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Volume 42, Number 10 (October 1924)

James Francis Cooke

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Recommended Citation

Cooke, James Francis (ed.). The Etude. Vol. 42, No. 10. Philadelphia: Theodore Presser Company, October 1924. The Etude Magazine: 1883-1957. Compiled by Pamela R. Dennis. Digital Commons @ Gardner-Webb University, Boiling Springs, NC. <https://digitalcommons.gardner-webb.edu/etude/717>

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The **ETUDE** MUSIC MAGAZINE



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OCTOBER, 1924

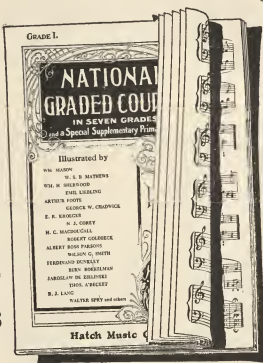
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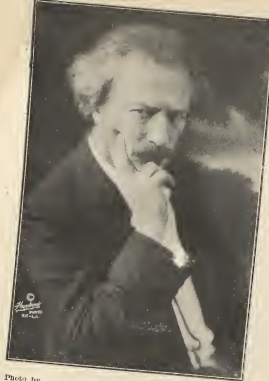


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THE ETUDE

OCTOBER, 1924

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VOL. XLII, No. 10

"Piano Compulsory"

MANY years ago, your editor made a tour of several thousand miles in Europe for the express purpose of visiting the great conservatories of music. In this way he had enviable opportunities for observing their methods and the resulting degrees of success.

The thing which impressed him most was the fact that in nearly all of the great conservatories the study of the piano was compulsory. No matter if the student was studying voice, violin, French horn or what not, his musical education was considered deficient if he did not also acquire a good working knowledge of the piano. The little line in the catalog "Piano Compulsory," meant a great deal to every teacher who saw it.

The wisdom of this is apparent to any instrumentalist who after having made a beginning with one instrument takes up the piano. In addition to opening up the world of harmony and counterpoint, it compels the player to juggle with from two to ten different voices or parts where he has hitherto only concerned himself with one thin line of melody. The intellectual training resulting from this is incomparable. Many of the greatest singers and performers are also excellent pianists. Kreisler, Galli-Curci, Senflich, Melba, are only a few outstanding examples. No matter what other instrument you may study, if you miss the piano you miss the most consequential step in musical education.

This is particularly true of the thousands of fine boys and girls in our schools studying other instruments. They will never get the best from the violin, the trombone or the saxophone until they back their work up with a good solid training in piano playing.

It was Mauritz Hauptmann, the famous theorist, who said: "The Pianoforte is the Modern Foundation in all Musical Training."

A Scrap of Paper

"Is there any law to prevent my giving a musical diploma or certificate?" Scores have asked this question.

It all depends upon the kind of a diploma or certificate. You give away all sorts of things, but never forget that a diploma is merely a piece of paper, no more valuable than any other piece of similar paper. The value is not in the printing or in your signature. The value is in what stands behind the diploma. There are thousands of colleges and conservatories issuing diplomas which do not begin to have the value of a simple little note from a real master, such as the following:

To whom it may concern:

"Miss ——— has been my pupil for four years and has displayed remarkable ability, fine interpretative sense and great intelligence. I recommend her highly as a teacher."

"THEODORE LESCHETIZKY."

The paper such a testimonial was written upon might be worth thousands of dollars to the teacher who had earned it.

A Dollar bill is printed on paper. So is a Mark. The difference in value of the two pieces of paper depends upon the world's estimate of the ability and the intention of the nation issuing the currency to stand back of its money.

By all means use diplomas. (There are excellent engraved blank music diplomas which may be purchased at slight cost.) But do not lead the pupil to believe that a diploma is anything more than your way of recognizing and stimulating the pupil's progress. The importance and value of the diploma depend entirely upon your reputation in the profession.

The Fashion of Being Business Like

The power of fashions, race, habits or mores, as Prof. Sumner, of Yale, called them, is committed irresistibly. All the sins of the decalogue have been by peoples at the behest of fashion. Lies, murders, thefts, arson, all known crimes have been done by poorly balanced people who have been willing to sacrifice everything to keep in some silly fashion. Fashion will lead both the male and the female human animal to resort to all kinds of bodily distortions, ridiculous clothing, war-paint from the skeleton stripes of the aborigine to the lip stick of the flapper. Only the very superior mind is able to hold aloof from extreme fashions and adopt rational, beautiful attire that does not excite attention.

The fashion of music, particularly with those musicians who like to call themselves artists, has changed entirely. The old-time fashion of dressing and acting in eccentric manner relegates the "artist" to the antique class. Mr. Edward Johnson (the Metropolitan Opera Company tenor), whose name in other days would probably have been Edoardo Figgio di Giovanni, recently remarked—

"I think the successful artist of to-day has a great deal of business sense. The dreamer type is gone. He is out of style for one thing; a mis-fit in the keen, active age. One will often hear the comment, 'He doesn't look like a singer (or an actor, painter, whatever it is), does he?' Whatever may be accepted as the old-fashioned standard of how he should look, I am quite sure 'he,' whoever he is, is glad he doesn't look that way. Art is for all of us; and so are the more practical things of life. I believe in specialization, that is, on concentration upon a definite goal. But in attaining that goal each should not overlook the fact that he is, except perhaps for a special gift in one direction, pretty much like everybody else."

Are the Great German Conservatories Doomed?

The war has been over for six years. Germany is still in a tragic condition in so far as her arts and professions are concerned. A handful of active men and women have been working bravely to save what they can from the wreckage; but Germany is paying for the game of war in a way that can not be forgotten in generations. That they have been able to do so much under the terrible conditions during the last ten years is notable.

One of the leading pedagogs of Germany recently wrote to America describing conditions among the average music teachers in Germany thus:

"Conservatories which used to have from 600 to 800 pupils now have from 60 to 80. This is surely a sign of the breaking up of music. At the time of the discharge of the State employees by the Government, the competition became keen. Every one who was able to play the piano or the violin a little, gave lessons for very little money, so that the professionally trained musician could not exist. The impoverished Germany will have to bury its culture. The large orchestras are disappearing gradually. Private orchestras cannot exist any more. The musicians are returning from the health resorts because they can not exist on the money they receive. This is the real condition of the music teacher of Germany. It is a sad one, but it is true."

One might think that this was the voice of a solitary calamity howler. Listen, however, to a few quotations from a leading editorial in the *Berliner Tageblatt*, the leading publication of the German metropolis. The editorial is called "The Death of the Conservatories."

Recollections of Master Musicians and Master Pianists Whom I Have Known

By the Distinguished Piano Virtuoso

MARK HAMBURG

"The Etude" takes pride in presenting herewith the first of a series of noteworthy articles by Mr. Hamburg, whose similar series several years ago proved of very great practical help to our readers. Mr. Hamburg was born at Bagutcher, South Russia, May 30, 1879. He studied the piano with his father, and with Leschetitzky. He appeared at first with great success as a prodigy. His tours of all countries have been sensational in their success. His repertoire is enormous. He is reported to have continually at his finger tips no less than 40 concertos and over 800 other compositions. He has given over 1500 recitals and concerts.

He is frequently compared with Rubinstein because of his feats of memory and technique. Mr. Hamburg is a naturalized British subject and resides in London. In 1907 he married the daughter of Sir Kenneth Muir Macdonald. Mr. Hamburg is one of the most practical and understandable writers upon piano technique, treating his problems in his human fashion and never going over the heads of the majority of our readers. Students and teachers may look forward with pleasure to coming issues containing these articles. Mr. Hamburg's next article will be "Why is so Much Piano Playing Dull and Uninteresting to Listen to?"



© P. A. Kreiss, London
MARK HAMBURG

you go on drinking these, for you, poisonous drinks!" he would answer, "What will you?" I am used to it, and I cannot start something new, now."

It was through Felix Moscheles that I was introduced to Hans Richter, who was a wonderful friend to me all through my student years in Vienna. He used to take me with him to his rehearsals and performances, and would insist on my sitting hidden in the orchestra all through the Wagner and other operas at the Vienna Opera House, where he conducted. For he said that to be a thorough musician, the student must know the orchestra through and through and be aware of each instrument and its peculiar powers and sonorities. What I learned under Richter's auspices in this way has proved invaluable to me in after life. I once nearly lost my Paradise, however, as, being very young (only twelve) and very tired, I was discovered fast asleep in the second act of "Tristan and Isolde," for which Richter was furious and declared that if he ever caught me asleep again, he would never allow me to set foot in his orchestra. Later, when I was fourteen-and-a-half, I made my first appearance as a full-grown pianist (no longer an odious prodigy!) under Hans Richter's baton, with the Philharmonic Orchestra in Vienna. Before the concert, Richter asked me to play over all the passages of the concerto (it was Chopin in E minor) to him; for he said that when pianists played concerti with his orchestra he always felt it was like washing linen in a quick flowing river, everything got rushed away before he could get the hang of it. He desired to hear exactly what I had to play so as to realize how to keep us all together.

Edvard Schmitt, the composer, was a great friend of mine during these early years and wrote several pieces

for me. He had a great reputation in Vienna as a highly refined piano soloist, composer, and his style was an object lesson in distinction and elegance. I met also Johann Strauss, the elder (I mean the man who wrote the famous waltzes), a jolly old fellow, full of the zest and peculiar Viennese gaiety which he so well imparted to his music. I remember playing to him Schmitt's paraphrase of his well-known "Kuss Waltz," out of his opera, "The Gipsy Baron," and Johann Strauss was delighted with it; which shows that there are composers who enjoy transcriptions of their own works, in spite of all paraphrases being so despised by present day musical critics!

Brahms' Apology

Johannes Brahms, of course, was one of the most interesting figures of Viennese musical life at that time, and one of our greatest treasures is a small diary entry which he gave me as a present when I first started smoking—that alluring sort of nerves—which I am afraid I did very early in my career. Brahms was present at a festival of his works conducted by Felix Weingartner, where I played when still no more than fifteen. After the concert there was a banquet given for Brahms, where the organizers proposed his health, and then he got up and proposed the health of the "Youth"—that was I! I thought it was most kind of him, and was immensely gratified. I remember also, before one of the Sunday concerts in Vienna, that at the rehearsal with Richter, a lady pianist was playing the Brahms Concerto in B flat major, and the composer was present. He got dissatisfied with the lady's performance and at last, losing his temper, and cried out: "Why, in God's name, do horrible women play my music!" He then rushed out of the hall. The next day he was extremely sorry and wrote the most charming letter of apology to the lady, accompanied by a large bouquet of flowers, a touching gesture for so great and rugged a man. Bruckner, the composer, was often with Brahms at Richter's rehearsal, where Brahms used to sit with his hand crossed under his chin, leaning over the sill of a box, and resting upon his elbows, his eyes staring into space—a characteristic attitude which we, who revered and admired him almost as a god, used to watch for and love.

Of course it was from that great teacher, Leschetitzky, that I learned most everything, not only pertaining to piano playing, but in regard to every aspect of how to live. He was a mentor of every possible kind, and a real father to all his pupils in whom he was really interested. As for a pianoforte lesson with him, it was a life experience, if one was capable of understanding what he wanted; and he had a wonderful way of explaining every detail with the utmost precision and care. He was not only marvelous at developing facilities and brilliance of execution in his pupils, but also focused his teaching enormously upon the quality of sound produced. Everything had to be beautiful and polished, with him, and alive with the right kind of expression and feeling. He never allowed anything to pass his judgment that was dull, monotonous, or harsh in tone production. He used to urge us to go and listen to the great singers, to see how they phrased and brought out melody and cantilena passages, and to take them as our models in this branch of our studies.

I remember Leschetitzky being present at a concert where I was playing, and where the "Symphonic Pathétique" of Tchaikowsky, was being performed for the first time in Vienna. Leschetitzky sat together with the well-known musical critic, Hanslick, who was as old a man as himself, and whose ear was not yet attuned to the chromatic counterpoint of modern orchestra music. Both the old men hated the symphony and said

"In Berlin and in other large cities of the country numerous private music schools and conservatories have vanished during recent years. This is a fact that many circles have tried to conceal but the real truth remains and must be seen. Not merely the small and inconsequential schools have succumbed in the fight for existence, but many famous institutions long established and with large student attendance have been unable to keep up. During the past six months a celebrated German conservatory, with three hundred students before the war, was suddenly obliged to shut its doors."

The editorial continues with a correspondingly pessimistic outlook. Meanwhile America, which was the fruitful field, for which years sent large cargoes of students to Germany, has been building incomparable schools with faculties of international eminence which actually draw students from Europe.

Notwithstanding the fact that we rejoice in the triumphs of musical education in our own land, we can not view the musical situation in Germany with anything but dismay and sadness. Art is international. An artistic collapse in one country hurts all others. What good would it do the world if all of our leading American schools, which we have taken years to build, were to be suddenly demolished. The loss to Germany is a catastrophe in some ways greater than the devastation of cities. Music is Germany's pride and soul and it lies dying in the land of Beethoven, Brahms, Mozart, Schubert and Schumann. Some day, of course, it will rise again. Let us hope that day may be soon. There are many active and earnest workers in the music field in Germany, with eyes set upon the spiritual vision of the real greatness of the country, not the military Frankenstein which dragged it down. These men are now undergoing virtual starvation to keep together the remnants of musical life in Germany and trying to rebuild those vanished castles of musical greatness which were among the proudest possessions of the German people.

Concentrate on Something Worth While

"LADIES, we have with us for our Heliotrope Luncheon, our distinguished fellowtownsman, the Hon. Hascou Binns, whom we all have learned to call 'our own Has' Binns.' Mr. Binns has come to us out of his busy life to say just a few words on music. It gives me great pleasure to introduce Mr. Binns."

The eminent Binns arises, wipes his firm jaw with a napkin, exercises his larynx with a few coughs, smiles genially at the jewel incured duty of his most lucrative client and begins:

"Ladies of the Calliope Club: It gives me great pleasure to be with you at this delightful luncheon of the most delightful group of ladies in our State, if not in the United States (Applause). I have, as your accomplished President, or should I say Presidentess (giggles from the President), has just said, come from a busy life with many important problems (more causticisms with his larynx). I must confess that I know very little about music. Your honored President has just asked me what instrument I play. I told her that I once played on the linoleum when I was a child (Great laughter). I haven't very much to say; and I can say it quickly. I think music is a wonderful thing (etc., etc., until his ignorance of the subject is more completely exposed). And now, ladies, I must close by thanking you one and all for giving me one of the most delightful hours in my experience, an hour that I shall find a constant source of inspiration during my coming campaign for Congress where I shall hope to serve those principles which are very obviously so dear to all of you." (Great applause.)

The President rises, overcome with the distinction of having had so eminent a guest. She says, modestly:

"Ladies of the Calliope Club: It is indeed an honor to have learned so much about music from so very great a man whom we shall hope to have as our next Congressman. (Applause, during which one trans-Balkan waiter exercises a trans-Aegean waiter for permitting a chicken patty to fall down the back of the little music teacher obscurely seated in a far corner. Such a waste of good chicken!) Ladies, we all now real-

ize what our club means to us. We have decided to raise our dues five dollars for the coming year."

Does this sound familiar to some of you? A great many so-called music clubs are nothing more than "gobble clubs," and "adulation" clubs. The musician plays a minor role to the Chef and the Modiste. The music club movement fostered by the American Federation of Music Clubs, has been of immense value to our country; but it is a dismal spectacle to see many clubs drifting away from the real purposes of a music club to become a kind of glorified Kaffeklatsch.

The study of music, the promotion of music, the higher enjoyment of music should be the work upon which the music club members should concentrate. All over the country thousands of Etude clubs and Music History Clubs of young people have been formed and have been of incalculable value in the musical development of the land. They concentrate on something worth while. We believe enthusiastically in the delightful social side of the music club; but the main aim must be Music, Music, Music. When a club minimizes music and devotes itself to other things, it ceases to deserve recognition as a music club.

Character in Music

Does the composer's real character show in his music?

We have always felt that it did in very patent fashion. Dr. Percy C. Buck, late Professor of Music at the University of Dublin, has confirmed our attitude in the following nicely phrased paragraph which should be read more than once by teachers and by students.

"Character is a moral question, and art is fundamentally dependent upon character. The work of an artist is a projection of personality, in spite of the fact that the phrase has been discredited, owing to the insistence on it by those who pretend that art is nothing else. His work must change if his character changes; so that character must be a function of his work. And from the non-creator's standpoint character is involved no less, for what we appreciate depends upon our own character. You will remember the saying of Ruskin, 'Tell me what you like and I will tell you what you are.'"

The Secretary of Music

For years there has been a turbulent clamor for a Secretary of Education in the Presidential Cabinet. Education has become such an immense undertaking that the call for governmental regulation of some phases of the problem seems reasonable. On the other hand the question arises as to whether it is wise to cast the brain building of our children into the hugging-mugging of politics. What would the Secretary of Education do? Where would his powers end? How would he help? All significant inquiries. Having a Secretary of Education, might we not also have a Secretary of Music. Richard Strauss has just been appointed General Music Director of Austria. If we could be sure of having a man correspondingly great in our Cabinet, might it not be salutary to the interests of the art?

Community Opera

Who said that opera is un-American? All over the country small operatic companies are springing up, largely as a species of safety valves for the hundreds of students who have studied opera enthusiastically only to find that there have hitherto been only a very few large conduit pipes for their talents. If they were squeezed out of the metropolitan channels, they were squeezed out of a career.

Much of our taste for opera is artificial, alien in the extreme. We have swallowed opera with its preposterous fiddle-faddle plots, partly because it was fashion, partly because of the lure of the imperishable tunes of Bellini, Verdi and Donizetti. Wagner gave us drama, but drama in Teutonic doses. The new Italian realismo comes nearer to our conception of Butterfly and "Pagliacci." But many silly operatic conventionalities will have to be abraded before we come to opera such as Americans will genuinely adore.

Joachim's Poison

To return to the years that I lived in London, from the age of nine till twelve, I there met Siliti, Pachmann and Spelinkoff, who were already mature artists. I was very keen on bicycling, and one day, a nearly new one of the veteran, Alfredo Piatto, well-known as the greatest cyclist of that day, but already very advanced in years. He lived quite close to where I did in London, and when he saw who it was who had so nearly terminated his existence, he said, gravely: "Boy, listen to me, I ride my bicycle more slowly, and to play your scales more rapidly." At that time I was engaged by the firm of Chappell to play at one of the Monday "Pops," with old Piatto and Joachim. It must have been a very interesting thing to see us playing together! I was ten, and they were both well over seventy. Joachim was then very giddy and, as it affected his fingers, he often had great difficulty in his performances. He was very fond of port and champagne, both of which were very bad for him in his state. But when his friends said to him, "Master, how can

Let me tell you one more Liszt anecdote. Like all great geniuses who were ahead of their time he suffered much at the hands of conservative critics. He was fond of playing whist. One evening he suggested a game. One of those present said he was very sorry he could not join them as he didn't know anything at all about the game.

"Very well," said Liszt, "then you can be our critic."

The Witty Brahms

There are still music lovers who do not care for the compositions of Brahms, but no one with a sane sense of humor could fail to appreciate his wit and laugh at his pranks.

In the matter of reading and judging manuscripts he was not so altruistic as Liszt. One afternoon he left his house and walked up the street. He was presently accosted by a young man who had a roll under his arm. "Excuse me can you tell me where Herr Brahms lives?" "In that house over there, third story," answered Brahms and hurried on.

On another occasion he consented, after much coaxing, to play the piano to accompany an amateur violinist who was anything but a Platti or a Casals. After a few bars Brahms began to play fortissimo and kept it up to the end of the piece.

"How loudly you play—I could not hear my own playing," the amateur exclaimed.

"Lucky man," answered Brahms.

In some ways Brahms was as eccentric as Beethoven. Being very temperamental, Beethoven often flared up and said disagreeable, nay positively insulting things to his best friends. As soon as he cooled down he bitterly regretted this and wrote letters contritely apologetic.

Brahms was less apologetic but he excelled—thanks largely to his biting wit—in the art of rubbing everybody's fur the wrong way. It is related that at an evening party, when he was going home, he turned round at the door and said: "If there is anyone here whom I have forgotten to insult, I beg his pardon."

In this instance his wit came to the rescue of his manners. It reminds one just a little of the naval officer who, returning from a cruise among the islands of cannibals, was asked about their manners and customs. His brief answer was: "Customs beastly; manners, none."

Yet Brahms was one of the kindest of men. He was particularly fond of children and always ready to devote himself to their amusement.

When He Got The Worst of It

It may be said that there is as singular a discrepancy between the music of Brahms and his personality as in the case of Beethoven. While Brahms bubbled over with wit in conversation, his music is always serious. His friend, the poet Mosenthal, once complained about this excessive seriousness with which he took his art. On Brahms' declaring that he was sometimes in a joyful mood, Mosenthal retorted: "I agree with you. When you are in a right merry mood then you sing 'The Grave is My Delight'."

Another time the witty Brahms was outwitted when he called on his friend Leschetzky and found him composing. He liked this famous teacher personally but didn't care for his pieces. Looking over the teacher's shoulder he said: "Hal! What kind of things are you writing this morning? I see—quite little things, little things of course, yes?" "Little things?" replied Leschetzky. "Yes, they are, but ten times more amusing than yours, I can tell you."

