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James Francis Cooke

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NOVEMBER, 1924

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A Hopeful Prospect

Those who have been brought face to face with cruel, cold science, have a way of accepting the discoveries of the wise men as indisputable.

We have, however, hundreds of instances of scientific blunders. The scientist in many cases, is liable to serious error. One great mind of this generation may overturn the whole practice of an art or a profession based upon supposedly accurate "scientific" discoveries of a former age.

The object of the true scientist is the search of truth. Because he is misled now and then by an *ignis fatuus*, is forgivable. Scientists, for instance, were able to prove conclusively a half a century ago, that a heavier than air machine could never fly. Since then airplanes were the foremost factor in the greatest war in history.

Now comes Prof. Paul Kammerer, of Vienna, whose discoveries promise to give the study of psychology and biology a much more encouraging aspect to those of us who are constantly looking toward the betterment of mankind.

According to the old school, acquired traits in one generation could not be transmitted by heredity to another generation. You might work amid the most wonderful surroundings in music, you might bring yourself to a high degree of musical attainment, you might become a most desirable citizen of the world—but, the older philosophers told us that these acquired traits would have no effect upon your children. All that you have fought to make yourself will be lost to coming generations. We never liked to believe this but with the habit of submission before the throne of science we silently acquiesced.

Now Kammerer has shown that with lower animals certain acquired traits can be transmitted. His first experiments were with blind subterranean lizards. By exposing these animals through many generations to intensive red light there were finally born lizards with eyes. The progeny of these all had eyes. Similar experiments with other animals were equally startling.

Kammerer does not claim that he is absolutely positive that traits in man can be transmitted in similar fashion. The lower animals breed with amazing rapidity. Many generations may come in a year. With man this takes centuries; but don't you see that by such a deduction as may be made upon the discoveries of Kammerer, a wholly new and very optimistic aspect is thrown upon the entire subject of heredity and the progress of mankind.

We have known for years of the numerous "musical families" in which the art had thrived for generations. We had assumed that it was merely a matter of accident or family calling. Now it seems to us that in the face of the Bachs, the Couperins, the Wesleys and the Puccinis, heredity did have a part and a very important part.

After all, our greatest instinct is the preservation of the race; and, in the light of these discoveries of a Viennese scientist, widely recognized in the highest scientific circles of the world, we realize that it does pay to fight hard and long for the best—that all of our achievements are not lost on to finer things that we are teaching to-day will be carried on to higher and better things in coming generations. All this seems to disclose the office of the teacher to be indisputably the greatest of all—as it always has been and always will be.

Bosoni

1866-1924

When Ferruccio Benvenuto Bosoni died in July the world spared him the damning reflection, "Just another pianist gone." Bosoni was not "just another pianist." What he accomplished was something very fine and very distinguished. Many critics may not rank him among the very greatest pianists of all times, like Liszt or Rubinstein; but there are other knowing lovers of the art who realize that Bosoni did certain things perhaps far finer than any of his predecessors or contemporaries. The exquisite beauty with which he suffused his playing of Bach—was unforgettable. There was the perfection of technical finish betraying his German ancestry and training, combined with a Latin warmth revealing his Italian father.

Bosoni in his young manhood played with great power and brilliancy; but as age came to him his most beautiful effects were those that resulted from extreme refinement of his art. Once we heard him play with the New York Philharmonic when Mahler was conducting. Mahler said to the editor just before the concert, "Bosoni is to play the *Hungarian Fantasia* of Liszt. He plays it wonderfully; but he is a gentleman in the parlor not the Ziganer in the fields and woods."

Mahler was right. Bosoni played the *Fantasia* with impeccable technical and artistic finish but without the fire and swing which a Liszt would have brought to it. On the same program Mahler played a Bach Concerto, conducting from the keyboard of a harpsichord instead of with a baton. Mahler recreated every thought that came through his wiry fingers. The orchestra was alive with interest and inspiration. It was one of the most wonderful musical experiences we have ever had. The playing of Bosoni was forgotten, the playing of Mahler, who did not consider himself a virtuoso, was unforgettable. Yet Mahler playing Bach in a recital could never have compared with Bosoni.

When we knew Bosoni he was unfairly forcing himself to give concerts that his health made well-nigh impossible. His playing was always fine; but it was done only because his was so ordered it. His skin was a ghostly white and his eyes were worn and tired. His broad intelligence as a musician made him a delightful musical acquaintance.

As a composer he is highly regarded by some, although few of his compositions have gained any currency beyond the circle of a certain European group of cognoscenti. As a conductor he was greatly in demand in Europe. His passing removes from the world one of the most significant musical figures of our time.

The Joy of Improvisation

"IMPROVISATION is a gift," you say. "I can never learn to improvise." Nonsense! You learned to talk, to converse. When you speak you do not merely recite something that has been memorized. You express thoughts, ideas, in tangible relation and form. Improvising at the keyboard is very much the same thing, and it certainly can be learned.

Many people sit dawdling over the keys, striking odd chords, playing snatches of irrelevant melody and imagining that they are improvising. It is improvisation in a very crude form. But much of it is like the meaningless mouthings of a half-wit. If expressed in words it would sound something like "phosphorus, beetle, seaweed, carburetor, Jupiter, castor oil,

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Why Is So Much Piano Playing Dull and Uninteresting to Listen To?

By the Distinguished Piano Virtuoso
MARK HAMBOURG

This article is the second in the notable series by this famous pianist which we have the honor to present in "The Etude." Mr. Hambourg is the son of a noted teacher of piano, Michael Hambourg. He has inherited his father's gifts in the understanding of educational problems; and his writings are extremely practical. The following article will explain why some people find it a bore to listen to pianoforte playing. The piano, properly played, is a most sympathetic instrument. The modern pianoforte is extremely sensitive and responsive. The great difficulty is that in most instances the instrument is learned from the very beginning as a kind of machine. There is of course a very distinct technical mechanism in the student which must be built by the teacher step by step.

Young students often come to play to me who are already far advanced in technical facility. They play me a difficult piece with perfect accuracy, fluency, and show a high level of proficiency; yet the whole performance is so dull and lifeless that I can scarcely bear to sit it out to the end. What is it that is lacking? Well, there are various subtle qualities to be acquired in piano playing before it can become interesting, even though the player be a very good performer in the ordinary sense of the word. That is to say, he plays all the notes and makes few mistakes. But if he does not succeed in giving pleasure to his hearers, what is the use of all his proficiency?

Cultivating Tone Production

And these qualities which he has not yet found, what are they? Now the most essential of them can be produced by the cultivation of a fine tone production. By tone production I mean a great deal more than just striving to acquire a beautiful touch. For a player may have a pleasant touch either in forte or in piano, or in both, and still be wearisome to listen to for long, if he can produce no variety in the quality of his tone. Even the most beautiful sound will pall if it continues unceasingly in an unaltered intensity of color. Therefore, to create life and spirit in pianoforte performance it is necessary that every variety of touch be studied and employed, as to obtain tonal chiaroscuro and present different qualities of sound. Hundreds of students learn from their teachers that there are loud tone, and soft tone, and medium tone; but having learned that, so few of them are taught to differentiate further. Thin tone, thick tone, both in forte and piano, bright tone, muffled tone, tone like the sound of wind instruments, tone like bells, tone like the sound of the organ; all these can be more or less obtained on the piano, by the aid of the pedal, by the way the notes are attacked, by rhythmic calculations, and by contrast in volume. A certain atmosphere of illusion must be created in pianoforte performance as in all the arts so as to bring out different effects in special relief.

The pedal, of course, is an immense help when rightly applied and studied; but very much uninteresting playing can come from too much use of the pedal, which veils the ear like nothing on earth, and makes everything sound heavy. Insufficient pedaling is nearly as bad. It produces the dry player whose tones do not blend at all, and who does not attempt to do anything to soften the hard wood, ivory, and steel properties of the keyboard, which are of themselves so uncomplimentary.

Lack of Rhythm

The other cardinal essential, the lack of which makes so much piano playing flat, is rhythm; the rhythm which imparts dash, sparkle and brilliance, and which has a good deal to do with manipulation of touch, and with the producing of many effects of tone color. Of course, quite a lot of people have no natural rhythmic sense; they can play in time, but not rhythmically. Now I think that no one who performs music with a really fine perception of rhythm, can fail to arouse the interest of the listener, even if he is unable to hold it for lack of some other quality. But

In other words an "action" must be trained into the student by the teacher, just as the piano maker builds an action into the piano. It is the piano builder's job to make his action as near perfect as possible. It should be the student's task to make his own "action," the "external mechanism," be the student's task does not end there by any means. In fact, equally perfect. The difficulty is that the average student does not realize this and does not know how to differentiate between the music he must play and the mechanism he has to play with. Mr. Hambourg's article will aid thousands of students and teachers to realize this. Mr. Hambourg's previous "Etude" but too much has been enthusiastically received.—THE EDITOR.

unrhythmic playing is almost always spiritless and flabby. I consider the want of real rhythm one of the most usual causes of dull performance. I spoke also just now of chiaroscuro, by which I mean the light and shade which should be in play throughout all renderings of music, that is to say, along the general esthetic rule that an ascending phrase increases in volume of sound and a descending one decreases. How many of players forget this natural principle which forms a universal background for musical expression. They come and play a beautiful melody absolutely correctly, but with a desolating monotony of tone color.

Tedious playing arises from other reasons too. From pedantry; figuring out too much how Bach or Beethoven meant their works to be played or would have played them themselves (as if anyone could possibly really know), and all of which mostly ends in slavishly following the expression marks of entrepeneurs editors who possess no more first hand knowledge than the student who adopts their views unquestioningly. Such students consequently contribute nothing of their own to the music they play, and so their performances remain dull and stereotyped. This would not be the case if only they would try a little more to sink themselves in the spirit of the music and thus find a living interpretation.

Then there are those who from want of study in a good school of playing adopt wrong tempo and play much too fast or much too slowly. Dragging the tempo, especially in melody, is a very common cause of intolerable

dullness in the performances of many well equipped young pianists. They play not with sentiment but with sentimentality. There is also a distinct tendency nowadays to try to imitate the piano machines which render everything with such perfection of execution, with never a single mistake, and never a single inspiration. But the standard of inexorable exactitude that these mechanical pianos perhaps unconsciously set to the lay mind, has, I think, reacted to some extent on a certain school of pianists who value only technical precision in their playing and who sacrifice everything else to it. I once knew a very celebrated Russian teacher of the piano whose one thought was to preach proficiency of speed, and agility, as the highest goal for his pupils. Even when one of them came to him with a recitativo of Chopin it was the one in thirds and sixths) and played it to him with great expression, all he said was: "Now play it for me again, as fast as you possibly can."

"Don't Mind Me"

Too much self-consciousness and lack of conviction are other causes of dull playing. People sit down and play almost apologetically, as if their mental attitude were to be explained thus: "I am performing this piece, but please excuse me, and do not look at me or mind me." It is foolish to be aggressive and overbearing, but it is also no good being deprecating, if you want to play the piano well.

Then, especially in England, but also to an extent in other countries, there all sometimes lingers with pianists the tradition of organists and performers of church music who are their musical ancestors. Now the manipulation of the keyboard on the organ is of such a nature that anyone playing the piano after being accustomed to the other instrument is inclined to produce a very dry touch upon the piano. This is because organists have to play half staccato to get the articulation, as the keys of the organ retain their sound after the fingers have left off pressing them down. Players on the organ therefore have to acquire a kind of short, quick mode of attack, suitable to the requirements of their particular keyboard.

Too Much Reserve

Something which also affects piano playing can be laid to the charge of the education at present so in vogue, which teaches self-repression as one of the cardinal virtues and that emotion should be hidden away as much as possible rather than be expressed. The reserve thus built up by the general spirit of such education is hard to break down and often holds in a vice the temperament of people who would find expression themselves but cannot "out with it." I remember when I was a small boy studying with Leschetizky, that in the class one day while one of the pupils was playing the Professor suddenly lit a candle and put it under the chair the boy was sitting on. "To warm his playing up a bit," he cried to us.

It is a curious thing that many people possess in themselves a very great deal of temperament and yet cannot communicate any of its warmth to their audience by their performance of music. They cannot get it across the foot-lights, as the actors call it. This renders their playing unconvincing,



MARK HAMBOURG

sponge cake, Lithuania, William Jennings Bryan, carrots, cold fish cakes." We have heard countless people fool away their time "improvising" in this fashion.

