it. . . . During the war it became impossible to carry on without admitting women to the orchestras, and few things more deeply imprinted upon me as were capable of dispassionate judgment than the increased brilliancy and warmth of tone. A new and refreshing spirit, too, was perceptible—in part the result, no doubt, of sex rivalry of the right sort. Well do I remember the transfiguration of a certain elderly violinist who seldom used more than half his bow, and who now was making it bite into the strings as it had not bitten for years, in honor of the extremely capable maiden who was sharing his desk."

SCHUMANN'S PRAISE OF CHOPIN

THOUGH Chopin apparently thought little of Schumann, the generous composer-critic was more appreciative of Chopin. Of Chopin's playing, Schumann wrote in the *Neue Zeitschrift* a letter after their meeting in 1836:

"Imagine an aeolian harp possessed of all the scales and these made to vibrate altogether by an artist's hand, with every kind of fantastic embellishment, but in such a manner that a fundamental bass note and a softly singing upper part were always audible, and one has a fairly good idea of his (Chopin's) playing. No wonder that one prefers those of his pieces heard from himself, and therefore let us mention in the first place the *A flat Etude*—more a poem than a study. It would be a mistake to imagine that he allows all the

small notes to be distinctly heard; one was aware, rather, of the undulation of the *A flat* major chord, strengthened afresh here and there by the use of the pedal; but one was always sensible through the harmonies of the wonderful melody of the big notes, and, about the middle of the piece, a tenor part was heard distinctly from the chords. When the piece terminated, one felt as though, but half awake, one would like to seize a beautiful picture seen in a dream. It was impossible to say much, and praise was unutterable. He went on to the second leaves an unforgettable impression of his originality—so seductive, so dreamy, so soft—something like the singing of a child to sleep."

THE WIG OF DR. FAUSTUS

IN his book, *A Westminster Pilgrim*, Sir Frederick Bridge relates the following story told by Joseph Maas, the opera singer, concerning a certain George P—. "P— was taking the title-rôle in Gounod's *Faust*. The contretemps to be related occurred at the moment when the actor's beard and stage-wig are whisked away down a trap-door, and relieved of the trappings of senility, the young and joyous *Faust* steps forward into the limelight in the bloom and beauty of youth. The opera had pursued its wonted course up to this point. P— had placed himself in position near the trap-door, and the super who worked the charge awaited his cue. It came. His hand shot out, but he grabbed more than was prescribed, for lo! there stood revealed a perfectly bald *Faust*, lacking even a tonsure. The zealous super had dragged away the actor's own private wig along with the hirsute property guise. P— realized the situation in a flash, and swiftly reclaimed his wig from the hand of the super.

"But the audience had seen, and, as audiences always relish unrehearsed effects,

it roared and rocked itself with delight even after P— had replaced his locks and resumed his impressive part. He got through it, but he was disconcerted and furious. The cause of such sustained merriment seemed to him insufficient; but he learned the reason when, leaving the stage, he sought a mirror. In his agitation he had replaced the wig the wrong way round. If the actor was furious before, he was now mad with rage, and his super, the cause of his mortification. Like Saul of Tarsus, he was yet breathing out a huge man of brawn and muscle, in his shirt-sleeves and apron, just come from his work.

"'Hullo, Mr. P—,' cried he, 'do you want me?'"

"P— was a small man. His 'bellicose' intentions vanished with the rapidity of his wig not many minutes before. Looking his opponent up and down for a second, he gasped out, 'Yes, sir; d. . . you, sir!' and ran."

THE ETUDE

ROSSINI'S "TAM-TAM" OF REJOICING

EVERYBODY knows that Rossini, while still in his thirties, virtually deserted musical composition in favor of the gastronomic art. Living in Paris, his salon the meeting place of all who delighted in good music, lively wit and the best cooking obtainable, Rossini became a *bon vivant*. Above all he loved the good things of the table, and according to Edgar Istel, writing in *The Musical Quarterly*, he thus expressed his quaint philosophy of life to Blaze de Bury:

"Next to doing nothing, I know no more delightful occupation than eating—I mean, of course, eating that may properly be called eating. As love for the heart, so is appetite for the stomach. The stomach is the conductor who mobilizes the grand orchestra of our passions. The empty stomach symbolizes only the bassoon or the piccolo, growling in displeasure or screaming in desire; the full stomach, *per contra*, is the triangle of delectation or the tam-tam of desire. For me, Love is the prima donna *par excellence*, the goddess who sings to the brain her cavatinas that intoxicate the ear and fascinate the heart. Eating and loving, singing and digesting—these are in very truth the four acts of the comedy-opera we call Life, evanescent as the foam of a bottle of champagne. He who lets it pass away without enjoying it, is a born fool!"

CONSCIENTIOUSNESS and justice are stations which have been reached and passed before any fine work appears.

—WILLIAM HUNT.

A REMARKABLE SENSE OF ABSOLUTE PITCH

CLARA LOUISE KELLOGG, a once-noted American prima donna, had a remarkable sense of absolute pitch, which once stood her in good stead at a performance of "The Star of the North." It occurred, she tells us in her *Memoirs of an American Prima Donna*, at a matinée in Booth's Theatre, New York. "There is a quartette by Peter, Danilowits and two violinists, almost without accompaniment, in the tent on the stage, and I as Catherine, begin a solo at its close. The orchestra was supposed to chime in with me, a fallen from the key. It is surprising how simple enough matter to do if they had not relative one's pitch is when suddenly appealed to. Even a very trained ear will often go astray when some one gives it a wrong keynote. Music, more than almost any other art, is dependent—every tone hangs on other tones. That particular quartette was built on a musical phrase begun by one of the sopranos and repeated by each. She started on the key. The mezzo took it up a shade flat. The tenor, a little more, and when the basso got tone lower. Had I taken my *attaque* from their pitch, imagine the situation when the orchestra came in! My heart sank as I came ahead of us the inevitable discord. It was the last note. I allowed a half-pitch. Then I concentrated—and took up my solo in the original and correct key. That absolute pitch again! Behrens expressed his amazement after the curtain fell."

MUSIC AS SHE IS HEARD

"WHAT is that tune you are playing?"

"That isn't a tune. It's a sonata."

"What's the difference?"

"Well, with a sonata it's pretty hard for the average listener to detect mistakes. With a tune you've got to know pretty well what you are about."

M. H.

LA SERENATA

A modern song without words requiring an interpretation dainty yet eloquent. Grade 3.

Moderato grazioso M.M. ♩ = 72

S. BERNHARD

The musical score for "La Serenata" is written for piano in 2/4 time, key of B-flat major. It consists of seven staves of music. The tempo is Moderato grazioso, marked with a metronome of 72. The score includes various dynamics and articulation markings. The first staff begins with a piano (p) dynamic and a repeat sign. The second staff ends with a "quasi f" marking and a "Fine" instruction. The third staff features an "espress." marking. The fourth staff includes a "cresc." marking. The fifth staff has dynamics of p, cresc., f, mf, and p. The sixth staff continues the melodic and harmonic development. The seventh staff concludes with a "D.S." marking and a "molto rit." instruction, followed by a double bar line and a repeat sign.

HARLEQUIN
INTERMEZZO

THE ETUDE

A sprightly new *encore* or recital number by a well-known concert pianist. Grade 4Allegretto giocoso M.M. $\text{♩} = 108$

F. HIMMELREICH

The musical score for "Harlequin Intermezzo" by F. Himmelreich is presented in a standard piano format with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked "Allegretto giocoso" with a metronome marking of "M.M. 108". The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings like *mp*, *p*, *mf*, *pp*, *ff*, and *cresc.*. The piece is divided into sections with repeat signs and first/second endings. The score concludes with a "Fine" marking and a "rit." (ritardando) instruction.

Copyright 1924 by Theo. Presser Co. * From here go back to the beginning and play to A; then go to B.

D.S.
British Copyright secured

B *Meno mosso* *p amabile*

p *poco cresc.* *mf* *mp*

mf *con anima* *p* *mf* *molto rit.* *D.C.*

A stately modern gavotte, sonorous
and richly harmonized. Grade 4
Moderato M.M. ♩ = 108

ON FLOWERY-WAY

M. PESSE

p *mf* *l.h.* *mf a tempo* *mf*

f *mf Fine* *Cantabile* *sostenuto*

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THE ETUDE

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In the style of a parade march, four steps to the measure. To be played with a snappy rhythm. Grade 2.

ADAM GEIBEL

Tempo di marcia M. M. ♩ = 116

The main musical score is written for piano in 4/4 time. It consists of three systems of staves. The first system begins with a *mf* dynamic and a key signature of one flat. The second system includes a *mp* dynamic marking. The third system concludes with a *Fine* marking. The score is heavily annotated with fingerings (numbers 1-5) and includes various musical notations such as slurs, ties, and accents.

TRIO

The Trio section is marked with a *p* (piano) dynamic and includes the instruction *cantabile*. It is written for piano in 4/4 time and consists of three systems. The first system is marked *mp*. The second system includes a *sf* (sforzando) marking. The third system concludes with a *D. C. al Fine* marking. The Trio section features dense chordal textures and is heavily annotated with fingerings and musical notations.

OZIDA

THE ETUDE

DANSE ORIENTALE

In characteristic style, the *secondo* taking the muffled drum effect.

BERT R. ANTHONY

Rather slow M. M. ♩ = 96

SECONDO

f *f* *f* *f* *dim.* *p* *pp* *p staccato*

f *pp* *p*

f *dim.* *p* *f* *f* *f* *f* *dim.* *p*

CODA *p* *mf gradually slower and softer* *pp* *ppp*

pp *pp* *f* *dim.*

p *f* *dim.* *p* *D. C.*

MARCH OF THE TOY SOLDIERS

A perfect miniature, to be played in orchestral style.

SECONDO

P. TSCHAIKOWSKY, Op. 39, No. 5

Tempo di Marcia M. M. ♩ = 108

pp

p (mf) *dim.*

SECONDO

THE ETUDE

The first system of the musical score for 'MADAME POMPADOUR' consists of two staves. The upper staff begins with a piano (*p*) dynamic and features a series of chords and eighth notes. The lower staff also begins with a piano (*p*) dynamic and contains a similar melodic line. The system concludes with a descending scale in the upper staff, marked with fingerings 4, 3, 2, 1.

MADAME POMPADOUR
A LA GAVOTTE

A quaint, old-fashioned dance movement.

SECONDO

W. ALETTER

Moderato M.M. ♩ = 108

The second system of the musical score for 'MADAME POMPADOUR' is divided into two parts. The first part, marked 'SECONDO', continues the piece with a piano (*p*) dynamic and includes a section marked 'f' (forte). The second part, labeled 'TRIO' with a mezzo-forte (*mf*) dynamic, features a change in key signature to one flat. The system concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction. The score is heavily annotated with fingerings and articulation marks throughout.

PRIMO

The first system of the musical score for 'MADAME POMPADOUR A LA GAVOTTE'. It consists of two staves. The upper staff is marked with a piano (*pp*) dynamic. The music is in 2/4 time and features a melody with many beamed sixteenth notes and triplets. The lower staff provides a harmonic accompaniment with chords and single notes.

MADAME POMPADOUR

A LA GAVOTTE

W. ALETTER

Moderato M.M. ♩ = 108

PRIMO

The second system of the musical score, continuing from the first. It includes a variety of musical notations such as slurs, accents, and dynamic markings like *p* (piano), *f* (forte), and *mf* (mezzo-forte). The piece concludes with a 'Fine' marking and a 'D.C.' (Da Capo) instruction. The bottom section is labeled 'TRIO' and features a change in key signature to B-flat major. The score is densely written with many fingerings and articulation marks.

THE ETUDE

DAVID W. GUION

Slowly, with feeling M.M. $\bullet = 144$

Slowly, with feeling M.M. ♩ = 144

mp legato

rit. *pp* *mf non legato*

a tempo legato

rit. *mp*

Fine

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legato

rit. *a tempo*

rit. *a tempo*

a tempo

rit. *mf*

a tempo

rit.

D.C.

SONG OF HOME
CHANSON DE CHEZ NOUS

THE ETUDE

L. J. OSCAR FONTAINE,

Op. 162, No. 1

A high-class drawing-room piece, very expressive. The syncopated rhythms must be handled smoothly, without jerkiness. Grade 4.

Teneramente M.M. 72

pp *rubato* *rit.* *a tempo* *accel.* *mf* *a tempo* *ten.* *Ped. simile* *rit.* *f* *p* *pp* *mf rit.*

Più vivo *Più lento* *Più vivo* *Più lento* *a tempo* *f* *rit.* *Fine* *pp* *p* *D.S.*

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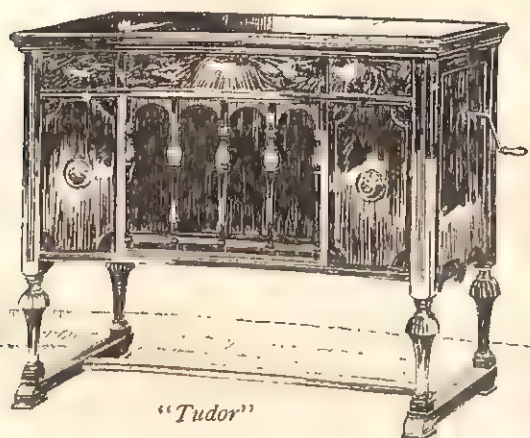
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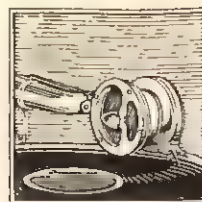
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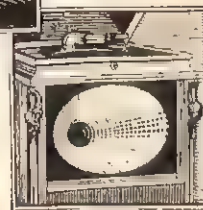
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TENDER THOUGHTS
REVERIE

H. ENGELMANN

In nocturne style, with a duet effect in the middle section. Grade 3½

INTRO. Moderato M.M. ♩ = 54 *dolce con espress.*

legato
p
Con anima
mf
Fine
marcato
rit.
a tempo
marc.
poco string.
Quietamente
f
ff
Animato
cresc.
p giocoso
Cadenza ad lib.
D.S.

INTERRUPTED REVERIE

RÊVERIE INTERROMPUE

P. I. TSCHAIKOWSKY, Op. 40, No. 12

A charming theme first played by the thumbs in the middle register, then taken up by the soprano. Grade 5.

Andante un poco rubato e con molto espressione M.M. ♩ = 72

Andante un poco rubato e con molto espressione M.M. ♩ = 72

mf espress.

p

f

p

p

Moderato M.M. ♩ = 96 *la melodia semplice ma marcato*

p

p

marcato ma dolce

p

dolciss.

p

dolciss.

Three systems of piano music in G major, 2/4 time. The first system begins with a *pp* (pianissimo) dynamic. The second system includes a *ppp* (pianississimo) dynamic. The music features various fingerings, slurs, and ties across the staves.

OFF TO THE CAMP

A little military march or caprice, by a well-known writer for young folks. Grade 2 $\frac{1}{2}$

MATHILDE BILBRO

Allegretto M.M. $\text{♩} = 108$

Five systems of piano music in G major, 2/4 time. The first system begins with a *mf* (mezzo-forte) dynamic. The second system includes a *Fine* marking and a *mf* dynamic. The third system includes a *poco rit.* (poco ritardando) marking. The fourth system includes a *poco rit. a tempo* marking. The fifth system includes a *mp* (mezzo-piano) dynamic and a *D.C.* (Da Capo) marking. The music features various fingerings, slurs, and ties across the staves.