Still another time when Brahms got the worst of it was when he and the pianist Epstein were going home late, amid rain and snow, and came across a well-dressed man lying in the street apparently very ill. He was able to tell where he lived, in an adjacent street, so the two men carried him to the house and started for the fourth floor; but before the teacher reached the man with the men and voice of a fury appeared above them and shouted: "Aha! So you are the fine fellows who seduce my husband to drink and carouse with them through half the night! Are you not ashamed of yourselves? Wait! I'll show you!"

With that she hurried her broom and another volley of abuse at the two musicians, who took to flight precipitately.

Self-Test Questions on Mr. Finck's Article

1. Who wrote the *Carminal of Animals*?
2. Which composer set a *colibri's* tapping to music?
3. Which great composer was given to horse play?
4. How did Mozart sing a *fanona* bell?
5. Which great composer went out of his way to amuse children?

Finding the Right Fingers at the Right Time

By T. L. Rickaby

FINGERING seems to present a very considerable obstacle to the progress of the average pupil. Yet fingering must be correct, convenient and, above all, so firmly established as to be practically automatic.

In deciding on the best fingering, the character of the passage to be played, the size and shape of the hand and fingers must all be considered. The conventional fingering of the scales and arpeggios is more or less fixed, but outside of music for the earlier grades and the general run of salon pieces, scales and arpeggios are seldom found in their fundamental or primary forms. Furthermore, rules for fingering are like rules in grammar or counterpoint. By the time one has mastered all the exceptions the rules have been forgotten or have lost their power. For example, in playing scales in flats a rule is given thus:

"In the right hand place the fourth finger on *B flat*." Yet innumerable instances could be cited in which the fourth finger must carefully avoid *B flat*.

Another rule often given is: "Use the fourth finger but once in each octave." This holds good in straight scale playing, but in many compositions scale runs can be found which can be played more smoothly and certainly by using the first four fingers in succession throughout. After all, it is a matter of convenience—not the editor's convenience nor that of the composer or the teacher, but the pupil's convenience.

In theory, a particular fingering may be logical and right and may suit some—but it cannot suit all. The short, stubby fingers which have been known to do some fine playing at times—must receive different consideration from the long, shapely ones. It is in matters of this kind that the teacher has a shining opportunity to use his judgment and common sense, and the pupil (who has passed the earlier grades) has an equally luminous opportunity to use his brain.

Individual thought and the use of some sort of initiative are positively indispensable in music study if results are to be adequate and permanent. This is the essence of musical activity—fingering gives an abundant opportunity for the exercise of whatever initiative either pupil or teacher may possess.

Where no departure is made from primary forms, all scale and arpeggio passages will be done by means of the conventional fingering as taught in the earlier grades. When variations occur the fingering will depend entirely on what has to be played. It might be said that good fingering consists in having a finger conveniently ready for any key that is to be depressed. To bring this about some thinking is necessary.

Except in the slowest of music—and then usually only in polyphonic music—one finger is never passed over the other; and yet young players do it, or try to, over and over again, in spite of its awkward uselessness. It is a waste of the mark. A good way to overcome this difficulty is to have them memorize the passage so that they can give their whole attention to the keys they wish to strike. When the eye is forced to travel from the piece to the keyboard and back again there is always danger of losing the place and making mistakes.

Study Stimulants

By R. F. L. Barnett

A LITTLE talent plus real work will accomplish wonders; develop even extraordinary talent.

To the careless player the pedal covers a multitude of sins; but to the discriminating listener it merely adds one more to the collection.

Talent, intelligence and industry form a wonderful mixture; but they need a great deal of careful listening as a preservative.

Temperament makes an excellent seasoning for the fruits of labor; but for a steady diet nothing can take the place of hard work.

"BEAUTY in art is a relative result obtained from a mixture of different elements, often the most unexpected. Only one of these elements is stable and permanent, and must be present in any combination; this is novelty. A work of art must be new and may be recognized as new if it gives one a sensation never before experienced."

—REMY DE GOURMONT.

"The Secret of Success is constancy of purpose."
—LORD BEACONSFIELD.

THE ETUDE

fingering as the key of "C,"—not to establish a new scale fingering, but to make the fingers equally at home on both white and black keys. Such players as followed his suggestion will find it useful now, because in modern music the thumb is used freely on the black keys, both in scales and chords.

In the fingering of chords and arpeggios some judgment is necessary. Let us take for example the common chords of "D," "A," and "E" in the left hand. In each of these chords the second key (playing upward) is a black one. The invariable rule for fingering these chords (or arpeggios) is to use the fourth finger on this black key. Yet only one player in ten can do this conveniently. The third finger should be used. In the minor chords of "C," "G," and "F," the second key is also a black one, but it is quite convenient to use the fourth finger in these chords, and that finger should invariably be used.

A famous American piano teacher said at a state convention that if pupils could only be induced to use a little common sense, it would not be necessary to finger whole passages, disfiguring the music and adding to the teacher's work. But teachers seem to be obliged to write in the proper fingering for all passages that are out of the ordinary—and for many that are not. A large part of the time consumed in this way might be used in trying to develop initiative on the part of music pupils; that is, where such development is possible. They then may gradually learn to depend more on themselves for the many things for which they now look helplessly to the teacher, who has enough to do to teach those things that the pupil could not reasonably be expected to learn by himself.

Crossing Hands

By S. M. C.

To young children a piece which requires crossing of hands is often a source of wonder and delight; and the eagerness with which they try to master it shows what importance they attach to this simple but shrewd device in piano playing.

The one important thing to impress upon them is that the hand which crosses should move in a graceful curve from the tangle to the bass and vice versa; for in this way the distance can be more accurately measured than when the hand moves in a straight line. This will also prevent the striking between two keys which often occurs when the crossing is not properly and carefully done; and there will be no danger of one hand interfering with the other.

As a preliminary exercise these curved movements may be practiced to good advantage without striking any keys, merely measuring the distance from one to the other with relaxed arm, thus forming a habit of accuracy which will be a distinct gain to the pupil.

Rapid crossings, in particular, form a stumbling-block to little pupils, who often strike one or two keys short or over of the mark. A good way to overcome this difficulty is to have them memorize the passage so that they can give their whole attention to the keys they wish to strike. When the eye is forced to travel from the piece to the keyboard and back again there is always danger of losing the place and making mistakes.

Symphony Copied by Candle Light

"We were a most musical family. We formed a quartet composed of my brother as violinist, my father as cellist, and my mother as second violinist, while I played the piano. At the age of four I started to study the piano with my father. At six he taught me the violin. Naturally with music as his main source of livelihood and with a growing family, our means were extremely moderate. But we were gloriously happy with the joy that music brought into our simple little home."

True, we had to work very hard for some of the advantages we wanted, but there was a beneficial side to that. My father, for instance, coveted the scores of the symphonies of Haydn and Mozart. They were too expensive to purchase and therefore he borrowed them and set me to work copying them part for part from the score. Thus, when I was a little girl of ten, I had copied by the light of a candle many great symphonies note for note for all the instruments. I thought it rather an arduous task, nevertheless was absorbed in listening in imagination to the instruments as I copied each line. You see, music took the place of dolls for me. When my father made me my first violin I was one of the happiest children in the world. I loved it dearly and fondled it with unbounded pleasure.

From "Wonderchild" to Diva



Sembrich in 1897

Mme Sembrich in 1899

Sembrich in 1908 as Mimi

Mme Sembrich to-day, with her pupil, Dusolina Giannini, in her garden at Lake George

An Interview Secured Expressly for the "Etude" with Madame Marcella Sembrich, World Famous Prima Donna

Early Successes

"At the age of twelve, being considered a wonderchild, I made many public appearances as a violinist as well as a pianist. My father, however, wisely realized that I still had 'everything to learn.' Accordingly he took me to Lemberg, Galicia, where I studied the piano with Prof. W. Stengel, who was also of Polish nationality, and at the same time became the pupil of Bruckman for the violin at the Conservatory. I continued the piano for four years with Professor Stengel, little realizing that one day he was to become my beloved husband. He felt that if I was to go on with my career I would require additional instruction. Accordingly I was taken to Vienna, where I continued the violin under Josef Helmesberger, the director of the conservatory, and the piano with Julius Epstein, senior. When Liszt heard me play one of his *Ritardandos* on the thespian and Wieniawski's arrangement of Polish themes on the violin, he was greatly pleased, but when he heard my voice said: "Sing, sing for the world, for your voice is that of an angel."

"This determined my career. Thereafter I began studying singing with Rodolstadt in Vienna, and at the same time continued the piano and the violin. After one year I went to study singing in Milan with the younger Lamperti.

"In 1877 Professor Stengel and I were married and went to Athens, where I made my debut in Bellini's *Puritani*, and later returned to Vienna to study my repertoire with German text, and then followed a two-year engagement in Dresden at the Grand Opera. My debut in London at Covent Garden was in 'Lucia' in 1880, thereupon followed directly my season of 1881 in Opera in Madrid and the first of my fifteen seasons in St. Petersburg and Moscow. My debut in New York was in 1883, also in 'Lucia.'

Study in Holidays

"Despite the unbounded enthusiasm of the public and my ever increasing success, which placed me, although so young on the plane with the great and already famous singers of that epoch—I thought that still finer results could be created, and so went for several summers during the holidays for a few weeks' study with the elder Lamperti at Como.

"In 1909, after a career of about forty years, I decided to retire from the operatic stage and continued for several years my concert tours in America and Europe. Gradually I began to feel the desire of transmitting to the young generation of to-day the art that I had learned so thoroughly and practiced so long. After the death of my husband in 1917, I withdrew entirely from the public platform and began to devote my time and energy exclusively to teaching."

Singers Must Have Musicianship

"Many students and singers come to me for advice and instruction, naturally more than I am able to help. The American girl, intelligent, industrious and with great ambition, expects to perform wonders without proper preparation. A girl who has the good fortune of being able to begin studying when she is sixteen to become a singer but has no previous sound musical foundation, as well as lacking a knowledge of languages, starts her study of singing with a great handicap, especially in these days when music has so advanced in complexity. The piano is literally indispensable for the proper study of roles and thorough knowledge of the score. I found the violin invaluable as a study of intonation, legato and phrasing. We learn from violinists and they learn from us. With some the matter of pitch is inborn, with others it must be acquired by painstaking study."

Importance of Languages

"The general lack of knowledge of languages among many, many young students is greatly to be regretted. If one sings 'parrot-ree' how can one have originality or feel inspiration. To understand the spirit of a language one must be able to speak it fluently, and at once acquire the habit of using clear vowels, rather than some horribly garbled sounds, and in like measure realize the importance of consonants. It is necessary, of course, to have grammatical knowledge but that must be supplemented by real speech. The careful study of languages trains the ear for quality. This is necessarily of immense value in learning true musical style and increasing one's power of interpretation. Sufficient stress is not yet laid upon speaking the beautiful English language with agreeable quality of voice and clear enunciation. When I do find real talent, it is a great compensating joy. Such a pupil

realizes that voice is not everything but that brains and work are indispensable.

"It is an unspeakable luck to the fine looking American girl when she also has assiduity, musical intelligence, good health, good carriage, a true knowledge of language and perhaps most of all when she knows how to listen and to hear. Those who earnestly entertain the thought of becoming artists should realize that it means sacrifice, as nothing worth while can be attained without the readiness to give up amusements and willingness to make the most of each day, not only with vocal preparation in the company of Concone, Bordogni, Marchesi, etc., but also by studying harmony and languages. For instance when a young singer longs to have a career, and wants to study the Wagner rôles, how long will she take her if she merely a superficial idea of the German language—she knows nothing of the poets, has never read a single book or opera—how can she possibly suddenly acquire the deeper meaning of the text of an opera or the atmosphere of a song. I have studied all my life. I have sung with the great singers of my time, and still feel that as long as I touch, I am learning all the time as I study new problems with every pupil. It seems difficult to put the understanding of all this into the hearts of the pupils; they are so easily satisfied.

Lamperi and Legato

"When I went to the elder Lamperi for further study I knew that the great Maestro realized above all the value of Legato. He was then seventy years old and living on the Lago di Como. He used to get fervently excited, and when I was singing I have seen him on his knees with clasped hands, appealing begging:

"Da molto olio, per Carità, da molto olio! (More oil, pray, more oil).

"What he wanted was that rich molto quality, the unsurpassable quality, which gives warmth, youth, color, freshness, elasticity—and without which the most promising voices must suffer in comparison with the voice of Legato. Lamperi was insistent upon possessing the real Legato. Lamperi was insistent upon expression and used to say to girls who were without it, 'You sing like a frog,' but he said it with a kind of disfigure which made the young women do a lot of thinking.

"The ability of creating a dramatic, tender, pathetic, and of coloring the voice accordingly, lies entirely within the penetrating power of the voice, mind and soul. Lamperi believed that genuine temperament belonged primarily to a magic quality of magnetism in the voice itself, supplemented by the talent of acting. With this in mind, overacting can never replace true temperament.

The Singer's Life

"The singer's life, however, is by no means one of incessant drudgery, or lacking in high lights, many of which are exceedingly humorous. At the outset of my career there was an amusing incident in London which no one forgot who chanced to see that particular performance of *Dinorah* at Covent Garden. *Dinorah's* pet goat, called by opera singers 'the second Prima Donna,' is usually very demure and well-trained. The one that was assigned to me had a reputation for sobriety and good stage deportment. To make sure that the goat will leave the stage at the proper time, a property man usually stands in the wings with carrots or a cabbage. When the goat sees these they are supposed to be so irresistible that she will at once leave the stage. One evening, however, the goat was evidently of another mind. They called and coaxed from the wings in vain, one of the actors attempted to drag her off, but the goat resorted to her natural means of defense and rushed toward the prompter from whose every effort could not induce her to budge from the glamor of the footlights. She was determined to be the first prima donna for once, which put the audience and orchestra in an uproar, and the performance could not go on till this impertinent diva was driven off the stage."

Mirrors for Hand Position

By Mrs. N. D. Wells

PIANO pupils will understand what is required to obtain a correct position of the forearm, hand and fingers, if a small mirror be placed at each end of the keyboard for the practice period. The mirrored movements reveal the correct position in an impressive manner and save much repetition of teaching along that line.

And now comes the inevitable question. Is there, then, one right interpretation for a musical work? Of course there is. But the responsibility of assuring that one, contrary to popular belief, rests not with the performer but with the composer.—EOLIAN REVIEW.

"Syncopated Pedal"

By E. H. Pierce

AMONG the numerous little technical details which taken as a whole, distinguish really artistic piano-playing from that of the crude and common sort, is the judicious use of what is known as "syncopated pedal"—that is, the use of the pedal just after a note or chord is struck, but before the fingers release the keys. Rightly done, this produces a tone of purer and sweeter quality, and at the same time fully as strong as if the pedal is depressed at the same time as the keys.

There is a well-understood scientific reason for this. When a piano key is struck and the little felt hammer flies against the string, the tone begins with a percussion involving unavoidably a small, but none the less, appreciable degree of noise, along with the musical tone. Immediately after this percussion comes the loudest part of the tone, which in turn diminishes rapidly until silence follows. Tones in the bass last much longer than those in the treble, but all go through the same routine.

Now the damper pedal has two purposes: first, it prevents the dampers from falling back when the keys are released, thus prolonging the tone; second, as the dampers are lifted at the same time from all the strings, it allows the other strings to vibrate sympathetically, thus reinforcing and enriching the tone. (It is this property, in fact, which has caused for the damper pedal the common but incorrect appellation of "loud pedal.") When the pedal is used either before or exactly with the striking of the key, the slight degree of noise alone referred to is reinforced along with the tone, and the whole combined effect begins to die out about as rapidly as when no pedal is used. On the other hand, when the pedal is used just after the percussion of the hammer, the sympathetic vibration of the other strings begins to fill up the tone just at that point of time that it is most needed—namely, when it would otherwise be dying out rapidly. This serves to equalize matters, producing a tone of more smooth and singing quality. Incidentally, it gives no chance for the momentary harshness of the blow of the hammer to be magnified by the same sympathetic vibration. We have spoken of the sympathetic vibration of the "other" strings; but this should not be understood to apply to them all. Those which are chiefly affected are the octaves of the notes struck, along with the twelfths, fifteenths, seventeenth and nineteenth; the octaves below also may respond slightly.

The best exercise to acquire this use of the pedal is as follows:

Ex. 1 Correct Effect



Make use of only one finger, say the second, and listen to the effect carefully. If the pedal is depressed at the same time as the key is struck, the tone will be a little in the perfect legato of the tones heard, your pedal has been lifted too early; if the tones overlap and blur, your pedal has been held down too long. Practice it until it becomes instinctive to do it exactly right.

When Not To Do It

The syncopated pedal can be used only on notes of at least a moderate length. If attempted on very short notes, the first note will fail to be sustained at all. On figures of two or three eighth notes, the pedal must be put down with or even before the stroke of the first key. Pupils who have spent considerable effort in acquiring the syncopated pedal sometimes need to be reminded that there are places where it cannot be used, such as



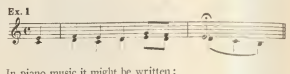
These call for the use of pedal promptly with the stroke of the key, or better still, just *beforehand*—the very reverse of the syncopated pedal.

A Lesson on Stems

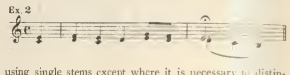
By S. M. C.

"Way is it," said Ethel, "that some stems go up and some go down, and some notes have double stems."

"The reason is very simple," said the teacher. "Notes placed on the third line or any line or space above extend downward from the left side of the note-head. All notes below the third line have the stem extending upward from the right side of the note-head. In piano music we often find two or more notes attached to one stem, extending either upward or downward. In writing in two or more parts, however, where each voice is a separate melody, it is customary to keep the parts distinct by having the stems of the higher voice extend upward, and those of the lower voice downward. For example, here is a passage from Bach's Passion Music:



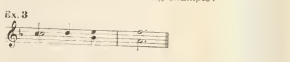
In piano music it might be written:



using single stems except where it is necessary to distinguish the voices, as in the last measure. The double stem on the note of the soprano voice is also and soprano voices combine on that note. The dotted half-note in the second measure is held for three beats by the soprano, while the alto sings D-C-B. Piano pupils are often careless about holding the long notes. A few lessons on the organ would show them the seriousness of this fault which is often disregarded by piano pupils."

"I admit that I have often failed in this respect," said Ethel, "simply because I did not stop to think. Now, there is one more question I should like to ask. Sometimes two notes are written on the same degree of the staff, one with the stem upward, the other downward. Why should there be two notes instead of one?"

"This is because one voice requires a note with a half note, that is, a half note or a whole note, and the other voice has a note with a solid head, a quarter note or an eighth note. In this case we cannot use a double stem, for a whole note with a stem would no longer be a whole note, nor would it be possible to write a half-note with a solid head. Therefore, the two notes must be written side by side, as shown in the following example:



"The C is held while the D is being played. These double stems also serve to mark important tones in the melody, as in the following example from Grieg's *Dance of the Elves*:



"Here the double stem notes must be held while the next eighth-note is being played. Careful pupils need not be reminded that a quarter-note equals two eighth-notes, staccato; yet, as a matter of fact, pupils are often reminded in this respect. They forget that attention to details is of the greatest importance in learning to do anything worth while and especially in mastering the difficult art of music."

"It is not until the artist knows and is face to face with his feelings that he can find a right form for their expression."—RUTLAND BOUGHTON.

O Music, sphere-descended maid,
Friend of Pleasure, Wisdom's aid!

Collins

"The roadway to the mind is shorter through the ear than through the eye. Revere the mind of the impression that notes are important, and the learning of the most intricate music becomes comparatively simple."

—FRANK LA FARGE.

How to Go About Studying Bach's "Well-Tempered Clavier"

By EDWIN HALL PIERCE

Progressive Order in Which to Take Up Each Number

EVERY piano student who pursues anything like a thorough course, sooner or later becomes familiar with Bach's *Inventions*, a book of very important but rather difficult pieces which train one in polyphonic playing, but give little hint of the composer's real genius. Some also study a few of his more melodious lighter works, such as *Gavottes, Bourées, Minuets*. His real genius, however, is most evident in his sacred music—the "Passion according to St. Matthew," the "Christmas Oratorio," the great "Mass in B minor," and some of his Cantatas—and next to that, in his organ works, some of which have been transcribed in a masterly manner by my List, as piano pieces, but need a virtuoso to perform them properly. But the most available and widely known work wherein the pianist may arrive at a true appreciation of Bach is the "Well-Tempered Clavier," a collection of forty-eight preludes and fugues, published in two volumes. So universal is this known that even beginners have usually heard it mentioned until the name begins to have a familiar sound to their ears; yet too often it happens that they never progress so far as to know it at first hand; for, frankly, many of the pieces are extremely difficult, although, if one will but pick and choose a little, there are several numbers which may be studied with pleasure and profit by pupils of moderate attainments.

Bach has been called "the musician's musician," for it has been by other great musicians that he has been most keenly appreciated. Beethoven, Mendelssohn, Schumann and Liszt all studied the "Well-Tempered Clavier" until they knew it practically by heart, and this was for a more purpose of improving themselves, but *because they liked it*—much as a religious person reads devotional books.

One great misunderstanding arises from the fact that we are apt, at the present day, to regard a "fugue" as a form of composition too much the product of the intellect—a sort of musical mathematics—to be a means of emotional expression. This "Well-Tempered Clavier" was written by modern composers, but we must remember that in Bach's time it was such a commonly used musical form that the form itself offered not the slightest obstacle to a great composer's fullest personal expression. Bach's pupils never have been raised to the level of Schumann would never have been raised to the level of Schumann simply as clever examples of good fugue-writing, for he had a most pronounced hatred of all that was dry, formal or mechanical in music. To him they were wonderful little pieces full of strong emotional expression, running the whole gamut from grave to gay, from profound to playful. We have no doubt that Chopin regarded them in the same way, and for the same reason, although he may not have expressed himself in the same words.

