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Volume 43, Number 01 (January 1925)

James Francis Cooke

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JANUARY 1925

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MAGAZINE



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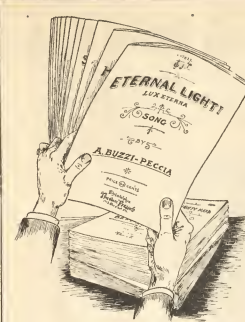
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except public taste as it is today.

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as to the direction of its advance, since that music must be just as subject to basic principles as any in the past or present.

The book has intentionally been made as brief as possible, because, above all things, the student must be made to understand that he can never learn anything or how complete. As well expect to grow big muscles by reading a book on physical culture. The bigger the book, the more time one would waste. That is exactly what the basic principles are clear. The rest must be done by persistent exercise on the part of the student.

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THE ETUDE

JANUARY, 1925

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VOL. XLII, No. 1

Station E. T. U. D. E.

In the most approved American language your editor is "Up in the Air." In other words, he has actually owned a radio set for some time and has already done the customary fussing with it, together with a great deal of thinking about the radio in its connection with the future of music in America.

It came about in this way. The editor stopped in at a little radio shop and the anxious dealer turned a few knobs. The first thing the editor heard was one of his own songs coming out of the great ether. The next thing he knew was that he had bought the set.

Then he proceeded to get a very bad radio cold—a disease not yet recognized in standard works on pathology. That is, he found that distant stations "came in" about the usual time to retire. Divesting himself of his coat and vest, he would get Pittsburgh; minus the collar and necktie, he would reach Cincinnati; sans shoes, he would listen in on Detroit; but by the time he reached Davenport, Iowa, he was frozen to the marrow and spent the next week barking and sniffling.

Meanwhile came the surprise that under proper conditions music was transmitted quite marvelously over the radio. Whatever may be the improvements in reception and transmission in the future, it is already a fact that apparatus is procurable at a reasonable price which is almost "fool proof," very durable and designed to convey the best music almost as though one were in the same room with the performers.

This radio age has come with such a rush that everyone is dumbfounded, except the small boy expert who can explain everything. Its value to music, like the talking machine, is too great to even estimate.

Both the talking machine and the radio have their own fields. Possibly if the radio had been invented first and the talking machine last, the talking machine would seem even more marvelous to us now. Both are necessary adjuncts to the modern musical home. The talking machine has great educational value because when one buys a record he has a permanent masterpiece that he may hear when he chooses and as many times as he chooses, even long after the composer and the artist are dead. This is truly a marvelous thing. The editor has employed a talking machine in his home for years and would not know what to do without it. It has become as staple as the kitchen stove. There is hardly any better fun than playing, let us say, the Schubert Unfinished Symphony as recorded by a great orchestra and following it over and over with an orchestral score.

Then radio, on the other hand, unlocks the doors of space. The wonder of sound is the marvelous rapidity with which it travels. Thus we get, in a few seconds, music from distant points that would take days to reach in the fastest automobiles. Mr. Victor Saudé, of Station K. D. K. A., has an excellent article in this issue. There is as yet no Station E. T. U. D. E., but we want our radio friends to know that we are with them in their delights and distresses.

More Pianos Being Manufactured

The automobile industry is not the only thing indicating an enormous expansion. In 1923 (according to the report of the Department of Commerce) there were pianos to the value of \$111,144,808 manufactured in the United States, or 51 per cent. over the quantity manufactured in 1921. In other words,

we are putting out in our country about \$2,000,000 worth of pianos a week. This indicates that the figure often quoted by THE ETUDE in estimating the American daily expenditure for music as about \$2,000,000, is probably a little low.

If the radio were considered a musical instrument (and the chief interest in the radio is the musical progress heard over it) the \$2,000,000 figure might easily be doubled. Music has become one of the foremost industries of the new world.

Mexico and Australia are our biggest export customers for pianos, but, according to the Music Industries Chamber of Commerce, most of our American-made pianos are purchased at home, since the total number of all pianos exported is 799 (value \$253,644).

Is the Day of Thumping Past?

THE Chevalier Antoine de Kontski, a Polish pupil of John Field, lived to the age of eighty-two and spent most of his life as a touring pianist. He was a virtuoso possessed of an exquisite delicacy of touch and really good taste. But the public would have none of this. It wanted to hear the piano roar and, consequently, de Kontski made it roar. To this end he wrote a very mediocre parlor piece called "Le Reveil du Lion." Nightly de Kontski waked the lion from his slumbers. His public applauded and furnished him with bread and butter.

Nowadays no pianist of standing could "get away" with such nonsense in any centers of culture. In fact, the day of piano pounding seems to have gone. *Gott sei gedankt!* It would have passed long ago if John Sebastian Bach's son Friedemann had had his way. Read what he says about the proper way in which to perform his father's *Concerto in D minor*:

"Thumping and loudness is not the true interpretation of this work; for it must be remembered that the composer was a true poet as much as a great contrapuntist. He wanted the instrument to sing and not to groan in the hands of the player."

Is Jazz the Pilot of Disaster?

THE sociological significance of music at this time, when regarded from certain aspects, is horrific. The kind of music employed most by the general body of mankind must have a powerful influence upon our whole welfare. We have gone through an orgy of Jazz, a saturnalian musical revel such as the world has never known. THE ETUDE has given extensive and we hope, entirely fair, consideration of the problem. The vote of our readers upon this subject is presented later in this editorial. We conducted this discussion because we recognized in Jazz a general kind of danger in some ways too big to measure with words. We realize all the delight of sprightly, inspiring rhythms, of fresh tone colors, introduced by Jazz instruments. On the other hand, we know that on thousands of dance floors all over America tonight, any one who cares to investigate will witness in public dances of the most wanton character, dances that would have been suppressed in a low burlesque show only a few years ago. These things are inspired by Jazz and maintained by Jazz. Remove the music and they could not exist. Yet the whole land from coast to coast is still in the throes of this form of musical epilepsy. If you doubt this, "listen in" on the radio any night.

Tap America anywhere in the air and nine times out of ten Jazz will burst forth. A great deal of this may, of course,

Errors That Young Pianists Make

By the Famous Russian Piano Virtuoso

MARK HAMBURG

This article is the third in the current series written by Mr. Hambourg for "The Etude". The others appeared in October and November.

be a background of entirely innocent fun. It may bring great and enlivening stimulation to hard workers who need just that thing. On the other hand, we know that in its sinister aspects, Jazz is doing a vast amount of harm to young minds and bodies not yet developed to resist evil temptations. This is no mere editorial bias. Fortune has cast us into deep life channels and we have come to regard these problems in their relation to the essence of things. We know that good music, allied with good morals and ethics, has an edifying and purifying value to the state, particularly when inculcated in the minds of children by some such plan as "The Golden Hour," which we have promoted persistently for many years.

It is a source of great and deep gratification to witness *Callier's Weekly* and other magazines inaugurating attempts to reach this goal. It is now being widely recognized as the most serious of our national aims. What our children are to-day, that will be the America of tomorrow. Nurse them solely upon the incubated rhythms of Jazz and what may we expect for our future?

How seriously this problem is regarded by scientists may be seen in the following statement made to the *New York Times* by the eminent Professor of Neuropathology at the New York Post Graduate Hospital, Dr. M. P. Schlapp, who is also the chairman of the Medical Board of the New York Children's Courts—a court which is constantly confronted by thousands of cases resulting in part from the condition we have described. Dr. Schlapp says:

"We are headed for a smash in this country, if we keep on the way we are going. There is a curve in the emotional stability of every people which is an index of their growth and power as a nation. On the upswing the nation expands and prospers and gains in power with the normal development of emotional life. Then comes a time when emotional instability sets in. When it reaches a certain point there is a collapse. We have almost reached that point. This emotional instability causes crime, feeble-mindedness, insanity. Criminal conduct is a pathological matter, just as are these other disorders.

"Our emotional instability is the product of immigration, automobiles, jazz and the movies. Foreigners who have come to America have left a peaceful, orderly life without any particular emotional shock and have been plunged into a nervous melnstrom. A mere uprooting of their former lives is enough to cause considerable emotional disturbance, but this is heightened by the enormous increase in the nervous stimulation and shock of American life. It is bad enough for Americans, but far worse for those who have not grown used to it. The tremendous growth of pleasure automobiles and moving pictures in this country compared with others and the phenomenal sweep of Jazz across the country have drained off far more nervous vitality from our people than from those of other countries without putting anything in the way of energy into the reservoir of our national strength."

Perhaps this is the explanation of America's enormous crime rate at present. Perhaps this reveals why our murder rate is twice that of Italy and seven times that of England. What will it be in 1935 unless it is stopped now at the source, in childhood?

As a result of *THE ETUDE's* "Jazz" issue of last August, we have received a large number of opinions upon the subject from our readers. Some wrote excellent little articles but we think that the subject has been sufficiently aired in *THE ETUDE* and so many excellent articles were presented that it would be almost unfair to publish only one. The result showed that about twenty-five per cent. were in favor of the "better kind of Jazz," while seventy-five per cent. were emphatically opposed to Jazz.

One reader drew this picture. On one side was a desolate old back yard, filled with rubbish, tin cans and weeds, representing Jazz, with a beautiful sunflower growing out of the heap representing "the better kind of Jazz." On the other side was a glorious garden representing good music, beautiful music.

We must admit that the comparison was a powerful and

fairly accurate one. However, the original and interesting "Rhapsody in Blue," the Victor Herbert "Serenade Suite" (written for the Whitman Orchestra) and many similar numbers (written for the unique orchestral groups which record for the talking machine companies, rise so far above what is known as "Jazz" that they do not deserve to be classed in the same category. They represent a new note in the American music most welcome to jaded ears.

No Good for Anything But —!

This letter arrived on the editor's desk this morning:

"My employer insists that a musician is no good for anything but music. Will you please give me your opinion on this matter?"

The writer has appealed to the wrong arena, because the editor is proud to point to two decades of service as a professional musician and as a teacher before becoming editor of this periodical. He may be prejudiced. He may have his opinion so warped that he cannot see fairly and squarely the attitude of the employer mentioned.

We think that we realize very clearly what the employer meant. There is a certain type of emotionalized youth who is none too fond of what the world calls work. He is not like the old tar who went to the ship's surgeon and said, "Doctor, I don't know what's the matter with me. I eat well, and I sleep well, and I feel well; but as soon as I see a job of work I'm all of a tremble."

Oh, no—this youth likes to work and he works enormously at anything that entertains him. Unfortunately he is so absorbed in being entertained by his work that he soon gets the idea that he can do nothing else.

Explain to such a lad that, if he desires to succeed in more practical things he must work just as hard upon them as he does upon his art, and he refuses to understand and becomes defiant. He lives in a land of phantasy and dreams. He becomes childish in his view of humanity and useless in almost any rational enterprise. But do not blame music or art for him. It is really a case for the psychopathic specialist.

There is no reason why a normal person with great life ideals cannot study music, become a musician, and at the same time succeed splendidly in a business career. We know literally hundreds of men, to whom music means as much as business, who have become famous. Music seems to stimulate the right kind of a business mind. To some men it is like champagne. It builds up enthusiasm, develops nervous energy, enkindles ambition and increases the business man's output. Indeed, with some of the most active business minds of the country, music has been indispensable. Else why have so many granite-minded merchants seen fit to give millions and millions for the cultivation of music?

We know of the many instances of musicians who have switched from the professional field to business and are now holding some of the highest business positions in the country—possibly far more lucrative and important parts than the employer who sponsored the statement which heads this editorial.

Inane Encores

With many people the encore becomes a habit. We repeatedly hear performers encoored, when they have not done especially well, and largely because it is the custom to encore. This is no prop to art. The abuse became so great that most of the great orchestras refuse to permit encores. In London, Dame Clara Butt recently sang at an orchestral concert in Albert Hall. Her reception was as customary, and then the encore hogs got to work. After the fifth encore, a self-reliant Britisher rose in the gallery and shouted, "I came here to hear the orchestra." The *Scottish Musical Magazine* rightly comments, "No singer has a right to take five encores." We should think that no audience has a right to demand them.

London, New York, Paris, Chicago, Berlin, Boston, Rome, Philadelphia, Melbourne, San Francisco and other great music centres of the world, will be represented in "The Etude" for 1925, by many of their greatest musical authorities.

It is sometimes useful to comment upon the most ordinary faults to be found in young pianoforte students as they occur to one who is constantly being asked to listen to their playing. I shall, therefore, enumerate some of the most salient errors which I am continually meeting with in the performances of the students who come and play to me.

First of all, I would mention their habit of playing much too difficult pieces for their technical capacity, which fault generally ends in the humiliation of the performer. Many teachers give their pupils such pieces to study as are only possible of proper performance by a master, and allow them to play these without sufficient preparation. Then the pupil gets into the bad habit of breaking down, stalling over difficult passages, and generally deteriorating his technical powers in vain efforts against odds too great for him. This very pernicious fault mostly arises from over-ambition on the student's part and cannot always be blamed to the teacher. The student wishes to shine in some well-known masterpiece of great difficulty and persuades his professor until he allows him to learn it against his better judgment. Anyhow, these cases of premature ambition almost always defeat their own object and, by causing over-strain, over-anxiety, nervousness, prevent the student from doing himself justice at all or making advancement.

Learning Pieces Too Quickly

The next error I have noticed is that of learning pieces much too quickly. Music for performance should be learned slowly, dividing it into sections of from eight to sixteen measures at a time, thoroughly digesting each before proceeding farther, and not dashing through the whole piece in a slipshod fashion. Often I have found that, when asked to repeat some measures of the piece they have been playing, students are quite incapable of starting anywhere in the middle of the music; they can only start all over again at the beginning, or at an obvious double bar repeat. This is because they do not really know their music inside-out; they have learned it only superficially. If one really knows a piece well enough to play it before people, one should be able to begin playing it at any bar in any part of the music. I consider this a most important point in pianistic education.

Serious students, as a rule, also do not give their attention nearly enough to playing before people. They study, study, study, and practice, practice, practice, by themselves, or for their own teacher, and what they are getting is beautiful, and when at last they have once to play to a larger audience, the demon of "nerves" takes possession of them, and they go all to pieces. Of course, some people undoubtedly possess more temperament for playing before an audience than others. But there is a large element of habit in it, and the student who acquires this habit as soon as possible, from constant playing to people, gains a confidence and a mastery of his means of expression which cannot be too highly valued.

Very often students fall into terrible errors and difficulties through their own initial fault of not bothering to choose the very best available teacher to start with. This is such a very essential point, for bad teaching can do irreparable harm even to the most talented.

Listen to What the Teacher Says

Another thing I have noticed with students is that, while having their lesson, they are so anxious to keep on playing that they do not really listen to what the teacher is saying, or merely listen perfunctorily, while only longing to play over again, the passage which is being corrected. I have often heard a pupil, after having been stopped by the teacher and told he was playing wrongly, just repeat the whole of the music in exactly the same way as he did before, having not really taken in at all what was said to him in criticism. He was so intent on playing as much as possible that he had not apprehended at all what the teacher had said. Therefore, students, do not during your lessons commit the stupid error of trying to play all the time, or to quickly repeat a corrected passage! But listen quietly and attentively to the advice of your professor, and think it over well before trying to repeat the music according to his directions.

Many strange and garbled performances are given too by pupils, through neglect of searching for the best fingering, especially in awkward places. Fingering is enormously important on the piano. If correctly applied, it not only imparts agility but also improves the quality of the tone. It is one of the commonest errors of the young to get all tied up into inextricable positions on the keyboard, through lack of study of the easiest and most obvious fingers to use in certain passages.

Exaggerated Movements

Another most irritating fault is tremendously exaggerated movements with the arms while playing. And not only the arms, sometimes the head, the shoulders, the whole body are distorted to help the student express all his emotions and his difficulties. But, does it help? God forbid! It only dissipates the energy which should be concentrated on the wrists and fingers, and on the manipulation of the keyboard, to expend it in gestures which have nothing to do with pianoforte playing. This is not to say that all exuberance and show of pleasure should be detracted from performance, but that is a different matter from throwing oneself about and making faces as though in extremes of pain, like many young players do!

I have not yet mentioned the worst of all faults and the commonest, namely, too much pedalling. Oh, you poor "Soul of the Piano"! How you are abused! Dissonant harmonies slur into each other, heavy murky chords and passages dim the musical atmosphere, unclear tone pervades, all through your agency! Therefore, students, do, I beseech you, keep your right foot with mercy off that alluring forte pedal which helps you to drown your difficulties in bad places, but which can so spoil all you do. Study its effects, and its applications with the greatest care and precision, that it may be really a source of strength and sweetness to you, instead of the worst of weaknesses.

Listening

In connection with the pedal, I must notice the small amount of care and attention given by most students to quality of sound and fine tone production. They do not seem to listen enough to what they do. As long as the notes are correctly played, so many pupils seem to think of nothing else. Yet this is where real playing only begins. The notes must be properly learned first of all, in order to begin to study how to play the music by adding beautiful tone and color of sound.

And rhythm, the sauce of every interpretation, what flabbiness, what lack of outline where it is absent! Great attention must be given to it; no note must be held longer than its true value; every bar must be made to feel the rhythm's pulsating beat.

Scarcely a student that I ever heard gave nearly enough attention to scale playing. After all, most of the running passages in piano music are but elaborations of scales, yet many times someone will come and play a *Balade* of Chopin with pride; but ask him to play a simple scale and he begins to tremble, he cannot begin to! Therefore it is better to learn the early works of Bach

and Beethoven before attempting Chopin and Liszt, because in the simple clear technical passages of the older masters the progress of the young student can more easily be noted and his progress in scale playing and finger technique better be displayed.