DANCE OF THE SPIRITS

TRANSCRIPTION

from "ORPHEUS"

(GLUCK)

EDUARD SCHUETT

One of the most beautiful of all classic ballet airs, made into a real piano piece. Grade 3½

Andante tranquillo M.M. ♩ = 72

p molto dolce

cresc.

mf

pp

p

mf

cresc.

più cresc.

f

poco rall.

pa tempo

espressivo

con s.

cresc.

p

cresc.

più rall. *a tempo*

f *p*

dolce espressivo *cresc. e più espressivo* *dimin. al fine* *Lento*

mp

ELEPHANT PARADE

Our Circuses and Zoos have Americanized the Elephant; but nevertheless, with his rich oriental trappings, he appears much more impressive in the Rajah's procession. Grade 4

ARCHIE A. MUMMA

With ponderous swing M.M. = 54

ff *melody in left hand prominent throughout* *Ped. simile* *Fine*

lounder *still louder* *ff* *rit.*

ff *sfz* *ff* *sfz* *ff* *sfz*

steadily faster *f* *ff*

fff *D.C.*

GRAZIOSO

CARL BOHM, Op. 397, No. 3

A genial work by a modern master; real violin music. The middle section (in G), with the "double stops" is especially interesting.

Grazioso M.M. ♩ = 84

VIOLIN

PIANO

p

p

mf

mf

f

f

rit. *a tempo*

rit. *p a tempo*

mf

mf

First system: Violin part (treble clef) and piano part (grand staff). Dynamics include *f*, *dim.*, *Fine*, and *mf*. The piano part has a *p* dynamic at the end.

Second system: Continuation of the first system. Dynamics include *mf*, *f*, and *Fine*. The piano part has a *f* dynamic.

Third system: Continuation of the second system. Dynamics include *p*, *f*, and *mf*. The piano part has a *p* dynamic.

Fourth system: Continuation of the third system. Dynamics include *p*, *f*, and *mf*. The piano part has a *p* dynamic.

PLAYING ON THE LAWN

PAUL LAWSON

A little study in the singing style. Grade 2.

Moderato M.M. ♩ = 126

First system: Violin part (treble clef) and piano part (grand staff). Dynamics include *mf*. The piano part has a *mf* dynamic.

Second system: Continuation of the first system. Dynamics include *mf*. The piano part has a *mf* dynamic.

Third system: Continuation of the second system. Dynamics include *mf*. The piano part has a *mf* dynamic.

Fourth system: Continuation of the third system. Dynamics include *mf*. The piano part has a *mf* dynamic.

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Regis. { Gt. Flute, Gamba
Ped. Bourdon, 16ft.

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EUGENE F. MARKS

Andante

MANUAL

Sw. Gt.

PEDAL

Last time to Coda

Sw. Full (closed)

poco rit. *a tempo*

Coup. Sw.

cresc. e rall. *dim.* *e rit.* *Come prima*

Sw. D. C.

CODA

a tempo *r. h.* *rall.* *e dim.* *pp*

L. Hope *

VALE OF KASHMIR

A. BUZZI-PECCIA

Moderato

mosso ma non troppo

You nev-er loved me, and yet to save me, One un-for-get-a-ble night you gave me

Such chill em-brac-es as the snow-cov-ered heights Re-ceive from clouds, in north-ern Au-ro-ral nights.

Such keen com-mun-ion as the froz-en mere Has with im-mac-u-late moon-

light, cold and clear. And all de-sire, Like fail-ing

fire, Died slow-ly, fad-ed sure-ly, and sank to rest A- gainst the del-i-cate chill-ness of your

breast, and sank to rest A- gainst the del-i-cate chill-ness of your breast.

colla parte *dolcemente* *rit.*

THE LOVE DREAM

Roscoe Gilmore Stott

CLAY SMITH

Moderato con espressione

Oh, what care the
Oh, toil-ers laugh

gay folk for dream-ers? — What can they know of our dream? — For they are but lost in their
loud-ly at lov-ers; — Age soon for-gets, it would seem; — The tem-ples to God are all

Refrain

rev-els, — Fanned by the glow and the gleam. — Far a-way to the land that the Fair-ies have
light-ed, — We must a-way with our dream. —

built, Let us glide on a ray of the moon; — Let our barque be a dream on that smooth, sil-ver

stream, Where the elves on the banks gent-ly croon; — Let us tell them our love in their hon-ey-dew

land; Let us ask of their Queen on her throne — That her wa'd's mystic aid bring the
wish we have made: Just to live in our dream-world a - lone. Far a - lone.

The first system of the musical score for 'Elizabeth's Reply' features a vocal melody in G major (one sharp) and 4/4 time. The piano accompaniment consists of chords and moving lines in both hands. The lyrics are: 'land; Let us ask of their Queen on her throne — That her wa'd's mystic aid bring the wish we have made: Just to live in our dream-world a - lone. Far a - lone.' The system ends with a repeat sign and first/second endings.

From Xmas Puck, 1900.
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ELIZABETH'S REPLY

W. WARREN SHAW

Vivace

I once did know a
lit - tle maid, Some four years old or less, Who an - swerd to the charm - ing name Of
Bes - sie, or of Bess. But when she reachd ma - tur - er years, With beaux and balls ga -
lore, E - liz - a - beth her name be - came, And Bes - sie was no more.

The second system of the musical score continues the piece in 2/4 time. The tempo is marked 'Vivace'. The lyrics are: 'I once did know a lit - tle maid, Some four years old or less, Who an - swerd to the charm - ing name Of Bes - sie, or of Bess. But when she reachd ma - tur - er years, With beaux and balls ga - lore, E - liz - a - beth her name be - came, And Bes - sie was no more.' The piano accompaniment is lively and rhythmic.

a tempo
From romping Madge to

a tempo
Mar-ga-ret grave, From Kate to Kath-er-ine fair, From Pol-ly prim to Sweet Mar-ie, They're

rit.
chang-ing ev-ry-where. And so I asked E-liz-a-beth The rea-son to con-fess: Why

rit.
she pre-ferred the lon-ger name To child-hood's name of Bess? *Più lento e sostenuto*
"To change her name is

Tempo I. stringendo
wo-man's right," 'Twas thus her an-swer ran; "I'll change my first when-e'er I please, My-

last when-e'er I can."

f

Letters from Etude Readers

Reading the Notes

TO THE ETUDE:

This summer I have only one pupil, so I have experimented upon her. I wonder if the following plan is new to other readers of THE ETUDE.

I had thought the lines and spaces had to be learned thus:

FACE ACEG
EGBDF GBDFA

Formerly I taught lines and spaces together. This time I did not *teach* them. I showed the pupil the A-B-C-D-E-F-G; then where the spaces and lines were in the treble and bass. Then she was told to notice in what direction the next note went, whether up or down; that, for the next space (after a space) one key is skipped, and that the same is done with the lines.

Also she was told to watch her fingering as often it would prove to be a great help in reading the notes. This idea was derived partly from having taught pupils to read without knowing their A B C's.

I have never had another pupil to read half so well. She has taken lessons less than a month and now reads better than some who had taken six months. There are so many confusing things for the young pupil to remember. I shall try to leave off other unnecessary things.

MRS. LAWSON HUGHES, Tennessee.

A Novel Remedy for Stage Fright

TO THE ETUDE:

I was much interested in reading an article "How to Laugh at Stage Fright," but failed to discover the point at which the "laugh" comes in. At the age of 67 I look back upon the time when I was frequently asked to play the violin before

an audience. I suffered terribly from stage fright. Usually last, or near the end of the program, I had the pleasure of listening to preceding performers, good, bad and indifferent, and often had to sit on the stage in full view of the audience. Constantly thinking of my number, my nervousness would increase more and more; and when finally, after filling my lungs with the longest of breaths I stood before the audience, I seemed to be in another world, with spirit completely detached from body, and the opening bars of the accompaniment sounded far away and as not meant for me.

At the first movement of my bow paralysis seemed to grip my arms; and it was only by the exertion of what will I had that I could play. I felt myself trembling throughout and used to wonder how it could be possible that my tones were nevertheless steady. Immediately thereafter the blood would mount to my head, a good long breath, and I was all right.

In speaking of my trouble to a physician friend he advised me to obtain from the druggist some *Amyl Nitrate*, which is a resuscitant and will immediately start strong heart action. This liquid is inclosed in small delicate glass shells, easily broken. I used to put one into a handkerchief in my inside coat pocket, and just before my number I would crush the glass by pinching my coat from the outside and after a moment or two inhale the fumes by guardedly holding back the coat so as to be above the pocket. The effect is instantaneous; one or two breaths and the blood will mount to one's head, and I always felt like I could fight a bull.

So here is to you, all ye poor victims of stage fright, instantaneous and harmless relief!

O. M. PAUSCH, California.

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SUNDAY MORNING, May 4th

ORGAN
Ave MariaSchubert-Nevin
ANTHEM
a. O Love the Lord.....Nevin
b. Holy Spirit.....Nevin
OFFERTORY
God's Roses Will Bloom for
Us (High)Bird

SUNDAY EVENING, May 4th

ORGAN
March in A.....Racina
ORGAN
Swan SongBlumenthal
ANTHEM
a. I Lay My Sins on Jesus.....Berwald
b. Make a Joyful Noise.....Simper
OFFERTORY
Rest (Low)Bischoff

SUNDAY MORNING, May 11th

ORGAN
ErotikonSjögren
ANTHEM
a. Judge Me, O God.....Neidlinger
b. Always With Us.....Hosmer
OFFERTORY
Hymn of Thanksgiving (High
or Low)Young

SUNDAY EVENING, May 11th

ORGAN
Festival MarchNessler
ORGAN
EvensongRockwell
ANTHEM
a. When the Day of Toil is
DoneFederlein
b. Ye That Stand in the House
of the LordSpinney
OFFERTORY
O for the Wings of a Dove
(Med.)Mendelssohn
ORGAN
RecessionalSheppard

SUNDAY MORNING, May 18th

ORGAN
On Silent Woodland Path....Strauss
ANTHEM
a. O Praise the Lord.....Reynolds
b. Like As a Father.....Starr
OFFERTORY
Song of Praise (High).....Goublier
ORGAN
Hero's MarchMendelssohn

SUNDAY EVENING, May 18th

ORGAN
AngelusMassenet
ANTHEM
a. Holiest, Breathe an Evening
BlessingMartin
b. The New Jerusalem.....Hipsher
OFFERTORY
God is Love (Duet Sop. and
Alto)Marks
ORGAN
Minster MarchWagner

SUNDAY MORNING, May 25th

ORGAN
In the Cloister.....Lange
ANTHEM
a. I Will Extol Thee.....Rile
b. And Who is He That Will
Harm YouWilhelm
OFFERTORY
Come Unto Me (Med.)Wooler
ORGAN
Centenary MarchLacey

SUNDAY EVENING, May 25th

ORGAN
Lost ChordSullivan-Lemare
ANTHEM
a. Come Ye Disconsolate....Galbraith
b. Evening HymnStair
OFFERTORY
Cross of Christ (Duet Sop. and
Ten.)Roberts
ORGAN
MarchGounod-Roberts

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THE makers of music have become a mighty throng and are operating industriously, almost feverishly, in every part of the habitable globe.

When we remember that the aim of music is to cheer, exhilarate and inspire the human mind, and to awaken pleasurable emotions through the sense of beauty, rather than to meet material needs, what the race spends every year for this psychological stimulant is amazing. It runs far into millions. Add to this what it spends for musical instruments and printed music, and the amount is staggering.

Considering the hold music is gaining on the entire population of our country, we wonder that some of our radical lawmakers have not seen in it a growing and dangerous monopoly and tried to curb it by legislative enactment. The making of songs is in itself a huge industry and its output ranges from the best to the worst, from the popular music hall ballad, the sale of which may reach a million copies, to the dry-as-dust, involved, utterly depressing, ultra-modern so-called art song, which scarcely anyone can either sing or play, and would not if he could, and which is seen by few save the composer and publisher.

I submit that the last-mentioned songs display no evidence of genius. Paradoxical as it may seem, it is not difficult to write difficult music. Further, to estimate a song by its technical difficulty is a case of mistaken judgment. Some difficult compositions are beautiful, others are not and never will be. Technique enables one to express what he has in mind, but it does not necessarily supply ideas.

The Popular Ballad

There has been of late a violent and no doubt righteous crusade against the makers and vendors of a certain class of popular songs. Evil may be perpetrated through various channels, and doubtless this is one of them; but righteous indignation alone is hardly likely to suppress such a nuisance. It must be replaced with something better.

The assertion that the singing of such songs degrades, demoralizes and finally destroys one's musical taste is not well timed. The people who sing such songs have little or no musical taste to destroy, else they would not be singing such songs. Neither am I quite prepared to say that such songs destroy permanently the desire for better ones; for songs which have no merit make but a short-lived appeal and soon something better is demanded.

The wave of jazz that I am told is sweeping the country is but a temporary phase of music. People of a certain age, or of a certain stage of development, are much inclined to overdo, to say and do things that are funny, or at least out of the ordinary; they react to things of the same kind; but this is no evidence that they will remain permanently in that stage. Jazz is a musical, or unmusical joke; and no joke can be perpetrated indefinitely without creating fatigue. The makers of good music are as busy and persevering, as are the perpetrators of the musical distemper just mentioned, and they are sure to win in the long run. Every year finds a larger number of lovers of good music. The problem is in process of solution and we gain nothing by being unhappy about it.

The legitimate publishers, we understand, are arrayed solidly against that class of composers that will set any kind of a poem to music overnight and who offer sudden fame and much pelf to unknown makers of poetry and music. But we wonder if the legitimate publishers are ever tempted beyond what they are able to bear and fall from grace by listening to the song of the siren of commerce. If their aim and purpose is to publish only that which has real musical value, then

The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department

"A Vocalist's Magazine Complete in Itself"

Edited for March by D. A. Clippinger

On the Making of Songs

we must conclude that there are frequent errors of judgment.

A number of things. First is the poem. This should furnish the composer his inspiration; but a considerable percentage of the poems that are set to music are written by professional rhymesters who have learned the art of rhyming and will produce sixteen to thirty-two lines of rhyme on any subject at short notice. Most of it is a sort of sentimental effusion, as barren of the real poetic spirit as Pike's Peak is of pineapples. Only a Schubert could write beautiful music to such verse; hence it is not surprising that so many of the musical settings are commonplace. We wonder if there is ever a literary censorship exercised in selecting manuscripts for publication. Unless the poem contains something of merit, the song has but a slight chance of making any lasting public appeal.

Whether we admit it or not the life and usefulness of a song, when the poem is worthy, depend largely upon its melody. Singing is one thing and musical declamation is quite another. From the beginning of music the singing voice has made an irresistible appeal and will do so to the end of time. A beautiful voice singing a beautiful melody to a beautiful poem is the last word in vocal art. It may be possible to teach a student how to write accompaniments, but the ability to write beautiful melody is a divine gift.

Songs Without Melodies

In modern song-writing the absence of the melodic gift is too glaringly apparent. A melody need not necessarily be simple, that is, of the hymn tune or "Sweet By and By" variety, but there must be something in it that will catch the singer and carry him along like the current of a mighty river.

The test of a melody is the effect it produces when done without accompaniment. Schubert's "Serenade" or his "Ave Maria" are good examples. Strauss has a great melodic gift, and he can scarcely be accused of simplicity. George Chadwick has it in a marked degree. So has Arthur Foote—witness his "Irish Folk Song"—and many others could be mentioned.

As I write this I hear in the next room a piano pupil taking a lesson—a transcription of Schubert's *The Trout*. Why are Schubert's songs still sung and the piano arrangements still played a hundred years after they were written? The answer is because of their beautiful melodies.

Many of the modern songs that we are asked to give our pupils show no melodic gift whatever. To attempt to inspire a young singer with melodies as dead and dry as a harmony exercise means adding one more to the list of failures.