At the other extreme are men with marvelous musical intellects, such as those of several concert organists who volunteer to improvise a fugue upon any theme submitted by the audience. We have heard some astonishing fugues born in this fashion. The whole undertaking seems incredible at times.

Anyone who undertakes to improvise should endeavor to learn as much as possible about form, musical composition and rhythmically without a good knowledge of grammar and rhetoric. Why expect to improvise music without some knowledge of thousands of individuals we encounter some one who seems to have an instinctive "feeling" for harmony and melody. For every such one there are thousands who imagine they have such a gift; and lots of accounts for most of the bad improvising. You will find lots of fun in learning how. Such books as "Theory and Composition of Music," by P. W. Orem, and "Extemporization," by Sawyer, are a great help.

Schumann sensed the inspiration that comes from improvisation in the following thought:

"If heaven has gifted you with a lively imagination you will often, in lonely hours, sit as though spellbound at the pianoforte, seeking to express the harmony that dwells in your mind."

Tears of Blood

THE ETUDE is essentially a musical magazine. We never forget that. Our particular field is musical education. Because we have firm convictions that the greatest office of music in all education is that in connection with the daily inspiration and stimulation of all the children in our public schools, we advocated, a number of years ago, an ideal or plan known as "The Golden Hour." The Golden Hour was purely a non-proprietary title for a far-reaching scheme of teaching character-building, ethics, honesty, square-dealing, patriotic morality in public schools, by means of precept, practical examples, moving pictures, addresses by public men, and so on, all with a background of music.

We have tried to make it clear that such a program was of questionable value unless music brought it to that life, enthusiasm and exaltation which can come in no other way. Gradually the need for this plan has become more and more recognized. Under various names it has been widely adopted—but we are still only at the beginning.

The National Education Association, at a recent meeting, appointed a committee to foster a general scheme for the teaching of ethics and character in our schools. Dr. Edwin C. Broome, the Superintendent of Education of Philadelphia, who has made an admirable reputation as an educational executive, is the chairman of the committee. Great things may be expected from this magnificent step. Dr. Broome is enthusiastic in his appreciation of music in public school work and he will unquestionably realize what an all-important part music must play in the moral and ethical upbuilding of the child.

It is not this committee, however, which was the inspiration for this editorial, but rather the sacrifice of an innocent life in a Western city—a sacrifice to a condition which years ago led us to advocate such a scheme as the Golden Hour. We refer to the infamous Loch-Leopold-Franks case in Chicago.

It is not possible that Providence has permitted the parents of these youths to suffer in providing a crisis of the kind that the whole country would be aroused to the tragic short-comings of our educational scheme? Here were two youths educated in the world's knowledge in a remarkable manner. Both had passed through high school and through the University with the highest rating, at an unusually early age. They were a product of the best brain-training procurable. But what did all this education amount to when it was rotten at the foundation? The great essentials of making these young

men fine citizens were drowned in an ocean of learning which has now carried them down with it.

In this case education did not prevent them from becoming two of the most notorious figures in the history of crime.

Our hearts go out to their sorrowing parents who at this time would give every cent of their millions to have prevented this tragedy. Coming from a race which has given the world its greatest moral codes from Moses to Christ they have found their own offspring degraded beyond imagination in the new country which seemed to have forgotten its ideals in a wild scramble for so-called wealth. They with their children were the pitiful victims of an educational system which has permitted them to acquire riches in money but misery in real life values. They are drowned in tears of blood. But the same deluge may come to thousands of American parents in the future unless some far-reaching remedial plan is promoted in every town and hamlet from coast to coast.

As for the Franks child he was literally crucified by this same system as though to bring the world to a realization of the need for something far greater and bigger in our education. Only through such a sacrifice could the people of this day realize the gravity of such a crisis.

Perhaps some of our readers, who have been wondering why THE ETUDE, a musical magazine, has been shouting "The Golden Hour" ideal from the houseposts, may realize its serious significance. Perhaps some have even had a suspicion that we might have been trying to capitalize "Character-building." We have no interest in the name; but the principle means every-glorious opportunity it has been to work with you in such a cause. Realize that statistics indicate that nearly seventy-five per cent of the inmates of prisons get there before the age of twenty-five; and you will soon see that it is our common responsibility, as musicians, to do everything in our power to promote the use of music in the public schools, in connection with any broad scheme to teach character-building and morality. We can never have too much intelligent work of this kind. Do something to-day to interest your local pastor, newspaper editor, school superintendent in this magnificent opportunity that has come to all music workers.

The future of America depends more upon the Solid Rock of Character than upon anything else. What is more important to us all?

The Dynamism of Wagner

THE political force of Richard Wagner is just being fully revealed by recently uncovered documents. Here was a man who was feared for his propaganda far more than many statestmen. His gigantic brain was regarded as the firebrand of Europe by many who dreaded to think what it might mean to the monarchists. Wagner might amuse himself by writing music and dramas, as long as he kept his hands off the State. Had Wagner turned his mind to things political, with the same enthusiasm that he gave to music, the map of Europe might have been changed years ago.

Eugene Brado, in a recent article written for *Die Musik*, has traced Wagner's visits to Russia. So fearful of this man were the Czarists that he was kept under police observation every moment of his stay. The secret police were urged to take every possible precaution to record everything that he did and to give particular attention to observing who his visitors were. When Wagner returned to other European states the secret police breathed more easily.

Thanksgiving

"Prosperity Everywhere!" seems to be conclusion gained from reports pouring in upon us from all parts of the country. We can truthfully say that we were never busier than at the moment this issue of *The Etude* is going to press. November is the American jubilee of Thanksgiving. We thank the Almighty for the great prosperity which our busy musical friends are bringing to us.

Anticipation

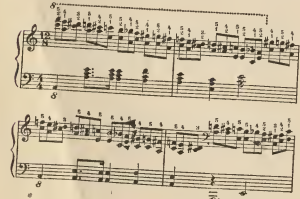
Forming the hand in the position of the figure to be executed (in running passages) is an important point in the development of clarity and speed, and even tends to more reliable memory playing. This means the physical anticipation of as many notes as possible in one position of the hand, and so on with each advance of the hand until it is possible to map out whole compositions according to the changes of position of the hand. It is an efficient method which reveals many unnecessary and effort-wasting actions.

"Efficiency" has been much discussed; but it is only seldom that one sees a pianist's technical equipment so free from "lost motion" that one is conscious of each motion counting. A teacher or coach should be an "efficiency expert" who surveys the machinery so critically that the unnecessary movements may be pointed out and the student encouraged to bring to bear, at an early stage, just such a critical attitude when working out a technical difficulty.

We even go so far as to insist that pupils analyze technical difficulties and provide a solution before a keyboard reading, and we always advise a *silent* mapping. By silent mapping actions before attempting execution without depressing the keys—the taking of the positions in order. It then becomes possible for one mental impulse to prompt the entire motion-outline, while the execution of the individual notes gets to be (with practice) almost reflex.

An example would not be out of place, and the "Winter Wind" Etude, by Chopin, profits at once by this method. Learn the Etude as a whole. A pupil is usually surprised when requested to touch the first four measures until the main body of the Etude is learned; and especially when told that it is because these are more difficult than all the rest put together, he invariably registers astonishment. But it is! The sinister, bleak, quality of tone comes more as a result of prayer and fasting than from the analysis and subsequent intelligent employment of keyboard motions, which is the answer to the difficulties of the Etude proper. In a word, there are only two motions necessary in the measures, and the other in the next four measures. If the student is not on this simple plan the memory is a simple distribution of dynamics and use of rotary motion. From the main body of the Etude, measures 1 to 4 serve the Minimum Practice Plan.

Ex. A

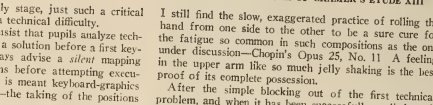


Ex. B

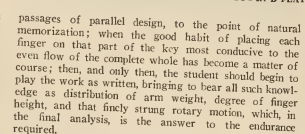


Then measures 5 to 8 may be used in the same manner.

EX. C.—LINE PICTURE OF CRAMER'S ETUDE XIII



EX. D.—A GRAPHIC OUTLINE OF BACH'S FUGUE IN B FLAT



passages of parallel design, to the point of natural memorization, when the good habit of placing each finger on that part of the key most conducive to the even flow of the complete whole has become a matter of course; then, and only then, the student should begin to play the work as written, bringing to bear all such knowledge as distribution of arm weight, degree of finger height, and that finely strung rotary motion, which, in the final analysis, is the answer to the endurance required.

To work in this manner makes that ideal, set out in the first part of this article, possible. An inefficiently conceived, finely balanced re-creation is the resultant, and one is used to associating with the student's efforts in this work and which fairly bulges out of the frame in its exuberance.

Graphic Outline

Another aid is especially helpful to pupils who say "I just can't memorize!" And while it is not exactly under the head of Keyboard Motions it is suggestive of them; namely: mapping out compositions according to a graphic outline. Take the Cramer Etude No. 13 for example; in the beautiful curves, broken chords, harp-like in timbre, and, if played up to tempo, a delightful one, single line on a piece of paper as it looks and sounds in the mind's eye and ear, it is surprising how such a simple plan is visualized by one who "just can't remember."

Of course, it is not necessary to make a literal diagram of every composition under study. These examples are offered merely to illustrate the mental process of one who thinks habitually in terms of phrases and groups of notes. We have often been asked if, when reflecting on a composition mentally away from the keyboard, the names. These diagrams are an answer to just that question which exists in the minds of students, and just that considered inefficiently should facilitate matters. Not other, is the idea. Here is a veritable one-line picture of the motion outline of the Cramer Etude XIII.

See accompanying example C.

This suggestion has been of real help in taking

I still find the slow, exaggerated practice of rolling the hand from one side to the other to be a sure cure for the fatigue so common in Chopin's Opus 25, No. 11. A feeling under discussion—Chopin's Opus 25, No. 11. A feeling proof of its complete possession.

After the simple blocking out of the first technical problem, and when it has been successfully applied to all

up a first Fugue of Bach. In contrapuntal playing it is sometimes very difficult for a pupil to develop the ability, which equals that independently uttered finish which the individual members of an orchestra contribute to the ensemble of voices. The pianist must not only be the conductor but the separator; and a suggestive idea which holds the mirror to the separate line of musical thought is not without its value. We find that in fugue playing this picturing of the total rise and fall not only assists in memorizing but also makes for that final coordination.

Here is a "graphic" of Bach's Fugue in B-flat from the "Well Tempered Clavier," accompanying example D.

To get the full import, compare this map with the respective passages illustrated, and note the accuracy of the total rise and fall. The vertical lines are, of course, bar-lines; and the first two lines of each staff are indicated at the left.

And lastly, as the Efficiency Expert, leaving his field of inspection, looks over his shoulder and sees a

great or so that could be dispensed with and so increased the speed or power of the factory, we recall another unnecessary and ineffective motion.

Best illustrated in the skips beginning with the 27th measure of the Chopin "Berceuse," and the finale of the "Mistig" of the Schumann Fantasia, we find a tendency of the hand to inscribe an are with each group of two quavers when, by keeping the hand as nearly parallel to the keyboard as possible, a greater speed is evident and a "sure-finger" motion provides wings for the

See accompanying example E. Unceasingly which always betrays itself in timid tone allows the listener to sit back and relax in the feeling that here at last is a Tone Pilot who with surety which one's trusting sensibilities on the Scylla or Charybdis of dispersed effort, but who carries all with him in focused

Self-Test Questions on Miss Bull's Article
1. What relation has breathing to piano playing?
2. How shall we develop climax in interpretation?
3. How shall we provide "freedom" power?
4. What value has "pianissimo" in interpretation?
5. How can a graphic outline be made useful in studying a composition?

Infinite Pains and Genius

By D. X. Krybi

Blissless are the diligent; truly, they have their reward. The one whom the world has acclaimed a genius has invariably possessed this quality. Only the very few industry, persistence and dogged digging are the price of really first-rate achievement.

Mrs. E. D. E. N. Southworth has left record that she re-wrote forty times a single sentence of one of her novels. The enthusiast who engaged a hotel room next that of Padewski, with the hope of a treat in the way of a rehearsal, was chagrined when the great Pole spent on but two measures his usual hour and a half of practice.