Better Play One Piece Well Than One Hundred Poorly

It is the idea of most pupils to learn as many pieces as possible, to learn to carry very much whether they play them with exactitude, as long as they are able to show a smattering of all sorts and kinds of music. This, too, is bad, for it should be the great aim of the learner to give a perfect performance of one piece, rather than a slap-dash through a whole repertoire. To be able to play one work almost to perfection will advance the student more and he will learn further from the effort to complete a masterpiece than any amount of superficial knowledge of much music will give him. I am, of course speaking purely from the point of view of learning to play the piano well. Naturally it is a good thing for the general musical education of the student to be developed as widely as possible, by getting to know all kinds of music. But from the standpoint of performance, perfection in one piece is the most important and hardest thing to attain, and should be striven for most earnestly.

I also find that too often the learner is so completely wrapped up in his own work that he takes little interest in, and neglects to go and listen to good concerts. This is very much to be deplored, as he can gather much to his profit from hearing others play. The education of hearing first-class concerts is a very necessary part of the student's development.

As fast as I write, there come constantly to my mind more and more of the faults which are general amongst young students. It is quite depressing to think of how many there are; yet, if these did not exist everyone would be a master at once and would scarcely need to learn! The next thing that occurs to me is the bad habit of adding chords to octaves in the bass part, so as to amplify the tone and make more volume. It is a very reprehensible practice however, as it overloads the symmetry of the harmonies and produces heaviness of atmosphere. Then, also, neglecting to bring out bass accompaniments which are necessary as a foundation to support the melody, and vice versa, the fault of producing a too heavy elephantine bass which swamps the right hand's part, these also are very tedious and common faults. So is the one of playing chords with one hand always attacking slightly after the other. Students do this who suffer from an excess of pleasure and emotion while playing; and, in their enthusiasm to get everything they can express into their music, they are not aware that they drag one hand after the other. The danger of this very amateurish error is that it becomes so quickly a habit and is very difficult to break away from. For the ear of the player gets so accustomed, after a long time, to it that he can only be being made to detect the annoying want of simultaneousness in the striking of his two hands.

Dry, Hard Tone

I have still two more faults in my mind. One being the dry hard tone that is often forthcoming in staccato passages, the fingers performing an action like pecking at the keyboard, accurate and correct maybe, but extremely uninteresting to listen to.

The other fault is keeping the hands glued to the piano, not lifting them off enough, which lifting gives so much freedom, lightness, grace, and helps suppleness of technique. The raising of the hands from the keyboard at certain places is to the pianist what the taking of a new breath is to the singer. It gives renewed life to everything, and strength to continue. And on the piano it is so easy to lift the hands, as the pedal is there to hold on notes to their full value, and give respite for the relaxation of the tension by the brief removal of hands. Many young students play with their fingers, wrists, hands, arms, everything, stuck to the keyboard, afraid to release their position for one moment, especially in difficult passages, thereby making everything look and sound labored and stiff.

MARK HAMBURG

I will end my category of faults which beset the pupil by giving an instance of how necessary it is not to lose presence of mind in the nervousness which devours the novice in public. A very young pianist was making his debut at an important concert and dashed on to the platform when his turn came, feeling as though his brain had temporarily left him for a voyage to the stars! When he sat down to the piano, he found that the chair was placed too far away from the instrument for him to reach the keyboard in comfort. For a moment he looked absolutely non-plussed, miserable,—then suddenly he began zipping the piano and straining every muscle to bring it towards him, instead of simply pushing his chair nearer the instrument. He was so flustered he no longer knew what he was doing. The audience began to laugh; they enjoyed the unusual tussle between the piano and the player. The piano tuner, who had been standing by, refused to budge. The pianist retired defeated, humiliated, to seek for his lost presence of mind.

A "Limbering-Up Exercise"

By Izane Peck

FINGERS will get stiff—from many causes. Even those customarily very flexible will have their days when they need a "lubricant."

Here is any one "best exercise." It will not eliminate all awkwardness by magic, but will produce a marked limbering up of unruly fingers. The exercise is a simple one, consisting of the first five notes of all major keys taken chromatically—scale of C, of D, of E, of F, and so on. The original exercise was given by Mr. John Hantsch of the American Conservatory. I use it with some adaptations as follows:



Each group of five notes, in all the keys, should be given this rhythmic treatment.

High finger action brings the best results. Also try for equality of touch. After the exercise can be played slowly with ease, attempt to play it more quickly. When you can do that without a mistake you will have added a bit of key measuring knowledge to your finger agility. This exercise is especially good for the weak fourth fingers.

Repose in Teaching

By Aletha M. Bonner

How often do we find teachers keyed up during a lesson period to what they call "highest pitch." They walk the floor, wring their hands, or give way to other forms of perturbation, which in turn only tend to muddle the brain of the pupil and to upset an otherwise well-balanced equilibrium. Nor is this the most harmful result of such a display of "nerves."

Of all the arts, music is said to be the best language in which to express an idea. In view of this fact, we ask the question: "Can such a colorful language be grasped by a pupil who is reduced to a state of irrepugnance through the agitation and anxiety of an instructor?" Frankly, there is but one answer; namely, the musical vocabulary will be too limited for self-expression by such a student, rather will the phraseology pertaining to the art be merged into a tumult of disquieting notes. Music, therefore, demands repose on the part of those teaching its language. It calls for controlled nerves, for sane emotions. Let us heed the call.

Just Wondering

To the ETUDE:

I had been without a piano for eight years, except the few and far-between visits I made to my old Kentucky home; and, really, it required all the nerve that I possessed to keep going. It was so far behind; but I persisted, and a few months ago when I paid my doubly a visit all the friends and relatives were eloquent in their praise of my playing.

I am just wondering in how many homes there is a piano with no one to play it, that could be turned over to some ambitious one who, for some cause or other, has no piano.

JULIA STORME CARSON

The Playing Class

By Patricia Rayburn

EACH music student should have three to five, or even more, selections ready to play in good form at all times. The child, however, cannot be expected to keep these in good shape solely by his own efforts; and the wise teacher will make provision for such work other than the mere instructions to review now and then. This is best done by holding, about every two weeks, a "playing class."

This need not be advertised individually, but mention should be made of it in your regular cards and advertising matter something after this manner: "The second and fourth Thursdays of each month, at 4 P. M., Hay teacher will make provision for such work other than the mere instructions to review now and then. This is best done by holding, about every two weeks, a 'playing class.'"

The affair is very informal. A child may be stopped, corrected, or made to play the number several times in order to secure a desired result. If your pupils can do this good-naturedly and without venom—for any good effects will be obliterated otherwise—ask them to criticize constructively the performance of their fellow pupils. Children and young people in general are keen observers, and valuable suggestions will often be made.

In this manner each child will be able to retain a good repertoire in good condition, so that, whenever he is called upon to play, he can respond immediately and make a creditable showing.

Touch and Hearing

By E. Constance Ward

Do you ever consider what a strong sympathy exists between the senses of touch and hearing, but at the same time how their development in children and young people is often to a great extent neglected? To a musician the sense of hearing is of paramount importance; still, in spite of that, how greatly we rely on the sense of sight to guide our fingers and hands during our practice as musical executants.

Supposing your sense of sight were suddenly to be lost, would you be able to continue playing your usual favorite? To some extent, probably you might do so; but your hearing would come to the finger, and they would miss their guiding friend, the eye, to tell them the exact spot where they must be placed.

Now, as an experiment, try a little diversion during the practice time. Out of one hour devote two periods of five minutes to playing with the eyes closed. Commence with a very easy combination of notes, a scale is excellent; decide on the kind of touch you wish to use and concentrate on that, and the tone produced; let the fingers feel their way guided by the ear, and your knowledge of the construction of the scale.

On the piano, the amount of key resistance will be more acutely felt in this way, legato and staccato more easily felt and judged, and the ear will become capable of a much finer discrimination of tone quality. After the scale, take the simple extended chords and get used to spacing the different intervals with the fingers, each hand in turn. Then play firm chords, same position of chord to be repeated through four or five octaves, each hand separately, so as to bring arm movement into play, trying to pass over the intervening notes in one arm, keep the hand, the arm moving laterally along with it in an easy position, no cramping to be allowed. Practice this first with the eyes open in order to get the correct position at the piano and gauge the distance between the hand movement from one octave to the next. This you will find quite a difficult exercise with the eyes closed, though you may do it with comparative ease with the eye to guide your movements.

The fingers must endeavor to retain their relative positions through each successive octave; and the hand, being carried by the arm, must learn to judge the distance between the joints and to descend on to the notes. You will soon learn the feel of the notes of the scale, and the association of the sound with the touch will strengthen the ear for distinguishing various sounds in combination. Also the fingers will become much more sensitive to gradations of touch in tone formation. This practice with the eyes shut will be found to improve immensely, the powers of concentration will improve, and memory will become more reliable.

The Finger Elastic Touch

By Olga C. Moore

There are times when a pianist's fingers feel as "stiff as clothespins." In young students, it may be the lack of sufficient practice of the right kind; in advanced players, it may be because "out of practice."

One of my pupils is a stenographer, who complains of this stiffness. Now we know there is a vast difference between "playing" on a typewriter all day and playing on a piano. So when a stenographer takes a piano lesson in the evening, after operating a typewriter all day, it is easy to see why "touch" predominates.

For this peculiar "musical rheumatism" I have prescribed the *finger elastic touch*. One may practice scribble a five-finger exercise or the scales with this touch. It is made by setting the hand in rounded position lightly on top of the keys. While balancing the hand, extend one finger above the key, as high as possible. Now "sprink" the hand with the flat tip of the finger in a quick, crisp, decisive stroke that draws half the finger underneath, pressing the flat tip of finger against the palm. At the same time that you draw under the finger making that stroke, the other four fingers spring from the keys and all the fingers are contracted tightly against the palm.

Do not make a fist, but keep the back of your hand flat up to the middle joints of the fingers; likewise the thumb, which must be struck on the side of the palm, not flat. Hold the contracted position in the air above the keys for two counts. Suddenly relax the fingers and hand with a little shake and set lightly on top of the keys again in rounded position ready for the next finger stroke. Do not hold down the keys, merely balance the hand on top of keys while lifting the one finger that is to make the stroke.

Do this kind of practicing only very slowly, for it is very tiring to the joints of those who are not accustomed to it. This touch is very beneficial to try out a few minutes before each day's practice.

When a difficult running passage occurs in a piece or study, try playing the notes *very slowly* with the *finger elastic touch*, and immediately after play the same passage with a slow, heavy, clinging, legato touch. You are able to play a much more overlapping legato afterward by practicing the finger elastic first. Not the careless finger staccato, but the finger staccato exercises the joints of the fingers, namely the *finger elastic touch*.

Scale Practice

By S. M. N.

SCALE practice is the beginning and end of pianoforte technique, and complete relaxation of the muscles is necessary in securing a beautiful scale. Any unnecessary contraction of the muscles makes itself heard in the tone quality of the different fingers. The stroke of the fourth finger becomes very weak, that of the middle finger harsh. In a perfect scale all the notes are precisely alike, and the tone is the same throughout.

Many difficulties are to be overcome in playing a good scale on the piano; and it would be well for every student, the beginner in particular, to keep in mind the following rules during the scale practice period.

1. Correct position of the hand.
2. Muscles of the shoulder, elbow and wrist must be relaxed.
3. Fingers not in use must be kept raised above the keys.
4. Keep fingers in a curved position.
5. Keep the thumb in its place, prepared for its position.
6. Relax fingers and thumb after striking.
7. Turn the nail joint of the thumb toward the hand.
8. Play slowly, and listen for perfect legato; that is, one tone exactly joins the other without silence between, and the slowest.
9. It is only by playing the scales with strong dependence of the fingers on the arm, that the natural rhythm. Then let the accent fall upon the weak note instead of upon the strong one, and play the scale, accenting every second note.
10. Afterward, place the accent upon every third note; then, upon every fourth note. This gives absolute command of the fingers, and is the surest way to acquire it.

"Our performances are very largely according to our ideals. Hence, look out for the ideal."

The So-Called "Soft" Pedal

By SIDNEY SILBER

Dean of the Sherwood School of Music

ONE of the outstanding indications of amateurishness among large numbers of teachers and pupils is their attitude and use (rather, abuse) of the so-called "soft" or "una corda" pedal. While the latter term still persists among composers and publishers, we shall presently see that the former is based upon an utter misconception. Probably, it was called the "soft" pedal in contradistinction to the so-called "loud" pedal, which latter should have been, and still should be called the "damper" pedal.

Mechanisms of Upright and Grand Pianos Compared—The Upright Piano

In the standard upright pianos of today, the mechanism of this pedal (which is the extreme left lever) is simple enough. Its use effects a slight forward thrust of all the hammers, thus lessening the momentum with which they strike the strings. Added to this, the keyboard is slightly depressed, thus lessening the force of the keys—another means of decreasing the force of the hammers. Inasmuch as there is thus a resulting diminution of sound produced, I take it that the term "soft" came into vogue since by far the largest number of teachers and students use the upright piano in their daily teaching and practice.

The Grand Piano

In the grand piano, on the other hand, the mechanism is radically and vitally different. The keyboard is shifted to the right (in a few makes it is shifted in the opposite direction) while the key-clip and the striking distance of the hammers remain undisturbed. The German term "Verschiebung" (meaning Shift Pedal) is here very apt and descriptive.

Let us now inquire into the influence on sound production which this pedal exerts in the grand piano. By the very outset, bear in mind that *The Shift Pedal is the only mechanical contrivance for altering the tone quality (timbre) of sounds produced*. In making this interesting inquiry, it is first necessary to examine the piano from the standpoint of One, Two, and Three-String Registers.

While a comparison of various sizes of grand pianos, from the Baby (Miniature) Grand to the Concert Grand, reveals many differences, it is well to note that there are in all sizes three distinct string registers. These will follow rather closely the plan: Counting from the lowest bass key—one string for the first eight keys; two strings for the next fourteen keys, three strings for the next sixty-six keys.

The Dampers

In this style of grand piano we also find that only the first sixty-eight keys are supplied with corresponding felt dampers—the upper twenty keys have none. Now depress the shift pedal and notice what effect it has on the number of strings actually struck. Hammers, which in the normal position of the keyboard struck but one string (the one string register), still continue to strike one string; those striking two, now strike but one; and finally, those striking three, now strike but two.

Terminology

The words "una corda," meaning one string, are derived from the Italian. They arose from the fact that in the earliest instruments there were but two strings where we now have three. In using this pedal, on those instruments, only one string was actually struck—hence the term. It is well, however, to bear in mind that, even in the earliest instruments, there was always a one-string register for the lowest bass strings, which remained unaffected, as in the modern instruments. Thus the term "una corda" was never scientifically correct—it has always been a misnomer. It is particularly so to-day, it persists, as do many other misnomers, because, on the one hand, it is difficult to root out terms which have gained universal currency, and then, perhaps, because no better one was found. It is well to note in passing, that the words "due corde" (meaning two strings), which would be today more nearly accurate, are urged and used by Arthur Whiting in his very excellent *Pedal Studies* (two volumes).

What Effect Has This Pedal Upon Timbre?

As before stated, there is no perceptible change in tone quality in upright pianos when this pedal lever is depressed. In the grand piano of high grade, the effect is not only a diminution of sounds, but also,

more particularly, a change in tone quality (timbre). This results in the following interesting manner. When the hammers are in their normal position or modulation the strings with plectrons of the felt which have become indented and thus hardened. The tone quality is then bright, brilliant and clear. When the hammers are shifted, the soft, or relatively less used portions of the felt strike the strings, resulting, first of all, in a smaller tone, and then in a darker, drier quality. Lastly, a very interesting phenomenon, most characteristic of piano sound, takes place, known by the scientific term *sympathetic vibration*. In other words, those strings which are not struck nevertheless vibrate sympathetically with those set in vibration through the hammer stroke. The result is an altogether piquant, tender, veiled and harp-like sound.

Functions of the Shift Pedal

While this pedal does not lend itself to the almost infinite number of effects of the Damper Pedal, it is, nevertheless, a most valuable adjunct in the production of "color" and "atmosphere." As will be seen in the following illustrations, it is mostly used in conjunction with the Damper Pedal, though novel effects are often produced without the same. Students should resist at all times the temptation to make it a substitute for *piano* and *pianissimo* touches. The words "tre corde" meaning three strings, or "tute corde" (all strings) indicate the release of the Shift Pedal.

Repeated Periods or Short Sections

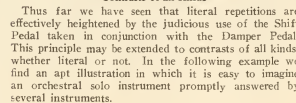
The most common use of the Shift Pedal is illustrated in the repetitions of short sections of eight or sixteen measure periods. An abundance of these will be found in the shorter pieces by Schumann, *Songs from Childhood*, *Fantasy Pieces*, the *Songs Without Words* by Mendelssohn, and others. It is the most natural thing in repeating such short periods to play them more softly than when first announced. While this illustration covers a very large range of playing, it does not by any means cover all of this particular type. Any hard-and-fast rule would soon become stereotyped and result in conventional, not artificial playing. For example, it is probable that a repetition of a short period might prove very interesting and musically justified, by a change of the dynamics or even of the tempo.

Repeated Short Phrases

What is true of the repeated period is likewise true of the repeated phrase. The following example is typical of a large number of admissible uses of the Shift Pedal.



Ex. 1. Mendelssohn, Song Without Words, No. 1



Contrasts of all Kinds

Thus far we have seen that literal repetitions are effectively heightened by the judicious use of the Shift Pedal taken in conjunction with the Damper Pedal. This principle may be extended to contrasts of all kinds, whether literal or not. In the following example we have an apt illustration in which it is easy to imagine an orchestral solo instrument promptly answered by several instruments.



