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Volume 43, Number 02 (February 1925)

James Francis Cooke

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The ETUDE MUSIC MAGAZINE



FEBRUARY, 1925

\$2.00 a Year

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PRESSER'S MUSICAL MAGAZINE MONTHLY JOURNAL FOR THE MUSICIAN, T MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by James Francis Cooke Assistant Editor, ÉDWARD ELLSWORTH HIPSHER

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

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

The World of Music

A Chicomo Pavelal Memorial Con-cert by a dreat at he Metopalian Orea-flower, New York, on the evening of December of the Helending situres and conductors of the Metopolitan Opera Company participat-tor the Yeal Home for Aged Musleians at Milan, 25,000 lire to the Mayornity of Laces, he devoted towards the cretchin of a suitable monument to the composer when a committee has been cranibled for that purpose.

The Only Community Brun Playing Bally Concerts Throughout the Year, so far as reported, is the Municipal Band of Long Beach, California.

Cherubinl's "Messe Solennelle" was given at the Madeleine of Parls on the occasion of the Federal Solender of Solender of Church Singers, with soloists from the Opera and a chorus and orchestra of an hundred and fifty under the direction of M. Paul Vidal.

Gustav Holst's "Hymn of Jesus" h its first American interpretation on November 23rd, by the Oratorio Society, in Carnegie Hall, under the direction of Albert Stoessel

Mund Morgan, Harpist, of New York, recently eelebrated the Golden Jubilee of her Dydden Soland Schault when she seconganded by the second of the Company of the Company of the Company of the Company of the Rubinstein Miss Morgan was assisted by an ensemble of fifty harpists, the chorus of the Rubinstein Office, which was a selected by an ensemble of the property of the Company of

Felix Weingartuer, now conductor of the Vienna Philharmonic Orchestra and guest conductor of the London Symphony Orchestra, is reported to be contemplating a visit to America in the season of 1926-1927.

Jalle Stern, the ten-year-old German wonder-planist, made her American debut with the Ethilarmonic Society of Philadel-with the Philadel of December 21. She played the Beethoven Concerto in C Major, receiving such an enthusiastic reception that among numerous results she was obliged to respond with two results she was obliged to respond with two

Mrs. Edward MicDovell his received the award of fire thousand dollars given by the Pietorial Review to the American young who made in 1923 the greatest contribution to the advancement of human welfare—the recomition coming for her work in establishing the Pietrotor Colony for American Creative Workers, at Pietrotor, New Hampshire.

German Poets, Musicians and Painters are being granted the use of historic public bildings as homes and studies. At Frank-life buildings as homes and studies, at Frank-life buildings as homes and studies, at Frank-life buildings are being used by Paul Hundemith, the composer: while the novelist and poet, Fitz von Unrih, occupies the Renten Tower, a part of the old city fortileations.

Deems Taylor is reported to be about to expand the music which he wrote for the screen version of "Janice Meredith" into grand opera form.

M. Gnbriel Plerué bas been elected by the Academy of Fine Arts of Paris to occupy the chair of the late Theodore Bubois.

The Théâtre de la Monnnie of Brussels eelebrated in the first week of lust December the one-thousandth performance of Gounod's "Faust" in that famous opera house. It was here that this work made its first great sur-cess after being at first coldly received in Puris.

The Paris Opera, daring the past year, exceived from the government a subvention of 1,120,000 frames and turned into the national treasury 12,000,000 frames in theatre tronsing paid to the government 10,000,000 frames. Thus muste in Frame, instead of being a mendicant and burden to the tax-payer's budget, is, according to one Frenchman, 'm good mithe cow.'

Choirs of Cannila and the United States are to take part in the Welsh National Esteddfod to be held this year at Pwiheli. A mixed choir from Pennsyivania, and the Orpheus Male Choir of miners from Wilkes-Barre, aircady have signified their intention to participate.

A Pamous Stuiner Violla, belonging to the collection of the Lobkowlez family nea Prague, and which a former heir to the eastic loaned to Mozurt in his youth, has been loaned again, this time to the Croatian vio-linist who is to tour America.

Leo Polskee of Cincinnati bas won on of the scholarships for foreigners offered by the Paris Conservatoire, he being the only American contestant to be successful in the examinations for the plano chass.

Henry G. Weber, a young Chicagoan, made his debut as conductor on the occasion of the performance of "Taunhauser," by the Chicago Civic Opera Company, on November 11, winning unstituted approval of the press.

A Memorial to Sir Frederick Bridge, in the form of a studied-class window at Trinity College of Slusie, Lendon, has been some time he opened what in the future is some time he opened what in the future is to be known as the Bridge Memorial Library Sir Frederick was long the Chairman of the Board of this school.