Origin of the Work

Ruskin, somewhere in his *Modern Painters*, remarks on the fact that occasionally a great artist will produce a real masterpiece as the result of what seems a merely accidental or trivial cause. A painting intended to cover a mouse-hole behind a door might be made by the artist, a thing wonderful, while a huge historical picture intended for a public building might chance to be "as dull as a Dutch grammar." One is reminded of this when considering the origin of this "Well-Tempered Clavier." The words "well-tempered" have reference to the *system of tuning*—in fact, the system now universally in vogue—which differs from the system used in Bach's youth and before his day. In very early times, it was customary to tune the piano (or rather, the harpsichord, clavichord and organ) as perfectly in tune as possible in the *key of C*, letting other considerations take care of themselves. The result was, that these instruments would be in fairly good tune in the *keys of F* and *G*, but less so in the *keys of D* and *B* flat, and very disagreeably out of tune in all keys having many flats or sharps.

Bach did his own tuning, and either invented or was the first prominent musician to adopt, what is now known as "equal temperament," in which all keys are equally good. To illustrate the advantage of this system of tuning, he wrote twenty-four preludes and fugues, representing every possible major and minor key. These were completed in his 38th year, while he was living at Cöthen, the date being 1722. Tradition says that he wrote most of them while on a journey in the company of his prince, the Grand Duke of Anhalt-Cöthen. If so, they were probably written away from any musical instrument. A few of them were borrowed from earlier works of his own. In one particular, the *A minor Fugue*, bears

marks of having been originally intended for the organ, as it contains some long sustained notes which would not be as effective on other keyboard instruments. The same is possibly true of the *Prelude in E minor*.

The second book, likewise containing one prelude and fugue in each of the twenty-four keys, was composed twenty-two years later, and bears marks of being more carefully worked over. The fugues of the second book embrace possibly less variety than those in the first, but impress the critic as *smoother* in certain ways. The first book contains fugues in two, three, four, and five voices; those of the second book are all either three-voiced or four-voiced.

Hints for Study

To explain the structure of a Fugue would demand an article by itself. At the present writing it must suffice to say that a Fugue is a composition built up on to a musical subject (in rare cases, two or three subjects) which appears first in one voice, and then by turns in the other voices, governed by certain accepted laws of imitation. It is one point of good fugue-playing, that wherever the "subject" appears, it should be distinctly and expressively heard. Bach left almost no directions at all as to the tempo or other *musique-châssée* form. In modern editions have been added by various editors. A good musician will not bind himself to a strictly mechanical regularity of tempo, but will endeavor to follow the proper expression. To be sure, the *tempo rubato* of Chopin would be very much out of place, but there is room for occasional *ritardandos*, *accelerandos*, *crescendos*, *diminuendos*, and in some cases even for a real change in tempo in the course of a piece, though this last remark would apply only to certain of the Preludes, (for instance, the second Prelude), not to the Fugues.

We shall now make a few observations on several numbers found in the first book, which is the volume most likely to be found in the hands of the young musician. The *First Prelude, in C major*, is, as it stands in the original, a charming little piano piece, of no great depth or difficulty.

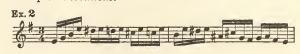
Doubtless very many of our readers are already familiar with it in Goemod's transcription, in which a soprano solo part is added to it, with the words of the *Ave Maria*. The same has been re-arranged again as a violin solo, a cello solo, a trio for violin, harp and organ, as well as for other combinations of instruments.

The Fugue which follows this is among the more difficult ones, and had best be reserved for more advanced study. The second, *Fugue in C minor*, is one very com-

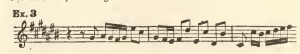
monly used for the first study in fugue playing, although the tenth,



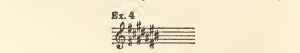
Fugue in E minor, is easier, having only two voices to manage. It is about the same grade of difficulty as the two *Part Inventions*.



The third *Prelude and Fugue* shows Bach in a very joyful light-hearted mood, and should be played buoyantly and at a fairly brisk tempo. The *Prelude* is among the easier ones; the *Fugue*

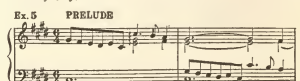


is somewhat more difficult. In some editions this prelude and fugue are in D flat, in some, C sharp, which sounds the same, but is a little harder to read, with its seven sharps in the signature. It may interest students to know that in Bach's original manuscript there were *ten* sharps—

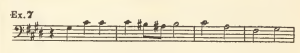
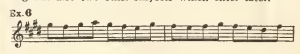


This did not mean that the notes E, F, G were "double-sharp" but only reminded the player that the sharpening applied to both octaves.

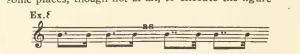
In the fourth, *Prelude and Fugue in C sharp minor*, we find Bach in an entirely different mood—his soul pondered over all the sorrows of the universe, and oppressed by their mystery.



One is reminded of Hamlet's soliloquy, in Shakespeare's immortal tragedy. The technical student of fugues will be interested also to observe that in this grand pre-ordained fugue there is not only the subject given out at its beginning but also two other subjects which enter later.



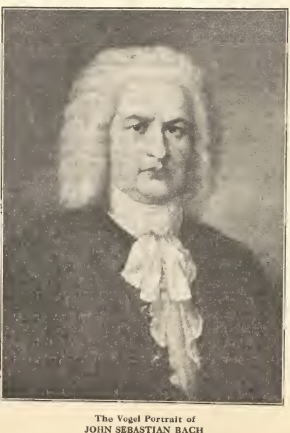
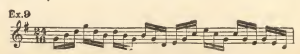
In the fifth, *Fugue in D major*, it will be necessary in some places, though not in all, to execute the figure



The double-dot was not so written in Bach's day, but had to be inferred by the player, where the context required it.

Prelude VI, though in a minor key, is playful or even joyous. It should be rendered lightly and gracefully, and is not beyond the powers of any good player of the *Inventions*.

Prelude and Fugue XII, (F minor), though of masterly construction, show Bach (especially in the Fugue) in a very morbid and pessimistic mood. In spite of the variety of style, there are a certain few compositions of Chopin (not his best) which reveal exactly the same spirit. We are glad to be able to turn ahead a few pages and refresh ourselves with the gaiety of number fifteen in G major.



The Vocal Portrait of JOHN SEBASTIAN BACH

The Immortals Protest Against Jazz

Brahms, Grieg, Mendelssohn, Rubinstein and Schubert Strike for Their Rights

By Ernst Felix Tschudi

With these immortals, which threw the whole assembly into the highest pitch of expectancy, the President lifted the telegraphic blank and began to read. The dispatch ran as follows:—

Milky Way Telegraph Station, Heaven

INTERNATIONAL MODERN DANCE COMPOSERS SOCIETY
Jazzland Hotel, Irgendwostadt

We, the undersigned five composers, herewith enter formal protest against the desecrating use of our divine music for fox-trots, rag-time, and so forth.

We have, perhaps, no right to brook the question whether modern dance-music can properly be called music at all, or whether it is a mere concoction of the age. It may be quite appropriate to the decadence of your age. The memory, however, of the beautiful dances to which we devoted ourselves in the bygone days when we were on earth compels us to look with regret on the path which dance-music has since followed.

The chief object of our message is to protest against the theft and desecration to which our works have been subjected. In order to protect our own dignity, we find ourselves at length compelled to give expression to our dissatisfaction and to warn you against further offenses. These are the crimes of which your members have been guilty:—

Among modern dance-orchesteras the custom—and a very bad custom it is—has grown up of playing the *Fifth Hungarian Dance* of Herr Johannes Brahms as a fox-trot. It struts the depths of the soul to hear this delightful little dance shattered by banjos and punctuated by the clacking and shrieking of jazz instruments. It is enough to make a Hungarian, in sheer despair, howl himself—if he did not have the blessed resources of flight.

Other jazz bands delight to play *Art's Dream* from the "Peer Guit" suite of Herr Edward Grieg as a syncretized shimmy; and without the faintest sign of compunction they have added effective accents to these profoundly melancholy strains by introducing strokes of the gong and blasts from the trombone, besides accelerating the tempo.

Among the dances that met with the greatest success in your last season was one called *When the Leaves Come Tumbling Down*. The custom was then to have the orchestra to remember the *Spring Song* from Mendelssohn-Bartholdy's "Songs without Words" and made use of this melody for his popular hit. No wonder his newest creation took such a success.

These three examples are enough to show you how much is amiss in your modern dance-music; but we have still further grounds for complaint. In your dance-halls often hear a wonderful dance called the *Boston*, Rubinstein's *Melody in F*, with its two-four time transformed into three-four. Many of your dancers have been delighted with the lovely introduction to the fox-trot called *Romany*—I never, without the least suspicion that it is a piece of music, not from Franz Schubert's *Moment Musical*. Good old Franz himself would never have dreamed that his work might one day be twisted into a fox-trot. It takes a fair share of shamelessness to do our work over into dance-modes and give it out as a product of your own brains....

At this point it became absolutely impossible for the President to read further, for he was interrupted by hisses, hoots and catcalls which were louder in the corner of the room where the American composers had their seats, and where the shrieks and whistles and howls of protest reached a deafening pitch.

Things for Which a Music Student Can Work

By W. L. Clark

1. To play with facility.
2. To comprehend the composer's meaning in each selection that you play.
3. To play in such a way as to obtain beauty in tone production.
4. To observe good players, so that you yourself may see wherein lie their strong points in execution.
5. To maintain correct time.
6. To read notes rapidly and accurately.

7. To obtain correct position of the fingers and wrists in playing.
8. To become a good player—not satisfied to remain mediocre.
9. To master gradually more difficult compositions.
10. To maintain the dignity of the musical profession, by stressing the study of the best music and by becoming capable of constructive criticism both of your own and other people's playing.

Getting the Most from Your Lessons

By SIDNEY SILBER

A Chat with Serious Piano Students

Mr. Sidney Silber, Dean of the Sherwood School of Music, has been for many years one of the most active of the pianists and teachers of the middle West. Mr. Silber was a pupil of Jedliczka, Barth and Leschetzky.

What Do You Bring into the Studio?

You do, of course, bring yourself—that is, if you are on time, or even late, either because your teacher is not punctual about giving you a lesson or you were delayed or detained for one reason or another. But the physical phases of taking a lesson or of receiving instruction are not to be discussed. Rather, we shall consider some of the things which have to deal with those phenomena which almost invariably end in a tacit or expressed consent, in such meaningless yet far-reaching words as "I did it much better than that at home."

While such remarks are doubtless true, they are nevertheless aggravating to pupil and to teacher. To the knowing and sympathetic pedagogue they speak volumes; and it is his duty and pleasant responsibility to eliminate or modify, as far as is humanly possible, all the conditions which seem to make such remarks necessary to excuse or explain short-comings, defects or failures. It is precisely this phase of taking a lesson which will occupy me during this heart-to-heart talk.

Why Do You Fail?

Assuming that you love your music, your study, and also that you like your teacher; assuming, further, that he does nothing to inspire fear or embarrassment (which is only one of the many forms of fear) nor self-consciousness (the worst form of fear), there can be but a few reasons for your comparative or total failure. They are:

1. Inadequate, unintelligent, unscientific preparation.
2. Lack of the feeling of responsibility and gratitude for the opportunity to develop your divine gifts—or, in other words, laziness, shiftness and attendant evils.
3. Lack of understanding of the inner import and purport of the music which has been assigned to you for assimilation.
4. Unwillingness to "make haste slowly" in mastering the various elements of study.
5. If, of course, assumed that there is no fault on the part of your teacher, that you are one of those fortunate creatures who has found the right teacher (for you). And by the "right teacher" is simply meant a competent, conscientious, painstaking, persevering, patient, inspired and sympathetic pedagogue, who ever exalts in telling you pleasant things about yourself and your work only when they are true and who does not mind telling you the reverse, though it cause both of you pain and discomfort.

Destructive and Constructive Criticism

It is obvious that destructive criticism has no practical value when it depresses and defeats further aspiration—when it is offered only in connection with work done. There is nothing bad in such criticism except when the teacher fails to back it up immediately with constructive comment and criticism. How is this done?

The Teacher's Constant Duty

1. Be able to discover your defects and shortcomings in your playing, and suggest proper remedies for overcoming them.
2. Be able to demonstrate practically how your music (scales, exercises and compositions, in part or totally) sound to him.
3. Be able to demonstrate practically how such music should sound to you.

If you have understood him in all things, then, in the words of the Good Book, "Go and sin no more." You can do this only by trying—trying—trying again—and again—and again. If you try intelligently, you simply must succeed as far as you were intended to succeed—nothing more, nothing less.

If you have understood your teacher in all things, "make no longer account of it." Prod him with questions and never let up until you have learned all of the truth as far as he knows it. Remember that, if you follow these suggestions, you will inspire him and he will then be your debtor; for the only real teaching comes from those who live to teach and not from those who teach to live.

He has appeared with the Berlin Philharmonic and with the Vienna Tonkünstler orchestras, as soloist. While Mr. Silber is best known for his interpretative work his success as a teacher has been notable.

Interesting Piano Lessons

A successful and interesting lesson is a fifty-fifty proposition. It must be mutual and reciprocal. Unless it is, either you or your teacher has not done his fullest duty to the other or to himself. I once asked Godowsky where and how he learned everything he knew. His answer was: "Everything I know, I owe to myself, and to my pupils—but especially to my pupils."

Think over these words of a great master and:

1. Go and sin no more.
2. Seek and you shall find.
3. Leave only your worst self at home, if you have such a "fairy" in your home or if that is a part of your "make-up" (your spiritual "make-up," of course) and, if you only your best self to the studio.

If you will do this, you will leave from each lesson refreshed, inspired and a better student, possibly a better pianist, musician and artist than when you first opened your teacher's door and it is hoped—greeted him or her with a smile and bade him the time of day. If you have had "rainy," that is, fearful, days in the past, you will without doubt find that you will henceforth have only "fair and clear weather."

What Do You Take Out of the Studio?

We will assume that you have taken, and received, an inspiring, stimulating lesson. All the conditions have been as they should be; that is, you have done your part before the instructor, have demonstrated what you know, and that your teacher has not only corrected all literal mistakes, but also has dwelt upon your technical defects and imperfections by not only analyzing but also demonstrating—practical manner. Lastly, that he has shown you just how to proceed in order to improve upon your offerings.

Forming Correct Habits

At this point, you will find, upon reflection, that it is necessary to proceed along certain well-defined lines, if you are to succeed. It is assumed that you are a proper effect and thus become part of your sub-conscious activity. For it is the sub-conscious mental activity which really counts in the student's development and education. It is this department of mental activity which alone makes for the permanence of habits correctly formed, so that everything done becomes so well defined that good playing, as well as good study and practice, become truly habitual in the best sense of the word.

Good Habits and Bad Habits

Does it not seem strange that most individuals go to so much trouble to form bad habits when experience proves that good habits are easier to form than bad ones? Take, for example, the contracting of bad habits, such as smoking tobacco. The system does not crave nicotine; yet the young man (and nowadays even the young girl) goes to a great deal of trouble and under a great deal of physical discomfort to contract this habit. The first effects of tobacco smoking are discomfort and nausea. It is true that with such successive smoking the sensation becomes less distasteful, and after a while the first signs of a certain pleasure become noticeable. This pleasure (?) goes on increasing until a certain point is reached when the system craves the weed. At this point "it is up to the individual" to decide whether he shall control the habit formed, or whether he shall become a slave of habit, before long, will prove a consuming passion—in an argument against tobacco smoking, for the writer is himself an addict of the weed. But he did not begin to smoke until, year, and even to-day (as he has again and again proven) he can dispense with and discontinue the habit which has never become a passion and can never become so because he still insists upon using his will power. In other words, he is not a slave of the habit. Inasmuch as his physical or mental health shows no deterioration of efficiency, he sees no reason for terminating what is now and has always been to him a real pleasure, a comfort and a sedative.

Now, instead of speaking of smoking (a more pointed case might have been made against the indulgence of alcoholic liquors), let us speak of what is ordinarily looked upon as beneficial; that is, the "habit of eating." Even the partaking of the best and most nutritious food may become a curse instead of a blessing, for which latter it was undeniably intended. The system, when exhausted or run down, craves food (fuel). Just enough of food should be consumed (moderated, digested and assimilated) to satisfy the bodily wants and needs. Anything beyond this spells excess and waste. The conclusion then is: *Anything, whether good or bad (viewed only in its effects upon physical and mental life and health), if indulged in to excess (which can be measured only on individual terms) is or may become a consuming passion, and is, therefore, deadly in its ultimate effects.* Apply this to piano study, practice and playing, and you have a perfect analogy.

After Your Lesson—What?

Now, what do you do immediately after such a lesson as above described, or, for that matter, after any lesson? You spend your day home. What do you think of during this period? Do you review in your mind what has been said and done? Or do you, like so many other well-intentioned but by no means self-directed individuals, merely throw your music roll into a corner to be opened a few days later, only to find the necessity of practicing in preparation for your next "lesson." Does the proverb, "Out of sight, out of mind," apply to you as soon as you have bade your instructor "adieu" and closed his studio door? If it does, your practice—your method—is possibly more account for your slowness of development, or even for your stagnation, which always spells retrogression. For when you stand still, it means that you are content to watch the procession of more serious and better directed students to pass you in the march towards achievement and success. Follow these suggestions for a change and you will find wonderful changes and, without doubt, improvement.

1. Try to find a reason, or reasons, for everything that has been said and done during your lesson period.
2. Make up your mind to follow the definite directions of your mentor—for every good instructor, teacher, pedagogue, is more than a guide; he must, indeed, be your friend and mentor—if you are to scale the greatest heights of which you are capable.
3. Compare what you have done with that which you are expected to do, and profit by the demonstrations. Insist always upon practical demonstrations, as this is clearly the duty of your mentor.

Solvable and Unsolvable Problems

Only clear understanding of problems ever facilitates their proper solution. There is assuredly nothing more discouraging or heartrending to the young student at school to whom, for example, a problem in mathematics is assigned than, after repeated efforts, to find the answer incorrect, or, worse still, to conclude finally that this particular problem cannot be solved. On the other hand, while this particular student may not be able to find the correct answer, he will, if sufficiently determined, persist until he has found the correct answer. The student who finds that the answer can be found, the student who finds that which will compel him to persist, if he is sufficiently in earnest, will be the knowledge of the principle whereby the problem is to be solved. It is the duty, then, of the "mentor" to show him the principle, for there is a principle underlying every solvable problem. The student who looks at the problem from the mechanical standpoint. In this realm it can always be stated in words and can also be demonstrated. In the realm of interpretation, however, which is not an absolute science but dependent upon the multiplicity of individual attributes, it can be indicated vaguely in words, but can always be demonstrated through sound, provided the pedagogy is an artist.

The Inner Urge

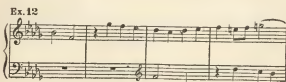
The great force driving in the solution of all problems, whether mechanical or interpretative, is the Inner Urge. Blessed are they with initiative, for they shall



Ex. 10
Prelude XXII (B flat minor) is like the cry of a wounded heart.



Ex. 11
In the Fugue which follows it, we feel him recovering a manly equilibrium and a sort of sad courage.



It would be easy to carry out this appreciation in further detail and comment on each one of the twenty-eight numbers, but enough has been said, we trust, to give the reader an insight into the treasures which lie concealed in the "Well-Tempered Clavier."

Space will not permit us to do more than barely mention the second volume. To those who feel inclined to study this also, we recommend beginning with the Fugue in E-flat.

Self-Test Questions on Mr. Pierce's Article

- (1) Where is Bach's true genius most evident?
- (2) Why is Bach "The Musician's Musician?"
- (3) What was the origin of the "Well-Tempered Clavier?"
- (4) Should a Fugue be played always in strictly regular tempo?
- (5) Which one of "The Immortal Forty-Eight" had ten sharps in the original manuscript, and why?

Something About Accents

By F. L. Willgoose

ACCENTS are the means by which we maintain a firm grip on the rhythm. They are of two kinds: Those which give the measure its ordinary pulsation, and those the composer uses to give added expressiveness to his music. These latter are the ones which add to the emotional intensity of a passage. Sometimes the writer indicates them by certain familiar signs (e.g., >) but very frequently the performer introduces them to increase the effectiveness of a phrase whether indicated or not.

Now regarding these latter accents. Did you ever realize that there are five ways of emphasizing a note—of making it stand out from among its immediate neighbors? Here they are:

1. By applying additional stress or force (the obvious way).
2. By clipping a little off the note just preceding (very effective in light, graceful, airy themes).
3. By holding the note back the smallest fraction of a beat thereby bringing it in a trifle late (a powerful emphasis in music of an emotional character).
4. By a slight lengthening of the note (as a tender, caressing effect).
5. By a combination of any of the foregoing.

As a little exercise in the application of these effects, and to prove them to your own satisfaction, try them out on the phrase below, making the note marked with an asterisk the one you wish to emphasize. You will be almost started by the change in character produced by the different methods.



"It is characteristic of true works of art that they often seem to create their own world, the fact being that they are latent latent desires to wander."

—RUTLAND BOGHOVOS.

sound device printed "x" they are not asking for the old "till" "t" that was standard once upon a time, they are not asking for the modern untill "t". They are asking for the inverted "t" which was never standard in cultured speech. If this curled-back "t" has become somewhat widely planted in American speech it had its origin in the common speech of common people who brought the sound from common surroundings in England.