A common experience in music-making is the effect of surprise caused by an unexpected harmony or modulation. The following excerpt is one of many examples of a similar nature.

Schumann, Fantasia, Op. 17



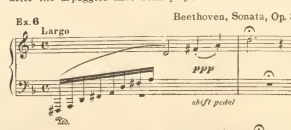
It is frequently advisable to subdue the effect of harmonic figurations of an accompaniment to a single melody tone, which stands out more boldly in relief if the Shift Pedal is immediately taken after it has been sounded, as in the following:



Echo and Harp Effects
The Shift Pedal lends itself most admirably in the production of entrancing echo and harp effects. It will be bear in mind that in such effects the touch must be appreciably altered as regards pressure and weight exertion. In these procedures the ear and the player's innate aesthetic sense are the sole guides and superintendents.



The following excerpt reveals the true harp-like character of the piano. Here the Shift Pedal plays an important rôle in creating the impression of soft bells struck after the arpeggios have been played.



Interesting vocal effects are also obtainable with the Shift Pedal followed by the Damper Pedal alone, as in the following example in which the opposite procedure and general treatment are illustrated.



Other Illustrations

The foregoing illustrations require the combined use of Damper and Shift Pedals. In the following, however, we have occasion to use the Shift Pedal alone. The effect in such cases is a very striking imitation of strings plucked (*Pizzicato*).



while in the following example you will note a difference in tone quality as well as diminution of sound in each successive measure.



Effects Suggesting Mystery

Just as it is impossible to indicate precisely all effects of the Damper Pedal, we find that the artistic use of the Shift Pedal requires imagination on the part of the player. However, you may be quite certain that in all portions of compositions in which such terms as

misterioso, *zotto voce* and *mezzo voce* appear, the Shift Pedal may be effectively brought into play to heighten the general effect. The following is a splendid example of "atmosphere" produced by the Shift Pedal.



To one who has given close attention to pedal effects of all kinds, it is obvious that the feet are merely contributing factors in piano playing. Only when feet and hands cooperate in carrying out the behests of the "inner ear" can the most beautiful and charming differences in sound quality be obtained. It is also obvious that no editor can possibly indicate ALL of the cases when the Shift Pedal is to be used. *Experimentation and experience must yield the most satisfactory results.*

While it is incorrect and esthetically unjustifiable or inadvisable to use the Shift Pedal over pages and pages of music, it is just as inadvisable to refrain from using it at all. Nor is it over to be used for any great stretch of playing without the Damper Pedal.

In concluding, it may be well to relate an interesting experience culled from the lives of noted and illustrious pianists which took place in St. Petersburg (now Leningrad), Russia. On one occasion Franz Brendel gave a recital. This artist used considerable Shift Pedal in his playing. After his recital the critics agreed that his use of this pedal was profuse. A few days later Anton Rubinstein, who also used a great deal of Shift Pedal in his playing, gave a recital. After this performance the critics were unanimous in their praises, noting his "more correct" use. The real fact was that Rubinstein used the Shift Pedal far oftener than Brendel did—but not covering as great stretches.

Artistic judgment, based upon superior models, experimentation and coupled with experience, will yield the most beautiful results. The serious piano student is thus admonished to

Stop! Look! Think! Listen!

but, above all else, to

LISTEN!

Keeping Your Teaching Alive by Constant Study

By Leonora Sill Ashton

There is great danger in music teaching of having the daily routine become dull and monotonous, just because it is a routine.

Perhaps the busy mother and housewife would not agree to this. Perhaps the business or professional man and woman, or the school teacher, would not agree to it. They would argue that the music teacher, who goes from house to house, or even the one who sits at the piano under his own roof tree, does not have the mental and physical confinement that they all have to endure.

"The music pupil does the work; you have only to sit and listen," said someone one day. "The teacher of any other subject has to drive the ideas into children's heads."

Ah!—but there was no need of saying anything: the music teacher will understand.

Even with the variance of pupils of different ages and intelligence, there is a deadly monotony in the hourly listening to sounds; and with the ear trained to every shade of defect in the performance, there is certainly a strain which is not found in all professions.

To use a well-worn expression: this is "all in the day's work" of the music teacher; and it is his duty to himself to keep his mind and hearing fresh and vital that he will be able to rise above all fatigue and give his best to his scholars at every hour of the day or evening.

Here are a few suggestions to the music teacher, to keep, by his efforts, his mental qualities clear and resolute, alive to the needs of his pupils.

First: study constantly.

There are plenty of moments, even for the busy teacher, when he may read books on music, musical magazines, musical reviews in the newspapers—not with

the idea of searching out any particular item of interest to impart to his pupils, but for the purpose of forming a rich, full musical culture within himself, from which he may draw at will, when occasion demands.

Waiting for trains, waiting for a pupil, during evenings at home—read, study, inform yourself. This habit, once formed, will give you a mental poise which could be gained by the nerve-racking impatience of aimlessly killing time.

As your musical intelligence broadens you will be able to meet any emergencies of questionings; but even if you feel capable of this, do not rely on it implicitly at lesson time.

No good teacher ever would go to a lesson without bestowing a few moments of careful thought on what that lesson is to convey to the scholar. One of the finest teachers in New York sits in her studio, between lessons, playing over the music that is to be given to the next arrival. I am quite sure that this increasing study and grasp of the material with which she works goes far to bring her the unqualified success which she has with young and old.

As long as a stream is active it is clear. Just as long as your mind works constantly it will be in a healthy, normal state. Personally, I have no belief in "brain fatigue." The intellect is the body, and the nerves of the body can become weary, through overstrain; but the intellect borders on the immortal within us. Our work should be to keep it in its proper state.

"The mind to be kept in health, should be kept in exercise."

Keep your mental faculties alive and clear, strong thinking; about your own efforts, your scholar's efforts, and the world of music as a whole; and you cannot fail to be a live music teacher.

Taking Stock of Ourselves

By Judson Robinson Dowdy

AT CERTAIN times of the year all successful merchants take an inventory of their stock; and would it not be wise for us as music teachers to take stock of ourselves?

Teaching music is certainly a business, regardless of its high value to the artistic viewpoint. The satisfaction of a merchant's customers is his very best advertisement. How about you? Are your pupils pleased with you as an individual, and as a teacher? Are your patrons enthusiastic about your work? Do you carry the best grade of goods? Are your methods the best, and are the pieces you use classic and of the best of the modern composers? Or do you use, as some grocers do, the bright label on the outside of the can with an inferior grade of goods inside?

We require promptness of delivery from the people we deal with. When you give an order during the morning, you expect it to be at your home in time to use for that meal. Then it is asking too much that you make it a point of being on time also? You should not expect pupils to be prompt if you are not there to set the example. Do you begin your classes on time and close them on the hour so the next pupil is not made to waste her time? Time is a valuable thing. "Others' time is as valuable to them as yours is to you, so don't waste either." It is a good thing to remember. If your guests at your recitals are invited for eight o'clock, do not expect the recital to be a success if you begin at eight-thirty. By that time the pupils are nervous and worn out; your audience is restless; and you are at a tension that is contagious to both pupil and guest.

A merchant is expected to be prompt also in his obligations: so he is exact about sending out his statements the first of each month, and meeting his own bills at the same time. Are you? Are your rooms neat and clean? Do not care to shop there? There is something about the business side of the musician's life that is a source of shame; but it is a very essential part. And, while it is disagreeable to have to look after bills, this must be done if we are to be successful in every way.

An unclean and disordered studio is not attractive. One does not care to shop there. Are your rooms neat and clean? Do you just "not bother about things so disagreeable"? Well the successful business man will tell you that carefulness in the little things pays in the long run.

Then last, but certainly a very important item—you expect the merchant with whom you deal to be polite and courteous, and to have a pleasing manner. What about yours? Are you really interested in your pupils individually? If so, you, like to know about them. Do you always show a pleasing countenance and an interested manner to each pupil, even if you have some troubles of your own? Children especially want sympathy for their little troubles and a personal interest; and these pay large dividends in the effectiveness of the teacher. The child will do twice as good work for the teacher he likes as for another. So is it not well to think of ourselves as people with a business, of which we want to make a success? It is worth thinking about!

Be an Optimistic Teacher

By Jean McMichael

Don't be a pessimistic teacher. The bright, optimistic teacher, by dropping here and there a word of praise, plants in the young mind little seeds of self-confidence that invariably grow as the years go by.

A young musical student working with one idea in her mind—the summer examinations—was told by her teacher four months before the examination that it would be useless for her to try, as she was sure that she would not succeed, thus absolutely killing all the ambition that the student had. The four months would have been ample time in which to prepare for this examination.

A pupil "lives" upon the little words of encouragement she receives. There are many teachers who do not realize this. Through their lack of understanding and faith in many pupils, they make them feel that they cannot do the very thing that a little persistence will accomplish.

A musical pessimist courts failure both for herself and her pupils, while the optimistic teacher very often uncovers dormant genius.

THE ETUDE

THE ETUDE

Why Make Music Hideous?

Down with the Uglifiers of Music

By the Noted Author and Critic

HENRY T. FINCK

(See also the Editorial which follows)

RICHARD ALDRICH gave on the honorable and responsible position of musical critic on the New York Times chiefly because, as he himself told me, he could no longer endure the torture of listening to the preposterous cacophonies of the so-called futurists or modernists in music and because of the boredom of writing about them. To be sure, Mr. Aldrich has always been a conservative. Though a worshiper of Wagner, he places the three "B's," Bach, Beethoven and Brahms, above all other masters.

Not so his friend and colleague, H. T. F. I have always been in the forefront of the progressives. Yesterday in sorting a bundle of old personal letters for my memoirs, I came across one by James Huneker in which he wrote, under date of March 8, 1904: "You were not only the first Chopin apostle, but also the first Liszt, the first Wagner in America."

And this tells only part of the story. Beginning my career by "booming" Wagner, Chopin and Liszt, I continued to champion all the new composers in whom I could discover real genius: such men as Grieg, MacDowell, Paderewski, Schelling, Grainger, Stravinsky. But—I may as well say it now as later—one of the chief reasons why I gave up writing criticisms for a daily paper was the same as Richard Aldrich's.

You don't enjoy going to your dentist, do you? You don't go on sitting in his chair and having him scrape your teeth and hammer away at them till you want to yell, do you?

Well, that is the way I, who naturally revel in legitimate dissonances, have been feeling every time I listened to compositions by Schönberg and the other German, French and Italian uglifiers of music. They torture my ears just as much as the dentist tortures my teeth.

The dentist, however, is a necessary evil; Schönberg isn't. You have no idea how relieved I feel at having escaped him and his shameless imitators, defilers of the divine art.

I shouldn't be a bit surprised if W. J. Henderson soon followed the example set by Aldrich and myself. He feels precisely about this matter as we do. So did the late H. E. Krehbiel. And you may take my word for it that although James Huneker contended with some of the cacophonists, he did this chiefly because it gave him a chance to do "polypheonic literary stunts," as he himself frankly told me.

In reality he abhorred the cacophonists as much as we do. Concerning Schönberg he wrote that he is "the cruellest of all composers, for he mingles with his music sharp daggers at white heat, with which he tears away tiny slices of his victim's flesh. Anon he twists the knife in the fresh wound and you receive another horrible thrill."

Can you imagine Huneker enjoying that sort of thing. Then you can also imagine him enjoying being flayed alive by Apache Indians. On hearing this composer he escaped himself, as he writes, "miles away."

Now, you may want to say that "critics come and critics go but concerts will go on forever." But will they? That is the question I wish to discuss to-day. The tremendous importance to the immediate future of music.

Sad Plight of Musicians

Musicians are having a tragic struggle for existence which is becoming more serious every year. The slump in the recital and concert world has been widely discussed. One New York periodical has printed a whole series of articles in which managers all over the country tried to explain the why and to suggest remedies.

It would be of course to be foolish to say that the gradual inclusion of more and more of

the cacophonous stuff in programs is responsible for this slump in concert halls. But so much is certain: if this thing continues and gets any worse, audiences everywhere will follow the example of the New York critics and quit their chair for other things more agreeable than a dentist's chair.

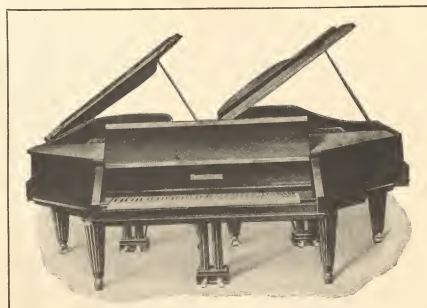
The small group of uglifiers of music may feel triumphant at having disgusted and ousted these New York critics. But how will musicians in general feel when they realize fully what a powerful aid the cacophonists are in the process of ousting audiences from the concert halls and undoing the long and laborious process of building up a paying clientele?

Lady Spenser, the excellent violinist, formerly known as Leonora von Stosch, had an article in McCall's Magazine some time ago on "New Sounds For Old," in which she related that a children's class at a musical institute was asked for a definition of modern music. One child answered, "Modern music sounds as if you were playing the wrong notes." Another said: "Modern music is the kind you can't beat time to," while a third child's description was: "Father won't go to concerts with mother if they play it."

Yes, and mother, too, will soon stay at home if they continue to play this kind of modern music, the "music" of the uglifiers.

Sir Frederick Bridge remarked last year that if he knew he were to hear something good he would go to a concert; but he "refused to pay half a guinea for being annoyed." That hits the nail on the head.

Arthur Bird, the American composer who has long lived in Berlin, has written an account of a very "modern" quartet, written in quarter tones and played in that city: "It was four movements of hideousness, the kind which causes headache, toothache, especially earache, stomachache and even other aches known and unknown to the most wily M.D. After the last note there was a



Is This a Mere Curiosity or Will It Revolutionize Music?

Here is a picture of the Gröbner-Steinweg quarter-tone piano which has set all musical Europe agog. In this piano the octave is divided into twenty-four parts instead of twelve. That is, for each key of the present piano there are two in the Quarter-Tone Piano. Thus we have two pianos, one tuned a quarter of a tone higher than the other, both played from one keyboard. The idea is to produce some of the new effects suggested by the so-called modern music. It will this make music more beautiful or more hideous? John Philip Sousa, in commenting upon this system, says: "If the public only knew what a struggle we have with the present half-tone system in keeping the instruments in tune in the varying temperatures of different halls it might realize how well-nigh impossible any quarter-tone system becomes."

general stampede towards the exits as though some insect had called out "Fire."

The Humorous Side

There is a humorous side to this sort of thing, as there is to most other things. The London *Morning Post* tells in a story about an old lady, who sat at her trumpet, sitting in the front row and getting ready to listen. A "modernistic" piece begins. Soon a troubled look comes into the old lady's face. She examines the ear trumpet, shakes it, and returns it to her ear. The puzzled look remains. She repeats the examination and shakes it more vigorously. The ear trumpet, however, stubbornly goes on transmitting what comes into it from the stage, and the old lady in disgust puts it away in her bag.

I have long looked on the musical futurists as the funniest class of persons in the world, because they are funny from so many points of view.

When Leo Ornstein gave his first recital in New York I wrote an article, part of which I beg leave to repeat here: "Germany has produced some great wits and humorists, but Arnold Schönberg is not one of them. There was a time when the keys of church organs were so wide and so hard to work that the fists and elbows were used to press them down. Schönberg's piano pieces sounded just as if they were being played that way."

"For a minute or two that sort of thing is quite funny—not so funny as De Angelis was when he played into an upright piano and set all the strings jangling at once. But brevity is the soul of wit. A joke in sonata form is no longer a joke. As the latest fashion of German Kultur in music Schönberg's compositions are, however, an instructive object-lesson. They show a characteristic disregard of other people's happiness."

"Mr. Ornstein disarmed criticism by calling his own piece a 'Wild Men's Dance.' That enabled him to outdo even, an instructive object-lesson. They show a characteristic disregard of other people's happiness."

Schönberg with impunity. Concerning another piece of his, 'Marche Grotesque,' an admirer of his says:

"If we have the music of butterflies, why not of toads?"

"Why not, indeed? Or of crocodiles, and anguilliforms, and skunks? To a man of real genius a glorious vista is open along these lines. But Mr. Ornstein should remember that Americans have a keen sense of humor. He seems to be a good pianist. Why not a good boy, too, and play good music?"

Perhaps Mr. Ornstein now has a sense of humor. I don't know. But when he was a mere youth of eighteen he did not seem to see how funny it was for him to intimate, in a talk with a London journalist, that just as Bach and Beethoven and Wagner reflected the spirit of their times in their music so his own style of music was a reflection of our time.

Dear me! There are undoubtedly many ugly things in modern life; but I am sure we are all very sorry they cannot be eliminated. And art, certainly, was never meant to aggravate and reflect the hideous things, but to help to beautify life. That is the exalted mission of the divine art, in particular.

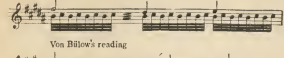
On another occasion I wrote about Leo Ornstein (who, by the way, has developed into a splendid pianist): "He goes far beyond his great countryman and predecessor, Anton Rubinstein. The great Anton played the piano as well as the notes, but Leo beats him all hollow; for when he plays his own pieces all the notes are wrong; at least, they sound that way, so that it is impossible to hear anything."