The Women Organists of Boston have formed a Women Organ Players' Club, which is believed to be the first organization of this nature on record.

The Proposed "Massic and Industrin High School of the City of New York is planned to have a capacity of twenty-fluc-thousand students and to be operated on scale to make New York the world leader i municipal artistic enterprises.

Erich Korngold's incidental music to Shakespeare's Much Ado About Yothing is being used at the performances of that comedy in Cologne, Dresden and other leading Ger-man theatrical centers.

A Gabriel Fauré Memorial Program A Gabriel Faure Memorial Program was given by the Boston Symphony Orchestra on December 5th, with Sorge Koussevitsky leading. The program included the late French composer's "Overture to Penclope," and "Elegie" for violoncello and orchestra.

Pletro Maseagni is reported to have igned a contract with the director of the tantsoper of Vienna by which he is to conuct a season of several months of Italian peru at that noted house.

"Sunset Trail," an operatic cantata by Charles Wakefield Cadman, had its world premier at the Sunicipal Andifortim of Derection December on December on an address of six thousand, "Shanewis" was teined with "Sunset Trail." both at the premiere and on the following evening.

Glucomo Puccini left an estate of 20,000,000 lire (about \$900,000 at the present rate of exchange) to his son Antonio. Ills widow is bequeathed a life interest in half the accumulated estate and half the royalties from his compositions, the latter amounting to about \$00,000 lire per numum.

Mozurt's "La Finta Semplice" (Felgu-Mozart's "La Finta Scmillite" (Feigil-ed Shumplicity) written when he was eleven and a half years old, is in preparation for a performance in Vlema. Long hidden in the archives of Dresslea, the work is said to be not only interesting as an example of the early development of a genius but also a charin-ing light opera.

"La Julve" has been restored to the reper-toire of the Metropolitan Opera Company, with Martinelli in the rôle of Eleazar, so long the special vehicle of the adored Caruso and the part in which he last appeared.

term of Copyright has been ex-from thirty to fifty years, in Germany.

Eugene Goossens, eminent English com-poser and orchestral conductor, has been re-engaged to lead the Rochester Philharmonic Orchestra next season.

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Nobuko Hara, another Japanese prima Jonna soprano, made her debut nt the Cos-muzi of Rome, as Madama Butterfly, on No-rember 15, with considerable success.

Serge Michaelovitch Linpounov, the cli-known Russian composer, died on November 2nd in Paris, where he was prepario appeur with the Pasdcioup Orchestra in becember.

Nimeteen Keyboard Stirs of the First Whitesteen Keyboard Stirs of the First at the Metropoliton Opera House on the cer-tain of December 30, when Harded Bauer, Alex-lor (Lawrence and Control of the Control Galrinowitzeh, Myra Hees, Ernest Intelneon, Sow Edevinor, Mischa Levinor, Bettel Leginor Galrinowitzeh, Myra Hees, Franct Lordon, Galrinor Novines, Lev Pettidon, Olica Samaroff, Galrinor Novines, Lev Pettidon, Olica Samaroff, or Slott and Scientimal Scientific Metropolitics or Slott and Scientimal Scientific Alexandra the for Figure 1, the New York Associa-tion for Horoving the Condition of the You-

Mndrigal Singing is reported to be gain-ng in popularity in England. Two Liverpool societies devoted to this type of music are tept busy with engagements.

Igor Stravinsky made his American débat at Carnegie Ilail, New York, on Janu-ary I, when he led the New York Symphony Orchestra in a program entirely of his own

Orlando Gibbon's Tercentenary ls to be ecicbrated by a performance of his works by the Bristol Madrigal Society (England), on the fifteenth of Junuary. Other progrums are to be given later in the season.

The Little Opera of America, recently organized in New York to develop an American "Opera Comlque," are preparing u presentation of "Mundrazola," a Florentine romanee, the book by Alfred Kreymborg and the music by Ignatz Waghaiter.

The First Native Jewish Opera is announced for an early presentation at Jerusalem. It is "Ha Chalutz" (The Palm Leaf), by Weinberg, a young planist of Jernsalem, and the story deals with the life of the Jews in Galilee, including rituals and holy day customs.

The Manhatian Opera House of New York has been redecorated and improved vari-ously at an expense of one bundred thousand dollars. The auditorium is now in Ivory and quise illuminated by fifteen hundred electric bulks and extending the entire length of the bulking covers the promonate inforce the temple of opera has taken on a new lease of usefulness.

Au Endowment of Fifty Thousand Dollars has been left by the will of Lillia M. Benns, of Brookline, Massachusetts, in memory of her father, Joseph M. Bearns, sity for the encouragement of original com-position by American musicinns.

An American Quarter-Tone Piano, y Dr. Morris Stochr, is said to be an adance over the one made in Germany in that t is contained in a single case, is less bulky and has a keyboard no longer than the regular grand plano.