So there! Perhaps to the general reader—if indeed any such shall have followed this may seem a little too much splitting of hairs and "much ado about nothing," but does it seem so to you singers? If so, perhaps you have been stumbled upon one of the reasons why you have not as yet achieved all the success of which you have dreamed.

- Set Test Questions on Mr. Randolph's Article**
 1. What comment do Americans greatly over-pronounce?
 2. How do you pronounce the following words: "Mother," "people," "pretty," "righteous," "eat"?
 3. Should vowels be modified, when singing, or sung with the same quality as when spoken correctly?
 4. Have we any tribunal by which we may judge correct English pronunciation in singing?

The Value of Persevering Habits

By LEONORA SELL AUSTON

"No great thing is created suddenly." This is a truth expounded by Epicurus years ago, which should be cheering to the conscientious workers of every age. It should be an especial help to the music student, who is endeavoring to keep and build up his musical knowledge and skill by his own personal efforts.

Musical lessons cannot stop for forever. Financial reasons; the passing of the years; the pressing duties of life; soon sever many an earnest music student from the instrument and help of the music teacher.

Rubinstein's words so often repeated, that "Genius is another name for hard work" may well be hung with this older adage, over the piano of self-teaching musicians, and resolved into the practical expression of the "Value of Persevering Habits."

These I would enumerate somewhat as follows:
 One-half hour every day during the morning, devoted to technical exercises; and one-half hour every evening to repertoire.

The half hour in the morning should be divided into three ten-minute periods.
 1. Five finger exercises. Hanon, if you have them; Czerny, or any collection that may be on your music shelf. These should be practiced *deliberately* and *deliberately*, with the wrist low, and the fingers held high, and falling with the weight of the whole arm concentrated on their tips.

2. Scales. Practice one scale a day, playing slowly at first, in the manner of the exercises; then increasing in velocity. Change the accent from time to time: first, two notes to a count; then three; then four; listening carefully to the smooth, unbroken sequence. Attend very carefully to the correct fingering of the scales, which is given in nearly every book of technique.

3. Arpeggios. Ten minutes unbroken practice of these, at first slowly, in the two cases mentioned above; planting the tips of the fingers deep down in the keys then accelerating the speed, so that they sound more like the beautiful instrument for which they are named; and finally playing them with as much lightness and rapidity as convenient.

This daily habit would not be a difficult one to form. Once formed it would become part of the pleasure of the day. You would soon begin to know results in the firm structure and skill of your hands; you would realize more and more how this daily habit would lead to the increasing ability of forming the second one—that of actually playing for another half hour during the day.

You would be discouraged when your pieces if your fingers grasp the notes surely and firmly if your muscles are supple and responsive enough to bring a beautiful quality of sound.

"No great thing is created suddenly." Not all of us are capable of the perseverance in an art, the perseverance in the pursuit of doing things; but with perseverance in these "habits" of practice something very fine and beautiful is sure to develop.

"What is difficult or impossible for a contemporary to determine is the relative stature of an artist, the intrinsic or permanent value of his contribution to experience. A century ago men had far made up their minds as to the respective merits of Mozart, Hummel, Beethoven and Rossini."

—Dr. GEORGE DYSON, English Critic.

Coloring the Piano Tone

By GEORGE HAHN

WITHOUT exercise of the imagination art would be as exact and as lifeless as a mathematical deduction. When applied to the pianoforte, this inductive faculty of the mind turns an otherwise cold and colorless percussive instrument into an artistic marvel.

It requires more imagination than digital dexterity to color the effect of keyboard manipulation. A really fine imagination, such as a genius might possess, is, as a rule, almost as much as a musician's possession. Otherwise, they scarcely could attain proficiency in an art requiring so much of it.

When a player of high technical attainments lacks the power to impart requisite tone color to his playing it is at least partially due to a lack of imagination, that subtle quality of mind which in pianoforte playing penetrates the outer crust of notes and yields the pearls of artistic values lying within them.

Imitative characteristics are inherent in the piano. A semblance of light and bell-like effects is obtainable in the upper octaves; imitative bass effects in the middle octaves; the lower octaves suggest the lower notes of the 'cellos and basses, or the 16-foot organ pedals.

Von Bülow used the terms, "quasi bassoon, quasi flute, quasi clarinet and quasi oboe" in the editing of Beethoven's *Piano Sonata in G, Op. 53*. In explanatory foot-note he added, "There are more modulations of touch on the modern pianoforte than is commonly supposed. Hence a practiced, sensitive player is able to impart to the individual imitations in the subsequent episode quite by means of a vivid imagination of the peculiar tone-colors of the different wood-wind instruments."

The human voice furnishes an ideal instrument for imitation because of its natural tendency toward expressive-ness, in singing the melody of a movement, audibly or mentally, in an expressive manner as a whole, and then attempting to transplant a semblance of such sensitiveness to the keyboard, improved playing from an artistic standpoint will usually result. It will also be that such analytical treatment will be a guide to the touch, nuance and dynamics, and to every other element that enters into beautiful playing.

Those who have been identified with vocalizing know how to gain improved vocal tone to use the imagination. "Imagine the tone is coming from the head," said one teacher, "and try to get the resonance there." Of course, the tone is coming from the chords in the throat, but the exercise of the imagination in this way is expected to show an improvement in its production, and usually does.

Again, imagine the strings of a good orchestra singing the magic intervals of a beautiful legato, the 'cellos penetrating the mass of sound with pointed accents, inner themes, with the horns or other brass instruments adding an emphatic turn here and there. To imitate the singing characteristics of the violins is most important; and to do so will tend to eliminate the bangs and thumps which the right hand seems a natural heir if not curbed by constant watchfulness or training.

Melodies played on the horns or trombones usually fall in the middle register of the piano, and there are innumerable opportunities in piano form where the best effect is to imitate their customary combination of vigor and legato by just the right touch to produce that effect. To imagine how such instruments would sound when playing these passages will help in producing this tonal characteristic.

But, it may be asked, what about purely pianistic music such as Chopin wrote, much of which is neither orchestral nor vocal, even with the use of a vivid imagination?

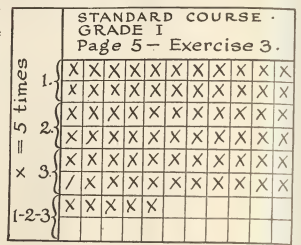
A goodly portion of pianistic music is characterized by broken chords or variations of broken chords. Such arpeggio effects are usually termed pianistic, but they are hard-like. The harp is a constant attendant in symphony orchestras, so that arpeggio characteristics rightly cannot be considered exclusively pianistic. It is fortunate that imagination in playing music of this character to attempt a similar crisp effect; in most cases the rendition would gain rather than lose.

There remain a minority of passages that are so characteristic of piano music that it is well nigh impossible to exercise the imagination in coupling them with any other instrument. But it still requires imagination to render them perfectly—a mental picture of the effect they reasonably ought to produce.

Making a Game of Practice

By BEATRICE LIMBODEN

WHEN I began the study of piano, I had a very fine teacher. She had many clever ideas for lessening the tedium usually attached to music study. One of these utilized the "play-instinct" which is strong in us all, even though we have left behind the days of play. A part of our practice equipment consisted of a large ruled notebook, and pencil. Across the horizontal lines were drawn vertical ones, thus making rows of little squares. A goal margin was allowed at the left for minute selection to be practiced, notes and other features as below.



The "game" was to fill these little squares with x-marks, each one representing a certain number of a selection or measure had been practiced. If the passage was filled with x's in 2, 3, 4, 5, and so on. The number of these two types of approach, the school is constantly talked about at home and the home is subject to constant review in the school.

In no field has the interrelating of the two educational agencies been so marked as in the cultural subjects, especially music. The school is attempting, by the standard it sets up, to influence the type of music that shall be used in the home and in the community at large. The wise music supervisor says to herself, "I therefore, the songs of the class-room are carried to the father and the mother there is something wrong with the music instruction. On the other hand, the great increase in instrumental instruction in the schools and the increasing by the schools of credit for private outside lessons in piano, voice, and other musical studies indicate that the home has already gone far toward abandoning that supervision of musical education which up until a few years ago was entirely the responsibility of the parents. If, therefore, it is unnecessary to advocate the close relationship between school and community music. It is already an existing condition. The only question now is, "what can be done to make it better?"

The teacher always examined these practice records very carefully; and we tried to show a well-filled page, the visible sign of our work's worth.

This wise teacher never made us practice an hour or two hours; that bugaboo of students. She said, "Fill so many squares, and, in trying to fill as many as possible, lost count of time and the practice periods passed all too quickly. It became a fascinating game."

My own small daughter is about ready to begin the study of music, and I shall adopt this "game" for her practicing, whether I teach her, or some one else does. To this day, it is a practicing seriously. I still treasure many old note-books with pages filled with x-marks, the signs of my past studies.

A Musical Accelerator

By ALTHEA M. BONNER

THE greatest accelerator to be used in speeding up musical activity is Praise. The pupil will appreciate forms of approbation and be incited to greater efforts for the sake of continuity.

When teachers mark only the faults, how discouraging to the child. Its viewpoint embraces only the failure sub-conscious mind is influenced into making greater mistakes.

Why not call attention to the smoothly-rendered passage, the careful fingering, the good pedaling, or place the pupil's lesson on the part of a well-played exercise? Such a feature worthy of praise will be found therein. Build on this as it may prove to be the foundation stone of a worthy musical structure.

Bringing the Music of the Community and the Music of the Schools Together

By PETER W. DYKEMA

Professor of Music, University of Wisconsin

The Curve of Educational Progress

PROBABLY at no time in the history of formal education have school and community been more closely interwoven than they are at present. Education began in the home. Our modern educational system traces its parentage to the monastery and the church school of the middle ages. The training for the learned professions, principally that of the priesthood, produced a type of education which was far removed from the ordinary affairs of life. Through several hundreds of years school and home represented two distinct and but slightly related educational influences. Within the past fifty years these two have been coming closer and closer together until now we have a condition stated in our opening sentence.

This condition is due to two sorts of influences. First, the school has come closer to the home. It has recognized that education is not a thing apart from life, but a part of it, and that the more closely education is related to the community, the more effective it will be. On the other hand, the home has gone to the school and asked that the teachers assume the responsibility for many activities and types of training that formerly were given in the home. This movement has been particularly true where the highly developed city and life has taken away from the home the tilling of the field and the duties around the house which were formerly a part of the education of the child living in the small town or village district. As a result of these two types of approach, the school is constantly talked about at home and the home is subject to constant review in the school.

In no field has the interrelating of the two educational agencies been so marked as in the cultural subjects, especially music. The school is attempting, by the standard it sets up, to influence the type of music that shall be used in the home and in the community at large. The wise music supervisor says to herself, "I therefore, the songs of the class-room are carried to the father and the mother there is something wrong with the music instruction. On the other hand, the great increase in instrumental instruction in the schools and the increasing by the schools of credit for private outside lessons in piano, voice, and other musical studies indicate that the home has already gone far toward abandoning that supervision of musical education which up until a few years ago was entirely the responsibility of the parents. If, therefore, it is unnecessary to advocate the close relationship between school and community music. It is already an existing condition. The only question now is, "what can be done to make it better?"

Suggestion No. 1, Recognizing the Immediate Values

The first essential in bettering present conditions is the recognition that music, to a peculiar extent, is valuable to the average boy and girl, not so much as a preparation for future living or livelihood, which are the main claims of grammar, spelling, science, and most of the subjects of the school, as it is for immediate use in developing an attitude toward life day by day. The little songs and musical exercises of the kindergarten and elementary grades are not primarily the basis for future study which is to come later. They are rather the food for the emotional life of the child during those early and impressionable years. When we apply this same idea to the high school we find that we are not so much interested that the young people who play in the band and orchestra should be preparing themselves for future professional use of this material as we are that we should fill their hours with a worthy leisure time occupation. It is true that we hope they may carry this music on into their adult life; but again it is for the purpose of making those particular hours pleasant rather than getting ready for something beyond. If this conception is true, it follows that there should be a close cooperation between the school, home and community, that the music should flow in a fairly even stream, meaning thereby that there should be much greater uniformity of standards of music used in study time and leisure time than now prevails.

Inter-relations Already Established

That great improvements are being made along these lines is evidenced from several instances which may be given. Songs for little children in the school are drawn very largely from books which are sold for use in the

home. The Music Supervisors National Conference for years had a standing committee on community music which prepared two collections of songs for community singing which are used widely throughout this country and Canada by country gatherings of various types and are found in thousands of schools. The music memory contest is carried on most intensively in the schools; but it is frequently initiated by public-minded citizens who seek and obtain participation not only from schools, but also from the rest of the community—the women's and men's clubs, the Y. M. and Y. W. C. A., the churches, theaters, and the concert series. It is not at all uncommon, even in the regular music appreciation work of the schools, to have a theater's orchestra, the city band, and visiting artists, or, in the great cities like Chicago, Philadelphia, New York, St. Louis, San Francisco, and Cincinnati, to have the symphony orchestras to present programs made up of material which is being studied in the school listening lessons.

The "Music Week" movement which in May, 1924, for the first time, assumed national proportions is another example of this close interrelation among the various musical agencies of the country. The music of the schools flowed into the community at large. The boys and the girls in vocal and instrumental groups appeared at noon-day luncheons, afternoon teas, theaters, and special social occasions open to the community at large. The musicians of the town likewise reciprocated by sending talent into the schools, industrial establishments, and various other places. This interchange must inevitably work out a raising of the standards of music education based upon an educational conception. As soon as music is considered as an educational agency, the standards of performance immediately are raised. No one can comply with the request in the slogan of National Music Week, "Give more thought to music without immediately bettering the music to which he gives attention. Poor music is almost always music to which little or no thought has been given.

Suggestion No. 2, Better Prepared Music Supervisors

A second consequence of this desire to improve the relations between school and community music is the necessity of a much finer type of music supervisor than we have at present. The past twenty-five or thirty-five years have witnessed many changes. At the beginning of that period, practically anyone who could play the piano or who could sing, was considered a music supervisor in a school. Then there came the conception that there must be some special preparation for teaching school music. This was stimulated by the large publishing houses which were putting out series of school music books. In order to make their books stand out from those of their competitors, novel features were introduced which needed to be presented in a special way. This meant the preparing of teachers who understood how to make this presentation. Thus there came the frank company of music supervisors in schools, which were usually about three weeks in duration. These have practically disappeared because it soon became evident that they could give only a smattering of the preparation needed for the best teaching. Such book preparation for every child to learn at public expense by brushing up in the particular method employed in their special series. The teachers who attend must have obtained their main musical training from other sources. The supervisor for the school should be a person who has had a year or more of special training in the field of music, and who is now a year course for supervisors. This has likewise practically disappeared, having been replaced by two and three year courses in special music schools and general normal schools, and by the three and four year courses in universities. The new idea of developing an organization plan for the supervisor school of music is evidenced by the fact that already one institution, Teachers' College, Columbia University, New York, is offering a school music leading to master's and doctor's degrees.

What Has Happened in School Music?

Let us consider the reason for these developments. School music at first was little more than note singing. This is a valuable feature and one that always will play an important part in music education. Its weakness lies in the fact that it leaves the children dependent upon the teacher for the acquisition of new material

Bringing the Music of the Community and the Music of the Schools Together

and greatly restricts the opportunities for anything beyond single voice or unison singing. The same reasons that led to the establishment of the old-time singing school caused the introduction of note reading into the school system.

It is in connection with this problem that the great advances in school music have been made. These steps are to a great extent paralleled by those made in the teaching of reading (literature). Starting with the alphabet or isolated note plan, developments have led to the so-called song method of to-day. In this children start the acquisition of technical or sight-reading ability by an examination of some connected whole, such as the song or a natural division of it, and gradually with the power gained through commanding parts of the familiar song proceed to the conquest of parts of unfamiliar songs. With this gain in sight-reading came greatly extended part-singing until it is not uncommon now for high school students to attack and render creditably material that a few years ago was known only to the adult church society.

The new widespread movement was the introduction of specific training in listening to music. Before the advent of the phonograph and player-piano, school children had few opportunities of hearing music other than what they themselves produced. Valuable as concerts and radio broadcasts are, the need for direct experience was infrequent and hardly suited for intensive study. The advent of the mechanical music producers, with their vast repertory and their willingness to repeat any selection over and over, has created a new demand, it made possible the great attention to music appreciation which is now sweeping through all schools with increasing force.

Another great movement in music education has been the spread of instrumental performance and instruction in the schools. Small oddly assorted groups of instruments have sporadically appeared for many years in quite a number of high schools throughout the country, but these were always the haphazard contributions which the home made to the schools. Only within the last ten years have the schools definitely assumed the task of training their own instrumentalists and forming their own bands and orchestras. Now no school system, even if it has but a single supervisor for high school and grades, is complete without a high school orchestra. In the most highly developed systems each high school has an orchestra of symphonic proportion with an auxiliary band. There are now in the United States one or two chamber organizations. In every grade building there will be an orchestra, and in several there will be a band. Opportunities will be offered for instruction free of every child to learn to play at public expense a trombone and practically every instrument of the band and orchestra, including oboe and bassoon. Piano classes of from eight to twenty in a group will take care of children from the third grade up. In the lower grades, orchestra work will be developed so that every child will develop a sense of rhythm and the ability to come in at the appropriate places in the music. The whole school music system is built around the idea of making it possible for every child to learn to play at public expense upon some musical instrument as a normal and necessary part of his education.

The Flower of the Training—The High School Music Contest

The results of this stimulation of musical talent, both vocal and instrumental, are already evident in those remarkable high school music contests which are being held in various States. In the spring of the year the high school students of Michigan, Wisconsin, Indiana, Ohio, Illinois, Minnesota, and Nebraska, and in Iowa, Oklahoma, and doubtless other States of which the writer has not heard, come together in centers of their respective territories and compete. The piano, violin, cello, double bass, trombone, and vocal solos of all voices, the female, male, and mixed quartets, choruses, the bands, orchestras and chamber music groups including string quartets and wind ensembles present results that astound musicians who are unaware of what has been going on and give promise to everyone of a great musical America.

THE SPANISH MALAGUEÑA

CONCERNING that languid song of Malaga, the *Malagueña*, Arthur Symonds, the poet and prose rhapsodist, has the following to say in his charming *Cities and Sea-Coasts and Islands*.

You cannot walk through a little town in the south of Spain without hearing a strange sound, between crying and chanting, which wanders out to you from behind barred windows and from among the tinkling bells of manes. The *Malagueña*, they call this kind of singing; but it has more to do with Malaga than the mosque at Cordova has to do with the soil on which it stands. It is as Eastern as the music of to-morrows and yesterdays, and like Eastern music, it is music before rhythm, music which comes down to us untouched by the invention of the modern scale, from an antiquity out of which plain-chant is the first step towards modern harmony. And this Moorish music is, like Moorish architecture, an arabesque. It avoids definite form just as the lines of the Arab dome avoid definite form, it has the same endlessness, motion without beginning or end, turning upon itself in a kind of infinitely varied monotony. The fortune of the voice are like coils which spring from a central point of ornament to twist outward as in a particular piece of very delicate work in the particular in the mosque at Cordova. . . . The passion of this music is like no other passion; hence, immoderate, sustained, it is like the crying of a wild beast in suffering, and it thrills one precisely because it seems to be so far from humanity, so inexplicable, so deeply rooted in the animal of which we are but one species."

BEGINNINGS OF "BORIS GODUNOV"

"HARDLY had Mussorgsky finished working at 'Mlada' when Stasoff proposed to him a new subject for musical drama," says M. D. Calvoressi in his book, *Mussorgsky*, writing of the origin of the most famous opera that has yet come out of Russia. "It seems to me," the biography says, that the contrasting and clashing of the Old Russia with the New Russia, the passing of the former and the birth of the latter, afforded a rich subject. . . . He started on the work enthusiastically. To study the history of the Raskolnikoff sect of Ancient Russia (The Old Believers), and all the general chronicles of the 17th century, was an enormous task. The numerous and lengthy letters which he wrote me at that time are full of details of the studies, of discussions on the composition of the opera, of the characters and the scenes. The best parts of the work were written between 1872 and 1875."

"In February, 1873, three excerpts from Boris Godunovoff were given at the Maria Theater (for the benefit of the manager, K. Kondratieff), the incense, the Boudoir of Marina Minihob, and the scene at the Fountin. . . ."

"Some months later, the rehearsals of 'Boris Godunovoff' were commenced at the theater, and on January 24th, 1874, the first public representation took place."

"It was the greatest triumph of Mussorgsky's whole life."

"There is no doubt as to the completeness of the success which Mussorgsky scored at the performance of 'Boris Godunovoff.' The younger generation entirely recognized its deep significance, the great originality of the work; and they were accordingly full of enthusiasm. Twenty consecutive performances took place, always to full houses. Late at night, groups of young men were heard singing the choruses along the streets and on the Neva Bridge."

CERTAIN minds are the lighthouses of humanity.

The Musical Scrap Book

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

Conducted by A. S. GARBETT

THE NEGRO SPIRITUAL

In a vividly written, comprehensive little article entitled "Jazz: A Brief Outline," appearing in *Unity Fair*, Mr. Samuel Charters traces the origin of jazz to the Negro spiritual, which, he says "are in their way comparable to the folk-tune of any European nation. They are the musical expression of a great group of American peasants, who became identified with the native soil through a century of compulsory labor upon it. . . ."