Much of the futuristic music consists of dashes and smudges of sound which anybody could produce on the piano, especially if he had never taken any lessons. "Have we not a right to resent such childish attempts to gull us?" asks one of

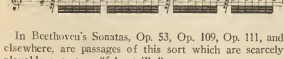
often exceedingly difficult, and the greatest pianists have not hesitated to make what is known as a "false trill," which is much easier and equally brilliant. It consists in omitting one note of the trill each time a new note of the independent part is struck. Here is a noted example from Czerny's *Etude*.



Regularly



Von Bülow's reading



In Beethoven's Sonatas, Op. 53, Op. 109, Op. 111, and elsewhere, are passages of this sort which are scarcely playable except as "false trills."

Exceptional Trills

In Liszt's very brilliant transcription of Mendelssohn's *Wedding March* occurs a trill in which the interval is an octave. As there is no sign in use for this effect, he writes out the notes in full.



Trills sometimes occur which, to attain force and brilliancy, are divided between the hands, especially double or triple trills. Trills in thirds or sixths in one hand are also found in difficult music; also trills in both hands at once. It is hardly necessary to state that in such cases both parts should move at exactly the same speed, and the execution should be clean-cut and accurate.

Rate of Speed of the Trill

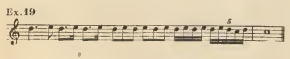
Although there is no absolutely fixed rule for the speed of trills, yet it is much more practical if one decides exactly how fast one intends to make any given trill, than how many notes there are to be in it—and then sticks to it. For simplicity, the annotated editions generally use sixteenth notes, thirty-second notes, and so on according to the tempo; but in the hands of very skillful players a trill will often sound all the better if the beat is divided into some odd number of notes, provided the speed is kept even and the trill ends at just the right point of time. A trill rhythm founded on triplet figures, as



is sometimes of charming effect.

As we have said, a trill should be in even time. It should also be rapid enough to be brilliant, but not so rapid that the player is led to stumble in performance. A trill low down on the keyboard need not be as rapid as one high up; in fact it sounds better a little slow.

There is one rare but very beautiful exception to the custom of an even trill, which sometimes may be used in a slow cadence, especially in an antique style. In this, the trill begins slowly and gradually accelerates. No one should attempt this, however, until he has attained mastery of the whole subject of trilling, as when poorly done it would sound absurd.



A Query Answered

What about a trill on a tied note? Is one to keep trilling or to leave the second note "plain"? Present-day composers, in order to leave no doubt in the mind of the player, continue a wave line over all the notes to be trilled; but the older masters trusted more to the judgment of the player. We may say, with fair certainty, that if the second note is tied, and on an accented beat, it does not continue the trill, but if both notes are long, it does. As an example of the first, we quote a couple of measures from a Bach Fugue (*W. T. C. II*, 15):



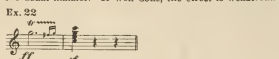
As an example of the second, from Beethoven's *Choral Fantasia*:



In this the trill is continued through both measures

An Explosive Trill

When a trill is to begin *sforzando*, with the greatest possible convincing effect, a little trill is practiced by certain concert pianists—said to have been invented by Liszt—which is much easier and equally brilliant. It consists in simply smothering the principal note and the auxiliary note together, and then continue the rest of the trill in the usual manner. If well done, the effect is wonderful.



Accent—The Life Pulse in Music

By S. M. C.

In the rank and file of music students could be impressed with and made to understand the life-giving power of accent, the amount of monotonous, dreary, and spiritless playing would be reduced immeasurably. The impulse is, however, that as a rule, they do not realize the importance of this element, when lacking makes playing, which might be technically correct in other respects, dull and uninteresting.

Perhaps teachers, as a rule, do not impress the importance of accent upon their pupils, owing in many cases to the fact that they themselves do not realize it. Even young beginners can, and should be taught the meaning and use of accent and should be held strictly to its observance in every measure, so that it becomes a stress or emphasis given to one particular note or chord in a group. Then read to them a paragraph from some quires such as will never forget how utterly ridiculous and meaningless reading or speaking becomes when there is no accent.

Now apply this to the music lesson. Here it will be necessary to distinguish between musical and rhythmic accent. The fundamental object of the former is to indicate the time-divisions called measures. This leads to the distinction between primary and secondary accent. Whether the falling on the first beat of the measure, while the second marks the entrance of a second or third compound division of the measure, as in 6/8 or 9/8 time.

The advent of a phrase is indicated by rhythmic accent. Whether the rise of the sound, soft or loud, legato or staccato, the principles of phrasing should be observed. Sometimes, indeed, only a slight emphasis is needed to outline the phrases. When a weak beat melody, or to obtain other pleasing effect, we use what is called melodic accent.

Students sometimes find that their playing excites less admiration than that of their friends or competitors, and are at a loss to discover the reason. It would be well for them to examine their playing carefully, or take the advice of some severe and candid critic, who will tell them that the fault lies in their failure to observe accents, musical and rhythmic accents as well as melodic, and they will be surprised to discover how many things they never noticed before. Beginners and adults should make every kind, which will relieve their playing of dead-level monotony, and give it a desired vitality.

The Cover of the February "Etude" will be a handsome portrait of the late Giacomo Puccini, the greatest modern Italian master of opera since Verdi.

How Mozart Composed

By W. Meyer

Translated expressly for THE ETUDE

THE genial musical disposition of Mozart exhibited itself in no way more forcibly than in his methods of composition. He seemed to possess the ability to conceive a composition in all its completeness in his mind, just as an artist would conceive of a picture. The mechanical process of writing the work was merely hand labor. In fact, his wife used to remark, "He writes out his compositions just as you and I write letters."

In a letter written in 1789 Mozart told of his methods of composition. "When I feel good, sometimes in a ride in a wagon, sometimes after a fine meal, sometimes when I go for a walk, sometimes when I cannot sleep, I have the peculiar experience of having the musical ideas pour in upon me like a powerful storm. Whichever they come from, how I do not know. I retain the best ideas and mull over them. Then other ideas come, and soon there is a contrapuntal tapestry embellished by the tone-colors of the different orchestral instruments. By this time I am possessed with a fever of the soul which is all-consuming. If I am not disturbed, the more or less nebulous mass of themes begins to take form, like that of the whole scene figure or that of a beautiful picture. The whole thing is before me as a beautiful, vital dream. The remarkable thing is that when a composition has developed to this stage I do not forget the details. This is perhaps the greatest gift that God has given to me. After this I can be disturbed by external things without injury to my work. I can play with the children, or go to the geese with Gretel and Barbara. I am merely emptying out of the reservoirs of my brain the things that I have placed there. I get the notes down on paper fairly fast and they rarely differ from my original mental conception that came at the moment of inspiration. I always endeavor to make my works distinctive. That is, I take care that they are Mozart, and not in the manner of some other composer, just as my nose is big and long, unlike that of any other man."

How to Give a Musicales

By Russell Gilbert

1. Do not invite more people than the room can hold comfortably. To enjoy music your guests must be able to see, to hear, and breathe freely.
2. Place the piano where it can be seen and where a good light will fall upon both the piano and the keyboard.
3. Have the piano tuned and in good condition.
4. See that wide space is left free around the piano. Your pupils must not feel cramped. They cannot do well if someone is fanning behind their backs or peering up into their faces.
5. If there is a clock in the room either remove it or stop it. The ticking is sure to annoy your guests if they are at all rhythmic.
6. Be sure to air the room well before the guests arrive. Do not have the temperature above 65°. An overheated room has sent many a guest to sleep.
7. It is well to have the programme finish in less than an hour. Better that guests should be fresh to meet you than have to wake them up at the close.
8. Choose artists carefully. Do not have two sopranos or two tenors upon one programme. It is dangerous.
9. Serve cold refreshments. After sitting in a close, warm room guests will be like a cold punch or an ice.
10. Small children, babies, cats, dogs, parrots, canaries, and similar singers are best banished from such an affair.

Strengthening the Fingers

By Jane Fellows

Here is an exercise which will be found helpful in strengthening the fingers. Rest the hand on a table, or on a flat surface, with the fingers pointing downwards. Raise the fingers straight and slightly separated. Raise each finger as high as possible at least ten times, taking care that the fourth finger at the knuckles. It will be noticed that the fourth finger is difficult to raise. With repeated practice, however, all the fingers will become supple.

What Radio Means to the Music Student

An Interview With VICTOR SAUDEK

Director of Radio Music, the Westinghouse Electric and Manufacturing Co. Station KDKA, Pittsburgh. Springfield, Mass. Newark, N. J. Hastings, Nebraska. Chicago, Ill.

Victor Saudék, at present director of radio music for The Westinghouse Electric and Manufacturing Company at Pittsburgh, and conductor of the KDKA Little Symphony Orchestra, was formerly solo flutist under Victor Herbert and later under Emil Paur. He has also traveled with many of the great coloratura singers, playing their flute obbligato parts. He has made a study of symphonic, opera and light opera scores from both

the instrumental and vocal sides, which, combined with his experience in actual production of symphonic and operatic works, gives him that degree of versatility required by the position he at present occupies. He is also attached to the Music Department, School of Fine Arts, Carnegie Institute of Technology, in a professional capacity. Readers of THE ETUDE, who are also interested in radio, will find this a very informative article.

"The music students of America have reason to be unusually interested in a discussion of what the radio means to them and how they may profit most by it."

"It must be borne in mind that the radio functions for the student in two ways. Firstly, it permits his listening to the work of other performers ranging in kind from soloists to ensemble groupings of almost all possible combinations. Secondly, it affords the opportunity of presenting his own work to an audience that for size and variety is new to the world. Unfortunately, many students place most value upon the latter opportunity. Unfortunately, because, if there is one fault common to all promising students, it is that they are inclined to lay more emphasis upon what they have to offer than upon what they have yet to learn. Certainly this is a natural tendency, and so evident in other lines of musical activity that it has called comment from many directing heads."

"In THE ETUDE for October, 1923, Preston Ware Orem says:

"One of the greatest dangers of the young composer is the desire to rush into print too soon. After finally attaining all the technical details, one must still spend much good music paper before finally evolving anything which is much more than a good pupil's exercise."

"I quote Mr. Orem for a definite reason. Whereas, in submitting manuscripts to a publisher the young composer can, at worst, prejudice but a few people and altogether unlikely to do even this, since his efforts are submitted to an editor trained to catch, and to catch quickly, the good as well as the bad features of a musical work; in the case of the radio performance the work is presented to an audience of thousands upon thousands of people whose final dictum is that they either like a thing or they do not like it. They have no basis for their judgment other than their own likes and dislikes. Consequently the student should make sure of his work before presenting it to the radio audience."

"In the larger studios this problem is solved by the musical directors; but even there the applicant will naturally be more kindly received if he shows a conscientious effort in bringing out the best that is in him. These remarks should not be taken in a discouraging way. They are not so intended; and to make this apparent I presume it would be better to make a few practical observations regarding what radio performance requires from the artist."

The Microphone

"By way of properly focusing the discussion, let us first consider the microphone, the instrument which picks up the sound and from which the sound is carried to the broadcasting apparatus. In the microphone we have what is elsewhere described as a 'supersensitive ear' and a 'model ericte, constant, unemotional and not gullible.' So far as the microphone is concerned, whatever of the soloist has must be expressed in terms of sound and sound alone. There is a definite technique for the radio studio, just as there is a definite technique for the opera or the concert platform."

"Not so long ago opera singers were severely criticized for carrying the stage department of the opera upon the concert platform. One hears very little of such criticism today, because the opera singer who also appears as a concert artist has learned to master the technique of the concert platform. Getting back to the microphone, it is sufficiently important to bear repetition that the microphone transmits sound, and nothing but sound. Smiles, gestures, the play of a graceful body, the light of the eye, mean nothing here. Everything must be put into the musical rendition itself. That this can be done is proven by the fact that many teachers have remarked the improvement in the work of their artist-pupils due to this enforced concentration upon the sheer sound they

produce. Briefly, the microphone tends to sharpen the performer's technique; and it does it in a way impossible to a human being without hurting the feelings of the performer. It does accurately and with absolute fairness. It is the infallible mirror of the artist's work."

"Take so elementary a thing as a singer's breathing, which, if faulty, is noted in a concert hall by but a comparatively few people sitting close to the singer. Obviously this faulty breathing means wasted effort and a lessening of control and tonal quality on the part of the singer. But through the radio microphone this breathing will go 'on the air' to each listener exactly as if he were standing directly before the singer. Thence, brought to the singer's attention it may be corrected by intelligent study. The performer thus moves toward an ideal performance; that is to say, one in which digital or vocal expressiveness in the mechanical sense is combined with the ability to throw into that mechanical skill all the interpretive intelligence the performer can bring to bear upon it."

An Irrevocable Record

"By way of good measure, the microphone adds a quite unique feature which is, that immediately upon picking up a sound, it starts on the way to thousands upon thousands of listeners. Once it strikes the microphone a sound can never be recalled. There comes to my mind a radio performance which involved the use of a reader with a musical background. This reader, a person of great experience who felt that he knew at least how to turn pages. But in actual performance, as he stood before the microphone, this turning of pages went 'on the air' like the sound of dishes being rattled around in a sink. It was thus brought to this reader's attention how this apparently so little thing might detract from his performance in a hall or room or even in the open air. It proved to him that there is

a definite technique of even so little a thing as turning pages, and as everyone knows, it is the multitude of little things as much as anything else that distinguishes the artist from the mere performer."

It is thus that the microphone, by its absolute fairness, tends to make artists of mere performers. And because of the inability to recall a sound, once it has gone 'on the air,' there has arisen the feeling that in a radio performance the performer must be constantly 'on his toes.' This being 'on one's toes' is eminently characteristic of great artists, as witness Sarah Bernhardt's reply to a young actress who criticised the divine Sarah for exhausting herself in an emotional scene: 'But, you see, you are not Sarah Bernhardt.'

The Immense Radio Audience

"Has radio anything else to offer the young artist or artist-pupil? Let me answer that with a question. What does it cost a singer to make a concert debut and what is the size of the audience? what does it cost a singer to radio a concert and what is the size of the audience? Does radio have a bad effect upon concert attendance? Another question will answer. Do less people attend the artist's concert because his work is procurable in the form of phonograph records? It might be added further that there are singers whose present church positions are directly the results of radio performance."

"As to which voice or instrument goes 'on the air' most advantageously to itself, there is none such. Bear this in mind: any voice or instrument will radio well if it is well used. Soprano, contralto, baritone, tenor, bass, violin, flute, trumpet, piano, harp, guitar, mandolin, it is all the same. It is entirely the skill of the performer that counts. Believe me, the microphone is unsentimental, it has no prejudices, it is not snobbish. It receives a jazz band with the same fairness that it extends to a symphony orchestra."

"Regarding the placing of instruments in relation to the microphone, we find comparatively no difference in various arrangements. The chief thing to note here, for soloists and groups alike, is to avoid standing too close to 'crowd' the microphone. The microphone is a sensitive thing, as sensitive as a demure little Miss with her first beau. Keep that in mind, and you are pretty safe."

The Radio Future

"The future of the radio? Well, I am certainly no prophet, but the influence of the radio is constantly widening. It already means much to many people and it means more every day. We are sufficiently busy with the present, and we act on the belief that we control the future to the best by acting as conscientiously as possible in the present. Personally, I believe that within twenty years radio will mean to the music world as much as and more than the telephone and telegraph mean to the business world to-day. Already we are carrying symphony concerts, organ recitals, music lectures, opera, drama, concerts and dance programs to the farthest rural stretches of the western hemisphere. We are also heard in Europe. A great future for radio is assured. Just how it will be handled none can now say, but there is no reason to doubt that it will be handled well."

"The possibilities of extending musical education through the radio are enormous. We have just completed a series of lectures upon the history, characteristics and use of all the instruments of the modern symphony orchestra. The lectures were illustrated by excerpts from standard symphony scores."

"Mr. A. S. Garrett, formerly assistant editor of THE ETUDE, has just completed a series of educational musical lectures from San Francisco broadcasting stations. Work of this kind will be expanded in the future for the great advantage of American musical education."

VICTOR SAUDEK

Radio Limitations

"While radio imposes restrictions upon the performer, restrictions that tend to sharpen the performer's technique on the other hand it offers a distinct and unique advantage. This advantage grows out of the fact that radio, more than any other musical institution, is identified with the home and the inside. The point that I wish to make here is that this atmosphere of home is not only at the receiving end of the radio, but also at the broadcasting end. Briefly, the broadcasting studio is furnished precisely as homes are furnished and the artist may have at hand during the recital such relatives, friends and teachers (in reasonable number of course) as he has been accustomed to rely upon for that moral support and encouragement that means so much especially to the comparatively inexperienced performer. It is one thing to have friends and associates in the audience; but the advantage of having them at one's side during the actual performance itself is certainly no negligible factor.

"It is our aim here in Pittsburgh, and, from what I have seen on my visits to the major studios elsewhere, it is also their aim, to extend as cordial a hand as possible to aspiring young musicians. It is safe to say that there is scarcely a young musician of promise in the vicinity of Pittsburgh whom we have not succeeded in exploiting to advantage before the radio audience.

"Perhaps a remark regarding radio and its teachers of music in its varied branches will be not out of place. There is no question that radio has functioned in the past to the benefit of those teachers whose hearts are in their work and who make it a practice to develop their pupils in an intelligent and artistic way.

"It frequently happens that we are able to devote a whole program to the pupils of a particular studio. This means necessarily that this particular studio must have developed a number of pupils whose ability has reached the point of warranting their public presentation. Studios that have not yet reached such a point of attainment are thus by the spirit of emulation urged to renewed efforts, with renewed artistic pride, to their teachers and pupils alike. And in the long run financial advancement moves along closely behind artistic progress. There may be exceptions to this, to be sure; but evidence seems to substantiate the fact that the pleasure to find advanced pupils in the various studios being spurred on to renewed efforts by virtue of the possibility of their presenting an outstanding radio performance. For an outstanding radio performance, like any other arresting achievement, finds its reward in time.