Have you developed a thirst that will be quenched only when the last source of knowledge about the study down a task while there is yet a detail which you have not mastered? Where do you catalog yourself?

THE ETUDE

THE ETUDE

A young teacher, but recently entering the profession, desires advice of the kind and amount of études to give her pupils. The subject of étude-giving evidently expresses her, for she has tabulated a list of those she considers most necessary and worthy while, and she is anxious to know whether she ought to use the large portion, études or make selections from them.

The list she sends includes: Behrens, Op. 61; Bertini-Gorner; Burgmüller, Op. 100; Clementi, "Grados;" Cramer-Bilow; Czerny-Gorner; Duvernoy, Op. 120; Heller, Selected Studies, and Krumpholtz, Op. 20, two books. The teacher adds, she is a novice in piano teaching, and for this reason seeks guidance in selecting material.

A desire to help the young teacher lay uppermost in the answer set her. Be not troubled about how many and how difficult études to give the student, we counsel. Think first and always of the principles to be taught and illustrated. These are of the greatest importance. Études are sometimes like medicine, only to be administered in special cases and for particular disorders. When the player understands principles of tone-production, weight and relaxation, many études are a waste to the flesh and a waste of time. And the time is too precious to be wasted. How much better to put time on repertoire and have something to show for it in the end.

Now the principles which underlie good piano playing are not difficult to learn. They can be taught so simply and directly that a child of six or seven years can understand, if they are presented in elementary form. Or they can be so presented as to meet the need of the advanced player who has neglected this indispensable part of his musical education.

Fundamentals

Before the student should attempt to play études such as those mentioned above, he should know the meaning of Condition, and recognize when his arms and wrists are stiff and when they are relaxed. To understand the condition of arm relaxation, stand with the arms and wrists on a line with the shoulder, the head at the same time hanging limp from the wrist. Now let the arm fall at the side, of its own weight, quite limp and relaxed. If it is in this condition, it will rebound to the body a couple of times. Repeat this exercise five or twenty times daily. One must have the mental concept of arm relaxation and sense the feel of it. Exercise each arm equally in this test.

A child who is attentive can be taught this sensation and condition and often acquiesces with more ease than the older student steeped in old ideas of stiffness.

The Next Steps

The next steps are: Hand Formation and Finger Action. These can best be explained and taught at a table, before going to the keyboard. It stands to reason that if the learner can not get his hand in shape or fails to make correct finger movements while undistracted by tone and time, he never will be able to do them when he has a dozen other things to think of. The attempt to do the advanced things before one has taken the necessary steps leading thereto, is the cause of much of the poor piano playing we hear every day. One thing at a time in the first stages insure true progress. Furthermore, before attempting études, the student must be able to play a scale correctly and smoothly, both forward and backward. The ability to do so reverts back to foundation principles—to the slanting position of the hand, the passing of thumb under quickly and deftly, and the swiftness of hand over the keys with ease and facility. These preliminaries acquired, they must be put in practice in a four-octave scale, to gain evenness and fluency.

Since there are many chords to be found in études, the student must be prepared for this. Chords are not all played alike. Different touches are marked in the music, because chords are to be played either marcato, legato or staccato. Shall they be attempted in études or in pieces without preliminary practice?—without knowing anything about touches required for chords?

No. The student is advised to study the "rotary and" movement at the table, learning to hold the hand and fingers in shape for the desired position. The three fingers playing the chords should keep their shape when the hand is lifted off the keys, while the two other

What Studies Shall I Use?

By HARRIETTE BROWER

fingers are somewhat extended, so they will not hit other keys.

Beginning Études

Granted, then, the preparatory principles have been carefully taught and reasonably assimilated, the student is now prepared to apply them to an étude. For this purpose it is well to use the first four studies of Duvernoy, Op. 120. Étude No. 1 presents elements of scale and passage figures, chords in *marcato* and *legato*, phrasing and single notes to be played with rotary arm movement. Put this little étude of two pages before the student, put a teacher of years of experience in the matter, and he will find it very interesting to study. The results will be stiff, angular and ineffective. On the other hand, the student properly prepared will find no trouble in applying precepts already learned and in making the étude effective and meaningful.

The second Duvernoy étude is a little more advanced than the first, in that the two hands are almost equally active. Here rotary arm movements are required for single notes with prepared fingers, phrasing movements, accurate finger action and the like. In slower tempo, the étude can be well grasped by a young student who has learned the fundamentals. Older ones, with more experience, can work up the étude to the required metronome speed.

It will be well to follow the second étude with the fourth and thus gain greater variety of material. Here we have broken chord figures. Have the student use the broken chords, an easy matter if he is trained to recognize chord formation. The first page is mainly made up of tonic, sub-dominant and dominant chords; the second uses a chain of dominant 7th chords and triads. Resolutions which are very interesting to study. At the outset the idea may be more quickly grasped if the broken chord figures are played as solid chords, very slowly and carefully. One thing the student is bound to learn from these études is the importance of the four-voiced chord. Eternal vigilance is often needed to see that the student always uses correct fingers.

Advancing Études

To go a step farther, take Études One and Two of Czerny, Op. 299. These are in advance of the Duvernoy études in arm and execution. As generally used, however, they are just "played through," and the learner passes on to the next and the next. Not in this way will they do the most good. To get the greatest benefit, work them out to the highest speed of which you are capable. Play the two as one étude, with the metronome at four beats to the measure and afterwards at two beats.

After these have been mastered, take up Czerny, Op. 740, études 1 and 2 and treat them in the same manner. As to all the eight études mentioned so far as to be memorized, worked up to speed and played as concert pieces, with all necessary velocity and finish.

The Musical Study Problem

The problem of selecting Études, or musical studies, is an old one. It has been discussed many times in this publication. Some teachers eschew Études entirely, just as others eschew exercises. On the whole, we should say that the great majority of the best teachers of the times use Études and exercises liberally but judiciously. No one in these days thinks of playing all of Czerny or all of Czerny. We live in a more modern age. We have a more varied and varied range of reading all the "want" ads in the newspaper. We select what is most useful. For this reason Graded Courses of Studies, selected by experts, have become widely used. Realizing this need, the publishers of THE ETUDE have prepared a 24-page booklet for free distribution, listing most of the most desirable standard teaching-pieces, studies and exercises. The list is arranged in 10 grades; and any ETUDE reader may procure this booklet upon postal application.

Do you not think this is a more satisfactory manner of studying études than the usual one of ambling through book after book of them, and not finding any one up to concert piece? And also, it is not better to acquire technique constantly through scales, trills, chords, octaves and arpeggios, thus building up an all-around mechanism which will serve you to master advancing repertoire?

The Crux of the Matter

The question resolves itself into this: If piano technique must be learned from études, then the student may need to go through a great many, yet even then he may not attain the desired results. If, on the other hand, technique is studied for itself, outside of études and pieces, many études can be eliminated.

As to what end? In a word, only such études as illustrate fundamental forms are absolutely necessary.

Of the making of études there is no end. Mr. Huneker, in one of his books, enumerates them by the hundreds. One would need several earthly lives to go through them all. And to what end? Is not repertoire more to the student than masses of études?

Opinions of Artists and Teachers

What do some of the present-day artists think on this subject? Listen to Erno Dohnányi, a master teacher, as well as a great pianist. He said to the writer:

"Much valuable time is often wasted on études. Students seem to think the greater number of études they go through, the better players they will be; whereas they would much better put their time on mastering repertoire. What masses of études have been written. Their name is legion. Von Bülow edited a book of fifty Cramer Studies, selecting those he considered the best. But while the player is learning these, he could put in the time to more advantage on pieces of value, which would add just so much to his repertoire."

"Some of the études are nice, but we have grown away, in these days, from the older ways of study. We do not need so many études, nor do we use them in the way a past generation did. If you speak of Chopin's fantasies, études and Nocturnes, these études belong to the repertoire of every pianist; indeed, they are not études at all, but beautiful works of art. In them one finds every form of technical problem necessary for building up a virtuoso pianist. Of course, they are not for the immature student; all who attempt them and hope to master them, must be prepared through the practice of scales, chords, octaves and so on."

Master the Fundamentals First

Alfred Cortot, the French master, said: "I do not approve of using a great many études; rather select passages from them, which present original problems, especially suited to one's needs."

Sigismond Stojowski, in discussing this very subject, remarked: "I give very few études, and those I do use I administer in homopathic doses. It is not necessary to play through a mass of études to become a good pianist. Much necessary technique may be learned from the pieces themselves, though scales, arpeggios and other technical forms should form part of the daily routine."

Other artists have expressed much the same views. It is an old-fashioned idea to stuff the student with quantities of études, though a few, thoroughly mastered, will be beneficial. We live in a more modern age than the former generation, and want to get at the heart of matters more quickly. Master the fundamentals first, and then you can play any number of études. But, having mastered the foundation, you will be all the more ready to build up a repertoire of études, and then containing masterpieces of classic, romantic and modern music.

The truth goes deeper. You speak when you play! A subtle and love, and movement of sweet ease, Pain, pity, trouble, care, perplexity—All the abundant living of the day Flows through your fingers to the waiting keys, Then to the trembling wires—and thence to me!"

completely identified with his music—they are both delicate and sentimental (Schwärmisch). He played to me in compliance with my request, and I now for the first time understood his music, and all the raptures of the lady world become intelligible. The *ad libitum* playing, which in the hands of other interpreters of his music degenerates into a constant uncertainty of rhythm, is with him an element of exquisite originality; the hard, unartistic modulations, so like those of a *dilettante*—which I never can manage when playing Chopin's music—seem to shock me, for he glides over them almost imperceptibly with his effish fingers. His soft playing being a mere breath, he requires no powerful forte to produce the desired contrasts; the consequence is that one never misses the orchestral effects that the German school demands of a pianist—player, but is carried away as by some singer who troubles himself very little about the accompaniment, and follows his own impulses. Enough; he is perfectly unique in the world of pianoforte-players. He possesses a great attachment for my music, and at all events knows it perfectly. He played me some of his Studies, and his latest work, "Prelude."

Moscheles' Altruism

Moscheles has less to say of the playing of Liszt and of Rubinstein—the latter then little more than a boy. In 1846 Moscheles went to Leipzig at the invitation of Mendelssohn to head the pianoforte department in the newly founded conservatory. Thereafter most of his time was devoted to composition and to instruction. When Moscheles went to Leipzig his idealism was shown by the fact that he left a very lucrative teaching clientele in London, for a salary of about \$6000 a year.

Mendelssohn's death in 1847 was a great shock to Moscheles. Although the great piano teacher survived the composer genius twenty-three years, he was always devoted to his memory and to his ideals. Moscheles' life is an example of character and devoted appreciation of the highest in his art. Comparatively little of his music survives today. There are over one hundred and thirty compositions credited to him.

"Patience, Prithee!"

By Lynne Roche

SIR WALTER SCOTT is known to have spent days in working up the description of a single bit of landscape. And because of his careful attention, his books have charmed millions of readers. What seems so very natural and graceful in his style is the result of endless effort and vigilance.

Students are you so careful with your work? How many times have you said, "Oh, well; I'll get this next time I come to it?" The next time is not the time. That is right now. That scale over which you stumpled is testing your worth. Are you aiming to be "just some sort of player," or are you going to be a great Walter Scott in music? If you are to rise above the lower atmosphere you will stop right now and master that uncomfortable place, whether it be in a scale, a piece of awkward fingering, a tone which does not ring properly, a phrase without correct inflection, or any other of those seemingly small things which are so essential to the great interpretation.

Squares for the Harmony Class

By Rena L. Carver

On music paper place each note in every major and minor key (including four or five letter lines above and below both staves) in this manner: clef, signature, note, bar-line; clef, signature, note, bar-line. Then cut at each bar-line, making small squares.

Next write the intervals in each major and minor key in the above manner and cut at each bar-line. Now all the major, minor, augmented, diminished, and imperfect intervals in all positions and all keys should be placed in a similar way: clef, signature, interval, bar-line, etc., and then cut into squares.

All the four-toned chords in all positions and inversions in all keys should be written (including dominant seventh, secondary, and diminished seventh chords), also all five-toned chords, and cut into squares. All the squares are placed in a large envelope and each pupil takes a square in every lesson. The key, signature, note, or interval, or, if a triad or chord, the kind and position and locates it on the keyboard. If the dominant seventh chord, the pupil gives the resolutions.