"The negro spiritual has two characteristics: one, an insistent and lively two-four rhythm which, being started, is carried along by the momentum of its start. This almost living beat is the base for every kind of sentiment the negro slave felt and expressed. . . . It is this relentless pushing onward of the music that carries swiftly over sentimentalities and strengthens extravagant ecstasies. His confused reaction to a complex and alien religion is borne with pathetic dignity on the stream of this throbbing mingling of time and sound."

"The other characteristic of this music, of course an outgrowth of the first, is its physical effect on the listener. In the negro themselves it produced a sort of rhapsodical epilepsy of which the lingering effects may be observed in street-corner

MOZART GIVES A PARTY

"Of all amusements, Mozart was fondest of dancing, and found in Vienna ample opportunity for indulging his passion, where dancing was at that time an absolute rage," says Otto Jahn, in his *Life of Mozart*. "His wife confided to Kelly, who saw Mozart dance on the occasion of their first meeting, that her husband was an enthusiastic dancer and thought more of his performances in that line than in music. He was said to dance the minuet very beautifully. His letters have many indications of this partiality, and he gives his father a merry and complacent account of a ball at his own house (January 22, 1783) —"

"Last week I gave a ball at my own house, but, of course, the gentlemen paid two florins each. We began at six o'clock in the evening and left off at seven. What, only one hour? No, no; seven o'clock in

the morning! You will scarcely believe that I could find room for it!"

"He had lately moved, and had taken apartments with Herr von Wezlar, a rich Jew. 'There I have a room a thousand paces long, and a bedroom, then an anteroom, and then a fine large kitchen; there are two fine large rooms next to ours, which stand empty at present and these I made use of for the ball.'"

Apparently conditions in Vienna, 1783 were not very different from what they are in New York, 1924, except that many modern dancing enthusiasts of Mozart's financial status can boast an apartment a thousand paces long, let alone a "fine large kitchen." Mozart to-day would be lucky to get a mere "anteroom" in the largest and richest city in the world. Happy Mozart!

"The musicians of Vienna had hailed with joy the founding of the *Tonkünstlerverein*, which gave an opportunity of hearing not only the best products of their fellow-townsmen, but also those of foreigners, who, when possible, were always invited to take part, says the Comtesse Angèle Potocka in her biography of Leschetizky, who was, of course, Paderewski's teacher. "I remember the night that Leschetizky brought out his brilliant pupil, Ignace Paderewski. His performance of an original theme and variations was not greeted with special favor. Indeed, some local musicians were heard to remark that the 'young man did not seem to promise much.' But his keener master opposed

PADEREWSKI AS A PUPIL

"The musicians of Vienna had hailed with joy the founding of the *Tonkünstlerverein*, which gave an opportunity of hearing not only the best products of their fellow-townsmen, but also those of foreigners, who, when possible, were always invited to take part, says the Comtesse Angèle Potocka in her biography of Leschetizky, who was, of course, Paderewski's teacher. "I remember the night that Leschetizky brought out his brilliant pupil, Ignace Paderewski. His performance of an original theme and variations was not greeted with special favor. Indeed, some local musicians were heard to remark that the 'young man did not seem to promise much.' But his keener master opposed

avowed criticism with the now unswerving

THE INDIAN MEDICINE-MAN

AND MUSIC

THERE is no greater living authority on the music of the American Indian than Miss Frances Densmore. In an article appearing in *Hygia* (Chicago) she tells us something of Indian methods of employing music in the cure of disease.

"The Indian medicine-man treats physical as well as mental or nervous disorders with the aid of music, but there is no appeal to the emotions in his method. Instead, it appears to be based upon the actual power of rhythm. For about fifteen years I have been associating with the old medicine-men of several tribes, in connection with my study of the music of the Indians for the Bureau of American Ethnology of the Smithsonian Institute at Washington."

"Some of the medicine-men of the various tribes administer herbs and say that they sing in order to make the herb effective. Others sing without using material remedies. I have recorded phonographically more than one hundred songs used by Indian medicine-men and women when treating the sick, with descriptions of their methods of treatment. Sometimes a medicine-man uses affirmation as part of his method. Thus, a Chippewa medicine-song contains the words, 'You will recover, you will walk again. It is I who say it. My power is great.' This was sung for a person unable to walk. A Yuma medicine-man said, 'After singing my fourth song, I always ask the patient if he feels better. The sick man has always said that he felt better.'"

"The Sioux medicine-men have songs for various ailments—a song to be sung when adjusting a fractured bone, a song for headache, and a song for diseases of children. The Papago of Arizona have special songs for every imaginable ailment, and like the northern Indians, they believe that healing songs are given them by certain birds and animals. There is nothing in the words of these songs to arouse any associations in the mind of the patient. . . . The song is usually sung four times, then follows a pause, after which the song is sung again four times."

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MUSICAL EPIGRAMS AND APHORISMS

A RECENT issue of Schirmer's Musical Quarterly contained some interesting "Thoughts and Reflections Ancient Music and Musicians" collected by J. G. Proffers. Item which we select the following:—

"The language of music is infinite; it contains all; it is able to express all."

—Balzac.

"Tone is light in another form; both move through vibrations which end in man, and which he in his nerve-centers transforms into thought."—Balzac.

"Music is the vapor of art. It is to poetry that which reveries is to thought, that which the fluid is to the liquid, that which the ocean of clouds is to the ocean of the waves."—Victor Hugo.

"I loved music till the age of thirty—a veritable young man's passion. I loved her as long as she was my mistress; but since then she has become my wife."—Auber.

"Those only make light of difficulties who are unable to overcome them. Virtuosity triumphs in all the arts, in literature, and above all in poetry; in music we owe to virtuosity all the marvelous effects of modern instrumentation, which have become possible since it has penetrated into the orchestra."—Saint-Saëns.

THE ETUDE

A n effective modern song without words. To be played in the singing style. Grade 4.

Con moto tranquillo M.M. ♩ = 52
dolce con anima

AVOWAL
AVEU

EMIL KRONKE Op.185

SONIA
POLISH DANCE

ALFRED PRINCE

In popular style, characteristic in rhythm. In playing the *glissando* passages, let the back of the third finger "dust the keys" as it were. Reinforce the third finger with the thumb, if necessary. "Sonia" is a very popular girls' name in Poland. Grade 4.

Vivace M.M. ♩ = 126

Measures 1-16 of "Sonia Polish Dance". The piece is in 2/4 time, key of D major. It begins with a *Vivace* tempo of 126 M.M. The melody is characterized by rhythmic patterns and ornaments. Dynamic markings include *mf*, *poco rit.*, and *a tempo*. The piece concludes with a *Fine* marking.

Measures 17-24 of "Sonia Polish Dance". This section features a *glissando* passage and a change to a more moderate tempo. Dynamic markings include *a tempo*, *poco mosso*, and *a rapido e cresc.*. The piece ends with a *D.C.* (Da Capo) marking.

Trio I. Poco meno mosso

Measures 25-32 of "Sonia Polish Dance", Trio I. The tempo is *Poco meno mosso*. The melody is more melodic and features a *ten.* (tenuto) marking. The piece concludes with a *D.C.* marking.

Measures 33-40 of "Sonia Polish Dance". This section returns to the original tempo. Dynamic markings include *poco rit.* and *a tempo*. The piece concludes with a *D.C.* marking.

Measures 41-48 of "Sonia Polish Dance". This section is marked *ff* and includes a *glissando* passage. The piece concludes with a *D.C.* marking.

Trio II. Molto meno mosso

Measures 49-56 of "Sonia Polish Dance", Trio II. The tempo is *Molto meno mosso*. The melody is slow and features a *ff* marking. The piece concludes with a *D.C.* marking.

Copyright 1924 by A. Hammond & Co. * From here go back to the beginning and play to *Fine*; then play *Trio I*. ** From here go back to the beginning and play to *Fine*; then play *Trio II*.

Measures 1-16 of "Johnny on the Spot". The piece is in 2/4 time, key of D major. It begins with an *Allegretto con anima* tempo of 108 M.M. The melody is lively and features various ornaments and dynamic markings like *poco rit.*, *a tempo*, *cresc.*, and *molto rit.*. The piece concludes with a *D.C.* marking.

JOHNNY ON THE SPOT

WALTER ROLFE

To be played in *polka* rhythm, with firm accentuation. Grade 2½.
Allegretto con anima M.M. ♩ = 108

Measures 17-24 of "Johnny on the Spot". This section features a *glissando* passage and a change to a more moderate tempo. Dynamic markings include *mf*, *a tempo*, and *a rapido e cresc.*. The piece ends with a *D.C.* marking.

Measures 25-32 of "Johnny on the Spot". This section returns to the original tempo. Dynamic markings include *a tempo*, *poco mosso*, and *a rapido e cresc.*. The piece ends with a *D.C.* marking.

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Measures 49-56 of "Johnny on the Spot". This section is marked *ff* and includes a *glissando* passage. The piece concludes with a *D.C.* marking.

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An idealized waltz movement to be played tastefully and in a capricious manner.

LE SOURIRE Valse

GEORGE DUDLEY MARTIN

Spiritoso M.M. $\text{♩} = 72$

Tempo di Valse

A GEM FROM HAYDN LARGO

Written in the classic polyphonic style. Grade 3.

from Sonata No. 7

J. HAYDN

Adagio sostenuto M.M. $\text{♩} = 69$

DANSE GROTESQUE

An original four-hand piece. A *dallei* movement in modern style. Very characteristic.

THE ETUDE

W. BERWALD

SECONDO

Allegro M. M. ♩ = 144

p *mp* *f* *fz* *p* *fz* *p* *p* *cresc. molto* *ff* *Last time to Coda* *CODA* *mf* *dim.* *p* *dim.* *ff*

THE ETUDE

DANSE GROTESQUE

OCTOBER 1924

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W. BERWALD

PRIMO

Allegro M. M. ♩ = 144

p *mp* *mf* *f* *fz* *fp* *fz* *fp* *p* *cresc. molto* *ff* *Last time to Coda* *CODA* *mf* *dim.* *p* *dim.* *ff*

SECONDO

THE ETUDE

Musical score for 'THE ETUDE' (SECONDO). The score is written for piano and features a variety of dynamics including *f*, *cresc.*, *fz*, *mf*, *dim.*, *cresc. molto*, and *D.C.*. The tempo is marked *Allegretto M. M.* with a metronome marking of 108.

VIOLETS
INTERMEZZO

SECONDO

G. F. HAMER

To be played in jaunty marching style.
Allegretto M. M. $\text{♩} = 108$

Musical score for 'VIOLETS INTERMEZZO' (SECONDO). The score is written for piano and features a variety of dynamics including *f*, *ff*, *cresc.*, *Fine*, *p*, *mf*, and *D.S.*. The tempo is marked *Allegretto M. M.* with a metronome marking of 108.

THE ETUDE

PRIMO

Musical score for 'THE ETUDE' (PRIMO). The score is written for piano and features a variety of dynamics including *f*, *cresc.*, *mf*, *dim.*, *cresc. molto*, *fz*, *ff*, and *D.C.*. The tempo is marked *Allegretto M. M.* with a metronome marking of 108.

VIOLETS
INTERMEZZO

PRIMO

G. F. HAMER

Musical score for 'VIOLETS INTERMEZZO' (PRIMO). The score is written for piano and features a variety of dynamics including *f*, *ff*, *cresc.*, *Fine*, *p*, *mf*, and *D.S.*. The tempo is marked *Allegretto M. M.* with a metronome marking of 108.

BAGATELLE

One of the finest of Beethoven's shorter piano pieces, Grade 4

Andante M.M. ♩ = 52

L. VAN BEETHOVEN, Op. 33, No. 4

This image shows a page of musical notation for a piano piece. The score is written for a grand piano, with a treble staff and a bass staff. The key signature is two sharps (F# and C#), and the time signature is 2/4. The music is characterized by a flowing, arpeggiated texture in the right hand, often with sixteenth-note patterns. The left hand provides a steady accompaniment with eighth and sixteenth notes. Dynamic markings include 'dolce' (softly), 'cresc.' (crescendo), 'f' (forte), and 'p' (piano). There are also articulation marks like 'tr' (trill) and 'acc' (accents). The notation includes various fingerings and slurs, indicating a complex and technically demanding piece. The page is numbered '1' in the top right corner.

THE ETUDE

THE ETUDE

CHOPIN 1828

1

cresc. *p* *cresc.* *f* *p*

cresc. *p* *c* *p*

cresc. *f* *p* *decreso.* *poco ritardando*

c) In these three measures, the upper voice in the left hand must be brought into prominence

MORNING SONG

A tuneful little study in the sustained style of playing, Grade 1½.

Andantino M.M. $\text{♩} = 72$

WALLACE A. JOHNSON, Op. 105, No. 2

Andantino M.M. 672

p *rit.*

a tempo *p* *mf* *f* *rall.*

Più mosso *mf* *mp* *rit.*

a tempo *mf* *rill.*

NOCTURNE IN F
NACHTSTÜCK

R. SCHUMANN, Op. 23, No. 4

THE ETUDE

Arr. by W. P. MERO

A playable transcription of one of the romantic masterpieces. The original is adapted only for large hands. Grade 3½.

Semplice M.M. ♩ = 63

ad lib.
p
sf
cresc.
dim.
rit.
p
Adagio
pp

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THE ETUDE

Who teaches the music teacher?

OCTOBER 1924 Page 691

IN MUSIC, AS IN EVERY PROFESSION, THE LEADERS ARE THE LEARNERS.
THE GREATEST TEACHERS ARE THOSE WHO NEVER CEASE TO BE STUDENTS.

YET what opportunity for study has the busy music teacher? His days are filled with lesson hours. His own practice time is barely enough to keep a precarious hold upon his hard-won repertoire.

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What the Ampico can do for you
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that will let them see the future reward of their daily drilling on scales and exercises.

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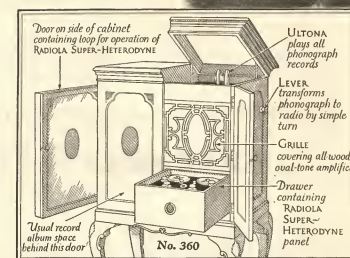
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Moderato grazioso M. M. $\text{♩} = 72$

PHILIPPE MAUREL

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THE ETUDE

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Not too fast M.M. ♩ = 108

L. RENK

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SPRING FLOWERS

In the rhythm of a Morris Dance. The pace must be rapid and steady. Grade 3.

Allegro M.M. ♩ = 144

WM. ADRIAN SMITH, Op. 41, No. 3

THE ETUDE

OCTOBER 1924

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AUTUMN FRAGRANCE

ROB ROY PEERY

In rippling style: to be played with smoothness and elegance. Grade 4.

Vivace

Allegretto

f *frillante* *mf* *mp*

grazioso M.M. d. - 72

accel. e cresc. *rit.* *a tempo*

accel. e cresc. *rit.* *Fine* *f*

PIÙ MOSO

TRIO *mf* *leggero* *brillante* *D.S. Fine*

CIRCUS DAYS

DONALD HEINS

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Brightly

VIOLIN *f* *mf* *f* *p*

PIANO *f* *mf* *f* *p*

pizz. *arco* *pizz.*

2nd time p

The Coda section of the musical score for "The Song of the Lark" is written for piano. It begins with a treble clef and a key signature of two sharps (F# and C#). The time signature is 4/4. The music features a series of chords and single notes, with a tempo marking of *p e stacc.* (piano and staccato). The section concludes with a double bar line.

* From here go back to beginning and play to Φ then play Coda.

* From here go back to beginning and play to ♯, then play *Coda*.

MARCIA POMPOSO

Not too fast. A good festival postlude or processional.

R. M. STULTS

MANUAL

M.M. ♩ = 96

f Full Sw. *ff* Full Organ

PEDAL

16' Bourdon coupled

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THE STUDY

OCTOBER 1924 Page 101

mf Sw. cresc. Gt. Full

Musical score for "The Rose Tree" in 2/4 time. The score is written for three parts: Treble, Bass, and a lower Bass line. The key signature has one sharp (F#). The Treble part features a melody with triplets and a final "Fine" marking. The Bass part provides harmonic support with chords and a simple bass line. The lower Bass line consists of a single melodic line.

TRIO

Sw. Soft Reeds & Strings

Gr. Mel. & Dulciana

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a 'Sw. both hands' (Swing both hands) instruction. The melody is simple and catchy, with a chorus that repeats. The score includes a key signature change to two flats (B-flat and E-flat) for the final section.

Sw. f *Finale of Trio* *f Gt.*

D. C. Trio

ff Full Organ

mf Sw.

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

ETERNAL LIGHT!

LUX ETerna

A. BUZZI-PECCIA

Andante
moderato
con

Allegro moderato. Maestoso Recit.

Light of Life! Love di - vine!
Lu - ce E - ter - na D'A - mor!

ff grandioso

dolore e dolcezza

fears and doubts ap - pear To cloud my sky, When sor - rows bring tears To dim my eye: My heart in its an - guish seeks
for che o - scuro ap - par ti mio cam - min, Al - lor che la vi - ta e' sol do - lor. E il core o - gui spe - me o - a -

Andante espressivo Religioso

peace a - boye. Hear Thou the pray'r I bring to Thee, O Thou Lord of Love. O Light of Love, In
ben - do - noi. La mia pre - gie - ra Vol - go a Te. O mi - o Si - guor. Lu - ce d'a - mor. Di

con dolcezza

cresc. e innovando

peace and con - so - la - tion Guide Thou my feet, Nor let me stray Far from Thy way. O shine Thou on
Pa - ce di Con - for - to Me gui - da Tu Nell'a - spr'a via del mio cam - min. Di - scen - da su

cresc. accel.

me With ra - diancy all glo - rious! Lead me on - ward, up - ward to Thee. O hear, I en - treat Thee, Hear
me Quel rag - gio d'a - mo - re Tu mi gui - da O mio Si - guor. A Te mi ri - vol - go Nell'

rit.

my sup - pli - ca - tion And save me from all e - vil, Sav - iour mine! Send down Thy light of
o - ra - ta - le Tu sal - va - mi dal ma - le O Si - guor! La lu - ce Tua scen

Lentamente

love di - vine!
da su me. The shad - ows fall a - bout me, My
Le te - ne - bre ris - chia - ra Di

rit.

p legato

feet are ver - y wea - ry, I cry to Thee, my Sav - iour! O show Thy face to me! The way is dark and
que - sta men - te mi - a Ad - di - ta - mi la vi - a Col rag - gio Tua Di - vin D'A - mor, Spe - ran - za, e

con forza

Allegro deciso

dear, O Sav - iour, be Thou near! O Might - y on high, Be Thou ev - er night! Hear my
Fe! Si - guor, ri - vol - go a Te E - ter - no splen - dor, Su - bli - me ful - gor So - la

Allegro grandioso

cry! Hear my cry! O Light im - mor - tal, Bring love and peace to me; May
Fe Pon - go in Te! Oh Lu - ce E - ter - na Di Pa - ce, Fe - de, A - mor, A

rit. molto

allargando molto

Thine be the glo-ry Through-out o-ter-ni-ty! O Light of Love be round a-bout me ev-er,
 Ce si-a glo-ria Nel va-sto Tuo splen-dor! O Dio di Pace A-mor Tu lu-ce E-ter-na;

O Thou on high Be ev-er night O Light of Life shine on for-ev-er!
 Sia glo-ria a Te Nel Tuo splen-dor! O Dio d'a-mo-re, Luce E-ter-na.

rit.

pesante

Fred. G. Bowles

MICHAELMAS DAISIES

Brightly, Moderato

ROBERT COVERLEY

1 The Mi-chael-mas dai-sies look'd up at the moon, And the
 2 The Mi-chael-mas dai-sies are the blos-soms of love When the

moon look'd down at the dai-sies; The old world whis-tled a gold-en
 heart for-gets all earth's ros-es; The moon look'd down from the sky a

mp

cresc.

cresc.

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mf poco rall.

tune And a rob-in sang earth's prais-es.
 bove As the door-of sun-mer clos-es.

mf poco rall.

allegro

poco rall.

The old world is whis-tled a brave sweet song, While a voice thro' the twi-light
 My heart is dance-ing and hark! A song Thro' the gold-of the wood-lands

poco rall.

f ten. ten. a tempo

call-ing, Sang Mer-ry! go mer-ry, go mer-ry a-long! Tho' the au-tumn
 fall-ing, 'Tis Mer-ry! go mer-ry, go mer-ry a-long! While Joy, Life and

f colla voce a tempo

rall.

leaves are fall-ing. Love are call-ing, While Joy, Life and

a tempo

Love are call-ing.

poco rall.

GOD'S LOVE IS ABOVE THE NIGHT

E.L. Ballenger

HOMER TOURJEE

Andante religioso

I stood on the hill at twilight, And the world seemed far away; While the peace of night with the fading light, Came down on the closing day. A star shone out in the heavens,

puoco cresc. Beau-ti-ful, shin-ing white, And a voice far a-way, seem'd to soft-ly say, 'God's love is a-bove the night!'

Moderato con espress

God's love is a-bove the night, This was the mes-sage clear, And back from the hills came the ech-o, re-sounding far and near. God's love is a-bove the night, Ye weary souls who wait,

mf colla voce

res. N. molto f This was the mes-sage of hope and light, God's love is a-bove the night.

dim. morendo pp

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Music Teachers Demanding Legitimate Discounts

IN practically all of the professions and crafts, discounts upon the purchase of professional materials of all kinds are given gladly by publishers and manufacturers.