Pointers on Beginner's Practice

By W. L. Clark

1. Spend a goodly portion of the practice period in scale practice. Scale playing gives easy, graceful execution.
2. Spend considerable time on left hand practice. Make the left hand do its share of work from the very beginning.
3. Practice silent note reading; then reading notes aloud. This will develop accuracy.
4. Devote a few moments to counting aloud. Make counting aloud a definite part of the practice period.
5. Give a definite amount of time to some one exercise that you would like to master. By learning one well, the same will be done for others.

When Practice is Practice

By Vaughtie C. Alexander

THE right way to practice is to think how you are to play every note before you play it—to know what you are playing.

When the fingers run away from the mind, the playing becomes haphazard, and all artistic effect is destroyed.

After practicing thoughtfully, if your fingers respond readily to your mind then you may safely feel feeling they direct them.

To practice well is to play consciously at every instant the right note at the right time. A mistake which you hear and do not correct does you a wrong; for a fault is a fault, whether it is noticed by others or not.

Listen carefully to find out when and where you play falsely. Then the ear will not be useless, you will learn to appreciate correctness and beauty, and will give yourself much pleasure.

The Fear of Black Notes

By C. Fawley Thurston

WITTH my advanced pupils, nothing ever gave me more trouble than sight reading. The slow passages with large open notes they executed with ease. Accidentalists, large open notes in the music of MacDowell, did not cause them much concern. These they would play very often with an amazing precision. And as soon as a group of closely placed sixteenth and sixty-fourth notes appeared, their appearance, even though but a simple arpeggio that lay right beneath the hands, the player took stage fright, looked wildly at the notes, fumbled, and gave up the task as impossible.

I made up my mind to prevent this mishap, and gave it more and continued thought. Merely to have the pupil look over the music before attempting to play it, as recommended by most teachers, did not suffice. I found notes. If they actually do, they pay as much attention to the easy parts as they do those that are apt to cause difficulty. The result is they gain nothing from the procedure whatever.

After watching pupils over and over again, I came to the conclusion that closely set black notes appeared to them very much as a hole in the pavement appears to an automobilist. The automobilist jams on his brakes and, with the slackened motion, glides over the depression without much of a jar. If, however, the hole appears suddenly when he does not expect it, he

The Body Touch

By Ernest J. Farmer

ALTHOUGH the various arm movements in piano playing have been very fully discussed and analyzed, so little has been said about the use of the body that many players and teachers give it no thought. Unless decidedly lacking in temperament, they do use the body touch, but unsystematically and insufficiently.

The most obvious, but not the most important, use of the body touch is in fortissimo two-hand chords. The power that may be obtained from even a small upright piano by this means is a revelation to many players. The fingers are formed through the keys, the body is swung slightly forward, at the right instant the weight is caught sharply on the fingertips so that the body is thrown back and the whole weight of the instrument is formed into one. The movement is, for all the world, like that which one uses naturally in opening a door that sticks. As much larger muscles than those of the arms are used, the body touch is remarkably effortless, and the tone produced, pure as well as rich.

A slow, gentle movement gives great impressiveness to soft chords. In the popular Rachmaninoff *Prelude*, the chords marked *ppp* may be played with the body, but the melodic notes with the arm alone for greater incisiveness. Not many succeed in substituting the body touch enough for this passage, but it can be done.

One-hand chords are less easy, but can be naturally enough after one has practiced two-hand chords for a while. It is possible to get quite rapid alternating passages with tremendous *bravura* effect by using a kind

of rotary movement. Single notes are less easy still, but soon come after one learns not to use too much body impulse and thus get out of balance.

The greatest value of the body touch is not in its increasing the range of tone between *pp* and *ff*, but in the power it gives of intensifying the great climaxes of musical phrases or periods and of adding impressiveness to quiet but emotional passages. In the favorite *A-Major Polonaise* of Chopin one may do very well without it up to the last eight measures. But now comes the fourth or sixth entry, according to whether one observes the repeats or not, of that period. One must do something special. It works very well to use the body quite powerfully at the beginning of each of the first six of these measures, and then for each bar of the last two. This touch is very useful in the more technically expressive, stressed notes.

In teaching, one may introduce the body touch in its easiest form in the second or even in the first term. Modern teachers know that early mastery of the upper-arm movements keeps the upper arm free and is an important factor in gaining freedom in the wrist. Mastery of the body movements makes the whole point more elastic and easy, shows a strong reflex action in all phases of technique. It is not particularly hard to get, not nearly so hard as the independent finger movement with which the older teachers formerly began.

Concerts in Africa

By Joseph George Jacobson

WHILE touring in South Africa with a well-known artist we often took flying trips over the veldt track and arranged entertainments in smaller towns. In the Transvaal, especially, many people had no idea what a little place was. We received notice one day to play at a little place, B—, and at dawn a two-wheeled cart with four frisky Basuto ponies pulled up in front of our hotel. We had a grand ride across the veldt, but it became very tiresome, as it took nearly all day. We had just time to dress, dress and walk to the hall.

What was our amazement to find that not a single chair had been placed in the room for the public to sit on! The manager, however, drew our attention to chalk marks on the floor, squares about two and a half feet large, each one numbered. The public were seated in those squares. A negro boy, perched on a little stool and ringing a large bell, announced our concert to the

town by means of a huge placard held in front of him. The placard said that our concert was "the greatest event in the annals of the town!"

To the hall the townsmen came—all shades of complexion from the Caucasian to the blackest Zulu. After the first solo, not a soul uttered not a word of applause. They simply stared at us. "Perhaps the audience is more critical than we think," I said to my friend; "we'd better take more pains." Again silence reigned behind the next piece. Feeling uneasy, at this ungainly behavior, I mingled with the audience wondering whether they liked the music or not. The reply was that they thought it heavenly. They were not sure if they were allowed to applaud or make a noise. I told them to do so by *bravura* or *crescendo* passage they started such a howling and screaming that the manager had to quiet them.

"What the Musician Should Know About Business", by Dr. Thomas Tapper, in the February "Etude" comes from a musician who has gone into business and made a great success.

The Teachers' Round Table

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

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

Bi-Weekly Lessons

I teach in a small town. Some parents think that one lesson a week is too much for their children to take during the school year. They want to have a lesson every two weeks. Would you accept such pupils? One lady because she provided when I wanted to accept a two-week lesson, but for his lesson one week and the other the next. I don't think I would be willing to accept such pupils that I lose time—V. P.

It might have an enlightening effect on parents if you drew their attention to the small amount of supervision which is customarily given piano work in proportion to that devoted to other school studies. Take arithmetic, for instance. In school, the child's work is constantly under the teacher's eye for five days in the week. Examples are daily corrected and explained, so that the pupil is given no opportunity to get hopelessly befogged over them. But contrast this condition with piano study! Daily practice of an hour or more is supervised by the teacher only a half or three-quarters of an hour per week; and for the remaining days the child is allowed to go as he pleases, correcting notes and rhythms, and forgetting during the week a large proportion of what has been told him. It is not evident that if he goes without a lesson for two long weeks, the situation becomes hopeless?

My answer is, therefore, that you would do well to refuse bi-weekly pupils, unless driven to take them by dire need, or unless their mothers are able to look after their practice properly; for otherwise the probability is that the pupils will accomplish little or nothing, and you will, of course, be held responsible for lack of good results. Why not have a frank talk with parents, and present the facts that I have outlined? Perhaps they may then see daylight in the matter!

Standards of Attainment

How nearly perfect should a child play his little pieces and studies before taking up others in his first term of lessons? Should he be kept on one piece more than three or four lessons if it seems impossible for him to play it without mistakes or stumbling?

It is a mistake to keep a pupil dragging away at material that is evidently unprofitable for him, in any grade. If a study or piece is perfectly practicable for a pupil, and especially if he likes it, he should be urged to learn it thoroughly, and even memorize it. But if another piece proves dry or too difficult after it has been given a fair trial, do not push it to the point of exhaustion, but let it be quietly dropped in favor of more promising material. The teacher is the doctor, and should take care that his medicine is really beneficial to the patient, otherwise it should be discarded.

Methods of Touch

MR. L. M. asks for a list of books on piano touches, and how to use them.

There is so much controversy among high authorities as to the correct method of manipulating the piano keys, that it would be impossible to cite any one book as an absolute standard. I therefore append a list of books by leading teachers. The thoughtful student will read what each one of them has to say, and his will then use his own common sense in choosing what seems best. The books are listed alphabetically:

Bose, *Maximilian Principles of the Leichtechnik Method*. Campbell, L. B.: *Recreation in Piano Playing*. Grinnell, E. W.: *The Mechanics of Piano Technique*. Hambourg, Mark: *How to Play the Piano*. Matthay, Tobias: *The Art of Touch*.

Matthay, Tobias: *First Principles of Pianoforte Playing*.

Smith, Macdonald: *From Brain to Keyboard*. Venable, Mary: *The Interpretation of Piano Music*. Wells, Howard: *Ears, Brain and Fingers*.

The same correspondent adds:

As I intend to take up the study of the pipe organ later on, would you advise me to train myself in a certain piano method, or is this unnecessary and would not have any significance in regard to organ playing?

Value of the "Grace-Note"

My father and I have been discussing the grace-note, he claiming that it has some time-value and is counted as a part of the beat, while I claim that it has no part of the beat whatever. Please decide the question—F. N.

I'm afraid I must support your father in this question. If a note is sounded at all, it must have some time-value, however slight. The shortest staccato, for instance, endures for a small fraction of a second.

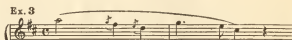
The "grace-note," technically called the *accincatura*, is really a shortened form of the *appoggiatura*. In its original use the latter consists of a small note, written just before a principal note and occupying a half (or sometimes two-thirds) of its time. Thus in Mozart's *Sonata in A Minor*, the following passage, with the *appoggiatura* at the sign *:



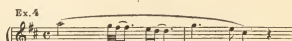
is played thus:



Probably during the seventeenth century, the *appoggiatura* was sometimes played very quickly; and in this case a short oblique line (the sign for diminished value) was drawn through its stem. Thus in Mozart's *Rondo in D Major*, the first two measures:

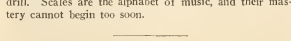
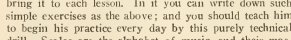
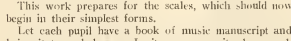
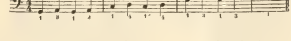
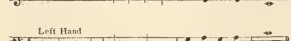


are played thus:



Accordingly, the "grace-note" has a small time-value, which it takes from the note by which it is immediately followed, and to which it is regularly attached by a short slur.

Stiff Wrists



"Let not composer, be he never so poor in spirit or rich in sympathy, abstain from any legend, providing only to give him the chance to sing or to play intelligently, and it, known it so poignantly that he is not dissuaded even by the greatness of those who have preceded him."

—RUTLAND DOUGHTON.

I am troubled with stiff wrists. I cannot play for any length of time without stiffening, and it is almost impossible to relax. Will you tell me what exercises I should use, and how I should go about it?—H. G. N.

You should learn first to relax, and then to employ the hand touch in your playing. For the latter, consult the Round Table in the *ETUDE* of May and June, 1924. (For all asking the wrists is a purely psychological matter.) One has first to relax them in the brain, and then to keep enough attention focused on them while playing to avoid stiffening them again.

Sit near a table and hold your forearms horizontally before you, letting your hands hang down from your wrists like clothes on a clothes line. Now let your arms gradually descend till your hands lie limply in your lap. Raise the forearms again, with the hands still loosely hanging; extend the arms forward and let the hands come down on the table-top. Repeat these motions about twenty times a day.

Then, when you play, approach the keys with the same loose hands, and strive to keep them steadily in the same loose condition. When you finish, raise the wrists up first and place the hands in the lap as before. Thus you will start right and end right, and we will hope, will continue in the properly plastic condition.

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THE VAUDEVILLE ORCHESTRA
CONDUCTOR

If the music of vaudeville is trivial, apparently the duties of the orchestra leader are not. In addition to being able to play violin or piano—and preferably both—he has to be an “extremely capable musician,” says Edward Kenton in his book: “The Vaudeville Theatre Building, Operation and Management.”

“Sometimes he has to possess almost clairvoyant powers to interpret the needs of some acts,” this author continues. “He and his musicians will frequently have to contend with poorly written, almost illegible music; it often reaches him torn, blotted, pencilled and crased until it is difficult to recognize it as music at all. It is often the case that an act does not bring any music, merely desiring a quick little waltz or march for opening and closing a sketch, or asking the orchestra to ‘fake’ this or that throughout an acrobatic act, or during some ‘business.’ It follows that the leader must be adept at choosing a suitable number in keeping with the spirit of the act. It also follows that the orchestra must be able to ‘fake’ in good harmony. So far as the author knows, there is no one in the endeavor requiring quite so much versatility, all-around ability, patience and general musical knowledge as that of the vaudeville orchestra.”

“The player should have ten times more technique than is required for the piece.”
—FANNIE BLOOMFIELD ZIEGLER.

WAGNER LIKED HORSES

In an article on Wagner in *The Chautauquan*, R. A. Coan reminds us again of Wagner's love of animals together with other human qualities he so fully possessed. “Of his personality,” says Mr. Coan, “certain outstanding manifestations deserve notice. His was a wonderful sense of humor—the aura of a youthful youthfulness of spirit. Nowhere do we see this better displayed than in his letters to Mimma, his first wife. In his letters, harassed by financial troubles, tormented by the jealous upbraiding of his wife, he yet longs to be her in such tender, vivacious, humorous strain as is found nowhere else in epistolary literature. One sees in the unmatched letters of Stevenson—These letters also reveal his love for animals. Almost every one contains references to ‘Pips,’ their dog, and Jaquott, their parrot. This love for little beasts is beautifully expressed in his letter to Mimma from Paris: ‘Ah, God, how I am longing for a last den of my own. Only take care of Jaquott; one must have a couple of good dogs then, and if possible also a horse. In the streets here I do most of my talking with horses, for instance, on the cabstand. When the good horse flinch, pick up their ears, shake their heads, and begin stamping their feet, I am as pleased as a child. I’ve quite taken the deer omnibus horses.’

“One wonders what Wagner would say to a modern taxicab! It is a fact, however, that quite a menagerie of animals appear in his operas, and whenever they do so the music improves. The Farwel to the Swan in *Lohengrin*, the birds and beasts in *Die Meistersinger*, inspired some of the best of his music; and certainly his love of horses cropped up in *Die Walküre* wherein we get a whole lively-stable full of wild horses. *Brünnhilde* and her steed *Groni*, are among the very best of Wagner's characterizations.”

“We are more musical than we were, but do not sing as much ourselves, or we are simply more ‘scientific’ in judging other people to do our singing for us!”
—DAILY GRAPHIC.

The Musical Scrap Book
Anything and Everything, as Long as it is Instructive
and Interesting

Conducted by A. S. GARBETT

WILLEM MENDELBERG, CONDUCTOR

MENDELBERG's decided success as conductor of the New York Philharmonic gives weight to the following comments of his method by D. W. Sinclair, an American musician, who has played under his baton. It is from Mr. Sinclair's article on “Six Orchestral Conductors” which appeared in *The American Mercury*:

“Menzelberg is the *ne plus ultra* of drill masters; his knowledge of orchestral instruments and effects is microscopic. For another thing, he combines all sorts of temperaments in one; he has thoroughly assimilated the tender, the ruthless, the energetic, the romantic, the precise, the magnetic, the devoted to study as well as conducting, for he is wonderfully penetrating in getting the last drop of blood from the music before him. Further still, when he is free of hurry and irritation he simply radiates, almost exudes, a free sympathy with his musicians, their capabilities and their problems.”

“Once, preparing Strauss' *Don Juan* he failed to get from the orchestra the enormous power that rests in that superb score. He shook his fist in the air and burst out,

MUSIC AND MAGIC

We have long been of the opinion that ‘music is magic,’ but now comes an interesting restatement of the fact from a Professor of the History of Music at the College of France, Jules Combarieu, who quotes Wagner in support, in his book, *Music: Its Laws and Evolution*.

“What a strange history is that of music!” he exclaims. “Nowhere in all the ages, one sees it in something mysterious and inexplicable, which places it outside the other forms of human activity. At the present time, even when we call to our aid all the resources of our ‘science,’ we are unable to explain clearly what it is that moves us when we listen to a beautiful air of eight bars; and the modern human mind, though freed from many superstitions, is often obliged to speak in the same language as that of primitive folk.”

“Our operas, and the whole of our religious music, may be considered as a survival of magic. When *Stiefried*, while

forging his sword, sings and enumerates the qualities of the blade, when *Jennette*, as she sees, says ‘Cours mon aigle, dans la taine,’ etc., they are performing acts reduced to meaningless symbols with efficiency, but limited from ancient magic. Lastly, we see how the two extremes of history link themselves together.”

“What do we discover at the very beginning of musical history? Myths, ascribing to music divine origins and incantations. Now this is how the greatest musician of yesterday expresses himself:

“The power of the composer,” says Richard Wagner, “is taught else than that of the magician. It is really in a state of enchantment that we listen to one of Beethoven's symphonies.”

“Is this the brilliant opinion of a writer, such as we often find in musical criticism? No; rather it is the phrase of an artist, a philosopher, and an historian all in one.”