Musical Enthusiasm

By Katharine Bemis Wilson

ENTHUSIASM is a factor just as potent in musical endeavor as in the business world. A musician cannot succeed without enthusiasm. If he has none, he soon develops into a dull mediocre performer, uninteresting to others as well as to himself. After a time he wonders why success passes him by; for he started with talent equal to that of his co-workers who have achieved a niche for themselves in the hall of fame.

Without enthusiasm, the pupil, the teacher or concert artist has no personality. That which is frequently termed personality is largely enthusiasm; belief in oneself and passing that belief on to others through great interest in one's work, properly coordinated and directed.

Enthusiasm at Lessons

If you are a student of music, play or sing as though you really enjoyed it. Enthusiasm the people who are listening to you. Even try to enthrall your teacher. All good teachers give much enthusiasm to their pupils and a return compliment would be appreciated.

At the same time, remember that a poorly prepared lesson never enthralls any teacher, even when accompanied by a pleasant air of buoyancy. The pose is a false one and not a credit to your teacher's intelligence.

How many times have you begun a lesson utterly discouraged, only to discover after spending a half hour with your instructor that you are filled with it? That was enthusiasm imparted to you by the teacher. You can note the effect it had on you. Now try it on your audience.

Plaint, Violinist or Organist

When you play in public, do you come out on the platform thinking of the condition of your nerves? Why not try to get enthusiastic about giving pleasure to the people in the audience who have come to be entertained? Some of them are doubtless very tired, why not try to give them a good time? Put away behind your finger and your bow. Don't come out to this world with the thought in your mind, "How I wish to be over!" Enthusiasm shows in the very way you walk across the stage.

Get enthusiastic about your performance and the surprising fact will come to you that you are enjoying yourself.

The Singer

Have you ever sat in an audience and tried to be entertained by a singer who lacked enthusiasm? Was there a chilling expression on her face and her singing unimpassioned and unpleasantly. Even though her voice was of good quality, she lacked the enthusiasm to "put it over" to her audience. A few evenings without her heard a singer whose voice was not as good, but you liked her performance much better. Why was it? Was it not because she was a piece of sparkling humanity, full of enthusiasm for her work? She wanted you to enjoy your evening with her, and she enthusiastically gave credit for more talent than she actually possessed. You heard people talking after the concert and they laid great stress upon her personality. Just what was it? Was it not real enthusiasm that carried her through?

Why Study Music?

The day of the makeshift parlor musician is past. Students in these days study music seriously, not merely to enjoy it themselves, but to give pleasure to others in public; if you cannot play or sing for your friends? Why do you study? More and more people are hearing good music. The music is growing better in this way. Is your music a selfish amusement, or are you using it to inspire others?

Let enthusiasm get behind all your musical work and be a credit to yourself and to your instructors. Do not be one of the crowd of "I'm so out of practice," or "I stupid or uninteresting." This only labels you as an ornament in these days of real accomplishment.

So let your enthusiasm grow and grow until it knows no bounds. Enthusiasm in your practice, in your lessons and in your public performance.

Practice with Enthusiasm

Enthusiastic practice sharpens the brains. Much more can be accomplished in one hour of enthusiastic practice than in three languid ones. If you cannot arouse enthusiasm, possibly your digestion is wrong, possibly you have been up too late at night, possibly you have not taken the proper exercise, or possibly you are ill. Find out what is wrong and remove the clog in the wheel. The late Charles Frohman, famous theatrical manager, was once asked what he considered the most essential quality for an actor. His answer was "Vitality." Vitality is the result of good health, and good spirits, and good thoughts, plus ENTHUSIASM.

No carpenter ever built a ship by dreaming on the seashore. He labored with hands and brain; and when the flag was unfurled on the mast, he was repaid for his hours of toil. He possessed a mental picture of the completed ship; but enthusiastic work was necessary for the fulfillment of his plan. Attainment came only to the diligent.

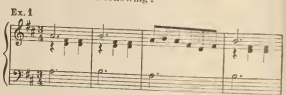
You may not have enthusiasm unless you believe in yourself; you cannot believe in yourself unless you know your business; and you cannot know your business unless you work. And only continuous enthusiastic practice brings perfection.

Melody Touch

By R. A. Davidson

AN inquiry as to special touch in melody playing, was a subscriber's question in one of last week's *ETUDES*. I have just been reading. This is a good thing to do, by the way, as the last few years' numbers of the *ETUDE* are practically a working encyclopedia for the musician, teacher or student.

My own experience every year with an increasing number of students from other teachers is that comparatively few have given any attention to making the melody stand out prominently above accompaniment chords in such measures as the following:

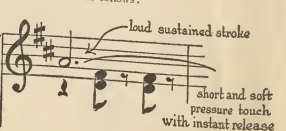


This is the opening measure of the waltz "Sleeping Princess," by Montague Ewing, a piece that is an instant favorite with every pupil to whom I have given it. It is always recognized as one they have heard played in places of amusement; and, therefore, one they know is popular. I use it for the express purpose of cultivating the melody touch.

This measure is commonly played (and sounds) this way, in the right hand:



The effect on the listener is one short melody note, at once let go by the finger, and two short chords, with the last chord always held longer or prolonged. The listener hears just the opposite effect from that intended or wanted. I would suggest that every teacher or student at the piano should achieve an acceptable melody touch by playing in the right hand as follows:



In addition, a very effective way to contrast the two hands in bringing out prominently the same melody is to use a "bouncing" touch with the left hand. This gives the accent, helps to maintain the correct rhythm. This contrast to the sustained melody touch in the right hand.

If this is done and reflected in all similar passages, there will be a very noticeable improvement in playing. In accomplishing melody playing has been somewhat neglected.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to *Physical Theory, History, etc.*, all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries

Length of Lessons

I have been giving hour lessons to all my pupils and find that the children often grow restless before the time is up. Would you advise me how to test his musical period? W. H. C. G. 11, C.

I should certainly advise shortening your lessons to three-quarters of an hour or even half-hour periods for the strain of keeping a child's mind fixed upon piano for an hour is pretty sure to wear the nerves of both teacher and pupil to a frazzle.

With children, two half-hour lessons per week is ideal; and with very young children the time may even be shortened to twenty minutes, in which case three periods per week are desirable.

Now as to how this shortening process may be effected without cutting out anything essential. Here are some possibilities:

1. Be sure that proper preparation is made for the lesson. Have a definite plan in mind as to what topics you are to take up, in what order they are to be presented, and the time to be devoted to each. Have the music which you are to use ready to hand, and any other material such as pencils and blank books, so handy that the lesson may proceed without a hitch.

2. Begin and end the lesson simply. Much time is often squandered in simply "getting fixed." Insist on the pupil's appearing promptly at the appointed moment; and have it understood that lateness will correspondingly shorten the lesson.

3. Take care that the lesson is not interrupted. Often its continuity is broken to bits by telephone calls, peddlers, family problems and similar disturbing elements. The lesson time belongs exclusively to the pupil; and nothing but an earthquake or a cyclone should be allowed to interfere with it.

4. Finally, and most important of all, concentrate. Eliminate superfluous conversation, and make every moment count toward the subject in hand. Save time, too, by putting your fingers directly on the salient points. Pick out weak passages and show what is to be done with them. Let the pupil simply play such doubtful passages in a piece, and not often perform the entire composition. Go over the new lesson, too, and so prevent the mistakes that may otherwise creep in and take them in their correction at the next lesson.

All of these items may be summed up in the words: make the whole lesson bright, snappy and to the point. Thus the pupil's mind will be kept alert; and a half-instant of a dreary hour of pulling and hauling, a half-instant will be spent in the accomplishment of something definite; something that will prove a real incentive to the pupil's enthusiasm for piano playing.

The Cramer Studies

In what order should Cramer's Studies be taken up? J. M. M.

Of J. B. Cramer's wide teaching experience the most important fruits are his "84 Studies, in two parts of 42 each," which originally constituted the fifth part of his *Grosse praktische Pianoforte-Schule* (Great practical Pianoforte School). To complete the series, the following afterwards added sixteen others, which are, however, inferior in merit to the original ones.

Von Bülow, the eminent pedagogue, reduced these to the *Fifty Selected Studies* (Prestel Collection No. 175), which are widely known and studied, and to which you doubtless refer. While this selection is in the main a good one and well graded, it nevertheless contains a number of studies that are scarcely worth while for the modern piano student. I suggest, therefore, the following list from the *Selected Studies*, as containing those which are most useful. The order given is perhaps as good as any, though it may readily be altered to meet special needs:

No. 1, 2, 3, 4, 5, 6, 7, 8, 10, 13, 14, 15, 16, 17, 19, 20, 21, 24, 27, 28, 30, 31, 33, 41.

"You must not play so fast. There are too many beauties in this piece to be brought out; you cannot do so if you treat the piano like a sewing machine."

HANS VON BÜLOW.

Testing a New Pupil

I often find it difficult to know just where to place a new pupil who has had some previous piano training. Would you advise me how to test his musical knowledge and ability? C. G.

There is no more valuable aid in the details of piano teaching than the card system. Provide a number of these cards (5 by 3 inches) with certain items printed or typewritten on them; and fill out one of these cards for each new pupil, whether a beginner or not. On the front side of the card such details as the name, address and amount of previous study may be noted; while on the back you may write the result of your tests of the pupil's work. Eventually all such cards will be arranged in alphabetical order for immediate reference.

Here is a sample card, with its collected data:

(Front)

Name, Willis, Peter Age, 12
Address, 21 Cross St.
Began, September, 1924

Previous Study, 2 years with Miss Black

Music Studied, Mathew's Graded Course, first two books; a few short pieces

Grade, 3

(Back)

Technic, Wrists stiff—needs relaxing exercises and finger work.
Interpretation, Good sense of rhythm, but poor phrasing.
Sight reading, Fair.
Ear Training, Good, and very little Memorizing. Plays two pieces from memory.
Remarks, Is apparently interested in music and seems to have natural musical ability; but is inclined to be careless in details.

The data for the front of the card may be gleaned by talking over matters with Peter or his mamma. For the back of the card, have him play a few finger exercises, Memorizing, and a study or piece. For ear training, play some simple melodic progressions and require him to name the notes as they are sounded, or, if he is able, let him write them down.

Of course, your judgment of his work will probably be revised after you have given him a few lessons; but the data you have collected will at least furnish a working basis.

Finally, let me caution you to assign at first material that is well within his ability, so that you may not overshoot the mark and have to "back down" subsequently. Begin with a short piece or study rather than a large volume of exercises, so that if your estimate of his ability is in error, you may easily rectify the mistake by changing to easier or harder music.

Resuming Technical Practice

I have a pupil who has been through Mathew's *Ten Grades, Cramer's Fifty Selected Studies*, Bach's *Two-Part Invention* and other similar material. He is of this type. Here is now out of practice and needs technical exercises of some kind, which some of his friends have written him with straight fingers, with the side turned in the most of the time, and which he cannot seem to keep them rounded. Please tell me what I can do for him; and then, keeping this correct position, please also name a few pieces which he might study. Mrs. M. M.

Holding the wrists high may be called a "good fault," if properly regulated. But the fingers should certainly be curved and not allowed to bend outward, as you suggest. Perhaps some exercises away from the piano may help matters. Let her hold a croquet-ball in her hand, press it firmly against the fingers; then, keeping this position, and placing the finger tips on top of a table, let her perform a few ordinary five-finger exercises, taking care meanwhile that the wrists are kept loose.

A little practice of this kind each day ought to emphasize the correct position. Perhaps she sits too high at the piano. Her wrists may certainly be brought down by lowering the stool far enough.

For further technical work I advise you to assign at each lesson a group of scales or arpeggios to be worked up to a certain metronome speed. These should be practiced at first slowly and eventually as fast as they can be performed with safety. As to studies, have you tried her with Moscheles' Op. 70, Book 1? After these, modern studies may be chosen, such as the *Studies for Development of Technique and Style*, Op. 39; and so on to the invaluable *Etudes* of Chopin, Op. 10 and Op. 25. The virtuosos studies of Liszt, Rubinstein, Scriabin and others, come last on the list.