A composer once asked me, with tears in his eyes, why singers refused to use his songs. He was a profound musician; but his melodies were never more than ordinary. Singers looked at his songs and quietly laid them aside and asked for something else.

Nor is this all. Most songs are written

by instrumentalists. Few singers ever learn enough about music to write a song; so the instrumentalists write for their own instruments and for singers as well. This is why we find so much in modern song-writing that is conceived instrumentally rather than vocally. It is instrumental music under a wrong label. It is a very common thing to find songs that are theoretically perfect but will not sing. Every singer will substantiate this. Such songs do not lie for the voice and show conclusively that the composer, unconsciously, perhaps, was thinking for an instrument.

The most important thing about vocal writing can be learned only by studying the voice. Like everything else, the voice has its limitations. There are certain things it can do and others that it cannot do; and these things can be learned only by studying it as a singer studies it. Schumann urged piano students to study singing for the effect that an acquaintance with the pure singing tone would have on their piano playing. If song-writers would study with a good singing teacher for a year or two we would have more singable songs. When I find a song with phrase after phrase in succession near the top of the staff, or an entire song with about nine out of ten notes above the middle of the voice, or, as I once saw, a skip from C-sharp above the staff to G below, I am forced to conclude that such composers have yet to learn the most important thing about vocal writing. Some of these composers have real genius for instrumental writing, but their vocal writing is stupid.

High notes for high voices are not out of place, but the human voice, no matter how well trained, cannot sing in the upper part of its compass indefinitely without fatigue. In the studio where voices are in process of development the greatest care must be taken in the selection of songs, and it goes without saying that songs of the kind just mentioned have no place whatever.

Co-operation of Publishers

The willingness of publishers to co-operate with teachers and to supply them with good material is all that could be desired. They oftentimes do more than we feel we have any right to expect; but the employees of publishers are not voice trainers, hence the teaching material sent out is not always practical.

Voice teachers must be constantly changing their teaching material. The same list of good teaching songs cannot be used very long at a time. New songs that are musically and singable are always in demand; but the catalogs of all publishers contain, along with their good songs, far too many that have no teaching value whatever. We wonder how they ever found their way into print.

It would seem to an outsider that it would be better to publish less and have it better. Publishers report that many of their songs have no sale, and many others show little return on the investment. This ought to make them more careful in the selection of manuscripts.

More About the Right Idea

EXPLANATIONS often need explaining. Voice teachers have some reputation for riding hobbies, for being obsessed with one great idea. This may or may not be true. Let one discuss one phase of voice teaching and he is sure to mislead some one or more people who at once conclude that this is his one big idea. It is perhaps true that voice teachers are more inclined to the analytic than the synthetic. They can take the voice apart and examine it in detail; but when they undertake to put it together the right sense of proportion is not always maintained.

I have on various occasions expressed my conviction that, as the old philosophers held, everything exists first as idea, and that in all action or expression the character or quality of the idea determines the quality of the finished product.

In the training of singers I have held that the student must have the right idea of everything involved if he would succeed. He must have the right idea not only of what he is to do but of how he is going to do it. It seems, however, that when one discusses the psychology of singing, some of his readers jump to the conclusion that he ignores entirely the physical medium through which the singer expresses himself, a conclusion in no way warranted.

There are extremists on both sides of this question. Some never get beyond the physical. They seem to think that there is no voice until they create it by physical training. They proceed on the theory that the blacksmith swings a heavy hammer all day and thereby develops great strength. Therefore the development of the voice must come with heavy hard singing, always trying for the biggest tone possible. Every one knows the ultimate of this kind of teaching; but it still has some vogue. It is a wrong idea of voice training.

The Laryngoscope

After the invention of the laryngoscope, which enabled teachers to look at the vocal organ instead of listen to it, there was a tremendous swing toward the physical aspects of singing; and it is only telling the truth to say that the last quarter of the nineteenth century witnessed some of the worst voice teaching in the history of the world. Beautiful tone seemed to be forgotten. It was juggling with muscle and cartilage with a hope that results would be satisfactory. I speak with some feeling on this matter for I was a victim. Now all of this was the direct result of wrong ideas; and so long as wrong ideas obtain similar results will surely follow. No matter where we touch the subject of voice training, success or failure is a question of right or wrong ideas at work.

A pupil is unable to sing phrases of ordinary length without breaking them. I find he has a wrong idea of breath control. He starts each phrase with a sudden relaxation of the diaphragm and in a few seconds he is out of breath. I explain to him that the diaphragm is the resisting muscle and must remain vitalized throughout the phrase, even when it is receding, which it will do the last half of the phrase. This does not mean rigidity; it means control. If he begins the phrase with a sudden letting-go, he has lost control. Acting on this advice he is soon able to sing long phrases with comfort. So long as the wrong idea was in control there was trouble. As soon as the right idea gained control the trouble disappeared.

Another pupil was asked what was the matter with his middle voice. He did not know. When he was told that it was breathy, consequently lacking in resonance, and was asked how he would correct it, again he did not know. He had no ideas, hence he was helpless. When it was explained to him that the vocal cords were

The Vibrato

Cause and Effect

Nothing uncomfortable or unpleasant is ever associated with a rightly produced tone. Whatever physical sensations there

By Eugenio Pirani

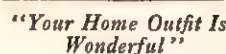
Suppose, a singer has accepted an invitation to a social affair. After some preliminaries he or she is requested to sing some "little thing." Unfortunately she cannot pretend she did not know that she would be asked to perform, because she has brought with her a bulky roll of music which reveals "preparedness." They have in Germany a saying: *Unvorbereitet wie ich mich habe!* which could be translated: "Unprepared as I have myself!" This fact alone minimizes the charm of the improvisation and presents the little favorite comedy as follows:

Determining the Tone's Value

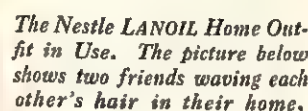
There are too many indiscriminating ears among voice teachers—ears that are satisfied with almost any kind of tone if it is loud. Lack of a refined sense of hearing is directly responsible for many of the mistakes made in voice training. If one's ear is thoroughly refined, that is, sensitive to the finest shades of tone quality, he can hardly be a bad voice teacher; for he will constantly hold before the pupil the perfect model, and the suggestions or instructions he will give to assist in gaining freedom and a right use of all parts of the vocal mechanism will be to facilitate the production of a perfect tone, which is at all times the most important thing to have in mind.

There is no way to escape. The poor pianist goes meekly to the piano with the same readiness as a condemned criminal is dragged to the scaffold. He looks bewildered at the unusual number of black notes and, making sure of the key in which the song is written, he improvises in the way of grand prelude a couple of totally wrong chords. The singer, alarmed at the

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unexpected introduction, feels a peculiar obstruction in the throat and, rather confused by the strange chorus, which suggests all possible tonalities except the one in which the song is written, exhales faint-heartedly the first notes, which, evidently are out of tune, although the singer tries to conform as near as possible to the tonality hinted by the pianist. It becomes soon manifest that vocalist and pianist are disturbing each other.

The worst has still to come!

The pianist pays no attention to rests, to value of notes. Half notes, eighths, sixteenths, are all the same to him. He proceeds undaunted for his own account, independently from the singer. On the other side, the singer, becoming soon aware that the best she can do under that painful circumstance is to utterly ignore the wretched being at the piano, sings her part as if the accompanist were not in existence.

Only where the pianist has a solo and is no more protected by the voice, he feels completely lost and makes a deplorable mess of his instrumental intermezzo.

The result of this grotesque ensemble is an unrecognizable mass of daring dissonances and rythmical curiosities, a most bizarre piece of music.

The few connoisseurs hold their breath, expecting at every moment a catastrophe, until a loud, fully mistaken chord and a shrill high note, suggesting a locomotive whistle, announce the end of the stupendous performance.

Both singer and pianist are well aware of the butchery they have just perpetrated; but, nevertheless, accept with visible complacency the thundering applause of the audience. Both, however, in their heart regret the happening and know very well that those who have a little understanding

of music have realized the massacre of which they were guilty.

That double crime could have been avoided if the singer would have known how to accompany herself. To that purpose she should not only be able to master simple accompaniments but, as well, more elaborate parts, as presented in modern compositions which, be it said, are often *piano pieces* with a rather insignificant "accompaniment of the voice," a world turned topsy-turvy. In few words she or he must be an accomplished pianist.

Also artistically this combination of singer and accompanist would create a unity of interpretation otherwise seldom obtainable except with a thorough musician.

There is not the slightest doubt that the intelligent self-accompanying singer would most faithfully support her own vocal part. Every change in dynamics, phrasing, every whim of the singer would find ready response in her own accompaniment. The singer would be doubled by a thoroughly reliable pianist. The result would be a genuine work of art.

I know several singers who accompany themselves well enough to satisfy a lenient audience, but very few who do it artistically enough to stand criticism. Marcella Sembrich accompanies herself at the piano wonderfully and, after having interpreted an elaborate program, seats herself at the piano and obtains her greatest triumphs. So does Galli-Curci.

This requires, of course, sound musicianship and great study. But every gifted singer can easily fulfill this double task. The teacher who could and would undertake the training of such a dual artist would have before him an inspiring mission. But bear in mind the fact: *It can be done!*

Learning to Hear

By D. A. Clippinger

It is a fact that one must learn to hear.

The average individual who has a good pair of ears will likely smile when he is told that he must learn to hear. He may take pride in asserting that nothing escapes his ears. He will even say that it is impossible not to hear whatever is going on around him. This is not strictly true. We all know that it is possible to carry mental concentration to such a degree that it will shut out completely all that is going on in one's vicinity, even to the extent of not hearing when his name is called. A similar concentration is necessary when one wishes to hear, for hearing is mental and we hear to the limit of our development.

People with equally good auricular organs do not hear equally well. I have often tested by asking a class to listen for overtones. Some would hear the first four. Others would hear one or two, and others none at all. However, I have seen those who in the beginning could hear no overtones, by practice learn to hear the overtones constituting a dominant seventh in any of the low tones of the piano.

This brings me to the point that can not be emphasized too strongly, namely, that of teaching the beginning voice pupil how

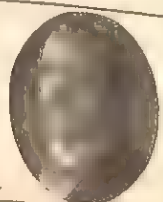
to listen. We know as much music as we can hear, no more. We know as much about the tone as we can hear, no more. In the beginning of voice culture there are many things in the tone of which the pupil is unconscious, and which must be corrected; but he will never correct them until he hears them. I once had a long battle in getting rid of a vibrato, because the pupil did not know he had one. It was a long time before he learned to hear it; but we could make no progress in getting rid of it until he did. I said, sing the tone again and listen. Did you hear it? No. It was only after he had sung the tone eight times that he heard it.

In teaching the pupil to listen it is necessary to be continually impressing on his mind the elements of the pure singing tone. He must have something definite to strive for. Until he has, all tone qualities will sound pretty much alike to him. He will improve only as he develops a discriminating ear.

The faculty of hearing must be developed in the same way as our other faculties. It is not a fixed, or constant quantity, but like all of our faculties it is practically unlimited in its possibilities.

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Non-Attention to Phrasing

By E. F. Marks

WHY is it that the average organist pays such little attention to phrasing? Frequently organists adhere to a continuous succession of tones without a cessation of sound, until the melody, unless very familiar, becomes almost unrecognizable. Their playing is simply an incessant, tiresome sounding of musical tones; and, if it were not for the harmonic background, would be unbearable. Only a short while since, MacDowell's *To a Wild Rose* was heard played in this perpetually continuous manner; whereas, it is a piece abounding in short phrases, and is surely incomprehensible unless these phrases are made distinct and clear, thus bringing out the beauties, not only of the melody, but also of the form. Analogous to the organists, many violinists are guilty of this uninterrupted flow of melody, even in the simplest pieces. In an amateur orchestra, the violinists (notice the plural) without exception recently prolonged notes and extended the end of one phrase into the beginning of the next, in some cases even disregarded the rests showing the end of the phrases.

All students of the pianoforte, when correctly taught are required to note carefully the beginning and ending of phrases; and even the motives receive some attention through the use of a variety of touches. While this exemplification of motives may not be entirely possible upon the organ, owing to the nature of the instrument, still there is no excuse for an organist not clearly defining the end and beginning of a phrase or sentence. The cadences plainly show where the endings occur.

We well know that in pieces of regular rhythm the cadences fall naturally into two, four, or eight measure rhythm; and from observing that these cadences come at equal distances throughout a piece, in the regular standard eight-measure rhythm, we will soon be able to discern the cadential endings when they occur at unequal distances, in which case the rhythm becomes irregular. In either case, whether regular or irregular rhythm, the phrases and sentences should be made perfectly apparent to the listeners.

A sentence or period of a composition is usually that portion ending in a full cadence (dominant harmony followed by a harmony on the tonic) and divided by at least one middle cadence into two parts or phrases. However, a sentence may at times be subdivided into two, three, four or more sections by cadences. As there is no limitation or restriction as to the number of phrases constituting a period, there must at the very least be two phrases in order to give a feeling of completeness, balance or poise to the sentence, analogous to a couplet in poetry.

As the period or sentence admits of division into phrases, likewise, phrases may be subdivided into motives, which consist of at least two portions or notes, to give the balance, one note or portion being accented the other unaccented. It is the duty of a performer to show, as far as his instrument will permit, the divisions and subdivisions of a composition. How can this elucidation be achieved through a continuity of sounds?

"My hands are like a day laborer's. All musicians' hands are, if they are successful musicians. Remember I have played more than two thousand compositions on the great outdoor organ in my home town. It takes muscle to do it. What could a delicate, shapely hand do wrestling with a great organ?"—HUMPHREY J. STEWART.

The Organist's Etude

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Scientific Hymn Playing on the Organ

By Charles C. Chase

ALTHOUGH we sometimes hear "Anyone can play a hymn," smooth and correct hymn-playing on the organ is no easy task and requires considerable careful practice.

For a hymn tune to be well played means that every note in each of the four voices shall be held down its full duration and pass smoothly to the next note in the same voice; that, except when the phrasing or rhythm requires a different treatment, a note must be held down if it begins in one voice and continues in another.

In order that there shall be no break in the continuity, there must always be a free finger for each succeeding note. This is generally accomplished by a great deal of changing of the fingers, in order to release a finger for a succeeding note. Therefore, a large part of the preliminary work in the instruction books for the organ is taken up with exercises for changing the fingers on one or more keys before proceeding to the next. This is more necessary when all four parts are played by the hands alone.

When the pedals are used for playing the bass part, a very efficient method can be used requiring very little changing of the fingers, and leaving the hands very quiet.

The trouble seems to be that in the instruction books the pupil has been expected to play both upper parts with the right hand, leaving to the left nothing but the tenor part.

The following rules will give a clear idea of a good method. This probably is nothing new to experienced organists, but

may be useful to pianists who are playing in church, and to whom the best instruction is not available:

1. Couple the pedals to the manual on which the hymn is to be played.

2. Keep the little finger of the left hand on or near the lowest note in the tenor part.

3. Use the ten fingers of both hands like one large extended hand, playing the alto and tenor parts with the fingers that reach the notes most easily, regardless of which voice they are in.

Of course, the left hand does not need to keep a fixed position any more than a violinist's left hand; only it must not take a position where the lower fingers have nothing to do and the thumb and other fingers are in too low a position to be used to advantage.

This method is especially good practice for a pianist who finds it difficult to substitute the pedals for the lower fingers of the left hand in playing the bass part.

As a rule the notes below the treble staff will be played by the upper fingers of the left hand. As the alto and tenor have very much the same notes, the result will be notes held for a measure or longer as they alternate between the two voices. At times the left hand must take a higher position, just as the violinist shifts, allowing the right hand freedom to reach high notes in the soprano part.