WAGNER'S DRESSING GOWN

EVERYBODY knows that Wagner had a passion for luxury. In his life of this great composer, Henry T. Fink quotes the following letter in which the master orders his dressing-gown:

“Pink satin stuffed with eiderdown and quilted in squares, like the grey and red covert I had you; exactly the same substance, light and heavy; of course with the upper and under material quilted together. Lined with light satin, six widths at bottom therefore very wide. Then put on extra—no sew onto the material—a padded ruching all round the same material; from the waist in ruching must extend downwards

into a raised facing (or garniture) cutting of the front part. Study the drawing carefully; the bottom facing of *Schopp*, beautiful manner is to be copied on both sides to have an ell in width and rising to the waist, lose itself in the ordinary width of the padded ruching which all round the same material.”

Not many people could say aloud who is “the father of modern Spanish music” in spite of the increased interest in Spanish music engendered by the works of Albeniz and Granados. “To be the originator of a movement has its tragedy as well as its glory,” says Eric Blom in the *London Musical Opinion*. “It takes a serious, unegotistic, ideal-minded scholar such as Felipe Pedrell to father the modern Spanish and short books upon music, all with a high degree of readability and worked with his practical musical scholarship. For many years he was

One often comes across the assertion that the instinct for correct time and exact rhythm is inherent in human nature. Whether this is a fact, is, however, open to doubt. It is perfectly true that many uncivilized peoples, whose ideas of melody are quite rudimentary, exhibit the most marvelous exactitude in their rendering of various rhythms; but that of itself does not prove that this aptitude is natural or anything else than the result of frequent and painstaking practice from childhood. It is also true, on the other hand, that comparatively few, even amongst musicians, are able to maintain strict time, without extraneous aid. Singers in the effort to show off their voices, frequently twist the note into a travesty of the original, apparently without being sensible of what they are doing or of the acute pain they are thereby inflicting upon their audience. Of course, in an artistic performance, no one wants metronomic exactness; but the point is that few could give it, even where it is desired. A very simple experiment will demonstrate the truth of this assertion.

The music of a party, or wholly composed of persons who are supposed to have learned music, let four measures of common time be played in strict time. Then give four measures of absolute silence during which they are to count to themselves, and at the end of which they are to give a signal to the pianist to resume, by saying “Now” or “One” or whatever may be agreed upon. The signals will not be simultaneous. Impulsive people will be a little before, solid ones a little behind the exact moment. In truth, it is most difficult than is commonly supposed to count silent bars with exactitude; yet if the instinct for rhythm is inherent in human nature, this difficulty ought to have no existence.

The Pupil Who Cannot Keep Time

Every teacher of music is familiar with the new pupil who cannot keep time, more exact than he is totally ignorant, not only of the precise proportions of note values to one another but also of the pulsation of music, a far more important matter. Such a pupil has been taught—save the mark!—by a teacher who either cannot detect bad time or else is unable to teach good time, possibly both. There are so many pupils of this type that one can but deduce that wrong methods are at the root of the trouble. It is not that the pupil cannot rattle off that “four sixteenth notes equal one quarter note” and all the rest of the phraseology of the textbooks, but that he or she is totally unable to put those statements to the practical proof of applying them to the actual study of music.

Possibly it is this practical deficiency that will afford the clue to its cause. Is it not the case that a great deal of so-called teaching of time consists in the teaching of notation; just that and nothing more? The child's head is cluttered up with a great deal of knowledge, indispensable to any musician of however humble a type, but which should be imparted gradually and carefully as the mastery of each musical fact leads on to a fresh one in an ever-widening experience. But, observe that it must be mastery over the fact itself and not merely over its presentation on paper.

It is a truism that knowledge of the thing, whatever it may be, must precede knowledge of the name or the more of its notation. This truism is so often repeated now-a-days that it has become platitudinous, and unfortunately people have a habit of ignoring platitudes simply because their truth is indisputable. Consequently, there are still thousands of so-called teachers, perfectly conscientious and well-intentioned, who go on drumming into their helpless little charges, text-book formulas about the relative value of notes, rests, dots, time signatures and so on, in the firm belief that they are doing their best to enable them to keep time. It is just the reverse. The pupils may have all this lore glibly on the tips of their tongues, and may even be able to work theory papers creditably, and yet when it comes to actual performance, fail lamentably to demonstrate that a dotted eighth note is three times the

Why Is There So Much Bad Time?

By the Well-Known English Writer Upon Music

J. PERCY BAKER

EDITOR'S NOTE—Mr. Baker was born in London, in 1859. He was educated privately and studied music at the Royal Academy of Music, receiving the distinction, *Fellow of the Royal Academy of Music*, and later the degree of *Music Doctor*. He is the author of innumerable Spanish and short books upon music, all with a high degree of readability and worked with his practical musical scholarship. For many years he was

length of the sixteenth note that follows it, the reason being that the notation does not convey any precise impression to the brain, which of course cannot give out what it has not.

It is no use trying to correct the deficiency by showing the pupil how to do it, and then leaving him to copy you, great as may be the temptation to take a false shortcut. Imitation may be the sincerest form of flattery, but it is one of the basest methods of teaching. Real correction must proceed from within. It is no how things should be done; but this method should be employed sparingly and should always be of such character and extent as will suffice to put the pupil in the way of doing things for himself. To educate means to draw out and to develop latent qualities, and no instruction should be strictly proportioned to that end.

Composers Partly Responsible

It must be acknowledged that composers of pieces for the young have much for which to answer. The music may be artistically suitable to the youthful comprehension, technically it may not be beyond little fingers, and the rhythm may be well marked; but the whole thing is marred by the complicated relations of note values employed. The child mind, however swift in action when dealing with familiar things, is not and cannot be quick at absorbing and coordinating new experiences. Therefore, the piece, which it represents nothing to the mind, ends in weariness and failure, having done more harm than good. Practical teaching of time and rhythm ought to proceed by degrees from the most elementary to the more difficult. Theoretically everyone will agree to such an axiomatic proposition; in practice it is often ignored.

The fundamental truth needs to be grasped, as much by the teacher as by the pupil, that the pulsation of music and the actual sounds that are heard, as the case may be, are the same, as the case may be, as the case may be; the other is but the tangible body which clothes the soul. They must always be kept separate in our minds, and although necessarily united in performance,

must move independently, each on its own plane. Pulsation is the sound of the sound, it is what we hear, we feel, but cannot hear; it is the heart throbs of music. It is inherent in a composition when as yet that has no being apart from the brain of its composer. It is purely subjective. The objective part of music is not what we feel but what we hear, the occurrence of sounds of definite pitch and the grouping of these sounds according to definite relationships of proportionate value. When these relationships are, in performance, exhibited accurately in connection with the beat, we get good and rhythmic time.

The Musical Pulse

It is by no means necessary to trouble a beginner with such terms as subjective and objective, which are rather for the teacher, and it is desirable always to use the simplest possible language in instructing young people; but it is essential never to speak of beats as if they were synonymous with, for example, quarter notes. The pupil should be made to understand that in music, as in healthy heart action, the pulsation is regular, and that it is independent of sound, accented or not. In an ideal method of learning music, the little child can absorb many practical facts of music in the same way as he learns to speak, that is, by using his voice. It is easy for him thus to become familiar at quite an early age with the fundamental regularity and inevitability of the beat, without any conscious effort on his part. However, in the majority of instances the piano teacher has to do the best that the limited time of the lesson and other circumstances will permit. Lucky is he if he has not to undo another's worst!

Without describing in detail a method of teaching pulsation, which would require a book adequate to carry out, the following suggestions outline a procedure which will enable pupils to approach a difficult subject with some degree of intellectual grasp. In the first place, it must be pointed out that beats cannot be heard; one can only feel them. It has been found advantageous to take a blank music staff and to mark above it the occurrence of the beats in some such way as this:—

Fig. 1

Make the marks as equidistant as possible, and at first not put any clef or key signature, which can be added later. Get the pupil, or the class, as the case may be, to clap hands softly but quite steadily. When this can be done reliably, clapping should be superseded by singing *Lah* to any convenient pitch. Then explain that the beats are usually grouped in twos, threes, or fours, the grouping being shown, for convenience sake, by means of bar-lines which you now add so as to produce four bars of double time. In place of *Lah*, the pupil can now sing, “one, two, one, and so on.” This naturally leads the way to three pulses and four pulses in a bar, each example consisting of four measures, and being dealt with by steps exactly as in double time.

When the pupil, or the class, is able to clap or to sing the pulsation without a fault, the next step is the recognition of examples played by the teacher; it having been previously explained that in listening to music the place of the bar-line is taken by the accent. Here it is of importance that a uniform length of note should be used, one sound to each pulse, without any division, as children are very prone to forsake the beat and try to count the sounds. The writer finds that they constantly declare the following example,

Fig. 2

to be in two-time, which is proof of the youthful inability, often carried into more mature years, to estimate correctly what seems to the musician to be absolutely obvious values.

J. PERCY BAKER

To give a good performance of this little piece is far more difficult than would appear on the surface. Firstly, there is a sameness, not to say monotony, in its almost primitive harmonic treatment. Secondly, there is a great deal of repetition of very simple matter. Thirdly, there is very little indication to show the student how to approach the piece.

rive at the contrasts in tone color which are necessary to make it really effective. It is really a most admirable study in dynamics and what-for lack of any better word—I must call *chara* in performance.

Opening *f*, with a strongly-marked rhythmic impulse, the passage marked *accelerando* should be free and brilliant, with a slight *diminuendo* and holding-back before the entry of the theme at A. This should be played boldly and *f*; at the repetition, an octave above, four measures later, some diminishing of the tone should be made, and it can be even taken *p*; at each recurrence of these four-measure phrases, there must be variety of color. Two measures before the entry at B, a slight *nuance* should be made, leading gently into the *dolce espressivo* of the new theme. Marked "*sacca pedale*," it will be found very dry without any pedal at all, and a short pedal on the 2nd beat of the 3rd and 4th measures, binding beats 2 and 3 together, is advisable. After the ornamental passage in measure 13, the re-entry of the subject should not be rigid; in fact, in the whole of this section B down to the double bar, there should be that same elasticity and feeling for the phrase that there would be if one were singing the melody, instead of playing it. This freedom also gives a renewal of feeling of freshness on returning, at Tempo I, to the strongly-rhythmic first theme.

In Variation I the words "con grazia," that is, "with grace and charm," indicate exactly what is required. The *staccato* of the left hand against the *suavely* and *legato* of the right hand is the chief characteristic of this little movement and must be carefully retained. It is hardly possible to describe in words exactly how the ornamental



MISS GOODSON IN HER LONDON STUDIO

The Neglected Up-Stroke

By Leslie Fairchild

"My playing is anything but immaculate; my tone is unhealthy; passage and scale work is not clean cut; and I can't seem to get that decided rhythmic swing that others have in their playing." Miss X has given only a little more than half the time that I have to music, still her playing sounds so clean cut; her scale and arpeggio work so pearly and brilliant that I am just at a loss to know how to go about it to acquire this cleanliness in my own playing."

This student's complaint could be traced directly to the manner in which her fingers were released from the keys, or in other words, the "up-stroke" of the fingers. Personally, in all my years of study, great stress has been laid as to "attack" but very little said in regard to the manner in which the fingers were released from the keys.

This highly important point in piano technique, which leads directly to a finely articulated touch, can be readily acquired in a surprisingly short time, by those who will conscientiously give the following exercises their earnest efforts. Like always attracts like: slow, lazy, sluggish finger actions can only result into an unhealthy technique, while live, quick, virile finger movements result in a clean cut, articulated technique which helps to strengthen the rhythmic swing and gives us a real wholesome, clarified tone, even in pianissimo passages.

All the exercises given will greatly improve this neglected "up-stroke" and will improve the "down-stroke" or "attack" to a marked degree.

The following rules must be strictly adhered to throughout all the exercises, if the maximum results are to be expected in the shortest possible time:—

Rule 1. The hand should assume a vaulted position. (This can be nicely illustrated by holding a large orange in the palm of the hand.)

Rule 2. The wrist must be held somewhat lower than the knuckles.

Rule 3. On the "up-stroke" the finger should maintain a curved position and be raised to the highest possible point.

Rule 4. On the "down-stroke" the finger should strike the key firmly, without the slightest sign of the nail joint caving in.

Rule 5. Extremely Important!! At first the tempo should be taken deathly slow but with lightning rapidity of the up and down stroke of the finger.

Rule 6. Use finger strength only. Do not employ the slightest weight of the arm.

Ex. I

Figures: 1 2 3 4 5 6 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

Counts: 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

M. 176

Ex. II

Figures: 1 2 3 4 5 6 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

Counts: 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

M. 176

THE ETUDE

passages, so frequent in Liszt's music, are to be played, but such a one as occurs at the fifth measure after the next double bar must have some imagination behind it to give it color and effect, with, of course, a slight *nuance* leading into the theme, which on its repetition should be played *pp*.

In Variation II the principal point is to attain as perfect a legato as possible with clear articulation, combined with variety of color. In the second part, on the return of the theme an octave higher, a brightness of tone should be aimed at, which disappears as the passages descend to the lower octaves.

In Variation III, the greater animation (*Pia Animato*) must not be merely in the time itself, but also in the actual performance, and the increase in tone may already commence on the repetition of the first eight measures. It should be brought to a climax at the entry of the theme *f*. This should be taken with a shade more breadth, especially at the *rallentando* before the short *Vivace*, which brings the piece to a highly effective conclusion.

Self Test Questions on Miss Goodson's Article

1. In what way Liszt unique among musicians?
2. In what three general classes are Liszt's compositions divided?
3. From what source did Liszt derive his "Chants Polonais?"
4. What characteristics make the interpretation of the "Chant Polonais, No. 1," unusually difficult?
5. How is the *Pia Animato* to be interpreted in the third variation?

Ex. III

Figures: 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

Counts: 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

10 times 10 times

Ex. IV. Same as above using fingers 3 4 5 1 2 4

Originate similar Examples.

Ex. V

Figures: 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

Counts: 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc. 1 2 3 4 5 6 etc.

10 times 10 times

Ex. VI. Same principle with arpeggios.

Ex. VII. Use principle on studies similar to the Hannon Ex. M-176. This exercise is highly beneficial. Fifteen minutes a day for a period of from two to three weeks will show marked improvement in the clarity of one's playing.

Ex. VIII. This scale study should be worked through several keys.

Ex. IX. Same principle with arpeggios.

Ex. X. Use principle on studies similar to the Hannon Ex. M-176. This exercise is highly beneficial. Fifteen minutes a day for a period of from two to three weeks will show marked improvement in the clarity of one's playing.

Ex. XI. Take care of the up-stroke and the down stroke will more readily take care of itself.

THE ETUDE

See opposite page for a Master Lesson on this piece.

THE MAIDEN'S WISH

F. CHOPIN

FRANZ LISZT

Allegro vivace

accel.

dim.

sempre pedale simile

mf

p

(with nuance)

B un poco meno Allegro

dolce espressivo

senza ped.

espressivo

una corda

Tempo I

8

tr

f

VARIANTE I

un poco meno Allegro

p

dolce con grazia

sempre legato

poco rall.

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(2nd time *pp*)

tr *dim.* *smorzando*

VARIANTE II

dolcissimo e sempre leggiero

pp (color the l. h.)

(2nd time *dolce*)

pp

(brightly)

P *sempre pedale simile*

VARIANTE III

p più animato

sempre più agitato e rinforzando

ff

Vivace

ff *fun poco rall.* *sempre forte*

p

una corda *dim.* *pp*

più diminuendo *perdendo* *ppp*

CAPTAIN KIDD

O, Captain Kidd was a bold, bad man
 And he sailed the briny sea.
 He fought with knives and he knew no fear,
 He wore a ring hanging from each ear,
 He was a dashing buccaneer—
 No fiercer man than he.
 He sailed the seas— all ready for a fight
 And stole the gold from other ships at night.

Taken from a new set of piano pieces: *Three Heroes of the Child World*
 (the other heroes being *Columbus* and *Robinson Crusoe*). The composer is
 deservedly popular with young students. Grade 24.

Play in a bold style with big tone and careful phrasing.

(The sea)

mysteriously

(Left hand over)

ritard f

The folk were glad they were still alive
 And they cared not for the loss,
 With gold and jewels he sailed awhile
 Until he came to a desert isle
 Then buried the chest with an evil smile
 And carved the skull and cross!
 And to this day (at least people say)
 Folk hunt the sea for that isle and tree
 And the chest of Captain Kidd.

Dorothy Gaynor Blake

DOROTHY GAYNOR BLAKE

THROUGH THE AIR

ARPEGGIO WALTZ

CARL WILHELM KERN, Op. 525

Tempo di Valse
 M.M. ♩ = 63

Intro.

L.H.

R.H.

cres

dim

a tempo

D.C.

POLISH DANCE

SECONDO

ALFRED PRINCE, Op. 9

Play in a vigorous manner, well accented.

Allegro vivace, M.M. ♩ = 126

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POLISH DANCE

PRIMO

ALFRED PRINCE, Op. 9

Allegro vivace M.M. ♩ = 126

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

VALSE

SECONDO

FR. CHOPIN, Op. 64, No. 1

Sometimes called the "Minute Waltz" from its brevity when played at top speed. Also called "The Dog's Tail," after the antics of George Sands pet terrier. An effective duet arrangement.

Molto vivace M.M. $\text{♩} = 96$

p leggiero

p last time f

cresc. poco

Fine

p sostenuto

mf

dolce

poco rit.

a tempo

1

THE ETUDE

D. S.

THE ETUDE

VALSE

PRIMO

FR. CHOPIN, Op. 64, No. 1

Molto vivace M.M. $\text{♩} = 96$

p leggiero

p last time f

cresc. poco

Fine

p sostenuto

dolce

poco rit.

a tempo

cresc.