Moving Pictures have been recognized as art by the National Academy of France, and will be shown at the Opfer two evenings and six afternoons a week, when there is no musical program.

\$1,000,000 Each Month is being invested in the installation of pipe organs in the United States.

William Wolstenholme, the well-known blind organist and composer of England, has been elected President of the Council of the London Society of Organists, for 1925.

Henry K. Hadley, our eminent American composer and orchestral conductor, has been made a member of the American Aeademy of Arts and Letters, at its last meeting. A worthy recognition, worthly given.

(Continued on page 139)

"The Best Piano Method I Know"

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FEBRUARY, 1925

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VOL. XLIII, No. 2

National Opera

"Time," the new miracle weekly of modern journalism, a miracle because it combines brevity with brains and smartness with sanity, recently reported that John Drinkwater (noted playwright, author of Abraham Lincoln) is at work upon a libretto dealing with the life of the Scottish poet Robert Burns. The music is to be done by the English musician, Ernest Austin.

Here is a real opportunity for a national tone-poet. Most of the opera libretti of the past were written by incapable dramatic backs. It may be said that it was not until comparatively recent years that dramatic poems worthy of the name have been prepared for the composer. Bellini, Donizetti, and the early Verdi, suffered from this. Beaumarchais was an exception. His "Figaro" gave Mozart and Rossini immortal opportunities. The "Carmen" libretto is also notably good. Wagner, who wrote his own libretti, often succeeded in being hopelessly prolix.

Scribe, a professional dramaturge who made a large fortune writing libretti for Meyerbeer, Auber, Verdi and others, produced works, which, in this day, creak with the same kind of artificiality which marked the plays of Bartley Campbell. Yet he had numerous admirers who did not hesitate to compare him with Shakespeare.

As for the works of the older librettists, they are simply too absurd to deserve serious consideration. The composers used this footlight doggerel as a kind of theatrical wardrobe in which to hang their trite, and always mellifluous, melodies. Such a thing as a national spirit in opera was unthinkable. "Lucia di Lammermoor" is about as Scotch as chianti or ravioli.

It is a genius indeed who can leap very far from his own national stockade. Felician David, Oriental only through his Semitic ancestry, was one of the few exceptions. His Desert is a real masterpiece of assimilation of another phase of civilization. One must have the soul-grasp to absorb the spirit of a whole race, to write the music of that nation in the natural idiom of its people. Proximity sometimes helps. Probably one of the reasons why so much of the Oriental-style music written in Russia seems real is because the Russian is next door to the great East. Somcone has "seratched the Tartar."

Charpentier's "Louise" persists in the operatic repertoire because both the libretto and the music have grown from the soul of a Parisian. "Louise" is Paris. Like great architecture, it seems to have risen from the soil.

On the other hand, the "Girl from the Golden West" as an opera is as hopelessly un-American as "Madame Butterfly" is un-Japanese. Were it not for the splendid libretti the music for the most part could be transplanted to almost any other country. True, both have alien thematic suggestions, but one cannot make a lark out of a squirrel by putting feathers on it. Were it not for the powerful dramas and the magnificent music of Puccini, these works could never have gained their great popularity. They survive because of the immense and inextinguishable genius of the creators.

"Cavalleria Rusticana," however, is national opera. The drama is Italian and every note in Mascagni is Italian. "Hänscl and Gretcl" is German because Humperdinck never forsook his native idiom. "The Bartered Bride" of Swetana is Bohemian from start to finish, as Musorgsky's "Boris Godounoff" is Russian. The Indian music of Thurlow Lieurance is Indian because the composer knows the Indians, loves the Indians, and has lived among them for years.

It is hardly profitable to attempt counterfeits in music.

The editor once wrote a Japanese ballet. While visiting friends who have a household staff of Japanese servants, he asked some of them to listen to his ballet. After a solemn discussion of the work, into which several Japanese themes had been woven, the butler announced with great dignity, "Very sorry-music no like Japanese music one little bit." One cannot import atmosphere in melodic bottles.

Some day we shall have American opera. But it must spring from our soil like the violets and the hickorys, the golden rod and the redwoods. It will not come with the stamp of La Scala or the Prinz Regenten Theater. It must grow from the soul and mind of a great American, with emotions as tumultnous as Puccini or Wagner, and a technic as forceful as Humperdinck or Rimsky-Korsakoff. Such opera is coming

With All My Might

It was James who showed us through his psychology that a large part of mankind is only partially awake, partially alive, partially active.

Success in music calls for the utmost in every individual. No halfway measures will do. You must work to the limit of physical and mental endurance all the time, to reach the heights. If you expect anything but a life-long climb-get out of music. You will be miscrable, with any other viewpoint. The great fun is in the great struggle.