Anyone practicing hymn-tunes in this manner will find it a splendid preliminary exercise for the study of fugues and all polyphonic music on the organ.

Voice Culture for the Boy

By John W. Barrington

THE impression that vocal culture should not begin in early childhood is common. This is erroneous. Many faults arise which might have been avoided if the young voices had been properly exercised and correctly placed. This is especially true of the boy's voice. Generally speaking, children study sight singing without the vocal culture. Vocal culture should be first. It develops the mental powers and is of great assistance to the conversational voice. The voice expresses character and becomes a help in business and in society. Voice culture greatly improves both pronunciation and enunciation. It gives proper action to the lungs, therefore promoting vigor and health of body, and consequently of mind. It forms a pleasant contrast to other studies and helps to keep up the spirit of the school.

That it is useless to teach the school boy to sing, and that the boy's voice cannot be trained with good results are wrong impressions. Is it any wonder that we have difficulty in securing male voices for our church choirs?

In reference to the upper register of the boy's voice, those who have had much to do with vocal training have found that the practicing of high notes is less injurious than is generally supposed. The boy's voice can be made powerful, and just as tuneful as the female voice.

Singing and Elocution should be combined. The elocutionist will have more expressive modulation and power of voice if he is a trained singer.

Vocal music should include the Art of singing at sight—a thing which is accomplished by only a small percentage of musical students. Many persons with excellent voices, who desire to take professional positions, are rejected because they cannot read music at sight. Unfortunately such cases too often exist in our Church choirs. Sight reading is usually more or less a sight guessing which never can take satisfactorily the place of actual knowledge. The art of sight singing can be acquired by all persons endowed with a voice and a normal ear; and it is wrong to think that a person cannot learn tones and musical intervals without first hear-

ing them played, unless he is especially gifted. It cannot be denied that all these difficulties can be overcome if the singer has the knowledge of a Sol Fa method, and a realization that there is a mental effect to each musical design of the scale.

There are many genuine Sol Fa-ists to be found to-day. It is not to be doubted that these men are the best music readers, simply because of this solid foundation at the beginning. In choir work the Tonic Sol Fa system has been found to be a splendid and profitable study to precede the old Staff Notation. It is a complete system in itself and invaluable to the student; but its completeness does not in the least degree limit its value in any other method of music study. It works itself out step by step in a logical and comprehensive fashion; it cultivates every musical faculty through its constant appeal to the mind through the ear. Any study developed in this way is powerful, when heart, mind and will are the units in its upbuilding.

From this method we grow keen to the various harmonies, to rhythm, and to the many combinations in composition. It also unconsciously leads to the Movable Do System, to the reading of notes. With a training in the Tonic Sol Fa System, one can take up the study of the Movable Do System, or the reading of notes with much greater facility. A course of instruction in this line is equally valuable to children or to adult singers. A systematic training in the reading of music by a Sol Fa method need not in the least degree interfere with any established voice.

All musical intervals should be mentally anticipated before singing them. So many church choristers fail in this respect.

It is the first duty of the young musician to cultivate a pleasant voice, become a good music reader, and sing with a rhythmic accent. Rhythm is being more understood and known to be of paramount importance as a vehicle of expression. Having in mind a rhythmic idea it unlocks many a musical mystery. The musical performers who stir you deepest, and exert over you the profoundest spell, are those who make the rhythm constantly felt.

The individual cannot build up a voice without having some idea of the fundamental structure of the vocal apparatus. The vocal apparatus may be divided into four sections:—(1) The Lungs or human bellows, (2) The Larynx or voice box, (3) The Mouth or organ of articulation, (4) The Nasal organs or resonators.

Numerous vocalists are compelled to undergo a course of medical treatment for the recovery of their vocal powers. This can often be avoided if only a few simple rules are observed. The first thing to be gained is a good control of the erect position of the body and by the use of a few profitable breathing exercises.

There are three ways of breathing:—Midriff, Rib, and Collar-bone breathing. The right ways are Midriff and Rib breathing, because it produces the smallest amount of air and expands the chest the least. By improper breathing, everything connected with the voice delivery necessarily suffers. A few good and easy ways of breathing:—(1) Gently close the lips; inhale very slowly and expand the chest. (2) Inhale quickly; hold the breath about ten seconds; exhale very slowly. (3) Inhale slowly; hold the breath about ten seconds; exhale quickly. (4) While walking hold the breath for ten to twenty double steps; increase the number daily.

A good vocal tone is produced by bringing the tone well forward in the mouth, resting the tongue quietly at the

bottom of the mouth, having a free easy movement of the jaw, a supple open throat, and by not breathing hurriedly and insufficiently.

The less breath used in making the tone, the finer, the more resonant and more beautiful is the tone. The result of using too little breath causes the flattening of pitch and unsteadiness of the voice.

It is not advisable for the young student to use the tremolo effect with the voice, it is simply an imitation of old age. Attack the tones clearly, with firmness but no forcing, sustain them well, and end each tone crisply and in perfect tune. The shape of the mouth should not be changed before the tone steps, but should remain in position for an instant.

The consonants do not strengthen the tone but they must be distinctly sounded. Consonants are pronounced by means of the teeth, lips, tongue, and throat, or any two combined. The result of too much pressure on the first consonant of the word forms an explosive vowel tone and can be avoided by applying the rules of breathing. If too much emphasis is given on the final consonant of the word it will give the effect of an additional vowel sound and

can be avoided if the consonant is ended crisply with the tone.

It is not necessary to sacrifice tone for articulation; the two can be satisfactorily combined without any sacrifice to either part.

Tone is produced by the vocal chords which are situated in the highest part of the windpipe or trachea, which is often called the voice box. These vocal chords form the entrance into the windpipe and also the exit from the windpipe into the pharynx. The pharynx leads into two channels—the mouth and the nasal tubes. The breath can be taken through either, but should be taken through the nasal tubes.

The pitch of the tone is produced by the tension of the vocal chords. The volume of the tone is produced by the amount of force with which the air is expelled over the vocal chords, causing the tone to be loud or soft. Tone is sometimes called "timbre." The quality of the tone depends upon the shape of the mouth which must act as a resonance box.

These vocal hints may be applied with advantage by the adult singer.

The Church Pianist

By B. H. Wike

PIANOS in the churches are increasing in numbers. They are filling a great need, alternating with the organ for a change, or perhaps displacing it altogether, as is common in the smaller churches. Although this article is meant for the church pianist, it applies also to all who use this instrument at any religious service.

In the first place the piano in a church should not be played as if it were in some theater, and any use of it this way during religious services should be discouraged, except at times when it is necessary to arrive at certain effects.

There are a few things about the use of a piano in church services which many players overlook. Lacking the stops the organ has, the piano tone can soon become monotonous, if care is not taken in phras-

ing and to select the right kind of material to play. One thing is sure, and that is that organ pieces do not sound well on the piano without some re-arrangement, and vice versa. Often, though, you will find pieces that go equally well on both instruments without much changing. To be able to adapt piano music to the organ and organ music to the piano is well worth studying and practicing, in order that one may be prepared for emergencies; but even here care must be taken to keep the melodic and harmonic relations intact, which, of course, requires more or less knowledge of structure and harmony. I was once called upon to play the accompaniments for a duet at a church affair where there was a reed organ and was face to face with the proposition of adapting the piano arrangement of a new setting of "Hark, Hark, My Soul!" for organ use. The arpeggiated introduction of this is doubtless familiar to all who have used it in public. All chords spread out in note groups were played as straight chords, drawing them out and sustaining where the need was felt or shortening them correspondingly. The duet was a success for the singers, which surely depended a great deal upon the adaptation of the piano part to the organ. If it had been played on that organ as written, it would doubtless have been a failure. The same process inversely might have been used had the accompaniments been originally organ and required adaptation to the piano.

Actual organ voluntaries, offertories and postludes, used on a piano, sound flat and insipid. Pieces especially good for the piano in church work are: Variations and transcriptions of familiar hymns, slow movements from the classics, marches played somewhat more slowly and quietly than on other occasions, idylls, reveries, selections along these general lines. By all means choose with care; for the church pianist, like the organist, comes in for no small amount of responsibility for the dignity of the religious service in which he plays.

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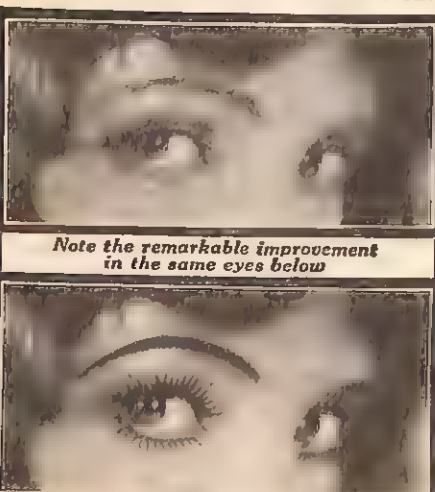
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The Underlying Principles of Piano and Organ Tuning

By Carl F. Schmitt



How many pianists and organists have any real conception of the acoustic relations of tones to each other as they are fixed by the present-day system of equal temperament tuning? Comparatively few, even among professionals, are aware that our system of tuning is only a compromise, that it is impossible to tune even one scale on a keyboard instrument in such manner that all of its chords are pure.

This is because the twelve keys in an octave must each do duty for more than one tone. For instance, we use the same key for C-sharp and D-flat. In reality these are different tones when considered acoustically and mathematically, C-sharp being a shade lower than D-flat. And so with the rest of the keys, some of which must do duty for three tones; for example, A, G-double-sharp, B-double-flat. But the difference between these enharmonic tones is small; and, by dividing the octave into twelve equal parts, we arrive at a system of tuning known as equal temperament, in which, although no interval except the octave is pure, they are sufficiently near it to be used in musical performance. By this system all fifths are slightly diminished, all fourths slightly augmented, all major thirds considerably augmented, and minor thirds considerably diminished, and so forth.

Previous to the beginning of the eighteenth century this system of tuning was not used, certain tonalities being favored at the expense of the rest; and playing was confined to keys having few sharps or flats. Music in four flats, for instance, sounded atrociously out of tune. Later J. S. Bach put his powerful influence behind the equal temperament and wrote his *Forty-Eight Preludes and Fugues* in all major and minor keys, mainly to show the advantages of "tempered" tones. Hence the name *Well Tempered Clavichord*.

Near the beginning it was stated that not even one scale can be so tuned as to give all its chords pure. This is because tones reached in tuning by fourths and fifths differ from those reached by thirds or sixths. For example, the tone E, reached as follows,

is a little higher than the same E when tuned directly as a pure major third. A striking experiment may be made by anyone familiar with tuning. Take middle C as a starting point. Tune E above it as a pure major third (without beats). Then tune G-sharp above the E likewise as a pure major third. Next tune A flat below middle C as a pure major third to said C. Now compare A-flat with G-sharp. The latter will be found disagreeably flat, nearly a quarter tone.

Various keyboards have been proposed to produce pure intervals in all keys; but the complexity of such contrivances would make the playing of all but very simple music impossible. Besides, no keyboard instrument would remain in tune long enough to make it worth while to construct so complicated an apparatus. Many of the most beautiful and striking modulations would be impossible were the equal temperament abolished.

The question now arises why, then, is piano and organ music endurable to the ear when no interval except the octave is pure? The answer lies in the fact that the ear, like the eye, takes no note of minute discrepancies in works of art when these remain within certain limits. A photograph, when examined under a microscope, consists of minute dots merging into each other, giving a blurred effect. If these dots do not exceed the one-hundredth part of an inch in diameter, the photograph appears sharp and distinct to the normal eye, at a distance of twelve inches. In a similar manner the sounds produced from a properly tuned and voiced piano or organ are within the limit of such errors as the ear recognizes in the performance of a musical composition, and are therefore acceptable and enjoyable. Furthermore, in traveling through the air sounds are smoothed out to some extent. It is for this reason that music sounds better at a little distance than close by, also that the damper pedal can be used more freely in a large hall than in a small room.

Bach—Parratt—Chess

By D. L. Ford

SIR WALTER PARRATT, for years one of the most scholarly of the great English organists, would put "kinks" into the notions of some who think of music as an accomplishment for light minds.

When organist at Magdalen College, Oxford, he one day transposed the entire of Wesley's monumental setting of *The Wilderness*, to accommodate a new chorister, afterward acknowledging that it was "just a bit embarrassing," as he did not happen to have a copy of the work in the organ loft.

From early childhood his memory was phenomenal. At ten he played the entire

Immortal Forty-eight from memory and later in life had the entire organ works of his favorite composer, Bach, at his finger-tips.

His pet diversion was chess, by which he was so enamored that he has been known to admit that next to winning at the game his greatest pleasure was in losing at it. Among his friends it is reported that Bach and chess are so familiar in his thoughts that he can sit at the organ and play a fugue of the great "Cantor of Leipsic" and at the same time dictate the moves in a game of his favorite recreation.

New Music Books

Better Music in Our Churches. By John Mann Walker. Cloth bound; 214 pages. Published by The Methodist Book Concern; at \$1.25 per copy.

A book full of interest for the church musician in any field of the work. Its chief value lies in that it does not stop at telling what ought to be done to improve the music of the church service but goes right to the rock bottom and explicitly directs in how to do the thing. It is no mere voicing of theories, but an exposition of experiences of men and women who have made notable successes in the various lines of endeavor about which they write. Every church Pastor, Choirmaster and Organist should be acquainted with the content of this book.

String Tone. By Frederick H. Martens. Cloth bound. 360 pages. Published by the Frederick A. Stokes Company, at \$3.00 per copy.

In a series of talks with the leading players of the various stringed instruments, the author has produced a book of real worth to the students of them and to the reader desiring an intimate knowledge that will assist to the understanding of their technical peculiarities as well as the interpretation of their literature. Both solo and ensemble playing are presented in a lucid manner; and especially the string quartet, which recent years have brought into such favor, receives careful treatment. Barring the rather frequent self introduction of "the writer," the style is bright, readable and even enticing. A book which should have a place in any musical library.

The Russian Opera. By Rosa Newmarch. E. P. Dutton and Co. 461 pages; bound in cloth. Sixteen half-tone illustrations. Price, \$2.50.

The most authoritative book upon the Russian opera from the pre-Glinka composers to the present day. Many of the opera plots are given in detail; and desirable biographical material difficult to obtain otherwise is incorporated in the book. The author is a good friend of Chaliapine; and many pictures of the great Russian bass are given in the book.

Music Appreciation with the Victrola for Children. Issued by the Educational Department of the Victor Talking Machine Co. 287 pages. Bound in cloth. Price \$1.50.

A handsome volume giving the teacher a rich fund of information upon how to conduct the regular grade work in musical appreciation; citing hundreds of records and giving material which should prove especially valuable in juvenile club work and elementary classes. It may be recommended for classes and clubs where the individual members are using such a work as *The Standard History of Music*. The average teacher conducting such classes is seeking a book in which material of this kind, furnishing hints for supplementary work, is given.

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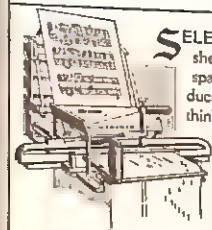
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E♭ Nocturne, Op. 9, No. 2 (Chopin).

Q. What is the correct fingering of the following passage, according to the composer himself? See Nocturne in E♭, Op. 9, No. 2. —ARTIE, Providence, R. I.

A. Finger as indicated above the notes:



Chopin

Subdominant and Submediant.

Q. What is the reason for calling the fourth note of the scale (Fa) the subdominant? Is it because it is just below the dominant? If so, then I cannot understand why the sixth degree is called the submediant? Please enlighten me. —PUZZLED, Greenville, Texas.