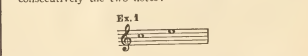
For pieces, try the following, all of which are essentially pleasing:

Moszkowski's *Momento Gioioso*, Op. 42, No. 3.
Chaminade: *Etude, En Automne*, Op. 35, No. 2.
John Ireland: *The Island Spell*.
Debussy: *Prelude in F, from Suite Bergamasque*.

Looking at the Hands

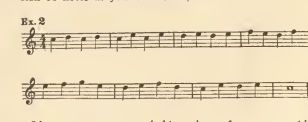
Will you please suggest how to deal with the very young beginner who persists in looking at his hands, instead of the music, when he plays? P.

There are two methods of translating a note on the printed page into tone: the *absolute* and the *relative*. We may think of a note as representing a definite key on the piano, and then find that key and sound it; or we may think of the new note as located at a certain distance from the one which preceded it. In playing consecutively the two notes:



for instance, we naturally find the first by the *absolute* method, let us say, with the thumb. But, having now a starting point, we may locate the second note simply by remembering its distance from the first, namely, the third space, and so on. The latter method by the *relative* term. Let us assume that the child has arrived at the point where he can find individual notes on the keyboard. He looks down and finds the E; then looks again and finds the E; but the two are, to his mind, separate and unrelated titles. He must, accordingly, be next taught to read *intervals*, and to translate these intervals into muscular activity. It is the same process as in learning a language. The child first learns individual words—*cat, pasture, grass*—and then relates these terms by connecting words, so that the sentence is built: "The cow is in the pasture, eating grass."

Having acquired the ability to find individual notes, the matter of reading intervals is largely one of practice; but may be helped along materially by the teacher. You may say to Johnny, "Let's play the game of finding notes without looking at the keys." On a piece of manuscript paper placed on the music rack before him, you then write treble C, and Johnny, guided by the teacher, finds the piano, and holds with his thumb. Now he is to play, without looking again at the keys, the following succession of notes as you write them, one after the other:



If necessary, you may hold a piece of paper over his fingers which he does this.

After this process, let him read the entire succession of notes, one by one, as you point to them. A little practice of this sort at each lesson will help to train this musical sense. As becomes more proficient, more complex progressions may be employed. Meanwhile he may be encouraged to read his regular lessons in the same way. Perhaps you might offer a prize for reading a whole line without looking at the keys!

Waiting in *Harper's Bazar*, Rufus Colfax Phillips published an article on "Night Life in Berlin," which shows that the Germans have gotten over their prejudices in a fine way, but have not lost their racial enthusiasm for their own Teutonic people. There is a lesson in this for Americans inclined to belittle the efforts of their own country in music.

"The Germans are a serious-minded and veritably artistic people. They concentrate a deal of their fine energy upon the opera, and there one may see the real *heavenly* music and hear fine music, that great contribution of Germany to the artistic unity of the earth."

"They have no objection to Italian or French opera; the Germans have no artistic prejudices, none whatever. They give 'Aida' with a self-consciousness, proof, but naturally they sing it in German. No opera could be really opera unless sung in German, and as a logical conclusion, 'Carmen,' 'Le Cid,' 'Butterfly,' all of them, must have their delicate tinge of Teutonic gutturals applied to them; and, of course, there must be a German naval officer in 'Butterfly.' And 'we must music lovers' made a howl when they tried to sing Wagner in English at the Metropolitan! But the American artistic ideal is not to be compared with the continental variety, and we must not apply the same rule."

There is much to be said for opera in English, and we ought to have more of it in America. All the same, opera is undoubtedly at its best, aesthetically speaking, when sung in the language of its origin. At the Metropolitan we get the best opera in the world, sung under the best conditions by the world's best singers. It is a truly "metropolitan" home of opera. Nevertheless, opera ought to have a few where good opera could be heard in English.

ARABIC MUSIC

Writing in *The Musical Quarterly* on "Pierre Loti: a Prose Poet of Music," Frederick H. Martens quotes some interesting passages from this French author who was also a good deal of a musician.

"The Arab music of Africa—as contrasted with its negro music," says Mr. Martens, "is treated in greatest detail in Loti's *du Maroc*, that poetic account of a journey to Fez in company with a French embassy. Outside of Tangiers, before starting, the author, from the encampment of the Arab escort the Sultan of Morocco has sent forward, hears 'the sad songs in falsetto, the shrill tones of the guitar, coming from the tents of the camel-drivers.' And in the city.

"Before a little fire with a yellow flame, in the midst of a circle of singing folk, a negro sorcerer sings softly while he beats a drum. And suddenly a great Arab bagpipe begins to wail, dominating all other noises with its shrill, squealing voice. . . . Ah, I had forgotten that sound which for many a year had not chilled my ears! It makes me shiver, and I experience a very vivid, very startling impression of Africa; one of those impressions of a day of arrival which one no longer obtains on succeeding days, when the comparative familiarity has become blunted by contact with novel things."

"The bagpipe continues with a kind of increasing exaltation its monotonous and harrowing air. I stop the better to hear it; it seems to me that this song is the hymn of the days of old, the hymn of the dead past—I feel a moment of strange pleasure to think that I am thus far only on the threshold, only on the entrance profaned by all the world, of the empire of the Moghreb. . . ."

The Musical Scrap Book

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

Conducted by A. S. GARBETT

HAYDN ARRIVES!

Haydn's first visit to London, December 1790, greatly augmented his continental prestige. His own account of his arrival in a letter to Frau v. Genzinger, part of which we have extracted from J. Haydn's biography, is interesting.

"There is an American touch in the English attempts to overfeed the foreign celebrity!"

"My arrival caused a great sensation through the whole city," says Haydn, "and I went the round of all the newspapers for three successive days" (the American touch, again!) "Everyone seems anxious to know me. I have been invited every day six times, and could be invited every day if I chose; but I must in the first place consider my health, and in the next my grand amateur concert, but as I arrived rather late, when I gave my ticket they would not let me in, but took me to an ante-room, where I was obliged to remain till the piece which was then being given was over. Then they opened the door and I was conducted, leaning on the arm of the director, up the center of the room to the front of the orchestra and the universal clapping of hands, stared at by everyone, and greeted by a number of English compliments. I was assured that such honors had not been conferred on anyone for fifty years. After the concert I was taken into a very handsome room adjoining, where tables were laid for all the amateurs, to the number of two hundred. It was proposed that I should take a seat near the top, but as it so happened that I had dined out that very day, and ate more than usual, I declined the honor, excusing myself under the pretext of not being very well; but in spite of this I could not get off drinking the health, in Burgundy, of harmonious gentlemen present; all responded to it, but at last allowed me to go home."

And, as *Ye Editor* would say: "A good time was had by all!"

"BALLADS, SONGS AND SNATCHES"

One of the earlier works of the composer of *The Mikado* was a ballet for Covent Garden called *Little Enchantée*, in which Sullivan learned some facts about theatrical composition destined to prove useful. "On one occasion," says Sullivan in his biography (by Arthur Lawrence), "I was admiring the 'borders' that Beverly had painted for a woodland scene. 'Yes,' he replied, 'they are very delicate, and if you could support them by something suggestive in the orchestra, we could get a very pretty effect.' I at once put into the score some delicate arpeggio work for flutes and clarinets, and Beverly was quite happy. The next day probably some such scene as the following would occur. Sloman, stage machinist (*log.*): 'That iron doesn't run in the slot as easily as I should like, Mr. Sullivan; we must have a little more music to carry her across. Give us something for the

'cello if you can.' Certainly, Mr. Sloman; you have opened up a new path of beauty in orchestration.' I replied, gravely, and I was equal to sixteen bars of 'cello alone. No sooner was this done than a *variation* (solo dance) was required at the last moment, for the second *danceuse* who had just arrived. I said to the stage manager, 'I haven't seen her yet—I know nothing of her style.' 'I'll see her,' he replied and took the young lady aside. In five minutes he returned. 'I've arranged it all,' he said. 'This is exactly what she wants (quoting it to me rhythmically): 'Tiddle-iddle-um, tiddle-iddle-um, run-tum-run-tum sixteen bars of that; then *run-tum-run-tum*, heavy, you know, sixteen bars, and then finish up with the Overture to 'William Tell' last movement.' In ten minutes I had composed it, and written out a *repertoire*'s part, and it was at once rehearsed."

MUSIC AND AESTHETIC DANCING

Music and dancing have ever gone hand in hand. The basis of the symphony form is the dance-suite, and Chopin idealized the Waltz, the Mazurka and the Polonaise as Debussy has idealized the Cake-walk, and countless other composers have idealized the folk-dances of their native lands.

Musicians may therefore find interest in the viewpoint of an aesthetic dancer of international fame regarding music from the point of view of Terpischore, the muse of dancing. Lole Fuller, the American danseuse, has written a book called "Fifteen Years of a Dancer's Life," to which Anatole France has contributed a preface.

"In general," she says, "music ought to follow the dance. The best musician is he who can permit the dancer to direct the music instead of the music inspiring the dancer."

Many musicians will find this a novel point of view, and somewhat disconcerting.

It has long been a tradition that the dancer must keep time to the music. Apollonia Fuller tells us the point of fact the dancer, on hearing a piece of new music, says: "Oh, I cannot dance to that air." Music to new music the dancer has to learn the conventional steps adapted to that music.

"Music, however, ought to indicate a form of harmony or an idea with instinctive passion; and this instinct ought to incite the dancer to follow the harmony without special preparation. This is true dance."

Here is a point of view worth considering, especially by musicians lacking an imaginative sense of rhythm in their musical interpretations. Let them take a new look at their music from the point of view of a dancer. It may help them to become more plastic and responsive.

"HEAVENLY" MUSIQUE:
"It was so lovely," remarked an ecstatic young lady, describing a symphony she had heard; "it made me positively ill!" We all of us know the complaint; but it has remained for Mr. Samuel Pepys to define the "sickness" engendered by beautiful music in a memorable passage from that invaluable treasure of quaint sayings, his Diary:

"Went to see the *Virgin and Martyr*; it is mighty pleasant; not that the play is worth much, but it is finely acted by Becky Marshall. But then, which did please me beyond anything in the whole world, was the wind musick where the angels come down; which is so sweet it ravished me; and indeed, in a word, did wrap up my soul, so that it made me really sick, just as I have formerly been when in love with my wife, that I could think of nothing else."

Art is a grateful finding; the more you dedicate yourself to it, the truer it is to you.—LESCHETZKY.

"For the majority of musical callings, after all, the right combination of qualities is far more valuable than any special capacity in one line."—CHARLES H. F. WORTH.

COLLECTING FOLK-SONGS IN THE APPALACHIANS

There could have been no better person to collect the old English folk-songs still to be heard in the Appalachian Mountains in the Southern States of this country than Cecil J. Sharp, who, in conjunction with Mrs. Olive D. Campbell, has recently published his findings in a book, *English Folk-Songs from the Southern Appalachians*. Mr. Sharp is, of course, an authority on English folk-music.

In his admirable preface he tells us that one reason for his interest in folk-songs was to collect the traditional songs and ballads which I had heard from Mr. Campbell, and knew from other sources. I have never seen her yet—I know nothing of her style." 'I'll see her,' he replied and took the young lady aside. In five minutes he returned. 'I've arranged it all,' he said. 'This is exactly what she wants (quoting it to me rhythmically): 'Tiddle-iddle-um, tiddle-iddle-um, run-tum-run-tum sixteen bars of that; then *run-tum-run-tum*, heavy, you know, sixteen bars, and then finish up with the Overture to 'William Tell' last movement.' In ten minutes I had composed it, and written out a *repertoire*'s part, and it was at once rehearsed."

And it was precisely this ideal state of things that I found existing in the mountain communities. So closely, indeed, is the practice of this particular art interwoven with the ordinary vocations of everyday life that singers, unable to recall a song I had asked for, would often make some such remark as, 'Oh, if only I were driving the cows home I could sing it at once.' On one occasion, too, I remember that a small boy tried to edge himself into my cabin in which a man was singing to me, and when I asked him what where there is such music? 'Of course I left him in, and later on, when my singer my little visitor came to the rescue and straightway sang the ballad from beginning to end in the true traditional manner, and in a way which would have shamed many a professional vocalist."

"Music is the universal heritage. Somewhere in the flower-strewn fields between Brahm and *The Maiden's Prayer* there is room for all of us to ramble."

—GEORGE ADAMS.