The custom of giving such discounts is centuries old and has long since been justified by usage.

We contend that the music teacher, of all workers, is entitled to a liberal discount.

A number of publishers have informed us that they propose literally to wipe out discounts to the music teacher entirely.

We sent an extensive questionnaire to teachers in all parts of the country and found that, although they are most enthusiastic over the mail order service received from the Theodore Presser Company, they were nevertheless depending upon the discounts they were receiving to reimburse them in some small measure for the great outlay in money, time, postage, stationery, car fare, etc., that the individual teacher is obliged to spend in selecting and purchasing new music.

The former fictitious discount, at which any retail purchaser (whether professional or not) could purchase music, has been discontinued at the recommendation of the Federal Trade Commission. We endorse this heartily.

The music teachers' discount (restricted to music teachers only) is an entirely different thing. It is established by universal precedent in nearly all professions and callings.

We shall not withdraw this special discount to teachers. The doctor, the lawyer, the dentist, the public school teacher and the scientist are all given liberal discounts. Why not the music teacher, where the income is often much smaller?

We believe in supporting the local dealer and advise our readers to patronize the local dealer when his stock and service entitle him to their custom. He is an asset in the community and may be a valued friend in need.

There are, however, vast numbers of music teachers who have no music dealer near to them. They are entirely dependent upon "Mail Order" and "On Sale" systems of purchase.

We believe most emphatically that such teachers should demand a just discount, not as a favor, but as a right to recompense them for the trouble and time and money they spend in selecting music.

The publishers who refuse to give such a discount either do not understand the teachers' side of the question or they are placing their own interests above those very educators who make it possible for the publisher to continue in business.

Teachers buy music and supplies not for their own use, but for resale to others. It is the custom of all businesses to grant a compensation discount to all such purchasers.

The Theodore Presser Company will combat energetically all attempts to rob the teacher of his rightful discounts. It will support all publishers following the same policy. It is confident that it has the enthusiastic backing of the teachers of the country in this decision and that the teachers will demand their rights in this matter.

Music teachers are not fools or weaklings. They have a commonsense knowledge of the situation and they know that it is possible for the publishers to grant them a just discount and, at the same time, make a secure profit. They also know that the matter of securing discounts is regarded as very vital in all businesses, that thousands and thousands of business houses virtually owe their success to the proper management of discounts.

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TO get pleasure with high notes, the singer must enjoy singing them; and the more he enjoys singing them; the greater will be the pleasure of the audience. In other words, there must be mutual confidence as well as mutual pleasure for successful high notes.

Confidence and pleasure must emanate from the artist. But how? There is only one answer. The artist must feel confidence and pleasure in his high notes in order to emit these sensations. If he does not, he will be nervous and worried, and this state of mind, instead of a pleasurable one, will be communicated to the audience, who in turn will lose their confidence in the singer unable to produce confidence in himself; and such an audience will not be in a frame of mind for enjoying high notes.

Freedom in High Notes

The surest basis for self-confidence in the matter of high notes is to gain perfect freedom in singing them. They must be sung spontaneously, easily, with ringing clarity. They must sound, too, as though there were higher notes in reserve, and as though they had taxed the singer's limit of range and volume. There should be no facial contortions and no apparent physical exertion.

Various exercises and instructions for the free execution of high notes are known in the vocal profession. Some singers would do well to practice them, but others need only some or one of them. There are a few fortunate singers who have never experienced any trouble with their high notes.

Best Practice

High notes are best and most quickly acquired through daily practice of rapid passages like the arpeggio in its various forms, maintaining the vowel sound in its true quality throughout. There is less strain on the vocal organ in rapid passages than in sustained ones. After the voice has become flexible, then proceed to strengthen it by giving a hold on the upper note of the arpeggio, gradually increasing it, so that the voice grows stronger, and always keeping in mind that you are maintaining the true vowel quality. A high note should never be sustained longer than the ability to maintain a note of balance.

Many singers fall into the error of placing too much stress in the middle voice that when they come to high notes they have no energy left to them. High notes require more vitality than low or middle notes—this because the vocal chords become shorter in the ascent of the scale, causing greater natural tension, which in turn requires a balancing of the breath pressure throughout the entire vocal mechanism.

Excessive Breath Pressure

When excessive breath pressure is used in the middle voice, corresponding tenseness results in and around the larynx; and this tenseness, coupled with the natural tension required in the ascent of the scale, often brings about a tightness that high notes become impossible. Watch the middle notes, then, if you would be successful of the high ones.

The singer, then, must gain a balance of energy, breath pressure and tension. He must depend upon resonance for volume before he can enjoy singing his high notes. The mental attitude, too, has much to do with the singing of high notes. Fear and meanness will invariably impair their quality, for the reason that these sensations will be requiring attention that should be directed to singing. Spontaneity, happiness, attention, particularly to the meaning of the words—these will help make high notes come easily and freely.

Very few singers have their high notes naturally. The problem must be faced frankly in order that it may be overcome.

The Singer's Etude

Edited by Noted Teachers and Singers

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

"A Vocalist's Magazine Complete in Itself"

Recipes for High Notes

By Charles Tammé

This will never be while the singer dodges the issue by singing songs in a lower key or by singing different words than those which are written.

A singer does himself injustice and often harm by singing songs in a key which is too low for his real range, merely to avoid the trouble of mastering the high notes in it. Instead, he should intelligently analyze the difficulty in each particular song, and work out the correction personally.

The wise thing, usually, is to make a point of choosing the higher or the highest note where a choice is given. Avoiding a problem never solves it.

After the arpeggios have been practiced intelligently, and conscious freedom of the entire vocal mechanism has been practiced in, still the high notes are not dependable, and dropping the larynx, darkness and richness in tone color; but sometimes,

The Soft Palate in Song

By L. O. Huey

THERE are two ways of treating the soft palate in writing on "How to Sing." One, quite popular, is to forget it, and not mention it at all. The other is to "raise the soft palate by inhaling deeply" before phonation begins. Our prominent singers defend this latter action on the ground that it prevents nasal quality. Others advise it because it helps to "open the throat," thus permitting a greater volume of tone.

Nasal Quality

If "nasal quality" is destructive of a fine singing tone, and if volume is the most important consideration in starting the voice, then we might admit the above doctrine to be sound. But, inasmuch as correct nasal quality is not only the salvation but also the foundation of the middle voice, and inasmuch as volume is of paramount importance in starting voice study, we do, therefore, submit the above doctrine to be both false and pernicious, regardless of sex. Shakespeare disposes of the soft palate by defining its action as purely automatic. After one has reached a certain stage—yes—"Raise the soft palate by inhaling deeply," thus insuring an open throat." We would advise all who have an open throat, obtained and maintained in this way, by all means to insure it.

Many would have us believe the sole object of vocal training lies in continually concentrating on the production of a fine

in ascending the scale, the larynx is unduly raised, and dropping it slightly will get it into a more normal position and permit a freer exit of the high notes without darkening the tone quality.

Another excellent plan is to practice high notes before the mirror, seeing to it that the tongue is free from tenseness.

Making a strong effort to articulate consonants improves high notes; never slight them.

Another good rule is: Never interfere with the pitch mechanism. Direct the attention to the purity of the vowel sound. At all events, face the problem of high notes with a determination to master it. After analyzing your own particular difficulty, formulate some remedy and work upon this basis. Is your difficulty mechanical or physical; or is it both? Attention is an excellent guide in this matter. Intelligent work will prove a dependable friend.

Two Great Protectors

The two great protectors of the vocal instrument and voice are the soft palate and the tongue. In nearly all cases injury to voice is directly traceable to interference with one or the other, or both. The most destructive vibrations are produced by applying force when the soft palate is raised and the back tongue forced, especially before the instrument is loosened and adjusted. The most beneficial vibrations are produced with the soft palate and tongue in normal repose. These are the vibrations that build the instrument, and, eventually, the voice. An elongated uvula is, as we all know, detrimental to vocal development. When it exists, this defect should be remedied at once.

During the first few years of vocal study, you are not building a voice so much as you are building or preparing a "sounding board" for your tones. The whole body is the sounding board; and your character, your personality, your general and musical culture go into this sounding board also.

What Singers Say

"I do not believe that a girl's vocal education should commence earlier than at the age of sixteen. The girl who is of the right sort will lose nothing by waiting until she reaches this age."

—MARCELA SEMBRICH.

"Correct breathing is the greatest health-giving force in the world."

—FRIEDA HEMPEL.

"Be big—that is the secret. And how? Live a big life, and love your life."

—GARLY CURIEL.

THE ETUDE

For the Stammering Pupil

By Lewis Eack

OCCASIONALLY one finds a pupil who seems never to be able to eliminate all false notes, even in the most simple form of composition. Wrong note playing can easily be cured if it always occurs at the same place; but it is most distressing to the singer if it is scattered all over the song, having some other good wrong notes in the mind or the impulse from the mind to the finger tip is incorrect or not positive enough.

The trouble is at some point in the playing mechanism between the printed page and the keyboard. Either the eye does not register in a positive manner the correct notes in the mind or the impulse from the mind to the finger tip is incorrect or not positive enough.

To discover which of these causes is the source of the trouble, the pupil should speak the letter names of a passage in single notes aloud and in the correct rhythm, or as nearly so as possible. If he is unable to read the notes correctly, then it is the first cause which must be overcome. He should then read the notes aloud or silently and at the same time give impulse to the finger on the keyboard. If wrong notes accompany correct reading the second cause is the fault.

To cure this disease of stumbling and stammering, which is quite often pure carelessness, the following treatment is very effective. The pupil should read the passage aloud ten times (ten for convenience) with all the time he needs for thinking and speaking, gradually adjusting the rhythm, if possible. Each correct reading counts ten toward one hundred per cent reading, the rest, of course, counting off ten per cent. Thus he is made to know his efficiency or inefficiency in per cents as he is in school.

The same plan is carried out for getting notes through the eye and mind and to the finger tips. By having the pupil do this each day at his practice period and to bring in a little more of this some most hopeless cases of carelessness and stammering have been overcome in two weeks.

Staccato Is of Great Importance in Singing

By Charles Tammé

In addition to its beauty as a vocal embellishment, staccato holds a place of high importance in the development of the vocal artist.

Occasionally there is a singer who naturally sings a perfect staccato; but this faculty is rare. Most singers must practice for staccato and practice intelligently. But it is graceful, well worth while. Staccato is excellent for the low as well as for the high voice, and a voice that is not capable of the high voice, a good staccato indicates many things. It indicates a perfect manipulation of the breath, excellent control of tone, exactness of pitch, and a voice that is agile. A good singer hardly needs many accomplishments than these.

And yet not many professional vocalists are able to sing staccato. What impurities is their public to make from this fact? When analyzed for what it is, fundamentally, staccato is a feat of great difficulty. Many teachers are content with calling staccato a "stroke of the glottis," and staccato is this, to be sure. But 'stroke of the glottis' is, psychologically speaking, a very poor definition. In the first place, it calls a pupil's attention to the glottis, and to his pitch mechanism, over which he has no direct control, thus only making him unduly sensitive. In the second place, the giving of the glottis has a tendency to be terrorized, since the days of Garcia, into making an undesirable effort on the part

THE ETUDE

of the singer—a pushing or forcing in his attack.

Let us then, look for another definition of staccato. Grove's Musical Dictionary says staccato is "an impulse from the throat on an open vowel sound, instantly checked." As a definition this is descriptive and complete; but for directions to the singer it might be well to emphasize the importance of placing most of the stress of action on the vowel sound. The singer should give his full attention to the singing of the vowel sound. This he must sing short, which will, of course, make the pitch sound short.

The difficulty with most singers in their staccato is that while doing it they cease to be singers and become instrumentalists. They attempt to control the vocal chords in the throat just as a violinist picks at his violin strings for sounds. And attempt! It is all the singer is able to do, for he has no direct control over his pitch mechanism.

However well a singer has learned that in ordinary singing he must look to his words and to the vowels and consonants in his words, without undue attention to pitch; just as when he talks he is not unduly conscious of pitch; when singing staccato the knowledge does not seem to stand by him. This is unfortunate for he needs it as much as ever.

To sing staccato successfully, the singer must give his attention to the purity of the vowel sound. The staccato note consists, like any other note, of vowel plus resonance on pitch. The vowel is the important thing always, in singing staccato.

Teaching the Messa Di Voce

By Charles Tammé

Few public singers attempt the *messa di voce*. For this reason many vocal teachers argue, and not without some justice on their side, that it is poor policy to insist upon it. This is some most hopeless cases of carelessness and stammering have been overcome in two weeks.

The *messa di voce* is a combination of *crescendo* and *diminuendo*, usually indicated for application to a single note, but it can be used with great effectiveness throughout an entire phrase. In fact, in broader sense, it is used from the beginning to the end of songs—in certain styles especially.

Now the value of the *messa di voce* does not end with its direct application to the singing of songs—the producing effect of an art form out of a chain of mere notes—it is important as this may be. The *messa di voce* is the finest exercise in the whole gamut of vocal technique for developing direct control of the voice.

All the breathing exercises in the world will never accomplish for breath control what five minutes a day of the *messa di voce* will do. Indeed, it is very doubtful if any other exercise will do it as well as the *messa di voce*. It is this true with all singing, but it is the *messa di voce* which most rapidly develops the control of the exhaled breath.

There are various methods of procedure in teaching the *messa di voce*, the most efficient and successful way is to recommend the pupil's starting with *forte* and diminishing to *piano*, and then to a study of the *diminuendo*. When this can be accomplished on every note within the pupil's range, with a fair amount of smoothness, reverses the order, but with the continuous use of the same exercise. That is, start with *forte*, diminish to *piano*, and on the same breath attempt, to *forte*.

Right here, take warning. Never allow the pupil to attempt to execute extreme softness or extreme loudness in the beginning, for the result is sure failure. The extremes can be gained only through patient and constant daily practice. The *messa di voce* grows from day to day, week to week, month to month, year to year. There is nothing spectacular or sudden in its acquisition. It is the gaining of the right blocks further progress in sometimes, of high notes, or resonant tones or perfect staccato. Therefore it is not working out details. The teacher may still

Begin practicing staccato on *Ah*, using the five note scale. Do it lightly and slowly at first; do it softly on the low notes with a gently increased energy and a crescendo when ascending. Be sure to maintain the true vowel sound throughout the entire scale. Take a breath after each note through the mouth which you must be sure to keep wide open; the amount of breath has got to be nicely adjusted, there is danger of taking too much breath, thus making the notes rigid, heavy and breathy. Too little breath, on the other hand, which will give sufficient impetus and energy to your notes.

The point about singing staccato is to sing the notes short, of course; but you must never get so interested in getting the notes short as to forget to sing a pure, round vowel sound on every note, with its full share of resonance, just as you do when singing legato. Indeed, a beautiful quality is the all-important factor of every note, whether legato or staccato; the shortness of the staccato being, after all, merely a negative characteristic.

Practice staccato very slowly at first, gradually increasing in speed and smoothness so that the staccato scales are executed as freely and as easily as the legato ones.

Staccato should first be practiced on *Ah*, and when it is sung easily on this one, it should be practiced on all the other vowels. The beginner as well as the advanced artist does not sing staccato. While it is not too difficult for the beginner, staccato has never been beneath the efforts of the greatest of singers.

When the pupil is able to practice for the accomplishment of the *messa di voce*, but he, too, will ultimately give up in despair, for there can be no progress or improvement until the pupil has mastered the important groundwork. There is no question but that the breath plays a very important part in the singing of this grace; and the efficiency of the part it plays depends upon the manner in which the breath is inhaled and also upon the breath capacity. More consideration should be given to the manner of inhalation than to the manner of exhalation. The abdominal walls should be well expanded after the breath intake from the downward push of the diaphragm. If there is plenty of time, the air may be inhaled through the nostrils, but it is usually taken to better advantage in large quantities through the mouth. Exhalation will take care of itself, for it is best controlled by the act of singing and the attempt to maintain direct control of it. This is true with all singing, but it is the *messa di voce* which most rapidly develops the control of the exhaled breath.

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good policy to push a pupil too strenuously for this accomplishment. Patience will build it up in good time, while the rest of the vocal technique is making progress and the voice is developing. Prescribe five minutes of practice a day, regularly for this study; and give it five or ten minutes' attention at each lesson. Never drive.

After the pupil has thoroughly learned to begin with a *forte*, diminish to *piano*, then *crescendo* back to *forte*, he may change the order. Let him begin with *piano*, *crescendo* to *forte*, and again diminish to *piano*, this being the true *mezza di voce*. When he has gained perfect control from *piano* to *forte*, and back to *piano* again, he is ready for the extremes.

Throughout his practicing, have the pupil to be sure he is giving his attention to the starting of every tone in resonance and the voice, in other words, should remain the same throughout a *mezza di voce*. Color should never be allowed to overburden the

vowels; the vowels themselves should infallibly predominate. Indeed, *mezza di voce* is never pleasant or desirable unless the vowel sound is well understood.

As a part of vocal technique, and even if it is never attempted in public, the *mezza di voce* is indispensable, as we have seen. Left out of songs where its use is indicated, there is a great void which cannot be filled by substitution. Its effect is to be seen in the light and shade of singing. It assists in the use of nuance and the many subtle changes which bespeak the true artist. What magnitude of love, what poignance of grief, what height and depth of all the emotions can be expressed by its tasteful and the masterful use!

Insist, then, upon your pupils learning this important part of vocal technique—gently, gradually, if necessary, and yet with a determination that admits of no failure. Once having mastered it, every singer is eternally grateful.

The Real Dellah of Saint-Saëns

In a book of *Outspoken Essays on Music*, Camille Saint-Saëns includes some "Observations of a Friend of Animals," in which he describes a little lady-dog of his who was named after the heroine of his best known opera, *Saint-Saëns and Dellah*: "May I be allowed to say a few words about Dellah, a black griffon with been the delightful companion of my solitary old age."

He tells some charming stories of this trap on a table; she could walk about like a cat and never utter a single one of the fragile ornaments with which it was covered.

"On hearing a piano being played she uttered the most piercing cries, whether she liked or detested it I do not know, for she came running up as soon as the

music began instead of running away, though she raised such a series of howls in which she had to be carried to the other end of the building as speedily as possible. Neither singing nor the playing of other instruments ever excited her to the same degree.

"On the other hand, I once knew a dog which adored the piano; as soon as the music began he would come up and blesome enough to the pedals; a matter to rid oneself of him, all that was necessary was to play Chopin's music. Before eight bars had been played he had left the room, with dejected ears and his tail between his legs. However often the experiment was tried, the result was always the same. Dellah knew the sound of the Eifel Tower much, when he found forth she would make her way to the kitchen for lunch."

When Handel Went Blind

EVERY one knows that Handel, like Bach, lost his sight toward the end; but few know that his last moments of vision were spent upon one of the noblest of his works. Thus graphically Romaine Rolland describes the event in his new book of essays, *A Musical Tour*: "But nothing approaches in moral grandeur the chorus that closes the second act of *Jephtha*. Nothing enables us better than the story of this composition to gain an insight into Handel's heroic faith.

"When he began to write it, on the 21st of January, 1751, he was in perfect health despite his sixty-six years. He composed the first act in twelve days, working without intermission. There is no trace of mind being freer; it was almost indifferent to the subject under treatment. In the course of the second act his sight became suddenly clouded. Writing, so clear at the beginning, is now confused and tremulous. The music, too, assumes a mournful character. He had just begun the final chorus of Act 2; *How Mysterious, O Lord, Are Thy Ways!* Hardly had he written the initial movement, a largo with pathetic modulations, when he was forced to stop. He has noted at the foot of the page: 'Have got so far, Wednesday, 13th of

February. Prevented from coming, because of my left eye.'

"He breaks off for ten days. On the eleventh he writes on his ma. The 21st of February, am a little better. Resumed work."

"And he sets to music these words which contain a tragic allusion to his own misfortune:

"*Our joy is lost in grief...as day is lost in night!*"

"Laboriously, in five days—time-five days!—and formerly he could have written a whole act in that time—he struggled to the end of this sombre chorus, which illumines, in the darkness that envelops him, one of the grandest affirmations of faith in time of suffering. On emerging from these gloomy and tormented passages, a few voices (tenor and bass) in unison murmur very softly:

"*All that is...*"

"For a moment they hesitate, seeming to take breath, and then all the voices together affirm with unshakable conviction that all that is:

"*...is good!*"

"The heroism of Handel and his fearless music, which breathes of courage of faith, is summed up in the cry of this dying Hercules."