A. The dominant is the fifth above the tonic, the subdominant (under dominant) is the fifth below the tonic; the mediant is the note midway between tonic and dominant, the submediant (under-mediator) is the note midway between the tonic and subdominant, descending from tonic.

Accidentals.

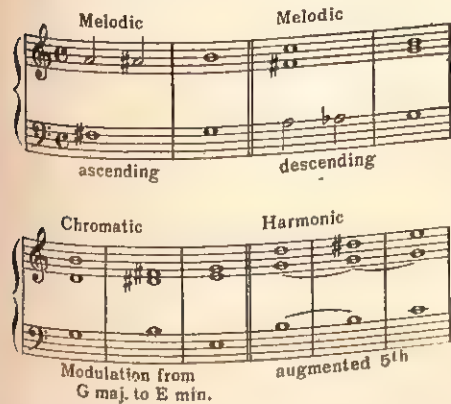
Q. When are these signs to be considered as accidentals: ♭, ♯, ♮, bb, x, x̄? —A. M. G., Boston, Mass.

A. When they do not form an integral part of the scale of the composition or movement.

Changing a Note's Pitch.

Q. What is meant by the term "changing the pitch of a note," and in how many ways can it be done? —I. SCRUBBS, East Providence, R. I.

A. The pitch of a note may be modified, without changing its position on the staff, by the use of sharps, flats, double sharps, double flats, and naturals. The modification may be chromatic, ascending or descending, melodic or harmonic, and affect one or more notes of a chord:—



To Eradicate or Not to Eradicate—Tonsils.

Q. Does having the tonsils removed affect the quality of one's voice? I sing, and the doctor advises having my tonsils removed; do you? —A. D. L., Alexandria, La.

A. Yes; if the operation is well performed, you will have a better voice after it. However, you should tell the operating specialist that you are a singer, in order that the greatest care may be taken not to injure the pillars of the fauces. The majority of the best world-singers even including the late Adelina Patti, have undergone it, not without injury but with actual benefits. N. B.: Refuse all application of caustic (nitrate of silver) in any form whatever.

Degree of Doctor of Music.

Q. Is it possible for one to study for Mus. Doc. degree in an University? If so, please enlighten me what course to take; that is, after having passed matriculation, is it necessary to become a Bachelor of Music? Kindly give me some idea of the requirements. —"Student," Johannesburg, South Africa.

A. To obtain the Mus. Doc. degree it is necessary, in any reputed university, to pass the Entrance (or Previous) Examination, to keep certain terms, to pass the Mus. Bac. examination, and to give proof of musical distinction by submitting not more than three musical works to the Chairman of the Special Board of Music. For example, Cambridge University (England) requires that Mus. Bac. candidates shall keep nine terms by residence and pass an examination in two parts consisting of Acoustics; Counterpoint in not more than five parts, including double

counterpoint; Harmony; Canon in two parts; Fugue in two parts, especially as to the relation of subject and answer; Form as exemplified in the Sonata; knowledge of the Organ (stops, quality, pitch) and of all orchestral instruments; Analysis of some classical composition in harmony and form; playing at sight from figured bass and from vocal and orchestral score; Musical history; a general knowledge of standard classical works of the great composers.

Next higher to the Mus. Bac. is the degree of Master of Music. The Mus. Doc. degree is not conferred upon persons under thirty years of age. For other particulars write to the Chairman of the Special Board of Music, Trinity College, Cambridge (England), or to the Registrar of any other University.

"Head" Tones—Head Placement—Soprano and Tenor.

Q. (i) I would like to know just what a "head tone" is in singing; (ii) also, if it is possible to sing all the tones, in a natural range of voice, with head placement? (iii) It appears that in a soprano or tenor voice, the tones below second F above middle C are all tones with one placement, and those above the same F are sung with an entirely different placement. I would like to know the difference between them. These questions are of vital interest to me. —MARGARET M., Parkway Blvd., Alliance, Ohio.

A. (i) The terms "head-voice" and "chest-voice" are misnomers, misleading and, by their adoption and consequent endeavors to force a voice at or in those localities, responsible for many constricted tones, congested throats and ruined voices. The voice is really a throat-voice (be careful not to call it "throaty!") because all voice is generated there, in the larynx—without which you could not sing. Simultaneously with the attack of the note, it is swiftly impelled by will-power into the mouth cavity, nasal and frontal sinuses, according to the pitch, lower or higher. Want of space prevents a full description of these processes. (ii) If soprano, sing all your tones up to C♯ (third space, or mezzo-forte)—both terms meaning the same. When you reach D, D♯ or E, a difference in sound is noticed, brighter, purer, hence in sound is the natural rising of the better—caused by a movement of the soft larynx and, usually, the tenor voice experiences a palate. (iii) The tenor voice experiences a similar change, one octave lower, the male voice being one octave lower than the female. This crucial subject cannot be treated adequately in these columns.

German Names of Notes.

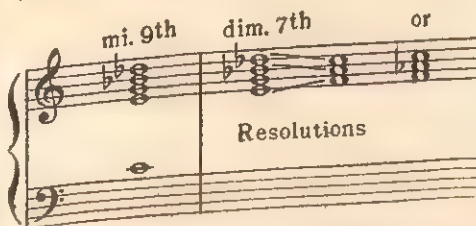
Q. What is the meaning of "Oes" and what language is it? —B. C., Cincinnati, O.

A. "Oes" is the German name for C♯— "Cesses" is C♯. Thus: As is A♭, Aeses is A♭; Des is D♭, Desses is D♭; Es is E♭, Eeses is E♭; and so forth. Rule: For flats add es to the note-name; for sharps add is to the note-name.

The Diminished Seventh.

Q. 1. Does the chord of the diminished seventh occur only in the minor mode? 2. Describe the resolutions of the diminished seventh. —ARTHUR, 42nd St., New York City.

A. The chord of the Diminished Seventh may occur in any mode, major, minor, or chromatic. The question, however, most probably means "does the diminished seventh belong to a major or a minor chord?" It belongs to a minor chord. 2. The best definition is that it is the first inversion of the dominant that it is the first inversion of the dominant minor ninth, with the root omitted. Its best description is that it consists of three superposed minor thirds. Thus:



The root of this chord is C, which is the dominant of F major or minor. 3. The regular resolution, the dominant minor ninth (otherwise, the diminished seventh) falls one degree; the minor seventh (the dominant seventh of the root) falls one degree; the seventh of the root (the third of the root) rises leading note E (the interval of a minor third one degree). The interval changes; there is very useful for chromatic changes; therefore this chord of the diminished seventh is, of all the chords, the most prolific in chromatic changes. It will be noted that, as the root (C) of the dominant chord is omitted, the note above it (the leading note) becomes the root of the chord.

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The Solo Violinist

By Robert Alton

ALMOST every player of any experience aspires to the art of solo performance; and there is little doubt that the grandeur of the violin is best displayed by the efforts of the fine soloist. But it is not every soloist who has given sufficient attention to the subtle reasons for the performance of valuable solo workmanship.

It must not be supposed that technic alone will enable the player to become a successful soloist. There are as many faultless technicians as there are few fine soloists. Technic is one thing, fine solo playing is another.

It may be readily conceded that the great masters of composition were inspired when they produced their masterpieces. But it is often forgotten that technic alone will not procure inspiration; and if the solo violinist is to attempt to render those masterpieces, how shall he accomplish it without at least some spark of that inspiration which produced the masterpieces in the first place. Technic he must have; but there is something more. Unless the violinist can interpret by means of his art the eminently human attributes of passion, joy, sorrow, and spiritual force, he will never be a great soloist.

The road of high endeavor is open to all violinists, and the roughness of the road is supremely necessary, because that roughness is the great teacher which will enable the traveler to sense something of that noble inspiration experienced by those great musicians who have all traveled on that road. Herein lies the secret of their greatness. The true artist is nothing if he be not noble. And nobility of character will as surely make itself felt through the violin of that player as meanness and indifference will betray itself through the same medium.

This has nothing to do with technic. Most violinists are prepared, after the usual courses of study, to undertake any piece of music of ordinary degree of difficulty; but how many violinists can play *successfully*, as an unaccompanied solo, Gounod's *Ave Maria*, or Tschaikowsky's *Chanson Triste*? And yet neither of these pieces of music is technically difficult; only, *how* difficult to render correctly and to put the spirit of the composers behind the music! Study of technic, without the spirit of humanity and sympathy with the sufferings and trials of our own race, will make a tricky, clever player, but never a great soloist.

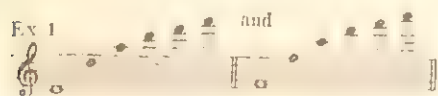
That D Minor Chord

By Ernest J. Farmer

WHY do accompanists play the D minor chord when soloists wish to tune their instruments?

This question has been asked often in print, but not answered. Apparently most of the querists do not expect an answer, but are only having a fling at what seems to them a senseless convention. A certain proportion of violinists say, however, that it does seem easier to tune to an A played as the top of a D minor chord than to an A played in any other way; and for this feeling there is a scientific reason.

When a note is sounded on any stringed instrument, its upper partials or harmonics are also sounded, though faintly. The natural harmonic scales of D and F as far as the sixth note (fifth upper partial) are:



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Graduation of Steps

By Frank S. Hart

THAT the steps and half steps taken by the fingers must be made gradually smaller as the notes rise in pitch on each string is a point in violin technic too often neglected. Unless a beginner possesses a very fine ear he will naturally make all steps and half steps the same size as he begins to find the notes on the fingerboard.

Some teachers seem to think that this subject is too complex for a child to grasp, so they do not mention it and trust that the beginner will "catch the trick" in their effort to make things sound well.

In a recently published book on the subject of violin technic in all its branches, the writer does not touch on this subject until he reaches the article on octave playing and then he says, "When the violinist begins to familiarize himself with the third, and all higher positions, he discovers that the more closely he approaches the bridge the smaller is the distance of all the intervals on the finger-board. (A great time to find that out! I should hate to have to listen to his playing previous to this discovery.) To go on with the article, he then makes the astounding statement that "This peculiarity of violin technic does not greatly concern him, and if he assiduously devotes himself to scalework, the difficulties of intonation arising from this peculiarity give way naturally and by almost imperceptible degrees." This last is quite true, but how much better it would be to instill the fundamental fact in the mind of the young player when he first begins to find the stopped notes, that to shorten a string one twelfth of its length

will raise the pitch one tone. Even a child will understand that as he progresses upward he is dividing a smaller and smaller object; therefore, the portions must be smaller. For example, if a teacher in school told a row of boys that she would pass a stick of candy 12 inches long up the row and that each boy was to cut off, for himself, one-twelfth of the stick when he received it, it is easy to see that the first boy in each row would get the most candy. The first boy cuts off one inch, but the next boy must not cut off one inch too, because the stick is only eleven inches long when he gets it and surely one-twelfth of eleven inches is not one inch. (Note: The writer is aware that taking one-twelfth of a string is not scientifically correct; but, since the string on a 3-4 violin is about twelve inches long the mental calculations are easier with this fraction. It should be about a ninth.)

Players often acquire the habit of making their steps smaller with the 3rd and 4th fingers without any knowledge of this law. Since nature has fashioned the hand with the 3rd and 4th fingers shorter than the rest, the beginner naturally makes the steps smaller with these fingers as it would be a hardship to do otherwise. We must bear in mind that the average youngster is not greatly concerned over something he happens to do correctly but does not understand. A player who makes the distance smaller between the 3rd and 4th fingers only because the fourth finger is short will invariably have the weakness of not making the first step large enough.

Lay Solid Foundations

By Ben Venuto

Nor many years ago, when a young violin-student, so unfortunate as to have been taught by a second-class teacher, placed himself under the instruction of one thoroughly qualified and conscientious, invariably the position of his hands and arms and the whole style of his bowing would be found to need revision. In the present time, however, thanks to the greater spread of knowledge, the principles of a good technic are more commonly understood and properly taught, even by many unknown young teachers working in remote places.

In the place of this evil, which is so happily vanishing, a new one seems now very much in evidence—the advancing of pupils to the study of the higher positions before they are well grounded in the technique of the first; often, before they even understand rightly the elements of notation and the principles of time keeping. This leads inevitably to playing out of tune, and often to a carelessness as to correct style of bowing, even when (as is usually now the case) the latter has been properly taught in the earlier lessons. Following the same mistaken urge for rapid advancement, as soon as the pupil has nibbled a little at the upper positions, difficult pieces are often given haphazard; sometimes the pupil is permitted to choose them for himself, bringing week after week

new pieces from a certain cheap and poorly edited edition with no further care than to see that they do not run in compass higher than his (very superficial) experience of the positions. A pupil of this kind, on coming to a good teacher, must of necessity be put back into the elements: a circumstance which occasions much discouragement and often distrust.

One source of this trouble lies in the ill-judged ambition of some poorly-established teachers to be able to boast of their pupils' "rapid progress," but the public is sure to find them out sooner or later; and they defeat their own end. Occasionally, however, the young teacher has merely been misled by the material in certain instruction books and his ignorance of the proper manner to supplement it. As a concrete example, I have in mind one young teacher who puts his pupils through the first book of DeBeriot, page after page, without the use of other material, following it with various pieces chosen almost at random. In the first few lessons he really teaches an excellent bow-arm, but afterward the pupil's style degenerates steadily, owing to his premature struggling with untimely difficulties.

Now DeBeriot's book is an excellent one, but not designed for that kind of use. First of all, it was not written for pupils

entirely ignorant of the elements of music, but for those who had studied sight-singing or else piano. Second, *before leaving the first position, one should study through a quantity of material sufficient to give a thorough grounding both technical and musical.* Without any intention of claiming the sole superiority for his choice, the present writer will merely name here what he considers good to study in the first position before going farther: Wohlfahrt, Op. 74, *Fifty Easy Melodious Studies* (Book I only); Pleyel *Duos, Op. 8, Favorite Old Time Tunes for Violin and Piano* (Presser Ed.); the scales, through all the major and minor keys. For less talented or very young pupils, Richard Hofmann, Op. 25, book I, *The First Studies for the Violin in the First Position*, should precede Wohlfahrt. (Many prefer Kayser's studies, but I find them a little too difficult for beginners, other than the most talented.)

When all this material (or its equivalent) has been thoroughly mastered, and not before, the student may be properly advanced to the third (not the second) position, and should remain on material not passing further until it gets to be as easy as the first position. I would suggest Book II of the Wohlfahrt opus named above, and Pleyel's *Duets*, Op. 48. Mastery of the remaining positions should progress by the same gradual stages, with abundant use of outside material of suitable grade.

It is possible, by the way, to find instruction books which are properly graded and contain such an abundance of material that nothing outside is needed until the pupil is ready for pieces—Hermann's, for instance, or Henning's (both old stand-bys); or any one of several large modern works which I might name—but the more recent ones are very expensive, and all, both old and new, are frightfully dull and discouraging to a young pupil. Hohmann's is excellent through the first position (the first three books), but the fourth and fifth are less satisfactory.

The well-informed reader may consider me, perhaps, not strictly up-to-date because I have said nothing of Sevcik, whose various books of violin technic are now so famous, but there is a reason: Sevcik's Method is perhaps the most thoroughly efficient ever designed, but is really only suited to "professional" pupils who can give their entire days to practice. If used for the common run of pupils, it should be taken only piecemeal, with special intent to correct and strengthen certain particular weak points.