THE ETUDE

A very playable idealization of a popular Spanish-American rhythm. Grade 34. Moderato M.M. ♩ = 84

MARIETTA

SPANISH SERENADE

WALLACE A. JOHNSON, Op. 118

In modern rhapsodical style.
A good picture number. Grade 4.

AN AUTUMN MOOD

WILLIAM M. FELTON

Andante moderato M.M. ♩ = 72

In the old-time dance style.
Broad and diatonic. Grade 3.

DORINE OLD ENGLISH DANCE

FREDERICK KEATS

Tempo di Gavotte M.M. ♩ = 108

A lively exhibition piece for two players
of about equal proficiency.

LIKE A FLASH

GALOP
SECONDO

EDUARDO MARZO

Allegro vivace M.M. ♩ = 144

LIKE A FLASH

GALOP
PRIMO

EDUARDO MARZO

Allegro vivace M.M. ♩ = 144

SECONDO

THE ETUDE

Musical score for 'The Etude' (Secondo part). The score is written for piano and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *cresc.*, *poco a poco*, *f*, and *ff*. A section marked 'C' is indicated. The piece concludes with a double bar line and a repeat sign.

** From here go back to S and play to A, then play C.
An energetic military march, in band style.

HERE COMES THE BAND

MARCH
SECONDO

WALTER ROLFE

Musical score for 'Here Comes the Band' (March, Secondo part). The score is written for piano and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *mf*, *cresc.*, and *ff*. A section marked 'C' is indicated. The piece concludes with a double bar line and a repeat sign.

THE ETUDE

PRIMO

Musical score for 'The Etude' (Primo part). The score is written for piano and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *p*, *cresc.*, *poco a poco*, *f*, and *ff*. A section marked 'C' is indicated. The piece concludes with a double bar line and a repeat sign.

** From here go back to S and play to A, then play C.

HERE COMES THE BAND

MARCH
PRIMO

WALTER ROLFE

Musical score for 'Here Comes the Band' (March, Primo part). The score is written for piano and features a variety of musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f*, *mf*, *cresc.*, and *ff*. A section marked 'C' is indicated. The piece concludes with a double bar line and a repeat sign.

Arr. by William M. Felton

One of the great masterpieces of piano music, in a new arrangement, brought well under the hands, and in a more comfortable key. Grade 5.

Moderato

KAMENNOI-OSTROW

THE ETUDE
A. RUBINSTEIN

THE ETUDE
Piu mosso

* The diagonal lines indicate the carrying of the melody from the one hand to the other.

A JOYOUS SONG

MELODY

FRITZ HARTMANN, Op. 219, No. 4

A useful teaching piece, with a taking left hand theme, exemplifying the keys of F major and D minor, Grade 2½

GRACEFUL MINUET

W. D. ARMSTRONG, Op. 114, No. 2

THE ETUDE

In classic style, affording good practice in steadiness of rhythm and in legato octaves. Grade 3½

Tempo di Minuetto M.M. ♩ = 108

* From here go back to the beginning and play to *Fine*, then play *Trio*.
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THE PICKANINNY PICNIC

A study in steadiness and rapidity. Play in exact time. Grade 3.

Allegro non troppo M.M. ♩ = 108

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R. S. MORRISON

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THE ETUDE

IN SUMMER NIGHT

RICH. KRENTZLIN, Op. 95

Melody and accompaniment in the same hand, the melody to be brought out by the thumb. Grade 3.

Moderato M.M. ♩ = 112

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SINGING SANDS

HELEN L. CRAMM

A graceful teaching piece, exemplifying the waltz rhythm. Grade 2½

Grazioso M.M. ♩ = 60

p *Ped. simile* *mf* *f* *mp* *poco rall.* *pp a tempo* *rall.*

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Prepare

Gt. (or Ch.) Melodia 8' and Dulciana 8'

Sw. Vox Celeste 8' (Strings)

Ped. Bourdon 16' uncoupled

A melodious slow movement, well constructed. A useful *Prelude* or *Offertory*

SONG OF CONTENTMENT

CARL F. MUELLER, Op. 19

Tempo rubato *add Sw. Oboe 8'* *Gt. (or Ch.)* *D.C.*

mf *rit. e dim.* *Fine mf add 4' to Sw.* *Gt. (or Ch.) Flute 4'* *sempre legato* *più mosso* *add Foundation stops* *add 16' and 8' Gt. to Ped.* *ff marcato* *D.C.*

* On a 3-manual organ this melody should be "thumbed" on the Great, Doppel Flöte 8:

SIRENS

JAMES H. ROGERS
Free transcription for Violin and Piano by
Arthur Hartmann

A graceful making concert piece, well-arranged.

In slow waltz time M.M. $\text{♩} = 132$

G string

Violin I

Violin II

Viola

Cello/Double Bass

Gstring

M.M. = 180

p

pp

cresc.

Pianissimo

rit.

THE ETUDE

THE ETUDE

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Piu vivo
arco

cresc. molto **pp**

Piu vivo

tr *rall. poco a poco* *molto rall.* *8va* *D.C.*

Piu animato
pizz arco pizz arco

CODA

A clever little characteristic piece, with *staccato* bowing.

WING FOO

CECIL BURLEIGH, Op 1, No. 1

Rather sprightly M.M. ♩ = 138

Violin

Piano

Andante

pp *f* *dim.*

pizz. *arco* *sf in time*

slightly ret. *Fine* *sf in time*

p *f* *sf*

D.C.

HIS ALMIGHTY HAND

Words and Music
by BERNARD HAMBLÉN

Andante

When the mist of ear-ly dawn flees be-fore the sun,

poco cresc. *f*
Shed no tear for yes-ter-day, Greet the day be-gun: Don't thy trusty shield of faith; Nev-er—swerve nor

poco cresc.
yield: Do the du-ty set for thee. In life's bat-tle—field.

ff
What tho' the con-flict rage? All doubt and fear shall

a tempo
fly; In dark-est hours thou shalt pre-vail; Thy Lord and King is night! Thy

maestoso
fear's dread maj-es-ty is quelled at His com-mand Who holds the scroll of des-ti-ny In

maestoso
His Al-might y hand.

p *rall.*
When the strife and

poco cresc.
stress are o'er, When the bat-tle's won, Thou shalt hear the wel-come call, "Faith-ful soul, well done!"

poco cresc.
Rest in peace, O val-iant heart Lay a-side thy shield, Thou hast played a sol-dier's part

dim. *cresc.*
On life's bat-tle—field, Thou hast played a sol-dier's part, On life's bat-tle—field."

rall. *ff*
molto cresc. e rall. *ff* *fff*

HERMAN A. HEYDT

MY GARDEN

MANA-ZUCCA, Op. 94

Allegretto dolce.

My gar-den is a won-drous spot, Where-in a flow-er grows More daint-y than for-

con Ped.

get-me-not, And sweet-er than the rose. It knows no sea-sons, cold or heat, Blooms ev-er and a-

rit. a tempo

non, In frost its per-fume is as sweet As wooed by smil-ing sun. And I re-joice, for

rit. a tempo

well I know, The an-gels from the skies, A seed-ling dropped and bade it grow To be my gar-den's prize; And

f poco rit. p a tempo

so, Be-lov'd, I now im-part The se-cret hold true, The gar-den is my lov-ing heart, Its flow-er, Dear, is

f poco rit. p a tempo

you! My gar-den is my lov-ing heart, Its flow-er, Dear, is you!

Neva McFarland Wadhams

MAID O' MINE

MARY TURNER SALTER

Animato con grazia

There's noth-ing so fair as a

Con Ped.

day in June Ex-cept a maid-en sweet, With sun-shine and charm in her smil-ing eyes, And

p

ros-es, ros-es in her cheek. There's fra-grance and charm in the

poco rall. piu mosso cresc.

blos-som of June, That close a-bout her twine; But the sweet-est flow'r, the sweet-est flow'r In

poco rall. cresc.

all the world, Blooms in thy heart, blooms in thy heart, Maid o' mine, Maid o' mine,

f

Ah! Maid o' mine.

TWILIGHT DEVOTION

THE ETUDE
HERBERT STANLEYA broad sustained melody, with bell effect. Grade 8.
Andante espressivo M.M. ♩ = 88

p *mf* *dict. lody promin.* *rall.* *ten.* *Fine* *p* *Voices* *Organ* *Tempo I.* *pp* *rall.* *D.S.*

VESPER HYMN
Andante religioso M.M. ♩ = 80

p *Voices* *Organ* *Tempo I.* *pp* *rall.* *D.S.*

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EVERY one in a while we hear some musically ignorant person proclaim that organ playing is injurious to the best piano playing. A number of opinions of this kind soon develop into a tradition and the idea becomes fixed. The important thing is to get at the truth and the real truth. A group of organists in Philadelphia have discussed this in a way that would possibly parallel any similar group in America. One pointed out that while one does not hear of famous pianists who are also organists, or of organists who are also pianists, it is nevertheless the fact that there have been many who have been equally gifted in playing both instruments. Handel was an accomplished performer at the keyboard of the organ as well as at that of the Harpsichord. Mendelssohn played both piano and organ and was quite as successful upon one instrument as upon the other. Frederic Lamond, the famous Scotch pianist, who has a worldwide reputation as an interpreter of Beethoven, was for many years an organist. There are numerous other instances.

The fact that American economic conditions are such that the average musician seeks an organ post in order to be sure of a certain portion of his income, has compelled many American musicians to become organists for their own protection. It is also true that in recent years organ posts have become very lucrative in some cities, due to the high prices paid to moving picture organists. On the other hand there are many pianists who have been kept away from organ playing because of their income. It will mean the end of their piano playing.

We are frankly of the opinion that the organ does not hurt piano playing but may help it. What does hurt, however, is that both instruments do demand a great amount of time and attention. They are mutually beneficial; but if one attempts to become a master upon either instrument, the time required in these days of advanced technique and musical attainments is so great that if one plays one instrument well it is hard to get the time to develop the other. For this reason it is sometimes well to become a master upon the one you select for your major instrument before taking up another. Fritz Kreisler plays the piano finely; but it is not his forte. He is acclaimed as a master. Two instruments may be mutually helpful; but very few artists have ever had more than one instrument or have become equally famous for performance upon two instruments. Emil Pauer seemed to play the violin and the piano equally well; but, after all, his greater fame was as a conductor, and few people think of him as a pianist or as a violinist.

Preston Ware Organ

Preston Ware Organ, well known to thousands of American organists, because of his excellent collections and editions of organ works, gave the following comments: "Organ playing, properly understood, unquestionably helps the pianist. It has the effect of making him more exact. It makes his legato vastly better, because he plays this legato with his brains as well as with his fingers. Indeed, the touch in the piano, in the modern organ, makes that of the pianist more elastic. Organ playing makes the pianist a better sight reader. Why? Simply because the man who plays the organ has a thousand and one things to think about in the way of pedaling and registration of which the pianist never dreams. When he goes back to the piano all of his attention is concentrated upon sight reading and he is surprised at how simple it is. Organ playing makes the pianist a better polyphonic player because he becomes accustomed to the organ to hear the different voice parts with different organ qualities of tone."

Frederick Maxson

Frederick Maxson, organist of the First Baptist Church of Philadelphia, and a well-

The Organist's Etude

Edited by World Famous Organists

It is the Ambition of THE ETUDE to make this Organ Department "An Organist's Magazine Complete in Itself"

Does Organ Practice Injure Piano Playing?

A Symposium by Eminent Organists

known concert organist, has a feeling that the piano touch is not injured by organ playing. "In fact," said Mr. Maxson, "I have a very strong conviction that it is helped very materially. Organ playing requires a peculiar kind and degree of intelligence. It reaches out to far more details than does piano playing. Organ pupils have to be meticulously precise about every note and every fingering. It is so dull as organ playing without a good legato is unthinkable. More than this the organist has to learn how to phrase, and he must learn how to make his phrasing a part of the larger whole. Nothing is so dull as organ playing without good phrasing. This in itself is an art. The modern organ lends itself to phrasing in a way which was inconceivable in the older organs. For instance, the much more responsive keys and the quick speaking pipes permit wonderful staccato effects. The organist must be careful to observe; and these two make phrasing much easier upon the organ."