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When Music Publishing Was a Monopoly

By Will H. Hayes

WHILE the Company of Stationers was granted a charter on May 4, 1556, giving them the exclusive privilege to exercise "the art or mystery of printing or stamping any book or anything to be sold" in England of this character, it is evident that the Crown did not have in mind the printing of music when that charter was granted, for on January 22, 1574, a monopoly of music printing was granted to Thomas Tallis and William Byrd for the period of twenty-one years. Tallis and Byrd were members of the stationers' company, and this privilege was evidently granted them as a special favor on the part of Queen Elizabeth. An excerpt from the grant is here given, showing the extensive privileges enjoyed by the first music printers of England of whom we have any record:

"Elizabeth by the grace of God, queen of Englande, Fraunce, and Ireland, defender of the faith, &c. To all printers, bookellers, and other officers, ministers, and faithful, greeting, we, that we for the especial effectioun, and good will, that we have and beare to the science of Musick, and for the advancement thereof, by our letters patents, dated the XXII of January, in the XVII yere of our reign, have granted full privilege and licence unto our welbelovéd servants, Thomas Tallis, and William Byrd, gent. of our chappell, and to the overliuer of them, and to the assignes of them, and of the further

of them, for XXI years next ensuing, to imprint any, and to many, as they will, of set songs, or fonges in partes, either in English, Latine, French, Italian, or other tunces, that may serve for musick, either in church or chamber, or otherwise to be sung, or fonged. And that they may rule, and cause to be ruled, by imppression any paper to serve for printing, or pricking, of any fonges or fonges, and may sell and vnder any printed bookes, or papers of any fonges, or fonges, or bookes, or quires of such ruled paper imprinted. Also we fraightly by the fame forbid all printers, bookellers, fubjects, and strangers, other then as is aforesaid, to do any the premises, or any foreen realmes into any our dominions, any fonges, or fonges, made and printed in any foreen countrey, to sell, or put to sale, vpon paine of our high displeasure; and the offender in any of the premises, for every time to forfeit to vs, our heires, and successors, the said fillings, and to the said Thomas Tallis, and William Byrd, or to their assignes, and to the assignes of the further of them, all, and every the said bookes, papers, fonges, or fonges. We have also by the fame willed and commaunded our printers, ministers, and officers, the matter of fictions, to affitt the said Thomas Tallis, and William Byrd, and their assignes, for the dew executing of the premises."

Woman Who Inspired "Silver Threads" Dies in Poverty

HARRIET DANKS died in poverty on March 19, in a rooming house in Brooklyn. She was the widow of Hart Pense Danks, who, in 1874, composed "Silver Threads Among the Gold," to the poem by Eben E. Rexford. Contrary to the optimistic note of the song, soon after its composition the composer and his wife quarreled and separated, and Danks died alone in Philadelphia in 1903. By his will his widow was entitled to only one-third of his estate, consisting mainly of the royalties on more than a thousand songs;

but, feeling that the whole of it should have been left to her, she became estranged from her children. The quarrel descended to the second generation, and Gertrude Danks, long-suffering against her brother, Albert Danks, for an account of the royalties, caused his arrest at the cemetery, as he was coming from his mother's funeral. Thus the song, which is redolent of contentment and love, has been the cause of sorrow and strife to all those related to the composer.

Music in Post-War Germany

DESCRIBING conditions in the Germany of to-day for readers of *The Atlantic Monthly*, Elsa Simm reminds us of the extreme poverty of the professional classes who formerly were the main support of musical and operatic ventures. "Concerts and theaters have become very rare treats," she says. "Prices are a thousand-fold higher, but sometimes you cannot resist buying a ticket to a beloved opera, and you remodel your 1914 evening dress, but little worn, and go early. Around you are handsome dresses and jewels. Can this be poor Germany? Soon you discover that the smart girls with bushy bodied hair are Americans. You hear Swedish and Dutch in the

boxes, and there are several Italians in gay attire. But here also are Germans, richly dressed and unfamiliar to you. Between the acts you walk through the foyer looking for friends. At last someone approaches whom you surely know. It is—surely, it is the coal dealer's wife in this elegant dress; when you last courted her for a little coal she wore a woollen shawl.

"You look in vain for Herr A, the painter who, in the old days, never missed one of Mozart's operas. He and his wife have disappeared. The wave hits one and swallows another. Writers, doctors, painters and musicians slave somewhere in the dark for their existence."

A Hint on Using the Metronome

By N. G. Abbott

SOME students so dislike to use the metronome that they simply do not use it. Thus they deprive themselves of an opportunity to do some real, earnest study that makes for advancement.

I have found that by placing the objectionable machine on the floor at my feet I am not distracted by the motion of the arm of the metronome and am not tempted to look at the instrument. This, though of seeming unimportance, has, in actual practice,

helped me a great deal. In using the metronome I first determine the tempo at which I wish to practice the piece and set the metronome accordingly. Then I place it on the floor and looking at the music, count with the metronome until I have the rhythm securely in my mind. When I do begin to play I usually find that I have adjusted myself to the metronome and do not have any cause to wish that the metronome would adjust itself to me.



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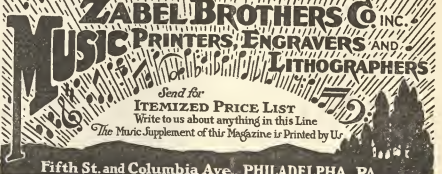
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THE most important fundamental in organ-playing is a pure legato touch for both manuals and pedals. Let some of our friends raise their hands in horror at this statement, let us hasten to say that organ touch is by no means limited to the pure legato; but this is the important foundation on which organ touch is based, and is used more consistently than any of the other touches. Uninteresting, dull and dreary indeed would be the organ playing limited to pure legato; but that does not detract from its importance, and its frequent use serves to make touches such as Non-Legato, Staccato, Brillante, and Marcato the more effective by contrast. In the pure legato touch attack and release of equal importance, as the attack of the note to be played must come at the instant of the release of the note being played. All other organ touches are governed by release, the quality of the touch being decided by the amount of cessation of tone between the released note and the note attacked. According to Dr. A. Englefield Hull in "Organ-playing—Its Technique and Expression" (Chapter III on "Touch"), Bach is said to have played in seven or eight different touches. The use of different touches is not only desirable, but also very important. Legato touch, however, is most important, as it is the foundation on which to build artistic organ playing.

The student who has the opportunity of studying under a reputable teacher will be guided in the accomplishment of this important principle. For the student who lacks this opportunity, we suggest the playing of scale passages—as well as of more extended intervals—at a slow tempo, listening carefully for the cessation of one note at exactly the instant the succeeding tone is heard. A decisive action of the finger should be used avoiding any suggestion of sluggishness.

As an illustration of the effectiveness of a mixture of legato and detached notes, we quote from the subject of the *Great G Minor Fugue* of Bach.



The reader may here observe the similarity in the first, second and fourth groups of notes, each of these groups being played legato; while the third group, different in content, affords an opportunity to use a detached touch for the leaping notes, where its use is most effective as a rule. Some players may prefer to play the subject of this Fugue non-legato—with the slightest possible detachment of notes—while the decided detaching of the leaping notes would still be effective.

Independence

A second fundamental in good organ-playing is independence between the two hands, and between the hands and feet. The independence between the two hands may, of course, be acquired at the piano, though it will be of some advantage to practice exercises for two hands, played on separate manuals. Independence between hands and feet may be acquired by playing exercises for left hand and feet, and right hand and feet (such as appear in "The Organ" by Stainer), followed by a liberal use of Trios for two manuals and pedals, such as those appearing in the Stainer work already mentioned; in "Master Studies for the Organ," Carl; the "Trios" by Albrechtsberger, and the "Sonata Trios" by Bach.

Pedal Technique

A third fundamental required in organ-playing is adequate Pedal Technique. A well known Philadelphia pianist and

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Edited for November by HENRY S. FRY
Former President of the National Association of Organists

Some Fundamentals in Organ Playing

By H. S. Fry

teacher has stated that three elements are necessary in good piano-playing:

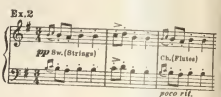
- (1) Technique
- (2) Technique
- (3) Technique.

This important feature is necessary in organ-playing as well; and this article is based on the supposition that the student has already acquired key-board dexterity at the piano; as it is absolutely essential that the student whose goal is fine organ-playing should have a fine, clear-cut keyboard technique. This must be augmented by a corresponding pedal technique, which may be acquired by avoiding all rigidity, and the practice of such exercises as those included in Nilsson's "Pedal Studies." The writer feels that the use of heel and toe pedalling should not be overdone in passages requiring brilliant pedaling—playing—the use of alternate-heel pedaling—perhaps a more crisp, clean-cut effect. The alternate use of toe, however, can also be overdone, evidence of which in the writer's opinion, sometimes occurs in the compositions of one of the well-known Organ Composers in America—in his pedal indications. Phrasing in parts written for the pedals must not be overlooked. The latter has been perhaps, a common fault in the past.

Tone Color

A fourth requirement for good organ-playing is a thorough working knowledge of the quality of the various stops, and a keen

sense of tone color. Here lies an opportunity for experiment. Organists differ greatly in quality and balance of tone, and a registration that is excellent on one instrument may not be satisfactory on another; so that each instrument must be studied and suitable registration for three or four manuals, if able registration evolved, to rely on the use of the Great Organ as a substitute for the Choir Organ. It often may be necessary to transfer the indicated Swell Organ part to the Great, using the Swell Organ as a substitute for the Choir Organ. As an illustration we will refer to the beautiful "Tone Piece 'Night'" by Cyril Jenkins. The first four measures are allotted to the Swell Organ—the next two to the Choir. The first four measures are the *Liedlich Gedackt 8'*. As most two-manual organs do not include an 8' Gedackt in the Great Organ, and in many cases the Great would be advisable to play the Choir Organ passage on the Swell Organ, making the necessary change in registration to the 8' Stopped Diapason, changing again for the Choir again to the Swell Organ. The next two measures should be played on the Swell Organ. In this way the Swell Organ is used instead of Swell and Choir, by simply changing the registration. The little



In this instance we are not attempting to suggest the instrument for which the composition was originally written (as in the case of *Dis for G String*) but rather we are "orchestrating" the music for the organ. Great care must be taken in the changing of stops so that the flow of the rhythm may not be interrupted. Frequently the Swell organ, a Quintaton, 16-foot on the manual, was used as a Bourdon 16-foot on the pedal. The distinctive feature of the Quintaton (the prominently developed twelfth) is a distressing fault if present in a Bourdon, and such use serves as an illustration of the abuse of the borrowing

Phrasing

A fifth and very important requirement for good organ playing is Phrasing. This important feature is neglected perhaps more than any other. Much of the organ playing in past years has been decidedly dull and uninteresting, because of lack of rhythm, phrasing and similar features. The writer recalls once hearing the remark that a certain organist "phrased" when he changed manuals, and "when he gets off the bench." There has been much improvement in this direction recently, and no doubt much of the credit must go to the "movie" organists of the better type, who have imparted to their playing a pronounced mass of rhythm. A constantly moving mass of tone, without break, without undulation, and without nuance, soon becomes tiresome, and the student should endeavor to avoid this condition. Various means may be employed to bring about a more interesting interpretation. This may be done by a cessation of tone (similar to a singer taking a breath); by a slight *tenuto* on a note to be accented; by an *accelerando* with its compensating *ritardando*; by *crescendo* and *diminuendo*; by the introduction of detached notes in passages of a contrapuntal nature; and by accents produced by the shortening of the note or chord preceding the note or chord to be accented.

In the use of the *tenuto*—dwelling on a note to be accented—care must be taken

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"Dialogue" between Swell Organ and Choir Organ on the last page of this composition may be treated in a similar manner.

While it is desirable to have variety in registration, changes should not be made simply for the sake of changing. Too many changes produce a feeling of unrest, and frequently are not justified. As an instance, in playing the well-known *Air for G String* by Bach, it is not good taste to play one section on a registration suggesting string quality for the solo, to later change to Clarinet, English Horn or some other quality for the second section. The composition was originally written as a "string" solo; and if any change in registration is made, it must simply amplify or modify the original color, not change it. A change in color would not be in keeping with the character of the composition. Of this, of course, does not apply to all compositions.

For instance—in the charming "Grandmother's Minuet" (piano) by Grieg, which was originally written for the modern organ—at the *Con Moto* section, first measures may be played on a "string" combination, followed by the next two measures on a "woodwind" combination, then the piano copy does indicate a change of color. This antiphonal effect may be continued throughout the section, though not always in two measure phrases.

THE ETUDE

that the holding of the note is very slight and the effect that of a natural accent, without the feeling of an interruption of the flow in the passage. The *accelerando* with its compensating *ritardando* is perhaps best illustrated by the pendulum of the clock which has its *accelerando* during its downward progress, and its *ritardando* during its upward progress to a new position, which precedes a new *accelerando*, and so on.

Organ Specifications

While not absolutely essential to good organ playing, a knowledge of organ specifications, mechanics and structural features of the instrument is of much value. If a contract for a new instrument is to be given the organist should be able to examine the specifications, not only to see that the suggested steps are the most desirable for an instrument of the intended capacity, but also that the specifications are not misunderstood by those who have the placing of the contract. It is not difficult for a builder to take advantage of the average layman on matters pertaining to the organ, and in many cases this is true also of organists who are not familiar with the subject.

Modern organ-building, unfortunately, has developed to too great an extent a system of "borrowing" or "duplexing" stops; i. e., making one set of pipes do the work of two or more stops. A certain amount of this is desirable under certain conditions; but the purchaser should know just what he is securing for the money expended. A person cannot but questionable practice is when the builder, for instance, inserts in his specifications a Carabelli, 73 pipes on the Swell Organ, and a Melodia or Concert Flute, 73 notes on the Great Organ, using the same set of pipes for both stops, though giving them different names. The writer recalls an instance some years ago, where in a Swell organ, a Quintaton, 16-foot on the manual, was used as a Bourdon 16-foot on the pedal. The distinctive feature of the Quintaton (the prominently developed twelfth) is a distressing fault if present in a Bourdon, and such use serves as an illustration of the abuse of the borrowing

Pulpit and Choir

From an Address by Herbert J. Tily, Mus. Doc.

(Dr. Tily is one of the foremost men in the Department Store business in America. For years he has been the general manager of the Strawbridge & Clothier store in Philadelphia. During this time his activities in music have been such as to make him a valuable nature that they put to shame those of any professional musician. He has written much choral music; he has conducted the choruses, and has been president of the National Association of Music.

I AM going to assume as true that which I believe is true—that as a dabbler, organists possess high intelligence and full sympathy with the devotional function of religious music. Further, it is true that the standards of church music have greatly improved during the last few years, but also that there are special musical problems in many of these churches that await solution. I am going to build on these acknowledged and accepted facts some suggestions for you and for those to whom you minister. I suggest first, that you devote more time to a sympathetic and careful study of the real needs of the people you elect to serve through the medium of your art. I think you will agree that these needs are not the same in every parish.

The Type of Choir

If in any church the devotional needs of its congregation seem to be adequately and ideally served by the singing of a fine quartet of real artists, then, fortunate indeed, from the standpoint of the labor and

or duplex idea—desirable though it may be in many instances.

Another unfortunate tendency in modern organ-building is that of a pedal organ derived largely from manual stops. The practice of borrowing for the pedal organ has economic advantages; but its use should be limited to the point where it does not affect the adequacy of the pedal organ. The borrowing of a Swell soft 16-foot Bourdon, or a swell soft 16-foot reed or string for the pedal is not objectionable; but when a large organ is connected with a pedal department of connected only forty-four actual pipes, the economic principle is being carried out to the detriment of the effectiveness of the instrument. The writer recently was invited by the organist of the service of the American Guild of Organists, in a church where there is a fine instrument. Although there were only about eight stops in the Pedal Organ it consisted of eight *real* stops, and what a glorious pedal tone!

Knowledge of specifications and general organ construction will enable the organist to guard those who have the placing of contracts against pitfalls of the kind named, provided, of course, the latter are wise enough to consult the former.

Organ Literature

The organist who does not have the advantage of instruction by an experienced teacher can secure much information and knowledge and may keep in touch with matters pertaining to the organ by taking advantage of the excellent literature—magazines, books and pamphlets that are published. For those who may not be able to do this, the writer would suggest, in addition to *The Etude*, with its Organ Department, such organ magazines as *The Diapason*, *The American Organist*, and *The New Music Review*. In the book time we would suggest:

Organ Playing—Its Technique and Expression.....A. Englefield Hull
The Organ and Its Position in Musical Art.....H. W. Kimball
Organ Stops and Their Artistic Registration.....Geo. Ashdown Audsley
Bach, the Organist, and His Works.....Piero
The Organ World of Bach.....Harvey Grace
The Organ in France.....Wallace Goodrich

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Each individual violinist must determine by experience just what sort of a bow, in regard to length, balance and weight, is best adapted to his own personal playing. For dance and orchestra work where volume is desired, usually a heavy bow is used, while in concert and solo work the lighter bow is more desirable. No rule, however, applies to all players.

There are many causes which tend to make a bow worthless, but the trouble is almost invariably found in the hair, this being either of a poor grade, too much or too little, worn smooth or too much, too little or an uneven stretch, will cause trouble.

Under the Microscope

Occasionally we find a bow which has been used for many years without changing of hair. Such a bow cannot be expected to give good results. Under a microscope we find that the hairs are not smooth but rather rough with sawlike teeth, all pointing in one direction on each individual hair. A well haired bow half of the hairs are reversed so that some of these small teeth held in either direction. It is these little teeth that hold the rosin. When playing, the teeth soon wear off leaving the hair smooth. It is then time to rehair the bow. This is a simple process and any one can rehair his bow and soon become an expert at it.

Select the Best Hair

First select the best grade of unbleached bow hair, which you should be able to procure for not more than fifty cents. Never use the cheap bleached hair. If the stick is not worth the best grade of hair it is not worth rehairing. The usual price charged for rehairing a bow is \$1.50. As a bow needs new hair at least once a year, and, for professional players, every two or three months or oftener (your own judgment will tell you), rehairing the bow yourself will make a noticeable saving; and you may always have a bow in excellent condition.

Pound off the wax on the tied end of the hair. Cut the string and remove the old hairs so that you are sure all of the little hairs do not point in the same direction. Then wash the bow with soap and water a few times around, tie one end of the hair off even about one-sixteenth of an inch from the thread and with a match stick keep them from pulling out of the string. Put a small amount of wax or rosin on the ends and with a match burn it into the hair.

Important Details

You will next place the tied end into the tip of your bow in such a manner that the hair will fold over the block. The block which holds the hair must fit very tightly and should never be glued in. With a fine comb, even out all the hairs, pull them tight and get the desired length. About one-fourth of an inch back of the block in the frog. Tie these ends with hairs as even in length as possible and treat the same in the other end. Now remove the frog from the bow, slip the ferrule over the hair from the tied end to the frog in the same manner as it was fastened into the tip, so that the hair will fold back over the block. This block should never be glued in, although you might drop in a small amount of rosin. Care

The Violinist's Etude

Edited by ROBERT BRAINE

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The Bow

By Otto Rindlsbacher

must be taken not to twist the neck when fastening it into the frog. Now put the frog back on the bow and tighten slightly; put in the slide and place the ferrule. Next you must wet the hairs. This will cause them to stretch to an even length. Tighten the bow. Now push a wedge under the hair (on the side towards the stick) exactly the width of the ferrule and thick enough to be tight. Pushing in the wedge, spread the hairs evenly. Your job is now complete.

New hair should be washed as it is sometimes greasy. This can best be accomplished with common soap and water. A perfectly, A bow washed in the evening may be used the following day.

When dry, rub in some powdered rosin held in a piece of cloth. Always use a good clear grade of rosin and rub it a few times the entire length of the bow. With more rosin on some parts of the bow than on the others, the tone produced will be uneven. Wash the hair every three weeks or oftener, and occasionally wipe off the rosin

which collects on the stick. Always loosen the hair after playing. This leaves the hairs apart so they will not gum together; and it also keeps the stick from becoming straight and dead.

Keep a very little oil on the screw. A piece of tape wrapped a few times around at the frog makes a very good thumb grip. Never touch the hair with the hands, and always hold the bow in the palm of the hand. The hands soon causes the bow to slip where the rosin will not stick.

Many players have a habit of tightening a bow so much that the stick becomes almost straight, which, in a short time, ruin a good bow. With good hair a loud tone can be produced with little pressure and it is necessary to tighten the bow only enough to free the hair from the stick. Use rosin lightly but often, for the best results. When purchasing a new bow, select a straight stick with plenty of bow, made of a good standard bow material. With proper care it will last a lifetime and by being accustomed to its weight and balance you will always "play at your best."

The Young Teacher

By Sid. C. Hedges

The young violin-teacher has no right to expect an easy time; if he does he will not get it. It is a momentous hour when the young violinist decides that his student days are over and that henceforth he is a professional.

A young man, from a small town, remarked recently:

"I thought it would make a stir when I came back to my hometown to teach."

used to be glad enough of my items at local concerts; but not a single person seems to have noticed my arrival, and no one that I'm a professional."

This is a rather common experience among newly arrived teachers.

Supposing a new store-keeper stole into a town one Monday morning, quietly opened shop and sat down, waiting. Nothing at all would happen, except that he would get very tired of waiting. But the new store-keeper does not behave like this. For weeks before his arrival great posters and handbills, with the news of his imminent, momentous opening. The local business destined to be his store is obvious. He makes most wonderful promises; and the whole town of his epoch-making arrival do for them all to see if he can keep them. Whether ultimate success comes depends just on his own work, whether or not he is

Now it is unfortunate that the average musician has little of a business training; he would better realize at the outset that it is essential for him to be a business man as well as an artist. He must advertise widely:

"James Newteacher, A. B. C. M., will be able to take pupils in violin playing from January 1."

This is a mere theme, and elaborate and striking variations may be played on it. The town should be flooded with handbills telling how a highly qualified music-teacher is coming, and pointing out the obvious reasons why everyone should take lessons. It is a good plan to repeat this leaflet inundation fairly frequently until a good number of pupils is secured. The point is that no sooner does Mr. Smith think of sending young Jim for lessons than Mr. Newteacher's name springs instantly to mind, as a well-qualified, up-to-date man.

Pupils may often be obtained by canvassing. One should call on likely and unlikely houses. One teacher declares that whenever her pupils drop below the minimum number she goes to the door and she does a couple of days' canvassing, and never fails to get the necessary additional pupils. Her friends also should be all on the same line. Thus, the proper preparation of some few pupils should already have been your teacher. Incidentally, it is not always wise to make reductions in fees for acquaintances; the one day when pupils are plentiful the time of the cheap rate may be bargained.