D. S.

A SONG AND A SIGH

NOCTURNE

CHARLES GILBERT SPROSS, Op. 23

Mr. Spross is better known, perhaps, as a writer songs, but he is no less successful in his piano work, Grade 4.

Andante

Andante cantabile

p

rit.

a tempo

last time to Coda

*D.S. **

poco rit.

TRIO

mf

INTROSPECTION
SONG WITHOUT WORDS

FRITZ HARTMANN, Op. 172

In the style of free variations, or figurations. To be played extremely *legato*, Grade 3.

Andante religioso M.M. ♩ = 63

A richly harmonized modern style waltz. A good dancing or drawing-room number. Grade 4.

MARIANNA

VALSE

FRANK H. GREY

Moderato

Tempo di Valse M.M. ♩ = 63

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D.S. al Fine

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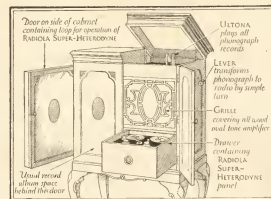
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MARIE SUNDELIOUS

A Serenade In Seville

Words by James Francis Cooke
Music by
JOHN PHILIP SOUSA

Medium Voice Price, 50 cents

RANGE c to g
Catalog No. 19768



For a singer capable of interpreting this song, it will be very worthwhile, indeed. It is no one rather than vocalizing melody, I can see great possibilities in it done in a Spanish costume, a la prima! It would also differentiate well and would make a splendid number for soprano with band accompaniment. It is a fine concert song and will make a good costume number for recitals.

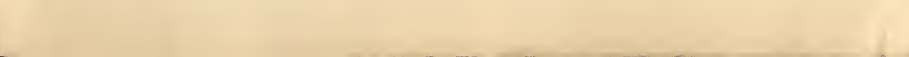
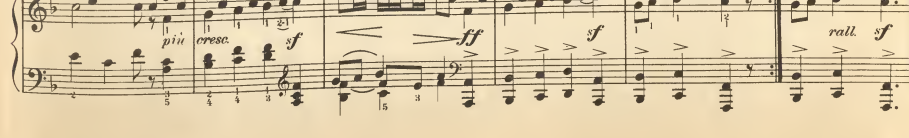
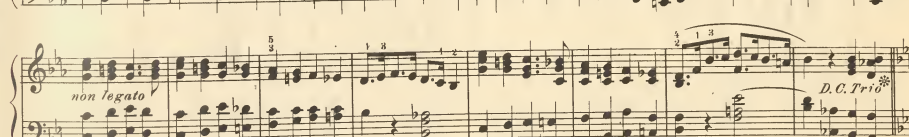
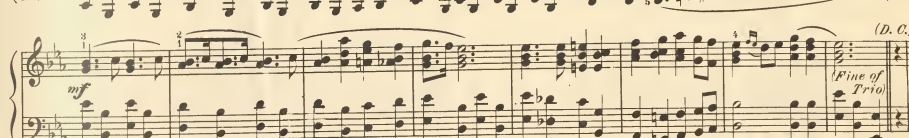
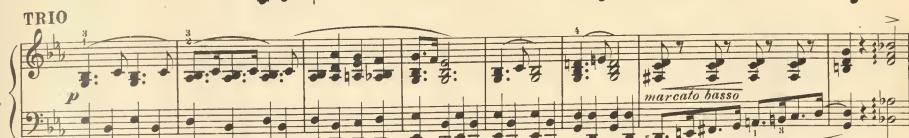
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Good for indoor marching, a steady four in a measure. Play in a jaunty manner. Grade 3.

FREDERICK KEATS



IN SCHUBERT'S DAY

THE ETUDE

A Laendler (Country Dance,) after themes by Schubert. Grade 3½.

RICH. KRENTZLIN, Op. 109

Allegretto moderato M.M. ♩ = 126

This image shows a page from a musical score, likely for a piano. The title at the top reads "Allegretto moderato M.M. ♩ = 126". The music is written in G major (one sharp) and 3/4 time. It consists of several systems of staves. The first system includes a treble and bass staff with a piano (*p*) dynamic. The second system continues with a crescendo (*cresc.*) leading to a forte (*f*) section. The third and fourth systems feature very forte (*sfz*) chords and textures. The fifth system begins with a piano (*p*) section followed by a mezzo-forte (*mf*) section. The sixth system returns to a very forte (*sfz*) section, marked "a tempo". The seventh system is labeled "Coda" and features a decrescendo (*decresc.*). The final system concludes with a fortissimo (*ff*) section. Various other markings such as accents, slurs, and phrasing marks are present throughout the score.

MARCELLITA

In graceful, old-fashioned waltz style;
not too fast. Grade 3.

SPANISH DANCE

RICHARD FERBER

Allegretto energico M. M. ♩ = 144

Allegretto energico M. M. ♩ = 144
f
rit.
a tempo
p
rit.
Fine
p poco meno
rit.
mf a tempo
f
ben staccato
f
TRIO
poco cantando
rall.
*D.C.**
p
a tempo
rall.
mf
mf
f
p rit.
D.C.

THE BREATH OF SPRING

MELODY

CHARLES ANCLIFFE

In two contrasting sections: the first, song-like; the second in dance style. Grade 3.

Andante con espress.

Andante moderato M.M. ♩ = 72

p *pp* *mf* *rall.* *a tempo* *last time to Codu* *poco rall.* *Moderato di Valse M.M. ♩ = 54* *p* *mf* *poco rall.* *p espress.* *p* *cresc.*

mf *Andante* *f rall.* *p* *mf* *rall.* *D.S.* *CODA* *poco accel.* *ritendo* *Lento* *pp*

MISCHIEVOUS EYES

CHARLES HUETER

From a new set of easy teaching or recreation pieces, by a popular American writer. Grade 2.

Allegretto M.M. ♩ = 116

p *mf* *pp* *poco accel.* *ritendo* *Lento* *Fino* *poco rall.* *D.C.*

SERENADE

This delightful number is even more effective for violin than in its original form as a piano solo.

Moderato
con molto espressione

VIOLIN

PIANO

Violin part: *mf*, *cresc.*, *p*, *accel.*, *a tempo*, *rit. molto*, *a tempo*, *stringendo*, *rit. molto*, *a tempo*, *stringendo*, *rall.*, *a tempo*, *rall.*

Piano part: *mf*, *cresc.*, *p*, *accel.*, *a tempo*, *rit. molto*, *a tempo*, *stringendo*, *rit. molto*, *a tempo*, *stringendo*, *rall.*, *a tempo*, *rall.*

THE ETUDE

ANT. RUBINSTEIN
Transcribed for violin and piano by
ARTHUR HARTMANN

THE ETUDE

Violin part: *a tempo*, *stringendo*, *rit.*, *a tempo*, *mf*, *cresc.*, *a tempo*, *stringendo*, *rall.*, *pp*, *stringendo*, *rit.*, *a tempo*, *accel.*, *rall.*, *p*, *rit.*

Piano part: *a tempo*, *stringendo*, *rit.*, *a tempo*, *mf*, *cresc.*, *a tempo*, *stringendo*, *rall.*, *pp*, *stringendo*, *rit.*, *a tempo*, *accel.*, *rall.*, *p*, *rit.*

CANZONE

THE ETUDE

By a popular English organist and composer. A lilting melody which will prove effective on any good solo stop.

WILLIAM FAULKES

Allegretto M.M. ♩ = 120

Manual *Sw. 8ft.*

Pedal *Soft 16ft. (Coup. to Sw.)*

Last time to Coda

Coda

THE ETUDE

MY LITTLE HOUSE

Nancy Boyd Turner

GERTRUDE MARTIN ROHRER

Moderato

Not too slowly

con Ped.

sun-light on the floor, A chimney with a ros-y hearth And li-lacs by the door, With

win-dows looking east and west And a crook-ed up-ple tree, And room beside the gar-den fence For

hol-ly-hocks to be. *a tempo* Oh all my life I've wandered 'round, But the heart is quick at

know-ing Its roof and its own lit-tle gar-den Where flowers are grow-ing; And when I find that lit-tle

house, At noon or dusk or dawn, I'll walk right in and light the fire and put the ket-tle on. *lightly*

a tempo

THAT SWEET STORY

ANNA PRISCILLA RISHER

JEMIMA LUKE (1841)

Andante semplice

think when I read that sweet
sto - ry of old, When Ja - sus was here a - mong men, How He called lit - tle chil - dren as
lams to His fold, I should like to have been with them then.
I wish that His hands had been placed on my head, His arms had been thrum - a - round
me, And that I might have seen His kind look When He said, "Let the lit - tle ones come un - to
me." yet still to His foot - stool in

pray I may go And ask for a share in His love; And if I thus ear - nest - ly
seek Him be - low, I shall see Him and hear Him a - bove.

DREAM COTTAGE

LE ROY WETZEL

Moderato

I live in a low - land cot - tage. On the hill is a cas - tle
fair. But the rose - es bloom in my gar - den As sweet as they do up there.
I love my love so dear - ly, I won - der if love up there Is sweet as mine in the
low - land, land with nev - er a thought of care.

DE HOOT OWL*

THE ETUDE

THE ETUDE

ANON

Allegro

SHIRLEY DEAN NEVIN

mf (crisply and with rhythm)

De hoot owl said to de whip-poor-will: "You
sing suggestions:

(1) Decide in advance the time to be given to the different items to be practiced—scales, exercises, studies, compositions.

(2) Practice slowly and carefully. Whenever a mistake occurs, recommence the passage, and continue to do so until it can be done correctly.

(3) Do not play a whole piece through at first. Practice small portions at a time.

(4) Play at first with each hand alone. Concentrate upon your work as much as possible.

(5) Before commencing to practice a new piece determine the key in which it is written, by looking at the key signature. Then play over the scale of the key in which the piece stands.

(6) Observe the measure signature and accent accordingly.

(7) Listen to each separate tone, and note its quality.

(8) In practicing legato passages let each finger hold its key until the next finger is actually upon the key it is about to play and just upon the point of sounding it. The tones should exactly join, with no silence between them.

(9) Correct and unvarying fingering is most important. The fingering which is best for the average hand is usually marked. In places where it is not, select such fingering as seems most fitted to the nature of the passage and to your own hand.

(10) Do not practice when mentally or physically tired.

(11) Keep the muscles well relaxed, for relaxation is the key to artistic touch and beautiful tone-production.

con Ped.

don't sing nuf-fin' an' you won't keep still. You ought to take no-tice dat it would be Po-lite to let folks

mf *Misterioso*

lis-ten to me!" *8^{va} Slower*

Says de whip-poor-will to de old hoot owl: "You

sleep all day, an' at night you howl, An' you shows yoh ig-ner-nice all com-plete In-ter-rupt-in' de mu-sic dat

rit.

mf *slower and with emphasis*

make so sweet."

An' dat's de way wif man an' bird, Each thinks his voice

a tempo

Quickly

should be heard An' most of us ain't got much more skill, Dan de old hoot owl an' de whip-poor-will. *8^{va}*

resc.

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Prods for Piano Students

By S. M. N.

The student who is anxious to derive the utmost benefit from his "practice period" should bear in mind the following suggestions:

(1) Decide in advance the time to be given to the different items to be practiced—scales, exercises, studies, compositions.

(2) Practice slowly and carefully. Whenever a mistake occurs, recommence the passage, and continue to do so until it can be done correctly.

(3) Do not play a whole piece through at first. Practice small portions at a time.

(4) Play at first with each hand alone. Concentrate upon your work as much as possible.

(5) Before commencing to practice a new piece determine the key in which it is written, by looking at the key signature. Then play over the scale of the key in which the piece stands.

(6) Observe the measure signature and accent accordingly.

(7) Listen to each separate tone, and note its quality.

(8) In practicing legato passages let each finger hold its key until the next finger is actually upon the key it is about to play and just upon the point of sounding it. The tones should exactly join, with no silence between them.

(9) Correct and unvarying fingering is most important. The fingering which is best for the average hand is usually marked. In places where it is not, select such fingering as seems most fitted to the nature of the passage and to your own hand.

(10) Do not practice when mentally or physically tired.

(11) Keep the muscles well relaxed, for relaxation is the key to artistic touch and beautiful tone-production.

Using "Odd" Minutes

By Abbie Llewellyn Snoddy

At first glance, a few spare minutes seem of little account. One feels that it is hardly worth while to go to the piano, when an interruption is imminent. But fifteen minutes, even ten minutes, can be turned to good account, if one is truly persistent. Study must necessarily be intensive, when the time is short. So do not attempt to play a long composition through, when you know that you will be forced to lay it aside, with a feeling of baffled rage, as soon as the inevitable interruption comes. Instead, take up that new piece you have been wanting to learn, and concentrate upon its first two or three phrases. Even one phrase makes a beginning. If it is well learned, it is a good beginning, and one phrase a day will be thirty phrases in a month, three hundred and sixty-five in a year. Worth trying, isn't it?

But it is in memorizing, perhaps, that these spare minutes can be used to great advantage. Many students find that it is the constant recurrence of a theme that wears a groove in the memory cells, and

that playing it once, at ten intervals, during the day, will make a deeper impression and serve as a better test of the memory, than to play it the same number of times in immediate succession. A few minutes, snatched here and there from a busy day, may soon suffice to memorize a short composition.

The next time a pupil is late, then, instead of fuming and fretting, seize the time for your own practice. Use it as if it were the most golden and precious at your disposal. You will be surprised and gratified to find how much you can accomplish in a few weeks. It may even be interesting to keep tally on these spare moments and check them up at the end of each month. Bankers tell us wonderful tales of how a few cents saved every day, count up, with interest, into worth-while amounts. Surely the wasted minutes, that can be saved, with no cost except a little thought and persistence, yet can be applied to a permanent mental achievement, are even more valuable to the student and music lover.

A "Missed Lesson" Letter

TO THE ETUDE:

A letter similar to the enclosed has many times helped to smooth threatened difficulties with patrons; so I am sending it as a possible assistance to others.

MY DEAR MR. Q—

As I imagine the question on the enclosed bill is from you, I am answering it directly, trusting that you will readily understand the situation when I explain it from the point of view of our profession.

All music teachers of any standing follow the precedent of organized educational bodies such as conservatories of music, colleges, and private schools; that is, lessons are contracted for by the season or the half-season, and there is no obligation regarding missed lessons unless the fault lies with the teacher through illness or other emergency. This has been made a rule of the profession, and the National Music Teachers' Association has requested all private teachers to adhere to the same

rule. This has been deemed necessary, since arrangements are usually made in the fall season and it is difficult if not impossible later in the year to fill hours not so engaged.

The question is in individual cases, however, more an ethical than a professional matter; and where for any reason parents feel this decision an unjust one, we are at liberty (since we are not members of a chartered institution) to use our own judgment. Whenever it can be conveniently arranged Miss X. and I are always glad to make up missed lessons between the regular ones.

I hope you will tell us quite frankly if you feel that these lessons should not have been charged, or that we might more justly divide the loss, since Mary has been away for several weeks, and we shall be very glad to defer to your wishes in the matter.

Very sincerely yours,
M. M. WATSON.

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It is very dangerous for anyone possessed of only a slight knowledge of the violin, either to buy or sell a violin supposed to have been made by some famous maker, when the transaction involves more than \$300 or \$400, unless some well-known expert has specified that the price is about market value and that the violin is a genuine specimen of that maker's handiwork.

If one buys such a violin it might be difficult to get a refund of the money, even with a lawsuit, if the violin proves not as represented. Again, if one sells such a violin, and the purchaser learns from some expert that it is not what it is supposed to be, it might be difficult or impossible for the seller to return the money, as it might already have been spent and might lead to troublesome litigation.

If one is doing business with a responsible firm of violin dealers, it is of course different. Leading dealers warrant the violins they sell, and will return the money if the violin proves not as represented. Private parties often sell imitation violins with counterfeit labels, as genuine, not knowing that the violins are imitations. I have known instances where violins have been sold for five or ten times their real value in this manner.

Many people are mistaken in the idea that a good violinist or music dealer who handles violins can judge the authenticity of any violin, and judge its value correctly. Where the imitation has been made by a master craftsman it requires a master expert to judge whether the violin is a real specimen of the master whose work has been imitated. The real expert must be able to recognize all the peculiarities and characteristics of the work of all the famous makers. This takes years of experience and study. For this reason anyone buying or selling a valuable violin should have the written opinion of such an expert. In many transactions the deal is made with a reputable violin dealer. The opinion of an alleged expert, with but a slight knowledge of violins, is but a broken reed on which to lean.

Two experiences in my boyhood days in Ohio made such an impression on my youthful sub-conscious mind, that I have been wary of experts all my life. The first was with an alleged Francesco Ruggeri Cremona violin. I had bought the violin from a German emigrant who came to my house one day with several violins carefully wrapped up in an old horse blanket, and who said his father was a violin dealer in Germany and had sent him these violins to sell in America.

After considerable bargaining to the price, I selected an aristocratic looking old fiddle with a Ruggeri label. In those days I had the usual faith of the novice in labels, and thought I had secured a wonderful prize, as the price he asked was only a fraction of the then market price of Ruggeri's instruments. Still I thought it might be well to have the opinion of an expert, as to whether the violin was genuine, before further jubilation. In those days there was a violin maker, who also had a music shop, in Cincinnati, Herr —, who was considered one of the leading violin experts in Ohio and who even in those pre-war days, was able to sell the violins he made at \$200 each (equivalent to at least \$400 now).