"Many organists play the piano exceedingly well. Saint-Saëns is perhaps the best example of the brilliant organist and the brilliant pianist. It is reported that he played two great piano concertos in Berlin. Best played the piano well, but was better known as an organist. It is said, however, that when he was invited to 'open' an organ in Italy he spent some days in preliminary practice upon the instrument. Every day one man with long white hair came silently into the church and sat during the practice periods of the English master. Finally Best inquired who his faithful admirer was. The attendant answered, 'That is the Abbe List'."

"It is a fine thing for organists to study the piano first. Most organ students come to the instrument with excellent ability in piano playing. Everything one does right in piano playing eventually proves of value in organ playing. Of course if one has organ playing, properly understood, unquestionably helps the pianist. It has the effect of making him more exact. It makes his legato vastly better, because he plays this legato with his brains as well as with his fingers. Indeed, the touch in the piano, in the modern organ, makes that of the pianist more elastic. Organ playing makes the pianist a better sight reader. Why? Simply because the man who plays the organ has a thousand and one things to think about in the way of pedaling and registration of which the pianist never dreams. When he goes back to the piano all of his attention is concentrated upon sight reading and he is surprised at how simple it is. Organ playing makes the pianist a better polyphonic player because he becomes accustomed to the organ to hear the different voice parts with different organ qualities of tone."

Paul Bliss

Paul Bliss, composer of a vast amount of well-known music for the church and for chorus, who was a pupil of Guilmant in Paris for three years, says:

"Of course organs have changed wonderfully. I played on several of the great French organs when they were of the old action. These were *force de force* in the real sense. It demanded about all one's strength to play them at that time. I remember a famous organ in the east, that I used to play. It was so delicate that one could vent and go for it much as one would wrestle with a bear. At the end I would be in a dripping perspiration. The effort was not unlike that which one would put out in moving several tons of coal. I can see now how such an experience would help one's piano playing. Piano playing

depends upon great finger sensitiveness and nimbleness. Such an organ tended to blunt the fingers, if that term might be used. The modern organ however has very much the same touch as the piano."

Henry S. Fry

Henry S. Fry, former President of the National Association of Organists, and now Dean of the American Guild of Organists of Pennsylvania, and organist at St. Clement's in Philadelphia says:

"I am strongly of the opinion that, unless the pianist keeps up his piano practice as well as his organ practice, he will be entirely distinct and separate thing, his piano touch will suffer from organ playing. This is true of the modern organ with a very sensitive touch. The touch seems to many like that of the piano, but they are really quite different. The piano touch is adapted to sounding wires and is a very sensitive thing. The piano specialists may call it a presensitizing touch and all that, but it must be percussive to a degree to throw the piano hammer against the wires. The organ mechanism is entirely different and purely percussive. The organ touch is very quick. Perhaps one may play even more rapidly on the organ than on the piano; but the touch calls for a different kind of effort; and unless one keeps up his piano practice the less one knows about it. It is said, however, that when he was invited to 'open' an organ in Italy he spent some days in preliminary practice upon the instrument. Every day one man with long white hair came silently into the church and sat during the practice periods of the English master. Finally Best inquired who his faithful admirer was. The attendant answered, 'That is the Abbe List'."

Humphrey J. Stewart

MUNICIPAL ORGANIST OF SAN DIEGO, CALIFORNIA

I HAVE always contended that a well-developed piano technique is indispensable for good organ playing; and, furthermore, that the cultivation of organ touch is very helpful to the pianist.

In this connection I may cite the experience of Thalberg, who in his day represented the highest achievement of pianistic art. Thalberg contended that the legato touch, which is so essential for the pianist, could only be perfected by constant practice on the organ. For this purpose he provided himself with a small reed organ, which he used daily. This little instrument, bearing Thalberg's autograph, used to be in the possession of James Kendrick Pyne, organist of Manchester Cathedral, England. We should also remember the advice of Schumann, who spoke from the standpoint of the pianist, of the opportunity of practicing on the organ.

Mr. Frank Taft

WELL-KNOWN CONCERT ORGANIST
In piano playing the most delicate gradations of "touch" are absolutely necessary for artistic interpretation. In organ playing the moment the wind enters a pipe it instantly speaks at its full strength, regardless of how delicately or hard a key is depressed.

THE ETUDE

As far as the organ keys are concerned, accent effects, which may be considered as "touch," are only obtained by disturbing the regular rhythmic flow of the music, usually by holding the keys down for an extra infinitesimal length of time. The constant playing of an organ and seldom playing of a piano will certainly injure the piano "touch." The constant playing of a piano and seldom playing of an organ is not detrimental to the playing of either instrument.

In developing and maintaining keyboard "technic," the playing of one instrument is unquestionably of benefit to the other, but very few, if any, players have ever become equally distinguished virtuosos in both fields of activity.

Charles Galloway

WELL-KNOWN CHURCH AND CONCERT ORGANIST

I do not believe that the playing of an organ is injurious to one's piano touch; but I do feel that the playing of one instrument, of meditations upon, dreams about, and works at real worth-while organ compositions, will eventually find himself both technically and temperamentally united to organ work at least. If, not most, of the big, solid, inspiring works which have been written for the piano, especially many of the compositions by modern composers, which the piano touch has observed that the piano compositions by Bach, when played by an organist, on a piano, generally receive a more musicianly, shall I say traditionally, Bach-like, interest and idea of piano and organ playing, interfering with each other is fool. It depends greatly upon the musicianship of the individual."

Clarence Eddy

EMINENT AMERICAN CONCERT ORGANIST

"As to my opinion regarding piano versus organ touch, I can see no harm arising to an organist from practicing or playing the piano considerably. On the contrary, it should result in a great positive gain in the matter of technique, and consequently in a greater variety of touch and phrasing. But this is a rule which I should insist in a great measure possible. I would not advise anyone who wants to excel as a pianist to devote very much time to practicing or playing the organ; for the clinging touch necessary to good organ playing, if persisted in to any great extent, is fatal to lightness of touch, freedom and brilliancy, which are required in successful piano playing. It might be a good thing for pianists to go occasionally to the organ, and 'test out' their legato playing; for they will be surprised to learn how imperfect it really is and how much they rely upon the 'dampers' pedal!"

"In the matter of key-resistance, the modern organ, with its electro-pneumatic action, is quite as easy of manipulation as its smaller sister the piano, and, therefore, Herculean strength of muscle is not called for, even in the production of the most powerful and gigantic effects. The trend of much modern organ music is toward ease and economy of action, which requires far greater technical dexterity and a more highly developed manual and pedal technique than was ever dreamed of by the classical school of organ playing."

The really important difference between the touch of the organ and that of the piano is the lightness of the former as compared with the latter. In view of this fact a pianist playing the organ should not neglect his piano practice, else he will find his fingers lacking in strength when he returns to the piano. This is the serious manner in which playing the organ might injure a pianist's technique; but if piano practice is kept up this should not happen.

THE ETUDE

"Nothing," said Robert Schumann, "helps to cure a young pianist of slovenly habits so much as a little practice on the organ. There is no sustaining pedal on the organ to cover up a multitude of sins."

I believe it would be very difficult for one to become a great artist at both instruments, unless he could devote all his time for several years to them. The requirements of both instruments are very great, and the concert literature of each occupies its own place. Still, a certain amount of organ playing, even a good deal of it, will never harm any pianist.

Ellis Clark Hamman

Mr. HAMMAN's services are greatly in demand as a pianist and as an accompanist in New York and Philadelphia. For many years he has been one of the leading organists of Philadelphia.

"In response to your letter I am sending you a few lines hoping it may be of use to you."

"My experience has been that organ and piano playing do not interfere with each other. I started studying the piano when I was old and the organ when I was nine. The organs that I played on for ten years were the old-fashioned type with very heavy action when coupling the manuals. Yet I never found it interfered with my piano work. The modern organ has a lighter action than most pianos. A good legato on the organ is helpful for a legato on the piano. I feel that the idea of piano and organ playing interfering with each other is foolish. It depends greatly upon the musicianship of the individual."

ing. However, as technique is only a means to an end, I would finally caution all organists to bear in mind constantly this fact, that the organ is not a piano, nor is it merely a vehicle for astonishing technical display."

Ralph Kinder

ORGANIST, HOLY TRINITY, PHILADELPHIA

"As a teacher of both piano and organ I have not the slightest hesitancy in declaring that an 'organ touch' is helpful in piano playing and that piano technique is a necessity in organ playing. I constantly urge my organ pupils to play the piano as much as possible, while my piano pupils are given a much better tone from their instrument by applying the correct 'organ touch' in their work."

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"The technique of the pianist and that of the organist is alike in some respects and yet different in others. The dynamics of piano playing are controlled by the varied pressures or blows from the 'playing muscles,' and in the organ by stops and swell shades. A rapid and clear-cut finger movement is essential in both instruments; even when playing *legato*. So far as the idea of piano and organ playing brought into play in one instrument than in the other. The player instinctively accommodates himself at the moment to other instruments."

"In the old-time organs, however, with their heavy mechanical or tracker action, there was naturally some doubt as to the advisability of a pianist's continuing to strain his muscles unnecessarily; or, on the other hand, over-developing them for piano playing. But it must be remembered that during the last few years organ building has made rapid strides, including the new 'Toggle Touch' (to which I lay claim for the idea) which, if properly made, is to all intents and purposes the nearest approach to a piano touch made possible on the organ. Such a touch is the reverse of the unsatisfactory and impossible *spring* touch as first used in the modern pneumatic and electric organs, where the upward pressure against the finger, when the key was fully depressed, was often doubled or trebled owing to the increased tension of the spring. To play constantly on one of these organs touches would undoubtedly be more harmful to a good piano technique than even the old tracker action, where, after you had overcome the resistance of the spring, there was at least a distinct reduction of its weight when the key was at the bottom. With the new toggle touch there is a delightful *resistance* at the top, as in a piano, and a reduction of at least fifty per cent. in the weight when the key is depressed. This new touch is now extensively used by the leading organ builders, both in this country and abroad, and I would suggest that all good pianists who wish also to play the organ insist that it is incorporated, although to this day many of the less advanced builders have failed



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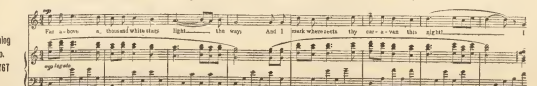
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to adopt it. In England I first worked out the idea with the well-known firm of Norman & Beard, the builders of the great organ in the Croydon Hall, Bristol; Norwich Cathedral, and other important buildings, who at once adopted it as their standard, and, incidentally, called it the Lemare Touch.

"With such conditions the pianist can safely practice on the organ. In fact, the greater his technic on the piano the greater will be his case when playing rapid and intricate passages in organ music. "To be a good organist it is first essential to become a good pianist; and I see no reason, with a properly regulated touch, why organ playing could in any way be harmful to the pianist."

J. Warren Andrews

PAST WARREN OF THE AMERICAN GUILD

OR ORGANISTS

"Replying to your query: I consider that one instrument helps the other. In past years, when the touch of a large organ was such as to develop the muscle needed by the pianist, the playing of the organ was undoubtedly harmful to a facile piano technic. Now, however, most of the organs are supplied with an action often superior to that of the finest piano; further than this, the organ is as quick of speech as the piano, and the only limit in speed at the organ is the ability of the performer. Aside from this, the organ is most helpful in forming a good singing legato touch, which, once acquired, is never lost. During all the years of my teaching I have always advocated the use of the pedal piano for acquiring an organ technic. This stroke for a percussion touch is absolutely essential for a crisp and clear organ performance. It is somewhat difficult to convince a young organ student that the practice at the piano is best, because of his desire to be at the organ; but those who have produced the best results have been those with the best piano technic. In fact, a student must be a fairly skilled pianist before taking up the organ. It is time wasted to begin organ study unless the piano has first been adequately mastered."

"To my mind, the only reason why most performers are not equally skillful upon both instruments is simply that the *love* for one outweighs the *love* for the other, and not because of a difference in touch or technic. I do not believe that the study of one instrument is in any way detrimental to the other, and that the idea that it is a fallacy."

Alexander Russell

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The Curve of the Bow

First bows for string instruments were probably convex, the curve was outward. They were of various shapes; but the picture below gives an idea of the principle on which they were constructed, although some of them had a crude neck and point for fastening in the hair. It is probable that the idea of using a bow to produce musical sounds by rubbing it over a stretched string was discovered by some savage in pre-historic times, who made his discovery by using the bow which he shot arrows. A later experimenter discovered that by rubbing rosin or some similar substance on the string or hair with which the bow was strung, a louder sound could be made; and there had been the germ of the modern violin bow.