Of course at the end of one or even two years pupils should still be few. It takes a long time for a teaching connection to grow. A reputation is not made in a week; it is formed slowly, but surely, but good advertisements for any teacher; and the finest of course, do not serve until after several years' tuition. But there are other ways of obtaining publicity for the young violinist.

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teacher. He may give occasional recitals, if he is capable. A good recital makes a splendid opening for one's teaching career. Solos should certainly be played at the recitals; though it is not good to have one's name too often among a crowd of amateur mediocrities.

The young professional should find things himself—an orchestra if possible, or a choral society or choir. Little lectures on musical appreciation, history, and similar topics are similarly helpful to one's name and abilities before the public.

Lessons fees must be definitely settled at the beginning; and it is better to start with them too high than too low. An advertised price cannot well be raised; but to make a reduction, if necessary, is easy.

One hour is rather long for a lesson, a half-hour is short; three-quarters is the most satisfactory time when one remembers that both children and grown-ups will be considered. Usually the new teacher finds that most of his pupils are young men of from sixteen to twenty-six years of age.

There is no other type of person to whom the study of the violin seems so attractive.

It is important that the young teacher should have his entire curriculum mapped out from the outset. Usually it will be the course of studies through which he himself has worked. It will begin with a tutor and lead at any rate, into Kreutzer and Rode. These two famous collections may well be preceded by the *Violin* of Kayser. The important point is that the teacher should know his complete course thoroughly and should understand from the beginning exactly at what results he is aiming.

Patience, tact, ingenuity are quite required for successful music-teaching: patience, to understand and sympathize; tact, to obtain and retain pupils; ingenuity, to devise methods of making seemingly dull things fresh and interesting.

The young violin-teacher needs to know something of the violins, both of their fittings; for he will often be called upon to procure outfits or select instruments. If he is unable to fit a bridge, or peg, or tail-gut, or to adjust a soundpost, he will impress his pupils very unfavorably.

Yes, the violin-teacher certainly may have a rough time at first; but, if he is persevering and deserving, success, with its compensations and happiness, will eventually arrive.

The Cremona violin has been the center of violin making. Here appeared such men as Maggini, who has been called "The one perfect thing." That there has not been a renaissance of the art of violin making is probably due to the lack of devotion to his work of the modern artisan, which would turn him to the long, loving labor necessary to the production of the masterpiece, and this done contentedly for the pure joy of having it so. For this reason we have the fifteen-dollar fiddle and the thirty-thousand-dollar violin. The difference—well they must be heard if it would be appreciated.

The violin was made of seventy pieces of wood—seventy pieces fitted together with the greatest care. The back was usually made of maple, pear or sycamore, more generally of the first. The top was of white pine, brought from Switzerland or the Tyrolean Alps. Wood cut from the south side of a trunk grown on the southern edge

A 'Cello Anchor

By Claudia May Fernin

An English inventor has just patented a useful device for preventing the sharp end of a cello peg (tail-pin) from slipping, or from chattering, during the playing of the cello. He calls it the "Cello anchor." In describing its use he says: "The loop of the cord is passed around the left leg of the chair. The length of the cord is adjusted to the requirements of the performer by means of the slide. The adjustment once made is practically permanent. The device can be carried in a pocket or string bag, and weighs only two ounces." For chairs having cross or side bars the spring hook provided can be used to advantage.

"At the present day the tools of violin mastery, of expression, technique, and art are far more necessary than in days gone by."—BAYRE.

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Music and Wood

By Robert Kempton Harvey

THE connection between wood and music is evident to anyone who has the least knowledge of the orchestra, the highest form of modern musical organization whose instruments are made of wood. At least half—the bass, the violin and its first cousins, the viola, the 'cello and the string-bass—the entire string quartet. Then there are the wood-winds—the flute and piccolo, the oboe, English horn and bassoon and the clarinet. The percussions include the drums, the marimba and the piano. Finally we have the organ, seldom heard with the orchestra, but acknowledging as peer only the violin.

The First Stringed Instrument

Perhaps the first stringed sound-producing instrument was the lyre, the one-stringed harp that sings of sudden death; but certainly the first stringed musical instrument was the renaissance, attributed to and named after a king of Ceylon who lived about 5000 B. C. This primitive idea was carried by traders, soldiers, and means only to be guessed at, to Egypt, where it developed into the lyre, a harp-shaped instrument used in the temples in connection with the religious rites. "I am all that is, that was, and that will be; no mortal has lifted my veil," was the creed, and in the faint light of the temples the lyres echoed a slow, screeching accompaniment.

By various means, in various forms, this idea was carried to Babylon, city of Astarte, Greece, Rome, and into the Empire of the Middle Ages. There it became the Anglo-Saxon crwth, the French luth and the Italian viol, until finally in 1459 a German lutanist, having emigrated from Nuremberg to Cremona, the birthplace of Italy, made the first violin of the form so familiar to us today.

From the obscure beginning, Cremona became the center of violin making. Here appeared such men as Maggini, who has been called "The one perfect thing." That there has not been a renaissance of the art of violin making is probably due to the lack of devotion to his work of the modern artisan, which would turn him to the long, loving labor necessary to the production of the masterpiece, and this done contentedly for the pure joy of having it so. For this reason we have the fifteen-dollar fiddle and the thirty-thousand-dollar violin. The difference—well they must be heard if it would be appreciated.

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of the forest was preferred by the masters, because it matured more evenly. As most of this wood was floated down in the mountain streams it had to season in the sunlight for at least five years, lest it warp.

The seasoned wood was cut to shape with an axe, for the saw injures and tears the fine wood fibers. Through long experience these masters knew how to shape it. First the wood was sounded with a hammer. If it gave a high tone, the violin was more very curved and round, almost tubby. If the sound was deep and guttural, they made the violin thin and flat. This did the shape offset the tone of the wood, and the result was the perfect violin.

Perhaps the most delicate work of all was the ornamentation, the fitting of the purfling which covers the joining of the back and sides and of the belly and sides. The purfling was usually a slip of maple or sycamore, glued between two slips of ebony, and the whole, perhaps an eighth of an inch in width, was fitted into the narrow groove prepared for it. When the irregular shape of the violin is considered, some estimate of the delicacy of this work may be made.

Cremonese Varnish

The final and very important process was varnishing. The secret of the "Cremonese varnish" has been lost, without doubt, forever. Many have searched and experimented, but nothing has ever been found that equals its golden lustre, its soft, translucent coloring. However, many of the ingredients used are known—plant-tree gum, Venetian turpentine, white rosin, frankincense, linseed oil, sandal-wood, alkali, with colors boiled from logwood, Pernambuco wood or mahogany, but what process was used or what other substances were necessary, is unknown.

Thus in the time of Stradivari, the supposed master of the violin, what has been called "The one perfect thing." That there has not been a renaissance of the art of violin making is probably due to the lack of devotion to his work of the modern artisan, which would turn him to the long, loving labor necessary to the production of the masterpiece, and this done contentedly for the pure joy of having it so. For this reason we have the fifteen-dollar fiddle and the thirty-thousand-dollar violin. The difference—well they must be heard if it would be appreciated.

The Music Sense

By Claudia May Fernin

To attain a knowledge of music is not so easy as it may seem. Yet, as every true musician will testify, there is a simple way by which to acquire it. Most beginners think of the piano as the basic instrument—most probably that or its cousin, the cabinet organ, may be within reach. What of the violin?

This is one of the most treacherous instruments imaginable. At the outset, a trained ear must direct in the tuning. The second string must be the A above middle C, counting by the piano key-board. It may be a year before a beginner can take an untrained violin and adjust his A string by his sense alone; that without the note or some other set key to direct his sense.

Then there is the first or E string. That sound must be known, not only by its relation to A, but also because it is E. It is essential to learn so carefully as this; for

when, about two or three years later, he plays "Opus 1," his sense of sound is his only guide as he plays next the bridge. The letters of the first position must be found high up on the lower strings. He must find on the G string the notes he played on the D string, and know these by sound just as he knows the note A by which to tune his instrument.

In brief, the violinist must know his letter before he plays. The G to the keynote next note the bridge on the E. The piano could be played for years with not a care to the distinctive pitch of the keys individually. One might drum into his senses that without the knowledge of related notes so that he should discern readily a discord. Yet not until he takes some such instrument as the violin can any one appreciate the niceties of tones and semi-tones that make real music.



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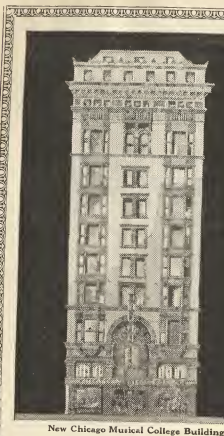
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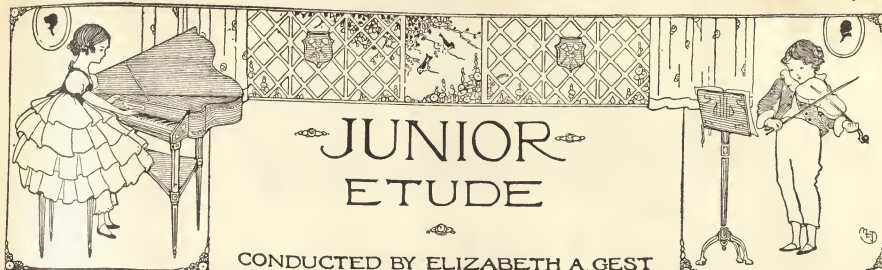
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INFORMATION AND BOOKLET UPON REQUEST



The Harebells' Tune
The harebells played a pretty tune
Upon the mountain top,
And all the little fairies
Began to hop and hop.

The wind blew over them so soft,
The moon white shadows made,
And all the little fairies
Came dancing down the glade.

And on and on and on they danced
While harebells played the tune.
And then at dawn they skipped away
For daylight came too soon.

I'm sorry that the fairies
All disappear from view
And harebell music ceases
When daytime comes. Aren't you?

Musical Appreciation

By Edna M. Schroeder

This is a story of Happy-Cat, our little yellow kitty with the big ears. One night Mother and Daddy and Happy-Cat and I were listening to some new records and Happy-Cat was curled up on my lap asleep. We were talking about musical appreciation.

"Just what do we mean by musical appreciation, Daddy?" I asked. Daddy looked puzzled for a moment. Then he put on a new record of a beautiful soprano song. The music had barely started when Happy-Cat woke up, perked up his ears and jumped right off my lap. He walked all around the machine, and we watched him as he seemed to be hunting something. And then what do you think he did? He put his little feet up on the machine and peeped in and tried to crawl inside. When he found that he could not crawl in, he turned and gave us an appealing look, as much as to say "Please put me in there. I love the sound of that."



Picking little kitty up Daddy said "Happy-Cat has answered your question, daughter. When you reach the point where you can't get close enough to music, and can't possibly hear enough of it or examine it too much, then you really appreciate it."

So we took Happy-Cat and gave him some ice cream, feeling that nothing but ice cream was good enough for a kitty with such musical appreciation.

Intelligent Practice

By Marion Benson Matthews

Betty sat down at the piano, placed her music on the rack, and began to play. It was a new piece, and Betty felt that she was doing very well with it. She played it through, and then waited for the comments of Miss Brown, her teacher. Miss Brown looked at her gravely for a moment.

"Betty," she said, "I'm afraid you have put very little practice into that piece." Betty was surprised, and a little hurt. "Why, Miss Brown!" she exclaimed; "I have practiced surely an hour a day on it. I thought I was doing it right!"

"You played the notes correctly, but—oh, how I should like to re-write some of the old proverbs!" broke off Miss Brown. Betty looked at her teacher in amazement. What had old proverbs to do with her piece?

"I was thinking of the old saying, 'Practice makes perfect,'" explained Miss Brown. "I should like to add one word to it, to make it read, 'Intelligent practice makes perfect.' You have practiced, as you say, an hour a day on this particular piece. At the beginning the composer has written the words *Andante gracioso*; yet you played very fast, as if you were in a great hurry to have it over and done with. You have studied musical terms long enough to know what *andante gracioso* means; have you not Betty?"

"I know it means the piece should be played slowly and gracefully," answered Betty, flushing. "Miss Brown, I am so stupid—I didn't pay any attention to the directions."

"No, you are not stupid," said Miss

Brown; "but you are thoughtless. Unthinking practice is as bad as none at all. Oh, if you children only would understand that a few minutes of thoughtful, intelligent practice are worth hours of mechanical, careless practice! Of course, I am pleased when you tell me you have practiced a moment."

"Betty," she said, "I'm afraid you have put very little practice into that piece." Betty was surprised, and a little hurt. "Why, Miss Brown!" she exclaimed; "I have practiced surely an hour a day on it. I thought I was doing it right!"

"You played the notes correctly, but—oh, how I should like to re-write some of the old proverbs!" broke off Miss Brown. Betty looked at her teacher in amazement. What had old proverbs to do with her piece?

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"I know it means the piece should be played slowly and gracefully," answered Betty, flushing. "Miss Brown, I am so stupid—I didn't pay any attention to the directions."

"No, you are not stupid," said Miss

great deal—when I see that you have put thought and care into your work."

But, Mother, it takes up so much time, playing it separately; and I want to hear how it goes!"

"Yes," said Mother, thoughtfully (for even mothers do have to think before they tell little girls some things), "it does seem to take longer; but it is so much easier to watch one hand than two, and count at the same time. So you really waste time when hurrying to put it together before they tell the little girls some things."

Dolly's mother, who was a very fine musician, came up to the piano and sat down beside the disgraced little girl. She knew all about the troubles little girls have when they play too fast and try to play at once with both hands together; so she said, "That ought to be a very interesting piece to work on. Let us try again and see if we can play it. How did Mrs. M.—tell you to practice this?"

"Oh," responded Dolly, feeling better. "She said to play each hand alone a great

"That is right. Now, how will you play the triplet on the sixth count; with an accent or without?"

"Oh, Mother, you must never accent on the sixth count," laughed Dolly. "I'll accent it!" in the next measure and a little on '4.'"

"Very well, play that measure for me and count aloud."

Dolly did read notes very nicely when she played slowly. She began sweetly on the triplet and accented the next quarter note, saying softly then suddenly loud, "6! ONE, two, three, FOUR, five six," playing the following staccato notes just as they were written. Once she got the idea, it was easy sailing, repeating the little pattern every time it came along.

"That sounds like a little musician playing," said Mother. "Now take the bass of just this first part. Your eighth note is held over to the next note which is staccato. When you play that staccato note on the accented beat, lift your finger high and aim at the key, then spring off. See what a nicely accented tone you can get?"

"Why, Mother," exclaimed Dolly, "that is just what Mrs. M.—told me to do—to aim for the tone by lifting the finger—and she says to strike firmly, too."

"Yes, I am satisfied your teacher tells you these things; but you must remember them and take her advice by practicing carefully."

Musical Terms (No. 10)

(Continued)

Perdendosi—gradually dying away in tone and speed.

Pesante—Heavy, ponderous.

Phrase—an incomplete musical sentence.

Piace—at the performer's pleasure.

Piano—softly.

Pianissimo—extremely soft.

Pitch—the place of a tone in regard to high or low.

Piu—more.

Pizzicato—plucking the string with the fingers (referring to violin).

Poco—a little.

Poco a poco—little by little, gradually.

Question Box

DEAR JUNIOR ETUDE:
How do you pronounce the name of the great pianist, Sergei Rachmaninoff?—H. S. B. (Age 15), Ohio.
Answer—Pronounce Sergei to rhyme with dirge, of eye. Rach as Rack, man, ce, noff. Accent on the ee.

Please Do!

Some people, When they sing a song, Mumble every word; So, when you sing, Speak clearly, please, Mumbling, is absurd.

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JUNIOR ETUDE-Continued

Junior Etude Contest

The JUNIOR ETUDE will award three pretty prizes each month for the best and most original essay or story and answers to puzzles.

Subject for essay or story this month, "The Study of Harmony." Must contain not over one hundred and fifty words. Boy or girl may compete whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa., before October 20, 1924. Names of prize-winners and their contributions will be published in the January, 1925, 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 typewriting.
Competitors who do not comply with ALL of the above conditions will not be considered.

When schools or clubs are competing, please have a preliminary contest first, and send only the five best to the JUNIOR ETUDE contest.)

MUSIC AND RADIO (Prize Winner)

Music and the radio brings to my mind my own experience when I played for a broadcasting station. As I took my place at the piano my selection was announced. A thrill ran through my body as I pictured hundreds of men, women and children seated at the radios listening in, among them my relatives and friends. I made a firm resolve to do my best, so that those who were listening in might receive some enjoyment from my playing. I tried to put into my music the emotions I felt. With only a turn of the knob they could get the jazziest kind of music, and I did not want them to turn off my piece and get jazz. Let us always make our playing so appealing that the audience will not wish to hear anything else instead.

ELIZABETH MORROW (Age 14), Ohio.

Honorable Mention for Music and Radio Essays in April

WITTEN YOST, Marie Pittman, Laura Jean Barnett, Jean Mosley Robertson, Nellie Carber, Arden Ardson, Margaret L. Voetter, Margaret Wait, Margaret Messner, Ruth Wendemann, Radliff Bufkin, Mildred Onletia Hahn, Eleanor L. Griswold, Margaret Platt, Gladys Foreman, Richard Sheffield, Mary Priest, Marie Binder, Catherine Redmond, Marian Hayes, Dorothy Pollock, Ruth Smith, Phila Johnson, Doris Deardorff, Garnet Nihart, Philora Schuster, Alice Louise Smith, Velma Wilson, Dorothy M. Simon, Marie Jones, Wilma Rigby, Hazel Bradstreet Bee, Frieda Slope, Geraldine Ahern, Kathryn Hart, Ethel Karick, Frances Fursfield, Madeline Ross, Bertha M. Weeth, Margaret M. Mac, Doris M. Evans, Cecile N. Hinde, Virginia E. Dealy, John Schmitz, Theodore Ochs, Rose Connelly, Ralph Goetz, Herbert Schuller, Elizabeth Hill, Virginia Meyer, Laurence Quill, Dorothy Logan, Irene Urbanik.

Puzzle

INSTEAD of answering a puzzle this month, send in an original one relating to music. Follow the regular "contest" rules. The best three will receive prizes.

Answer to Concealed Terms Puzzle in April

1, Count; 2, Measure; 3, Beat; 4, Flat; 5, Staff; 6, Key; 7, Rest; 8, Clef; 9, Bar; 10, Sonata; 11, Bass; 12, Note; 13, Time; 14, Alto; 15, Tone.
Prize winners—Hannah Klein (Age 14) New York. Olive Chase (Age 14) Vermont. Rodolph Lefebvre (Age 15), Canada.

This seems to have been a comparatively easy puzzle and a great many correct answers were received, though not all were new! The newest and best work was from J. A. Landry, Adrien Lapointa, Nina Barnes, Jeanne Smith, Ralph A. Hallenbeck, Edith Glover, Thille Cohen, Ruth B. Jilson, Elizabeth Vassil, Betty Sullivan, C. Giguere, J. M. Collins, Diana Ellis, Lois Mason, Mildred DeWolf, Vera Quirt, Violet Patton, Betty M. Ross, Roslyn Roth, Doris M. Evans, Ralph Goetz, Ellen Timmons, Grace Fenton, Marjorie Kenel, Georgetta Wilson, Phyllis Walker, Louise Brull, Vivienne Pilotte, Marjorie Plott, Daisy Johnson, Sylvia Broering, Clara Laurence, Hazel G. Isham, Eleanor Morrow, Madeline Bufkin, Frances Wale, Eugenie Torkelson, Elmer Schriver, Harriet Magee Walton, Marie Todd, Mildred McIntire, Anne Walton, Elizabeth Hill, Natalie Pokorski, Mary Elizabeth Deberry, Aurielle Louise Losier, Dorothy E. Canna, Lionel Nowak, Mildred Callahan, Marie Pittman, Dorothy Day, Marie Jones, Marie Anna Ingram, Mary Dobel, Francis Collin, Pauline Plumstead, Grace Finney, Olinia R. Martin, Helen Newell, Elizabeth W. Emory, Victoria Rasmussen, Florence Leiter, Gwendolyn Duggan, Florence Golden, Mildred Knabe, Paul Belanger, Ruth Cacek.

MUSIC AND RADIO (Prize Winner)

The radio is a very great help to music lovers in this country. It enables many of us who are too far away from the cities to get any benefit from the concerts of great artists to enjoy these concerts in our homes. Even though we do not see the artists and their methods of playing, we learn to train our ears to the best music, and we also learn to appreciate more the beautiful pieces which we were not able to hear before the radio came. Music over the radio may also be used as amusement to those who are sick. So in many ways the radio is helping to spread the gospel of good music through our country.

ELSIE WESTON (Age 14), Michigan.

MUSIC AND RADIO (Prize Winner)

OVER the radio we hear church music, pipe organ music, singers of high renown, wonderful musicians and music from large orchestras. The radio enables many to hear good music when they otherwise could not hear it. It is creating a new interest in music. Most people enjoy some kind of music and are glad to listen to it. The public in general is turning to better music and is leaving the jazz and popular music behind. A real treat to people in small towns is hearing good music on the radio. The people who furnish this music are musicians who have had excellent training and great experience in concert work, so we know that the music is coming from the best sources.

IRENE ZIECHER (Age 14), TEXAS.

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