Elementary Bowing

By Marion G. Osgood

WHILE striving to impress a violin beginner with the importance of drawing the bow in a line with the bridge, it is well to inculcate also the importance of slanting the bow a little away from the bridge, toward the finger board. This slanting causes the hair to lie upon the strings in the way best suited to the tone production. It also encourages (indeed, it rather compels) that wrist curve so essential to good bowing.

The flexible wrist, the slant of the bow, and the bow moving in line with the bridge, these may be called three movements; yet, distinct and separate though they seem, such is their dependence upon each other that unless the three are working harmoniously together the result is an exceedingly poor quality of tone. When all three movements are made correctly the sense of separateness is lost. The player's bowing then becomes one movement, a movement of harmonious grace.

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Mere Age in Violins

It is astonishing what store the general public puts in mere age in violins. In the many letters which people write to THE ETUDE about their violins, there is hardly one but which lays stress on the length of time it has "been in the family." They set forth at great length that it is 20, 30 or 100 years old, that it was brought over from the "old country" by their great-grandfather, or that it was discovered in Uncle Joe's attic where it had been for 50 years. Because some of the greatest violins in existence are very old, people jump to the conclusion that the "older they are the better they are," and that an old violin must necessarily be a very good violin.

The truth of the matter is that mere age is of far less importance than people think. If a violin was not well made according to the correct principles of the art, and by a master violin maker, it will never be a high-class instrument, no matter how old it is. A badly made violin, made of poorly selected wood, and with a rough, screechy tone, will never be any better, no matter what its age.

Of course it goes without saying that a violin will have a better tone, when the last particle of sap has dried out of the wood, for moisture in the wood acts like a mute on the tone, and detracts from the resonance. But it must be remembered that good violin makers of the present day make their violins from wood which is perfectly dry and free of sap, and which is old in the bargain. Many a new violin of the present day is made of wood 100 or 200 years old, or as old as the wood of the oldest Cremona. This being the case such new violins of to-day, made of this very old wood, start out on a par with violins made 100 or 200 years ago, as far as the mere age of the wood is concerned, and are really "old violins," in the sense that the general public thinks of old violins.

Some of the best violin authorities are

very doubtful that mere age has much to do with the improvement of violin tone, provided the violin was made from thoroughly dried, seasoned wood, from which the sap had long evaporated. It is much more likely that much playing has improved the tones of old instruments. Every violinist knows that a new violin, which is in continual practice by a good violinist, shows a great improvement after the first years. Otto, the German violin authority, in his "Treatise on the Violin," gives an account of experiments which he and his friends made in trying to improve the tone of new violins by playing on them.

Otto's method was to improve a violin by playing chords on it in fifths. For instance, he would start with the first finger placed across the G and D strings, in the first position making the notes A and E a chord of the fifth. He would continue to play this chord with long steady bows for two hours or more a day. Then he would advance to the next two notes, always at an interval of a fifth, and so on in the entire compass of the violin and on all the strings. He states that he found that after this continued playing each of the tones comprising one of these chords of the fifth, would take on a better resonance, and give a finer, more sympathetic tone, after being continually played in this manner. He gave several instances of violins which had been sold at an increased price through being treated in this manner.

Another violin authority is of the opinion that the continued vibration of the wood, in long years of playing, causes a change in the fibres of the wood, which makes the tone given forth more resonant and of finer quality. This is only a theory, however, as the most powerful microscope fails to show any change in appearance of wood of a musical instrument which has been subject to much vibration.

Relaxation in 'Cello Playing

By Charles Poore

THE principles of weight and relaxation, for so long applied to piano and violin playing, are just as applicable to the 'cello, and in fact are taught by the best teachers of that instrument.

An analysis of the difficulties that confront the 'cello student shows that these become surmountable with the attainment of perfect relaxation—that is, a relaxation so complete that the player is conscious of no tenseness anywhere.

Tenseness seems to inhere in certain definite places and to these the student must give his attention.

For example, the right shoulder. Perhaps the most commonly met hindrance to ease and facility in 'cello playing is in the inability of the student to relax the right shoulder in playing from a higher string to a lower, as from the A string to the G string. Watch this point of tenseness; and, if there is difficulty there, work it out. A good exercise for "loosening up" the right shoulder is daily playing of all the major and minor chords, as the change across the strings is more abrupt in these chords than in scale playing.

After the right shoulder look out for the right elbow and forearm. The 'cello player in his effort to produce a big tone, is al-

ways tempted to "saw away" at the frog of the bow. Playing so doesn't affect the right shoulder, but it does prevent any freedom of movement in the forearm. A good exercise for gaining freedom in the forearm and elbow is the Second Exercise of Dotzauer, Op. 47, devoting a week to each bowing. As there are some sixty bowings in this exercise, a year could be spent on it to advantage, and with permanently good results.

The development of the left arm and hand is equally important, and its discussion requires perhaps more extended comment than in the case of the right arm.

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Violin Questions Answered Personally

By Mr. Robert Braine

Late Preparation for Teaching.

A. S. H.—I am afraid it would take some one who is more of a fortune teller than I am to tell whether a piano teacher, commencing the study of the violin at 42 years of age, could become a good teacher of the instrument. At that age a student could hardly hope to become an artistic player, although a great deal could be learned in a theoretical way and a certain amount of more or less crude technique acquired. As it is very difficult to teach *what one has not himself experienced and mastered*, I should say that such a teacher might be able to teach up to a certain point but could hardly expect to develop really artistic pupils. Still I have often seen teachers, who were themselves indifferent performers on the violin, meet with considerable success in teaching.

Hill Violins.

M. R.—If you play the pieces and studies which you name really well you have made rapid progress in four years and have a good chance to be ready for professional work in two or three years of further study. It all depends on how well you play them. I could not advise definitely without hearing you. 2. Joseph Hill, London, 1720-1775, was one of the best English violin makers, and good specimens of his work are valuable, if genuine.

Giuseppe Odoardi.

M. M. K.—If your violin is genuine, it was made by Giuseppe Odoardi, Ascoli (Italy) in 1785. The value of the violin would be considerable, if genuine. H. Bauer, in his "Practical History of the Violin," says of this maker: "He died at 28 years of age, and left over 200 violins of unsurpassed beauty. The Italian writer, Galeazzi, says that this maker would have reached the highest artistic standpoint of the great Cremonese makers if he had lived long enough. His violins, after his death, were fitted with Cremonese and Brescian tickets and sold as famous master violins."

"Stainer."

C. D.—While it is quite impossible to say definitely just what your violin is, or its value, without seeing it, I should judge by your description that it is an imitation "Stainer." Its value would depend on just how good an imitation it is. Well-made copies of famous makers are often valuable.

The "Artist's" Preparation.

J. J. B.—Your letter states that you wish to become a violinist of the first rank. If so, your only course would be to go to one of the large cities and study under a first-class teacher. You can, of course, learn a limited amount by yourself, in a more or less crude way, but if you hope to become an artist, you will have to have a big broad education under a good violin teacher in one of the large music centers.

If you cannot leave home you will have to do the best you can by yourself. I would advise you to get the book "Violin Teaching and Violin Study," by Gruenberg. You might also get Danclo's "Conservatory Method for the Violin," as that has a great deal of explanation accompanying the exercises. Hermann "Violin School," Vol. II, also would be good for you.

Unconventional Scrolls.

E. L. C.—Violins which have carved heads of lions, griffins, etc., instead of the conventional scroll, are very common, and are usually factory-made violins of no great value, although there are some exceptions. However, I cannot give you an opinion without seeing your violin. You could ship it to an expert for an examination, but the chances are you would go to useless trouble and expense.

Becoming a Virtuoso.

V. F. S.—To become a really great violinist or pianist one must commence in childhood, and practice persistently under the guidance of a good master. However, a talented pupil can often accomplish a great deal even commencing later. It is quite impossible for me to advise you intelligently without hearing you play and knowing you thoroughly. The five years of violin study you have done will help you to a certain extent, from a musical point of view, in your piano study, if you decide to make the piano your principal instrument, but not so much in a technically different. As you live near Los Angeles, I would advise you to play for long teachers of both instruments in that city, and get their opinion on the matter. From what your letter states, you no doubt have a great deal of talent and could accomplish a great deal on either instrument; but you could become a great virtuoso on either instrument.

"The Swan."

G. R. T.—You speak of the "Swan" by Saint-Saëns as an easy little piece. In this you are wrong. There are no rapid scale passages and violinistic fire works in this little composition. It is true; but it requires an excellent artist to make it effective. It must be played with a fine, sonorous tone, refined and singing character; and this is always difficult. First hear a first-rate solo concert violinist play it, and then listen to the attempt of an amateur, and you will get my meaning.

Paolo Albani.

K. H.—Paolo Albani, 1650-1700, a well-known maker of the Cremonese school. His violins are valuable. There are many imitations, so you will have to have your violin examined by an expert.

"Simon" or "Landolphi."

J. G.—Franz Simon, Salzburg, while not one of the great makers, made some good instruments. I could not give an opinion without seeing the instrument. You probably did not pay too much, if the violin is one of Simon's best instruments. It will likely improve with use. 2. Landolphi was a much greater maker, and his violins are in great demand, at comparatively high prices. A good Landolphi, in a good state of preservation would be extremely cheap at \$300. The instrument which was offered you at that price may be only a copy. I would not buy it until I had obtained an opinion of an expert that it was genuine and in good condition. You could send the violin to one of the dealers in old violins who advertise in THE ETUDE, and get his opinion.

Violin "Fantasias."

K. L.—The Fantasia on airs from the opera "Carmen" by Bizet, arranged by Sarasate, is a very beautiful and effective solo composition, but it is very difficult and only intended for virtuoso violinists. At your present stage of progress, I am afraid it would be a waste of time for you to attempt it. The Sarasate arrangement of "Faust" is also difficult.

Violin Labels.

M. L. B.—Genuine and imitation labels in old violins usually read the same, for it is easy to make an exact counterfeit of the original. So many people seem to think that if the label in their violin reads correctly it must be genuine. There are hundreds of thousands of these imitation Stainers, so I cannot hold out much encouragement that your friend's violin is genuine. Still, it is not impossible. You could ship the violin by express to a good expert for an opinion, but I have no doubt it would be going to useless trouble and expense.

A Repaired Maggini.

J. F. A. V.—Your violin is no doubt an imitation Maggini. Maggini was one of the most famous Italian makers. He worked at Brescia, a town in Italy. The first part of your label is in Italian. The latter part is in German and reads: "Repaired by Joh. Reiter (Pupil of Joh. Vauchel) Mittenwald on the Isar, 1896." Reiter and Vauchel are quite unknown to fame. There is less than one chance in a hundred thousand that your violin is a genuine Maggini. You will have to show it to an expert if you wish to know definitely.

"Violin Making."

P. O. M.—"Violin Making" (Strad Library No. IX), by Walter S. Mayson, is an excellent and practical work on violin making, and would no doubt be what you want.

Schweitzer Violins.

R. F. T.—Joh. Bapt. Schweitzer was a famous Hungarian violin maker who made a large number of violins of excellent character. His violins are valuable, but have been widely imitated, so it may be that yours is not genuine. Get an opinion from an expert.

Lifting the Bow.

L. B.—In some passages the bow is lifted for the rests, and in others not. I would have to see the specific passage to give you a definite answer.

Age and Value.

L. T. C.—Mere age of itself does not make a violin valuable. If it was badly constructed out of unsuitable wood in the first place, it would not improve, no matter how old it was.

Natural and Tempered Scale.

R. O. K.—F double sharp on the piano is exactly the same as G natural, but not on the violin; that is, if the violinist has a refined, sensitive ear, and plays according to the intervals of the natural scale instead of the tempered scale according to which the piano is tuned. The difference is very slight.

Starting at Sixteen.

H. S.—While a start at the age of sixteen might be too late to admit of your becoming a great violin virtuoso, it is not too late to have your accomplishments a great deal. I have known of instances of students becoming excellent violinists, starting at that age. The amount of practice will depend on your other duties. As you are going to school, probably an hour and a half or two hours is all you can get in. Later, if you devote your entire time to the violin and expect to make it a profession, you might do from four to six, depending on your strength.

Carrying the Violin.

K. B.—A girl should carry her violin case by the handle, or under the arm, or in any convenient manner. 2. If you play the compositions really well that you name, you have been good progress for the time you well you play them. It all depends on how a hearing.

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Accompaniment of Piano, Gong and Tom-Tom

By Paul Bliss

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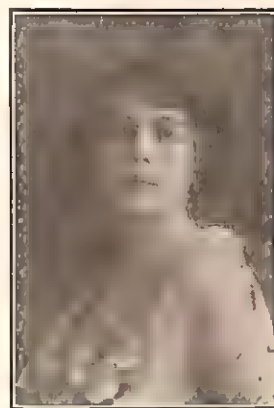
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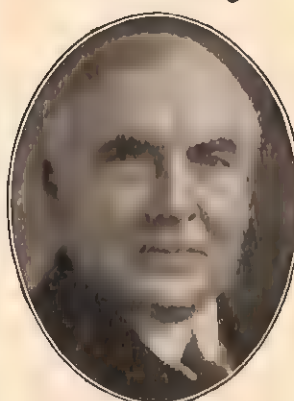
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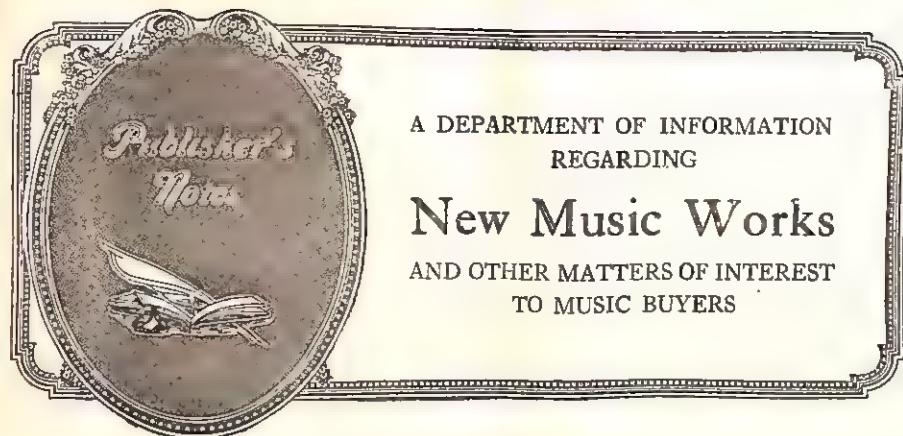
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A very pretty Lvre design pin is featured on page 198 of this issue. It is of 10K Solid Gold and its quality is made more apparent by the neat hand chasing which is rarely seen on a pin at this low price. To prevent loss of the pin the manufacturer has supplied a patent safety catch. This same design may be had in Heavy Gold Plate or Sterling Silver; a very pretty award for meritorious work or a birthday gift that will be appreciated by the recipient.

**Album of Scales
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This useful volume is almost ready to be sent to the printer but we will continue the special offer during the present month. This volume will be very much in line with the one we have just issued on *Trills* and will be followed by the *Volume of Arpeggios*. The pieces lie in the second and third grades; they are not mechanical exercises but are musical pieces containing scale passages. It must not be inferred that this is a purely technical work. With every pupil the successful teacher never loses sight of the idea of some useful technical work in even the most simple of pieces. The volumes in this series are intended to add pleasure to music study and at the same time offer an important contribution to education. The success of the *Volume of Trills* assures the success of this one. We strongly advise teachers to procure at least one copy of this useful volume.

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The special price in advance of publication is 30 cents, per copy, postpaid.