With this early crude, convex violin bow, only primitive playing could be done, and if we had had to rely on the early bows of this character the extraordinary heights to which the art of violin playing has been carried would never have been attained. Then came Francis Tourte, the "Stradivarius of the Bow," the greatest bow maker of all time. In a flash of genius he saw that the principle of the stick should be concave, as shown in the picture of the modern violin bow, below.

Tourte devoted his life to the improvement and manufacture of violin bows. He is a remarkable example of an inventor who not only conceived the germ of his discovery, but also perfected it in every detail until his are the finest bows which have ever been made. The average sales of Tourte bows at prices from \$300 to \$1,000. The most famous violinists use Tourte bows. Tourte also discovered that Pernambuco wood, which grows in South America, is the best wood for making violin bows. He also perfected the frog and fittings of the bow.

Here was the "lucky curve" (as the fountain pen manufacturers say in their advertisements) as the inward curve of the stick changed the entire character of the bow, increasing its power of drawing smooth, steady, sonorous tones from the violin in a really remarkable degree, and also making the "staccato bow" possible, as well as the various effects of rebounding bows, *salto*, *ricochet*.

The study of the above pictures conveys several lessons to the violinist and student. First, the bow must not be screwed up too tight; for when the stick has been wound up to a point where it has lost its inner curve, as in Fig. 1, the bow of Tourte's discovery are lost, and artistic violin playing is impossible. When screwed up too tight the bow returns to the principle of the early bow, and the bow is again lost. In buying a bow, one with an extremely limber stick must be avoided, since if the stick is too weak it will be necessary to screw it up too tight to make it serviceable, yet if not screwed up very tight the stick will grate on the strings.

The stick should be stiff enough to hold the hair tight when the hair is at a moderate distance from the stick, the stick of the bow still retaining its inner curve.

The bow should be unscrewed always after playing, since if it is not done the stick gradually loses its inner curve and becomes stiffer or almost so. When this happens the advantages of the inner curve, discovered by Tourte, are lost. When the stick has become straight from too much screwing up, it usually happens that it must be screwed up still tighter to hold the stick assumes a convex shape as in Fig. 1.

The Violinist's Etude

Edited by ROBERT BRAINE

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

Stage Fright and the Violinist

MANY violin students who have suffered much from stage fright in the first few times they have ventured to play in public, jump to the conclusion that they will never be able to overcome it and might as well give up public playing. In fact they make a great mistake; for, while there are no doubt a very few violinists who never succeeded in doing themselves justice in public work, the great majority are able to overcome stage fright.

Violin amateurs somehow have become possessed of the notion that professional players never suffer from nervousness or stage fright when playing in public. Never was there a greater mistake. Few, even professionals, even the greatest, entirely escape this bugbear, especially when they are playing new works for the first time, or upon important occasions where their reputations are at stake.

I have often heard the bow of a great violinist tremble on the strings at the commencement of a great concert. It would be some measures before he "found himself" and played with his habitual nerve and fire. Many great violinists have been made. They have been made by the stage; but like a plunge into cold water, it is all right in a minute or so. The reaction and "after-glow" come and events, he goes on to the stage with confidence and actors suffer from stage fright in the same way as musicians. Demosthenes, greatest of Greek orators, was made a failure at first in his public orations. We are told that he was determined to overcome his timidity and halting delivery, and to help in this he used to go to the seashore where, amid the noise of the breakers, he would demand for hours with his mouth full of pebbles, trying to overcome the handicaps of the noise of the waves and the discomfort of the mouthful of pebbles.

Many of the great orators have confessed that they had a constant fight against stage fright. John B. Gough, the great temperance orator, used to suffer agonies before facing an audience; and, one speech done, he felt that he never wanted to make another. As soon as he had launched into a speech, however, all stage-fright and timidity vanished and he thundered away with tremendous enthusiasm.

In our own day we are told by the eminent actress, Ethel Barrymore, that she suffered from stage fright every time she appeared in a new rôle. Jane Cowell, another well-known actress, who had such a phenomenal run in *Romeo and Juliet*, on Broadway, also confesses to having endured much suffering from stage fright at different times in her career. We are told that, as a school girl, she suffered from stage fright when expected to play a piano solo, and was too nervous to read her valedictory essay. Then, when she had become a professional actress, she suffered from stage fright when she was expected to play a piano solo, and was too nervous to read her valedictory essay.

It is remarkable what a large number of eminent in other professions have found pleasure and relaxation in music. General Charles G. Dawes, Republican candidate for Vice-President (the running mate of President Calvin Coolidge) has

without missing a note, three years before he dared to play in public.

Many violinists, having made a failure, or partial failure the first few times they essay a public performance, lose their nerve, and cannot be induced to make another attempt. They hypnotize themselves into the belief that they will break down if they try to play in public; and as a consequence they do the very thing they fear.

Musical stage fright almost invariably can be overcome, if the student only go about it right. So many students make their first public plunge at a comparatively important concert or public event, and also make the mistake of playing a composition which is too hard for them to play in private. They are playing new works for the first time, or upon important occasions where their reputations are at stake.

I have often heard the bow of a great violinist tremble on the strings at the commencement of a great concert. It would be some measures before he "found himself" and played with his habitual nerve and fire. Many great violinists have been made. They have been made by the stage; but like a plunge into cold water, it is all right in a minute or so. The reaction and "after-glow" come and events, he goes on to the stage with confidence and actors suffer from stage fright in the same way as musicians. Demosthenes, greatest of Greek orators, was made a failure at first in his public orations. We are told that he was determined to overcome his timidity and halting delivery, and to help in this he used to go to the seashore where, amid the noise of the breakers, he would demand for hours with his mouth full of pebbles, trying to overcome the handicaps of the noise of the waves and the discomfort of the mouthful of pebbles.

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It is remarkable what a large number of eminent in other professions have found pleasure and relaxation in music. General Charles G. Dawes, Republican candidate for Vice-President (the running mate of President Calvin Coolidge) has

taken a lifelong interest in the violin and is a violinist of no mean skill. He is also a composer and has written many successful pieces for the violin, of which his "Melody in A Major" is the best known and considered his best work. This composition has been played in public by Kreisler and other famous violinists and has been recorded for the phonograph by Mr. Kreisler. General Dawes has also been generous aid to many young violinists, has helped them to complete their education and in appearing before the public. The late President Warren G. Harding played the violin and had many instruments in his early years, and became so proficient that he became a member of a band which took professional engagements. Thomas Jefferson, one of the greatest of Americans, was a violinist and became quite proficient on the king of instruments. His violin can still be seen in a museum with other Jefferson relics.

The late H. O. Havemeyer, millionaire president of the Sugar Trust, was an adept on the violin and sought relaxation and recreation in his beautiful tones, after a hard day in Wall Street, and high finance. Mr. Havemeyer bought the famous King Joseph Guarnerius violin for \$12,000, for his own use, one of the most unusual of all Guarnerius viols and which has now increased in value to \$20,000 at least. The Duke of Edinburgh, brother of the late King Edward of England, was a skillful violinist and won the popular sobriquet of the "Royal fiddler" in England. He frequently played in public for various charities. His violin, a splendid Stradivarius, as part of a famous collection, was purchased about two years ago by a firm of American violin dealers and was placed on the market at \$25,000.

Marcato Passages



A CORRESPONDENT wishes to know how a passage marked as above should be played, and what the special advantages of such a bowing are. A bowing with a down bow for each note is not only occasionally met with in the violin playing, and is used when the utmost emphasis is required. It is always executed at the frog of the bow; and after each note is played, the bow must be lifted and the finger moved to the next note. Bowing is most effective for passages on the G string, although it is occasionally used on the others.

You may have noticed that occasionally a virtuoso pianist uses the point of the thumb to pick out occasional notes or series of notes with a hammer-like stroke. These are meant to stand out from the texture of the piece, and sign language. It is similar passages for the violin which are played all with down bows at the frog.

This "fall-down-bow" mode of rendering extremely marcato passages is not what is technically known in violin playing as the "mordent" (hammered) stroke, which is used with the up bow, and is a device designed to execute "hammered" (mordent) passages of a certain character.

The most important thing in the execution of this bowing is that the bow must be returned to the starting position, and not dragged along the string in a series of down bows, one commencing where the other leaves off, like the following:



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Violin Questions Answered

By MR. BRAINE

(July), 1728-1770. He was the son of Giovanni Gaetano of Bologna (Italy) and was an excellent player. He was the son of Giovanni Gaetano of Bologna (Italy) and was an excellent player. He was the son of Giovanni Gaetano of Bologna (Italy) and was an excellent player.

Not Genuine. A. C.—Neither of your violins can be genuine, since one is branded "Conservatory" and the other "Old" and "Antique." This means that it is an imitation Stradivarius. Pritschner. J. H. P.—Johann Gottlieb Pritschner was a German violin maker of the Maximilian school. He made some excellent instruments, copying the Cremonese school as far as possible.

Main Method. S. F. A.—One of the most comprehensive works for the study of the violin according to the principles of the Belin method "The Belgian Violin School," by Ovide Mante, formerly a concert violinist and a teacher of the violin in New York City. It is published by the Music Publishers of New York City. Mr. Mante was a pupil of Leon and a famous representative of the Belin school. The work is in four volumes.

A.—As you are under instruction by your teacher, the proper one to decide what you should study, is he, as he is naturally a better position to prescribe a proper course of study than a perfect stranger who has never heard you play and does not know your needs.

Scale of F Flanger. R.—The Kreutzer Studies are mostly of the third and sixth positions. In playing such pieces, the proper one to decide what you should study, is he, as he is naturally a better position to prescribe a proper course of study than a perfect stranger who has never heard you play and does not know your needs.

A List of Notes. G. M. I.—I would advise you to get the little book, "The Violin," published by Carl Fischer, New York City. This work treats

of the various branches of violin playing and also contains lists of studies and pieces suitable to the violinist's progress. If you do not care to buy it, you might get the following: "The Violin," by Carl Fischer, Books 1 and 11; Kayser, Studies, Op. 20; Maxima Special Studies, Op. 29; Forster, Bowing Exercises, Op. 3; Schradieck, Scale Studies; Kreutzer, Studies; Fiorillo, Studies; Bode, Caprices.

Selling Stradivarius. G. J. K.—There is always ready sale for good Stradivarius violins. Any large dealer in old violins can sell it for you, or would say it is genuine. There are, however, not more than one chance in a million that you will find a real Stradivarius among the millions of imitations. You would have to ship the violin to the dealer for examination, as written descriptions of the violin and the label would tell the dealer nothing.

The Best Rosin. T. R.—The best form of rosin is the kind that comes in oblong wooden boxes, as this offers the largest surface to the half of the rosin, cylindrical cases can be applied much quicker and better than in other shapes. The round, cylindrical cases of rosin offer too little surface to the hair.

Richmond Duke. S. F.—Richard Duke, London, 1720-1780, was one of the best English violin makers, and a good specimen of his work is of considerable value. His copies of Amati violins are very good. There are a great number of imitation Dukes, and many other works which are not authentic. You would have to submit your violin to an expert to find whether it is genuine, and also to ascertain its value.

Square Notes. D.—"Square" notes is a term which refers to the fingering. In playing such pieces, the proper one to decide what you should study, is he, as he is naturally a better position to prescribe a proper course of study than a perfect stranger who has never heard you play and does not know your needs.

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Violinist—Guest Teacher

Professor Auer is a world famous pedagogue and the teacher of Heifetz, Elman, Zimbalist and many other well-known artists.

LEO ORNSTEIN

Pianist

Mr. Ornstein is without doubt the most interesting pianist now before the public and he has appeared with all the leading symphony orchestras.

LEO SCHULZ

Celostat

Professor Schulz is an editor and composer and for years was associated with such conductors as Niekisch, Mahler, Mengedierke as solo artist.

Special free scholarships under these artists will be awarded after competitive examination. Details to be announced later.

CHARLTON LEWIS MURPHY, Managing Director

SIGHT READING

MADE EASY FOR PIANISTS

PIANISTS can become perfect sight readers by studying my course on "The Art of Sight Reading." Sight-reading is not a "gift," and it is within the reach of all pianists—beginners and advanced.

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