I took the violin to this German violin maker's store and timidly announced one of the clerks that I had a genuine Ruggeri, which I wished to show to Herr —. At this all the clerks in the store grinned, but one of them volunteered to fetch the great violin authority from his sanctum. It was some time before he would consent to waste his time looking at what he was sure would prove to be a

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"

Violin Experts

cheap imitation, worth only a few dollars. All this time I had been unpacking the violin and at last literally forced it into his hands. At the first glance his expression changed instantly, and he exclaimed the violin with great respect, "Ja, das ist ein echtes Ruggeri!" (Yes that is a genuine Ruggeri), and a very fine one too.

The clerks changed their tune, and I strutted out of the place as proud as Lucifer, with the envy and admiration of all present. The sequel came later, when I showed the violin to a leading New York expert. "Why that is not a Ruggeri, nor a German violin," he said, "That is a fine old instrument worth about \$400, it is nothing like an Italian."

The other experience was with a vacation trip I made the acquaintance of a minister in a small town in Ohio, who said he had a genuine Strad. He unpacked it from an ancient looking case. It was a dark colored instrument with brilliant varnish, and had the famous Strad label. The tone was clear and sweet but not very loud.

My clergyman friend told me the usual story about its having "been in the family" for ages, having been brought to this country by a peddler, or a pirate, I forget which. In those days I knew nothing about Cremona violins and was considerably impressed, and I asked him if I might take it home to show it to my teacher, who had been educated in Berlin and was supposed to be a remarkable expert. To my surprise he consented.

My teacher, who had seen hundreds of famous violins in Berlin, was greatly interested. After playing on the violin for half an hour he said it was very probably a Strad. He added, "It must be worth over \$1,000 at least." In those days Cremona violins were comparatively cheap.

Still I was not not completely satisfied and, on the advice of a friend, took the violin to Cincinnati to show to Henry Schraderke, the famous violinist and writer of studies for the violin, who had recently been engaged to come from Leipzig to Cincinnati to direct the Cincinnati

It seems a little singular that much of the best talent among violin makers of the present time is devoted to re-making violins rather than to making new ones. The present-day makers, with few exceptions, bow before the art of the makers of past centuries rather than attempting to make new instruments to surpass them. One of the reasons for this is purely commercial. The old violin, bought at a fancy price by the artist or by the connoisseur, immediately becomes a most valuable piece of property. Its owner, having signed the check for his new property, is loath to let any bungler tamper with so

valuable property. I found the eminent violinist containing a party of friends at string quartet practice. He kindly consented to examine the violin. One glance was enough. "A Strad," he exclaimed, "nothing like a Strad," he explained as he drew the bow over the strings, "speaks out like a cannon. This is a nice little parlor fiddle worth about \$400."

Thus another Cremona bubble was burst. Now here were two striking examples of how little the two experts (?) first consulted, knew about violins. Any ordinary non-musical person or even many violinists would have supposed that a professional violinist who had been educated under eminent masters in Europe, and a professional violin maker and music dealer, who had made hundreds of violins himself and bought and sold thousands would have been able to tell at once that neither of the violins submitted to them were real Cremonas. The opinions of both these supposed experts, however, were glaringly at fault.

I am forced to this day to smile when thinking how hopelessly these men fell down in trying to classify these violins, as neither of them could look anything like a real Strad nor the other like a real Ruggeri. I could relate many similar stories, some of them where violins changed hands at the high price on the guarantee of an expert who did not know what he was talking about.

The world is full of these alleged experts who have never learned the trade of judging violins, which is a profession in itself, and which takes as much time and study to acquire as the profession of law or medicine.

In the case of a violin priced at \$300 or less, the question as to who was its maker is not of such importance, since much less of the price is due to the maker's name, than would be the case where a more expensive instrument was concerned. An imitation of any of the great Cremona makers, if made by a first rate artistic violin maker, is easily worth from \$200 to \$300, solely on its merits as a musical instrument, without respect to its

Fiddle Re-makers

delicately constructed and so beautiful an instrument. Therefore he goes to the highest priced specialist and is willing to pay him a large figure to repair the violin. The instrument may need—repairing the crack, restoring the belly or the ribs to shape, adjusting the bass bar, filling worn holes, fitting the blocks and linings—these things require something far more than a sure hand and good craftsmanship, they call for brains and experience. Do you see that they cost money? There are comparatively few men who have the skill to repair valuable instruments; and naturally their services command large pay.

THE ETUDE

Playing Second Violin in the Orchestra

By Sid G. Hedges

ORCHESTRAL work requires playing of a very special kind. This will be obvious to any violinist studying who observes the second violins in a theater orchestra. The first things to catch the attention of the novice will be the unusual playing positions that the professional players seem to get, and the unmelodiousness of the "chuck-ucks" which they seem to be always playing.

In a lesser degree, the same qualities required by a professional man are necessary to any young violinist who would play in an amateur orchestra. The aspirant, on hearing of such things, soon comes to realize that good players as knowledge of every position, ability to play all scales in three octaves, and to play several concert from memory, have little to do with one's qualifications as a member of an orchestra.

Perhaps the most obvious distinction of all between the professional and the amateur is in power of tone. This, of course, can be developed, and the student eager to qualify for or central work, will not start too early to gain this "solidity" of playing. Second violin parts abound with double-stops, and such work is excellent for improving power. The part of Kreutzer has many unequalled studies for all varieties of double-stops. These should be worked at assiduously, particularly those which call for a long note. Intonation is especially difficult in double-stops. In the sixth—E, first finger on the D string, and G, second finger on the A string—for example, the fingers must not be pressed so close together as when a semi-tone is being played on one string; for the fingers spread apart and must pass each other, and the semi-tone will thus be much too sharp and flat.

Scales in thirds, sixths and octaves should be practiced a good deal, always forissimo. So many learners are afraid to play more than an uncertain mezzo-forte. "Solidness" of results only from much fortissimo work. The violinist who can play very loudly can usually sink to pianissimo; but the reverse is not so often true.

Martellato playing, too, is a splendid thing for increasing power of tone, and such studies are Kreutzer 2, 5, 6, 7, 10, and Pirelli 20, 26, 27, 28, 29, should be used constantly.

But orchestral second violin parts are quite a distinct type of music, and copies of the actual staff should be procured and played over sympathetically. These studies by the violinist will make him find that the absence of any melody makes it very awkward if one's place is once lost, for the orchestra would be practically lost, his for the orchestra would be practically lost, his for the orchestra would be practically lost.

One of the most important things in orchestral playing is the next great requirement of the orchestra violinist. Sight-reading is no gift—it is a talent to be acquired by much hard work. It can be learned only by actual practice—not by reading or thinking about it, but by doing it.

Every student should appropriate a good share of his daily practice for sight-reading. Of course, to do the thing thoroughly one needs to be always doing fresh work. New music, new mazes, new wrong notes occur, do not pause to repeat or adjust anything; think only of preserving, at any cost, the vital rhythm of the music.

No violinist need consider himself at adequate professional standard until he can read the "William Tell" or the "Così fan tutti" at sight.

Sight-reading, of course, implies time keeping, and in orchestral work this is no easy matter. The player needs to keep

THE ETUDE

one eye on his music and the other on the conductor. It is practically essential that the violinist learn to beat time with his right foot—not audibly or clumsily, but just as much as is possible to himself. "Keeping time" is the proper accenting of music. Ordinarily, unless special signs direct otherwise, there should be an accent after every bar line, and when the top of every piece one's attention must be fully on the conductor's baton. To struggle on half a beat after the remainder of the orchestra has stopped is a sure way of attracting uncomplimentary notice. Similarly, it is essential that the bowing of the string players should coincide, particularly at each end of a piece of music.

From all these things it will be seen that, given a good, well-sounding technique, what the orchestral aspirant next needs most urgently is actual orchestral practice. He should get it as soon as some lenient amateur violinist will permit him to make a start.

The new man in an orchestra has many little points of custom and etiquette to

Little Hints

By Sid G. Hedges

If your violin has open cracks, or any of the parts have become unglued, or other repairs are needed, have the work done by a good professional violin repairer. Do not take it to the nearest carpenter or calumetmaker, nor to a violin maker, who tinkers a bit at violin repairing.

If you live in the country, or in a town where there is no good violin repairer, you can get in correspondence with some of the firms of violin dealers who advertise in the ETUDE about the repairs. Some repairs, such as a new fingerboard, new bow-stem or bridge have a fixed cost, which could be quoted on application; but in the case of cracks, parts which have become unglued, and many other repairs, the violinist must be seen before an estimate of the price of the work can be given.

If the violin must be shipped, it should be placed in its case and the case then packed in a wooden box, with excelsior or other packing material placed around it. In the case of a valuable violin, it

should be sent by express, and insured for an amount which the owner considers its full value. If a violin is shipped for repair from Canada, Mexico or other foreign country to the United States for repair, arrangements should be made with the custom authorities so that it can be returned free of duty to the country from which it was shipped.

In getting a violin, make the question of the value of the violin, etc. It certainly would be bad policy to pay an expert repairer \$35 to put a \$10 violin in proper condition. The owner of the violin should seek to learn the true value of his violin, and should get an estimate of what the repairs would cost before he decides to have them made. If the violin is sent to an honest firm, or individual repairer, who has reputations to sustain, they can be relied on to advise the owner whether it would be worth the outlay to have the work done.

Having the violin placed in perfect playing condition makes a wonderful difference in its tone.

What is the Viola D'Amore?

The revival of occasional interest in the Viola D'Amore is interesting. This quaint instrument, once so popular, depends for its sonority very much upon additional strings which are not played, but which vibrate sympathetically. These strings of brass or steel are customarily seven in number. They are suspended under the regular strings, passing through holes in the bridge and under the soundboard. The main strings of the instrument are tuned to the chord of D, thus ascending from D on the third line in the bass clef—D, F sharp, A, D, F sharp, A, D. The sympathetic strings are tuned on the contrary, to the diatonic scale of D. (Sometimes they are tuned chromatically to the scale.) The instrument is a trifle larger than the ordinary viola in size. The scope of an instrument of this type is limited because it must be played in the same way as the ordinary viola, and immediately adjoining keys. The Viola D'Amore was once very popular. One writer has suggested that the name, instead of suggesting that it is the "viola of love," is really the "Viola da Moors" or "Viola of the Moors," thus indicating its Moorish ancestry for the instrument. In Mozart's time the instrument was known as the violon.

The bass viol, with sympathetic strings, was known as the Viol Bastarda.

How the Violin got its Waistline

By P. A. Ganinni

A very interesting article could be written upon the subject of how the violin got its waistline. Let it be remembered that prior to the violin the bowed instruments were either of the monochord or "one string on a box" type, or they were of the type of the kind of lute with a semi-pear-shaped body. These instruments lacked the sonority and vitality of the violin, and it was not until some unknown inventor in the thirteenth century

devised a stringed instrument that was to be partly guitar in shape and partly like the violin that this new form became distinguishable. The instrument is supposed to have appeared first in Provence. Gradually came the convex back and the convex front, allowing for a bridge of proper height in the proper position. These instruments were, for the most part, larger than the violin of to-day, but not as large as the 'cello.



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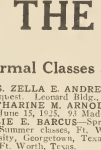
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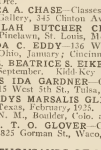
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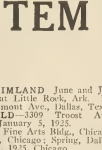
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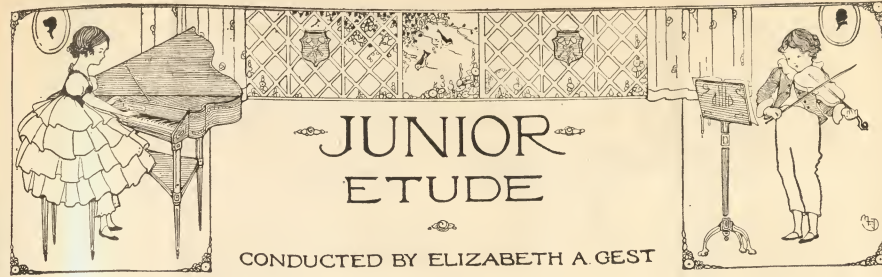
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Musical Terms

List No. 13

Scherzando—In a playful manner.
Simplex—With simplicity.
Sempre—Always.
Serioso—In a serious manner.
Slur—A curved line indicating legato.
Senza—Without.
Sonata—A composition in several movements, written according to a more or less definite form in regard to the harmonic relationship of the subjects or themes.
Spirito—In a spirited manner.
Succato—Very detached tones.
Sordino—(Referring to piano) the "soft" or damper pedal. (Referring to violin) a small piece of metal or wood placed on the bridge to muffle the tone.

Letter Box

DEAR JUNIOR ETUDE:
Although I have only received the Etude for one year I am very fond of it. Indeed, each month wait for it eagerly. I recommend it to all my musical friends. Do you think that some time you could have a competition that the readers overseas could enter? We do not get THE ETUDE in time to enter the contests. As I have no friends or relatives in America I wonder if one of your readers would write to me?
From your friend,
DIXIE LITTLE (Age 15),
Marble Arch,
Auckland, New Zealand.
N. B.—The JUNIOR ETUDE held a contest for foreigners last spring, but the time given was not long enough for some of the far away places, so this contest will be held again. Acknowledgments will appear soon.

Exercises for my fingers
Are what I call my "gym."
They make my fingers grow up strong
And make me
Play with
V.M.



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Lester and the Four Giants

By Rena Idella Carver

One day Lester heard music and ran to see where it came from. A beautiful princess was driving past, and she was playing some instrument and singing. After that every time Lester saw her pass he would say to himself: "How I wish I could serve this lovely young princess!" At last he went to the palace gate. "What can you do?" asked the gatekeeper.
"I am willing to do anything which the king may need to have done," answered Lester. Then the gatekeeper sent him to the palacekeeper, who asked the same question, and Lester made the same answer as before. So the keeper told the king he said, "Bring him to me." When he saw Lester, he said, "So you would like to serve the princess? Now I will test you. In the bottom of the Sea of Perfect Play there lies a string of smooth scales, like enchanted pearls. If you will bring

can play so evenly; and, if you are going to try to get the string of enchanted pearls made of even scales, you will need me, so I would better go along with you," answered the giant.
Further on, Lester thought he saw a round stone, but it was another giant. The first giant said, "We will need that giant, for he knows how to get a perfect figure with voice or instrument."
The giant asked, and replied, "I think I will go with you."
Soon Lester said a great giant sitting in the middle of the road with cotton in his ears. "I stuffed cotton in my ears to shut off some of the sounds about me. I can hear so well that anything but absolute *loudness* is torture to me," sighed the giant.
"Will you not come with us? We need your help," cried Lester. So the good natured giant went along. And soon Lester saw another one.
"He is the *speed* giant. He can go faster than an airship and play like lightning. I hope he will go along with us," exclaimed the first giant. The new giant promised to go along.
When they reached the sea and rowed out to the deep water, Lester got the necklace of enchanted pearls made of major and minor scales. Then they rowed back to the shore. As soon as they landed, the giant who could hear so well said that the people in the palace were talking of a grand festival. So Lester sped away on the shoulders of the giant who could travel so fast. Just before the festival Lester gave the pearls to the king. He was so pleased that he gave Lester the office of serving Queen Melody. When the old king died, Lester was made King Harmony and he and Queen Melody had the most musical country in the world.

A Dolls' Concert

By Marie A. Kiraly

Some of my pupils, after having studied a composition, would go on to new ones and let the old ones "go stale." They felt, somehow, that when the lesson for the week had been practiced, they had done their duty. One pupil said, "Whenever we have company I play my old pieces. Mother always likes to have me play for them." "But," I replied, "aren't you ashamed to play pieces that you only half remember?" She hung her head and said nothing.
"Playing for others"—evidently that was one way of keeping up a repertoire.

I, therefore, suggested to all my pupils, that every few days they prepare a "program" and give a concert to their dolls. One doll might be Hoffmann; one, Paderewski; one, Leginska; and so on, naming each doll after a famous pianist. This, I explained, would make them feel that they had a very critical audience, so that they would need careful practice in order to have a presentable program.
My little pupils readily grasped this suggestion, with the result that every now and then they give me a report of their "concerts."

An Ambitious Lad

By Marion B. Matthews

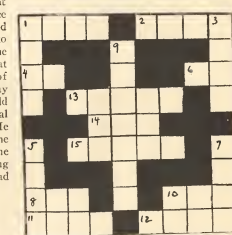
Said a lad from Havana, who played on the harp,
"I am making mistakes, I must learn to play."
For if I don't rectify errors like that,
I am sure my performance will fall very low.
But with a playing, a tone sweet and pure,
And no further mistakes, I'll succeed, I am sure."

Question Box

DEAR JUNIOR ETUDE:
I would like to know if there are any Wagner or Wagnerian societies in this country that are devoted to the study and history of Wagner and his operas. I am 11 years of age, and an enthusiast in the Junior High Symphony Orchestra of this city. I never tire of reading of Wagner and his operas. I would appreciate it greatly if you would please advise where I could obtain information on these societies.
GILBERT DEW, HICKMAN (Age 14),
Texas.

Answer—Such societies existed in great numbers at one time but have gradually died out.

Puzzle Corner Musical Cross-Word Puzzle



VERTICAL

1. The measurement of rhythm.
2. A term meaning "end."
3. An ornament in music.
4. A term meaning "slowly."
5. A musical term meaning "slow."

HORIZONTAL

1. A musical sound.
2. A sign giving pitch to notes.
3. A pronoun.
4. A preposition.
5. A character or passage.
6. A horrible noise.
7. A fast representative of a tone.
8. Part of the staff.
9. Part of the piano.
10. A line measuring time.
11. Part of the body used in playing the piano.

A Happy New Year to All "Junior" Readers!



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