**The Dawn—Easter Cantata
By William Baines**

We have just published an Easter Cantata by William Baines which is sure of receiving an enthusiastic reception. It is scored for treble voices only and in two parts, soprano and alto. The music is melodious and interesting and the text has been selected to include the salient points regarding the Resurrection. The solo passages are not difficult and may be sung in unison by the soprano section, when the cantata is rendered by young voices. Be sure to obtain a copy of this cantata while it is being offered at the special advance of publication rate of 25 cents a copy. One copy only may be had at this price.

**What To Play—
What To Teach
By Harriette Brower**

Miss Brower started out to make a book of collections of recital programs in all of the different grades, with educational comments upon the recitals. Then she collected and annotated a great many programs of famous virtuosos. The result is best in pianistic music of the past and present, and enabling the student and teacher to select those compositions which are of actual value to them in their work. It is the kind of a book to which the owner will find constant opportunities for reference. The advance of publication price is 75 cents, postpaid.

**Hymn of Praise
Sacred Cantata
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Choir-leaders continually ask for a cantata suitable for use at any time of the year and we are pleased to announce that we are about to publish a new work by the well-known composer and chorus conductor, Mr. Frederick Wick, entitled, *Hymn of Praise* that will answer this demand.

This cantata is for general use throughout the year and is particularly suitable for Thanksgiving. There are solos for soprano, tenor and baritone. It requires about 40 minutes in rendition and lends itself to the use of a large chorus. It is not an easy work to render. It requires serious study and is worth it.

Every ambitious choir-leader should take advantage of the opportunity to become acquainted with this work by obtaining a copy at our special advance of publication price of only 30 cents, postpaid.

**Little Folks'
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Here is the story of music, told not merely in very simple words but with language pictures which fire the child's imagination. It is designed to precede the *Standard History of Music* and is the most elementary book of the kind we have yet seen. The illustrations come on a separate sheet to be cut out and then pasted in the book. There are so many charming features in this new work that we are at a loss to know how to describe them in a paragraph of this kind. The advance of publication price is 50 cents, postpaid.

**Young Folks' Opera Gems
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The foregoing is the title which has been adopted for the *Easy Opera Album*. This work is now on the press. It is a comprehensive collection including the favorite opera selections from the great composers from Gluck to Mascagni. All of these melodies have been arranged in a playable manner without any frills or additions. Some of the numbers included are: *The Waltz, Flower Song*, and the *Aria* from Gounod's "Faust," *Delilah*, from Saint-Saëns' "Samson and Delilah," *Scatette* from Donizetti's "Lucia," the *Intermezzo* from Mascagni's "Cavalleria," and many others, twenty-seven selections in all, in a volume of sixty-four pages.

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This little book is now ready but the special introductory offer will be continued during the current month. This is a set of six little characteristic pieces, each of which has real music value in addition to its usefulness as an easy teaching piece. These six pieces are in the second grade (almost first grade), and the keys used are C, G, F, and A Minor numbers.

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**Four Seasons—Cantata
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Singing organizations of women, of any age, are always on the alert for something that is really musical, that will repay their effort and time, and yet that will not make too great demands in the way of rehearsal just such a work. It may be given either with or without scenery and costumes. Also the part allotted to each of the seasons may be performed separately, so that for club use it might furnish a serial attention for three-part singing and the complete work may be performed in about twenty-five minutes.

One copy of this composition may be secured at our advance of publication price of 35 cents per copy, postpaid.

Principles of Expression In Pianoforte Playing By Adolph F. Christiani

It must not be forgotten that this work is one of the most important works on pianoforte playing that has been issued in many years. It made a tremendous impression on the entire teaching world when it was first issued. This book has been out of print since 1920 but up to that date, we alone had sold over 600 copies and we now expect to revive it. It is possibly the very best book on phrasing extant. There never has been a book on phrasing equal to it, in fact, the work should have been called, "Phrasing in Pianoforte Playing." It analyzes the various phases of accentuation, Rhythmical Accents—Metrical Accents—Melodic Accents—Harmonic Accents—These four parts bear directly on phrasing. The book is admirably adapted as a text book for class work for pupils from the third grade up. We strongly recommend this work to all our readers and are sure they will thank us for urging its purchase while it can be had at a reduced rate.

Our special advance of publication price is \$1.50 per copy, postpaid.

The Castaways—Operetta For Women's Voices By Fay Foster

Fay Foster has not only written charming music throughout this play but has kept it within the capabilities of fairly good singers, although there are solos for sopranos and mezzo-sopranos, which may be considered worthy of the best artists. The staging is very easily done and the costuming is simple.

The Plot has enough mystery and also humor to hold the attention and the dialog is most clever. The Castaways, modeled after the shipwrecked on an island inhabited solely by native women find a ceremonial dance going on. Their experiences and the finding of a white girl among the natives furnish material for the story of the play.

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Knight of Dreams or Modern Pygmalion And Galatea By May Hewes Dodge and John Wilson Dodge

A musical comedy requiring an entire evening for production. "Knight of Dreams" is for mixed voices and is very amusing. The story of the "poor artist life" is always interesting and here we have a new plot in which our hero dreams the entire second act. The story appeals to college students as well as all audiences, and, because of simplicity in construction, it may be given by any body of amateur performers. The Stage Manager's Guide gives full descriptions of every situation and all directions as to the play. The music is unusually attractive and catchy while the costumes and situations provide most pleasing contrasts.

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Musical Readings By Clay Smith

If every reader of this note having use for entertaining pianologs was familiar with the professional work of Clay Smith, the advance sale of this collection at the low advance of publication price of 50 cents would be record-breaking. Clay Smith is one of the leading Lyceum and Chautauqua artists and with the famous Smith-Spring-Holmes Quintet has given musical treats to thousands throughout the entire Western Hemisphere. One of the delightful contributions to the program of this concert party is the group of pianologs or recitations with piano accompaniment given by Coyle May Spring. Unquestionably many ETUDE readers must have been among some of the many audiences that have heard these clever readings to music and those who can find use for this class of entertainment material will certainly want this collection. Many concert singers use numbers of this character occasionally as encore novelties.

Rainbow's End Operetta for Children By Cynthia Dodge

The story of this charming operetta is about two children, Joan and Peter, who are very poor and half believe there may be a pot of gold at the Rainbow's End. They befriend an old woman who in turn tries to help them and the story of their experiences is most interesting. There is a splendid moral at the end and the constantly changing stage pictures make it a charming entertainment.

The music is quite attractive and very easily learned. This operetta is in three short scenes and is inexpensive to produce. Our advance of publication price for one copy only is 40 cents, postpaid.

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The book that will enthuse the beginner is one of the most valuable contributions that can be made to the teacher's literature. This is just what Mr. Gilbert has accomplished. In a work that is calculated to satisfy the one who has just passed the Kindergarten stage the author has created materials that will carry the early student on to a good working knowledge of the rudimentary elements of notation and of execution at the keyboard. Along with this he has provided for the development of the musical imagination, by writing the beginning parts of little pieces which must be completed by the student. Every wide-awake teacher should examine this book.

Our special introductory, advance of publication, price is 30 cents per copy, postpaid.

New Instruction Book By John M. Williams

This new work is now well under way, but the special introductory offer will be continued during the current month. The increasing numbers of modern teachers who prefer to start off with both clefs at once, cannot fail to be pleased with this book. Everything grows right out from Middle C. Mr. Williams has accumulated the material for this book through years of practical teaching. Everything that he has been tried out, and only the most successful numbers have been retained. The book is well adapted for very young beginners and it moves along progressively and logically by easy and pleasant stages. The special introductory price in advance of publication is 40 cents per copy, postpaid.

What the Vocal Student Should Know By Nicholas Douty

Of course if one were to set down what the vocal student should really know it would take a set of books as big as the Encyclopedia Britannica to encompass it. But Mr. Douty has contended himself with certain indispensable essentials; and he has set these down with the fidelity of the true artist teacher who has also had years of experience as a singer. At the end of the book he has provided six sets of daily exercises, one each for Lyric Soprano, Dramatic Soprano, Tenor, Contralto, Baritone and Bass. These exercises are "bread and butter" work for the singer. They are partly original and partly collated from the exercises of masters of *bel canto* of the last two centuries. In themselves these carefully compiled exercises are well worth the price of the book. The before publication special price is 50 cents for which we will gladly reserve and mail a copy of the first edition to you the moment it is off the press.

First Lessons in Bach By Walter Carroll —Book

This little volume is prepared by a well-known English educator and the selections are within the reach of the youngest pupils. It contains the very easiest pieces of Bach. Of all the easy Bach collections, none is more used than this one. It may be taken up during the second year of study. It contains very short minuets, marches, etc., generally two on a page. They teach first of all, accuracy of note-reading, time and fingering. Close attention to phrasing must be given. These little pieces are excellent for expression and speed and with the more talented pupils, nothing could be better for memory training. If you have not introduced into your curriculum any of Bach, we would highly recommend this little volume by Walter Carroll.

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Songs for Girls Album

Many parents, teachers and schools, wisely avoid feeding the romantic imaginations of girls and the many requests for songs not mentioning love have caused the compilation of this album.

The songs selected are not trifling nor childish but in place of texts of sentimental character are worth-while songs dealing with flowers and other beauties of Mother Nature. There are also songs of humor, good cheer and other things that make desirable song subjects for girls that are being trained in the proper use of their youthful, vibrant voices. The variety of musical composition is good and in addition to supplying fine study material these songs are ideal for the girl singer in entertainments. It will not be long before all the editorial work is completed upon this album and after that it will take very little time to get it through the printer and binder. Those wishing to secure a copy at the low price of 40 cents may do so by placing an advance of publication order now.

Vocal Studies For Low Voice By George Whelpton

Each class of voice, with its characteristic compass, requires studies adapted to the development of its particular timbre. Merely to transpose an exercise so that it is within the range of this voice is not sufficient—it must meet the needs of the moment. And so the author of this new work has drawn upon his extensive experience and collated principles and exercises which he has found best to serve the purposes of the characteristically low voice. Of course there are certain principles of breath control and *bel canto* that have been used for foundation work for centuries, and these Mr. Whelpton has had the good judgment to retain. So practical is this book that only the most satisfactory results can follow its use.

Order your copy at the special advance of publication price of 30 cents, postpaid.

(Continued on Page 210.)

World of Music

(Continued from Page 145)

The Famous "Mozart House," in Salzburg, has fallen into a state of disrepair so that the leaking roof is endangering the valuable collection of mementoes of the great master. The citizens of Salzburg being too much reduced in finances to undertake the necessary restorations at this time, Swedish musicians and music lovers have volunteered to raise the necessary funds so that the repairs may be made without delay. Hats off to Sweden!

The First National Music Week will be held from May 4 to May 11, 1924; and hereafter the first Sunday of May will be the official date of the opening of this paramount event in our musical life. Governors of thirty-four States and Hawaii have already accepted membership on the Honorary Committee of State Governors.

Kate Douglas Wiggin, one of the best known of American writers, died at Harrow, England, August 23. Though her popularity rested mostly on her literary works, Mrs. Wiggin was also an accomplished musician and her volume of songs, "Nine Love Songs and a Carol," was well received among musicians.

"Music Day" and General Musical Activities were conspicuous features of the Canadian National Exhibition at Toronto from August 25 to September 8. Musical contests, a week of Grand Opera and concerts by a chorus of 2300 trained singers were outstanding events.

Eugene Bonn, of Rochester, New York, holds a probably unique record among church musicians. For thirty-five years he has been organist of St. Patrick's Cathedral, during which time he has played about ten thousand high masses and about four thousand minor services.

Don Lorenzo Perosi, widely known Italian oratorio composer, whose "Transfiguration" created a sensation, has announced that he will leave Italy to make his home indefinitely in London, where it is said that he will make a study of the creed of the Church of England.

Karl Scheidemann, long one of the leading baritones of the concert and operatic stage of Germany, died recently in Weimar. He was also well known for his excellent translation of foreign operas into the German.

Mendelssohn's "Elijah" has been recently performed in Petrograd, after an absence of seventy years. His "St. Paul," Brahms' "Requiem," and Bach's "St. Matthew Passion" are announced. These concerts have the sanction of the Soviet; but notification of them must be sent individually by mail, as their public advertisement is not permitted.

A \$2,000,000 Building Program for the Cincinnati Conservatory is planned, including an auditorium, a dining hall, and four buildings devoted to studio and dormitory uses. They are to be grouped about a quadrangle, in the English university style, and when finished will give this school first rank among similar American institutions, so far as housing accommodations are concerned.

Princess Catherine Yourievsky, youngest daughter of Czar Alexander, who was assassinated in 1881 soon after the birth of the Princess, has made her debut as a singer at the London Coliseum.

The 103rd Anniversary of Jenny Lind's Birth was celebrated at the Aquarium in Battery Park, New York, by the Jenny Lind Association on October 6th. Plans were discussed for the placing of a statue of the "Swedish Nightingale" near Castle Garden, where she gave her first concert in America.

The American Orchestral Society of New York, organized with the idea of training young American orchestral players and leaders, is in its third successful season.

Bulletin of the Presser Home for Retired Music Teachers

On Monday evening, January 7th, the residents of The Presser Home for Retired Music Teachers were favored with a humorous "Talk on Imaginary Things—Commercialism and Hypocrisy" by Rev. Forrest B. Dager, D.D., Rector of St. Paul's Reformed Episcopal Church, Broad and Venango Streets, Philadelphia. This was a very amusing entertainment, an excellent antidote for insomnia.

On the evening of January 15th, "Mother Moore" brought—besides Miss Rutter, a fine impersonator, and Miss Schieck, violinist—fifteen members of the Navy Yard Band. We enjoyed a varied and most pleasing program.

Tuesday evening, January 29th, brought us Mr. J. E. Thompson, Secretary of the Dickens Fellowship of Philadelphia, who favored us with an address upon Charles Dickens and readings from his works.

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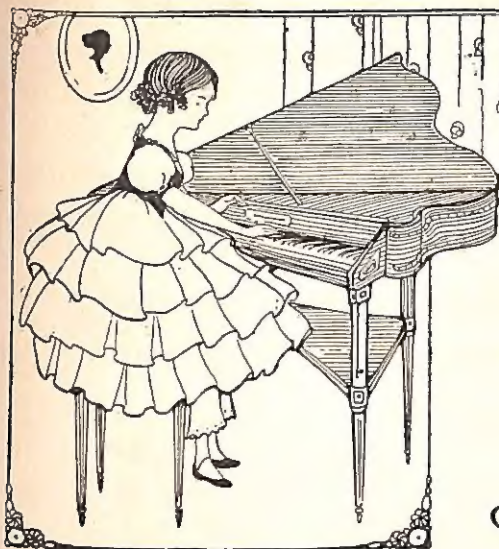
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JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



March

MARCH WINDS,
SO I'M TOLD,
BLOW WINTER WINDS AWAY;
AND THE SPRING
COMES AGAIN
MAKING THINGS SO GAY.

SO IN MARCH
I WILL PRACTICE
MORE THAN OTHER DAYS;
AND I'LL SING
TO GREET THE SPRING
THAT'S THE BEST OF WAYS.

Musical Terms (No. 3)

THIS is the third list of musical terms. Copy them in your note-book, for they are all important and you find them frequently in your music. They are arranged alphabetically.

Canzonetta—A short song, or a composition in such style.

Chant—A short form of melody for sacred words, to which the psalms, etc., are sung or recited. The principal forms are the Gregorian and the Anglican.

Chromatic—Moving by semitones, or half-tone steps.

Coda—A short section added to a composition after its natural close.

Con—Italian word for "with," as "Con espressione," with expression.

Concerto—A composition for a solo instrument with orchestral accompaniment.

Chorale—A form of sacred composition, similar to the hymn, to be sung by four-part chorus of mixed voices.

Crescendo—With a gradual increase of tone.

Counterpoint or Contrapuntal—A style of composition in which several independent melodious parts move simultaneously.

Letter Box

DEAR JUNIOR ETUDE:
I have been taking music lessons for three months and my teacher lets me read THE ETUDE stories and letter boxes. I can play scales with both hands and can sing several songs from memory. My teacher is going to let me sing in a concert next month, so I am practicing very hard every day. I take a lesson for an hour every day because then like to have lessons every day because then my teacher can keep me from making mistakes. I find that it is easier to play with my fingers curved and my wrists not too low or too high.

From your friend,
DORIS PARSONS (Age 9),
Nova Scotia.

Letter Box List

Letters have been received from the following:
Alys E. Harvin, LaVerne Mann, Blanche Parker, Alice Fisher, Nancy Johnson, Jane Stanley, Bessie Ellerton, Ardith Baldwin, Alice Young, Opal Holcombe, Mary N. Holcomb, Pearl Marie Thygeson, Dorothy A. Gifford, Louise Herbert, Martha Gray, Muriel Stewart, Edith Ramsey, Helen Derks, Rose Albond, Lucilla O'Connell, Chirah Jorstad, Eloise Williams, Robert Golderman, Teresa C. Wehe, Gladys Forman, Helen Gailley, Ora Louise Milledge Post, Elizabeth Moody, Pauline Hamilton, Eleanor Morrow, Pauline Hamilton.

One Way to Listen

By Marion Benson Matthews

"GRANDFATHER," cried Amy, who had just returned from a lecture on how to listen to music, "how do you think people ought to listen to music?"

"In silence!" answered grandfather promptly, with a twinkle in his eye.

"Now you're joking," said Amy, a bit doubtfully, for it was hard to tell when grandfather was joking and when he wasn't.

"No, I am not joking," said grandfather, "I am very serious. In all the lectures I have heard, and all the articles I have read on the subject, that seems to be one point that is generally overlooked; and it seems to me an important one. I have been to many concerts and recitals lately, and at every one I have noticed certain persons who seem unable to keep from whispering, rattling papers, or even speaking aloud, occasionally, in an undertone. They can have no idea how disturbing it is to those real music-lovers who become absorbed at the very first note."

Amy felt rather guilty, remembering a little whispering on her own part, at a recent concert.

"But, grandfather," she protested, "it's so hard for young folks to sit as still as mice, and never make the least little bit of a noise."

"Bless your heart!" said grandfather, "We don't expect you youngsters to keep as still as mice—just half as still as that will do very well. Besides," he added with a smile, "the grown-ups make the greater part of the disturbance, I'm sorry to say."



Amy laughed, "Now, grandfather," she said, "if you admit that, why don't you lecture the grown-ups, instead of beginning with me?"

"As the twig is bent, so the tree is inclined," quoted grandfather, his eyes twinkling again. "If we begin with the youngsters, who knows but what we may have a generation of perfect concert-goers?"

Bugle Tunes

Of course you have often heard a bugle, haven't you? Perhaps you have tried to blow one, and have discovered that it is very hard to play until one knows how.

You know, they sound only the tones of the major chord—do, mi, so. Sometimes the tones are repeated higher or lower, but no other tones may be added.

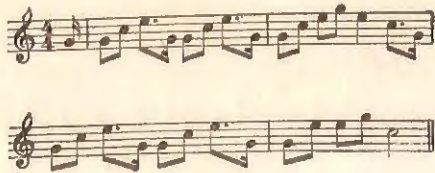
Pick these tones out on your piano and play with them, repeat them in the next octave, or invert them any way you like. (Do you remember what invert means?) See how much rhythm and spirit you can

put into them to make a tune. You know rhythm is very important in bugle music, for sometimes a change of rhythm makes the same tones seem like something quite different, and as the tones or the harmony can not be changed, the rhythm is the all-important element.

You can mark your rhythm by playing an octave on Do in the bass, and making it sound like a drum.

You will be surprised to find how many good "peppy" marches and fanfares you can make on these tones.

One well-known is as follows:



Ears to Hear

Do you use your ears when you practice? You may think that fingers are the important things, when it comes to practicing; but really, ears are almost as important, and they have a great deal to do.

They must listen for good tone, and they must be trained to recognize and demand good tone.

They must be trained to recognize good pedaling, and not allow any lazy foot work or "fuzzy" pedaling.

They must be trained to listen for phrasing, and demand beautiful phrasing.

They must be trained to recognize correct notes, and allow no false ones to creep in.

They must be trained to recognize even

and smooth passage work, and allow no rough spots or clumsy places to slip by.

They must be trained to recognize a perfect legato, and require the hands and fingers to make it.

So you see that little thing called the ear has a very important job to perform, and it has to be the judge and the boss of all the departments of beautiful piano playing.

And if your own ear does not judge your own playing, and help you to do well, other people's ears will judge you, and perhaps harshly, and perhaps they will not even take the trouble to listen to your playing at all.

So when you practice, keep your ear "on the job" all the time.

John Sebastian Bach

B-ACK in the seventeenth century Bach was born in a very musical family.

A-nd once he walked all night to hear an organ concert.

C-an you wonder that he grew up to be such a wonderful musician and great composer?

H-ard worker all his life, died blind and worn out.

Birthday, March 21 (1685).

Play one of his pieces on his birthday.

Foreign Contest

MANY, many times the JUNIOR ETUDE has received letters from readers outside of the United States, expressing the wish that they could enter the monthly contests; but as they live so far away, the contests close days and sometimes weeks before they even receive their magazines. Therefore they ask if the closing dates might be extended so that they can enter.

It is impossible to extend the closing dates of the contests for those living in the United States, but the JUNIOR ETUDE is going to have a special contest for those living outside of the United States—any place in the world!

The contest will be in every way exactly like the regular monthly contests. Read and follow the rules carefully and take advantage of this opportunity to enter.

RULES FOR FOREIGN CONTEST

Subject for story or essay: "Why I Love Music." Must contain not over one hundred and fifty words.

Put your name and age on upper left corner of paper, and address on upper right corner.

Mark "Foreign Contest" distinctly at top of page.

Do not use typewriters.

Contributions must be received at JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., U. S. A., before April 10, 1924.

Results of contest will be published in the June or July number.

Any boy or girl under the age of sixteen may compete (whether a subscriber or not), provided they live outside of the United States of America.

N. B. The above rules also cover the Puzzle-Answer Contest.

Those not following all of the above rules will not be considered.

Playing Thirds

By Elmore Hoppex

The tones are climbing up
Like feet upon the stairs,
All up and down and 'round
About they go in pairs.

They chase each other fast—
As fast as they can go—
But never fast enough
To catch quite up, you know.

JUNIOR ETUDE—Continued

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and answers to puzzles.

Subject for essay or story this month: "Regular Practice." Must contain not over one hundred and fifty words. Any boy or girl may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa. Winners and their contributions will be published in the May issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with all of the above conditions will not be considered.

MUSICAL GENIUS

(Prize winner.)

Musical genius is a God-given thing. It is to be developed by human means, such as instruction and practice.

Happily, a person does not have to be a musical genius to be a good musician. A desire for music can be created in one, and it can be polished and perfected until one plays well; but music that is inborn—created within a human being by God—can not be drowned, but will come forth no matter what the surroundings.

The world has had a number of musical geniuses whose music has been a blessing to humanity, but I am thankful that we have also a great many excellent musicians who are not geniuses, for it gives us courage to work to become good musicians, too.

MELBA MEWHINNEY (Age 12),
Texas.

MUSICAL GENIUS

(Prize winner.)

Genius is the superior inborn power of mind, the special inborn faculty of any individual.

Without talent or a love for music, one cannot become a real musician; but genius is not a necessity to become a good musician. There were many geniuses among our great musicians; but it is not the best policy to place too much faith in genius. Hard work and determination are the most important factors toward winning success; and that is the power we attain when we give to the world our best.

ESTHER RIDENOUR (Age 15),
Ohio.

MUSICAL GENIUS

(Prize Winner.)

In my estimation, musical genius is something that cannot be acquired by any one; it is a musical instinct or power born within the person. There are very few who are blessed with musical genius; but closely related to genius is musical talent, which is more common, and can be developed more fully, and to a certain extent it can be acquired. But those possessing genius cannot develop their genius. Wagner was one of the greatest geniuses the world has known. Another great genius was Beethoven. He relied on his imagination for his great musical conceptions, on account of his great handicap, deafness. We cannot all be musical geniuses, but those gifted with talent, be it great or small, should develop their talent and daily strive toward the goal of a musical genius.

GEORGE KNUDSON (Age 14),
North Dakota.

Honorable Mention for Compositions

(This list includes only those who followed all the rules.)

Antoinette Sonnen, May Stewart, Dorothy Cowgill, Katherine E. Dealy, Mary Pooles, Muriel Coltrane, Frances Fuesfeld, Ruth Thomas, Frances Loftus, Martha Anding, Betty Anne Williams, Margaret Mary Kelly, Gladys Porter, Ida Scharpel, Katherine Lavanier, Gertrude Naegle, Dorothy Buckley, Ralph Goetz, Cleora Kremer, Sylvia Broering, Theodore Ochs, Jack Kearney, Eleanor Brophy, Robert Mann, Helen Daley, Beryl Greene, Helen Allen, Margaret Cronin, Madeline Boos, Frances Carroll, Arthur Carver, Laurence Quill, Dorothy Nash, Robert Kearney, Mary Agn. Wiester.

Grandfather's clock
Can sing a song,
And keep good time
The whole day long.
Can You?

Puzzle Corner

ANSWERS TO PUZZLES IN JANUARY
1. Apt; 2. cat; 3. under; 4. ten; 5. urn; 6. green; 7. towns; 8. basin; 9. rakes; 10. pit. Musician, Paderewski.

Prize Winners

Harry Harlem (Age 13), New York.
Maurice Stack (Age 11), Kansas.
Olive Chase (Age 14), Vermont.

Honorable Mention for Puzzles

(This list contains the names of only those who followed all the rules of the contest and sent in neat work.)

Johnnie E. Riner, Leila Houley, Frances Gunning, Faye Sutton, Alice M. Roggenmuser, George Knudson, Rose Cohen, Clare Harner, Elsie A. Schmidt, Edith De Witt, Jewel Pierce, Margaret Way, Esther Lundquist, Helen Stockard, Ruth Lofgren, Francis W. Collin, Floreine Harvey, Hazel Heywood, Antoinette Sonnen, Claire McCrary, Catherine Lavanier, Mary Hicks, Alice Wheeler, Jeremiah Higgins, Gertrude Naegle, Ralph Goetz, Cleora Kremer, Ruth Elizabeth Bernath, Ruth J. Bullock, Richard H. Crowder, Jr., Margaret Walters, Theresa Buckantis, Esther Jones, Margaret Mary Kelly, Nellie Goodman, Frances Hurt, Gwendola Landsness, Doris Mason, Roslyn Roth, Lawrence Quill, Ruth Gosiger, Mary Louise Hughes, Sylvia Broering, Frances V. Brown, Frances Rowan, Theodore Ochs, James Laffery, Jack Kearney, Marie Wellstead, Genevieve Bardo, Eleanor Brophy, Katherine Mitchell, Louise Seebock, Emma Hartzell, Helen Kearney, Rose Riley, Dorothy Turner, Mary Solomon, Frances Sullivan, Luettia West, Florence Leiter, Ruth Dicken, Mary Margaret Cronin, Margaret Messner, Josephine McVay, Ruth Ashmore Brown, Madeline Boos, Roland Fuller, Burdette Lawry, Betty Anne Williams, Alice Abel, Alfred Lombardi, Veronica Helpling, Mary Louise Fox, Irene Norberg, Alice Kallness, Hugh J. Hamilton, Esther Albright, Aurelia Zawadzki, Miriam Mund, Ruth Cheek, Melba Mewhinney, Frances Waken, Mary Bales, Doris W. Stevens, Martin Murphy, Dorothy Ellsworth, Inez Helen Christianson, Sophia Nelson. (Many of the above were almost prize winners; but, as only three could win prizes, ages and neatness were the determining factors.)

Composers' Square Puzzle

START any place in the square and move in any direction; skip no letter, and do not move diagonally. How many composers can you find?

E R A H M S W C I
U B I E V N O H S
E U N S T I P O M
D S S T E L O U N
V C Y F I G A R O
O H A N S Z T A D
R U M A N N A L E
A B E R T R A U S
K E P E S O U N S

Question Box

DEAR JUNIOR ETUDE.
Why is it that my Minuet in G is marked fast, when most violinists and pianists play it slow?

J. W. B. (Age 11),
Vermont.

Ans.—Since the metronome, as we have it today, was not in general use in Beethoven's time, the speed indications have been given by publishers and editors and are not always reliable. It would seem that 120 is rather fast for this piece, but remember that is not Beethoven's mark. The middle section of eighth notes is frequently taken a little faster than the rest of the minuet. Try to hear some good "records" of this piece and notice the speed the artists have adopted.



Franz Liszt

Born at Raiding, 1811. Died, Bayreuth, 1886.

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Let us send you enough plants to keep you in fruit from early spring or until late in the fall. No garden is complete without a row of ever-bearing strawberries, and the plants we offer are large and heavy rooted. We guarantee them to grow.

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| 1 Pkt Calliopsis | 1 Pkt Scabiosa |
| 1 Pkt Cosmos | 1 Pkt Sweet Alyssum |
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- | | |
|------------------|------------------|
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| 1 Pkt Bean | 1 Pkt Parsley |
| 1 Pkt Cabbage | 1 Pkt Parsnip |
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| 1 Pkt Lettuce | 1 Pkt Squash |
| 1 Pkt Muskmelon | 1 Pkt Turnip |
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One Purple Lilac—Its fragrant purple flowers need no description.

Two Golden Bell—Bears tiny bell shaped flowers in early spring.

Two Rose of Sharon—Bears a profusion of large double blossoms from August to late fall.

Two Hall's Japan Honeysuckle—An ornamental climber with fragrant blossoms and pretty foliage.

One Spirea Van Houttei—An early bloomer famed for its handsome foliage and clusters of pretty white flowers.

Two Flowering Catalpa—A ornamental tree with large leaves and bearing large clusters of fragrant white flowers.

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Plant these Two-year-old Vines and Pick Grapes Next Year



COLLECTION NO. 23

We are offering in this collection five 2-year-old grape vines. Think of it! They will bear some fruit next fall, and lots of fruit the year after. With proper winter protection grapes can be grown successfully in nearly all parts of this country. The variety listed below is the best that is grown for table use and for the making of grape juice. We will send you five two-year-old Concord grape vines.

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Red Hussar. The color of this Dahlia is a dazzling cardinal scarlet. The flowers are large and form a full ball shape. The prettiest red on the market today.

Drears White. This variety is a leader among the white show Dahlias. The flowers are very large and commence to bloom early. The petals are quilled and pure white.

Jack Rose. The best rose colored Dahlia for cut flowers. Comes into bloom early and will produce from 25 to 50 large blossoms on long stems.

Sylvia. The flowers of this variety are a beautiful deep pink shading lighter to the center. Blooms over a long season and is a very vigorous grower.

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5 LOVELY ROSES. one year old, strong, healthy, with good roots:

2 Joan of Arc, beautiful white.

Persian Yellow, a magnificent brilliant yellow rose and an exceptionally vigorous grower and prolific bloomer.

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2 WEALTHY APPLE. This is the most popular fall apple grown. A wonderful eating and cooking apple with deep red and bronze skin.

2 DELICIOUS APPLE. This variety makes a vigorous growth and will surprise you with the short time it takes to bear beautiful red apples. It sells for the highest price on the market.

2 BARTLETT PEAR. This is one of the best eating pears known. Yellow skinned, sweet and juicy.

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