Jonathan Edwards had the right idea. When he was in his teens at Harvard he wrote, "I resolve to live with all my might while I do live."

And he did. His example has inspired thousands of young men in succeeding generations.

Fading Fashions

THERE is something pathetic about fashion in music. Composers of works that do not possess the intrinsic qualities of permanence, work their lives out giving their best to the world, only to find in their old age that the fashion for their music is fading like the autumn leaves.

We had a visitor from Germany recently who knew the music-buying tastes of the German public in every detail. We mentioned to him names of several composers whose works have, in their time, been enormously popular. Gone-all gone. Yet these composers wrote exceedingly beautiful things, tending toward the salon music style, but, nevertheless, very far from mediocrity.

Time, the leveller, moves invincibly and ruthlessly forward. He has no favorites but those who have builded so strong and so great that their works refuse to yield to his long, keen scythe. That is the reason why we unconsciously revere the power, the beauty and force of Bach, Beethoven, Chopin, Schumann, Schubert, Palestrina, Bizet, Purcell and Tschaikowsky.

Make Music Work for You

JOHN D. ROCKEFELLER is quoted as saying, "I determined that in addition to working for money, I would make money work for me."

It often occurs to us that many music workers work all their life for music and are so busily engaged in the intricate technical machinery that they never make music work for them. If you do not learn to take a little time for yourself in which to really enjoy music, as the smoker enjoys a good eigar or the book lover enjoys a page from "Sir Tristam Shandy," you are not making music work for you and are missing the chief joy of your life work.

If a real estate investor buys a piece of property he can entail it to his descendants. Thereupon rests much of the wealth of the Astors, the Vanderbilts, the Goulds and the other American multi-millionaires

If a brain worker delves into his own brain and produces a work of permanent value to mankind-let us say a musical masterpiece-our laws let him keep it only for the length of his eopyright. If he sells it to a publisher with a view to investing his receipts, the publisher is in a wholly different position from that of the real estate investor, because he cannot buy a permanent piece of property but only a lease for a few years-that is. the life of the copyright.

Why should the descendant of an Astor, who gained his money by barter and trade, roll in wealth while the descendant of Stephen Foster, who brought priceless melodies out of his own brain and soul, go penniless? If the copyright upon "Old Folks at Home" alone belonged to the Foster estate or to the original purchaser of the Foster works who risked his money in publishing it, the revenue to-day would be immense.

A great many people are beginning to realize that brain capital is being unfairly treated. Harry B. Smith, in The American Mercury, has this to say about the subject:

"An author devotes his life to the only ability that he possesses; he writes books; he creates the only kind of property he knows how to create. The law says to him: 'This property owes its existence solely to you-but you shall own it for only a limited time. Then it shall be taken from you, if you survive, or from your children after you; and after that it shall belong to anyone who chooses to exploit it at a profit to himself.' But if the author had devoted his life and labor to acquiring any property other than his writings, the law would say to him: That belongs to you and your heirs forever, or until you or they see fit to dispose of it.' In other words, if a man is foolish enough to write books or compose music, the law sets a definite limit on the time that he and his family may have the use and benefit of the property he has created, and when that prescribed time elapses the law permits its confiscation.

"It is true that in this day and generation there are authors and composers who realize substantial incomes from their writings. Some of them even acquire moderate wealth. But these are surely the exceptions. Those of more than ordinary talent are nearly all poor men. Certain playwrights, novelists and popular composers enjoy a few years of success, during which they earn incomes equal to those of prosperous plumbers. Occasionally a newspaper paragraph reports that Mr. So-and-So, the novelist, has made seventy thousand dollars in one year from a successful book, or that Mr. Blank, the composer of several musical comedies, earned a hundred thousand dollars last season. But it is always forgotten that Mr. So-and-So and Mr. Blank may never again attain to that lofty financial eminence. The prosperity even of the few is precarious, and most authors and composers, year in and year out, find the small form income-tax blanks adequate to their requirements."

Posthumous Success

There is something essentially tragic about compositions published after the death of their ereators. Many of the works of the masters did not appear in print until after their deaths. Several of the best waltzes of Chopin for instance were still in manuscript when he passed away. The "Tales of Hoffman." Offenbach's one claim to larger immortality, was never seen by the composer. Bizet's "Carmen" and Moussorgsky's "Boris Goudounoff" were produced during the lifetime of their composers, but they could hardly imagine the great receptions that were to be given to them in after years.

How Shall I Hold My Hand?

More letters have come to us upon hand position than regarding almost any other subject.

The question can never be absolutely settled, because of the great differences in hands, to say nothing of differences in opinions.

At best we can merely attempt a compromise.

Liszt seemed to hold his hand high, with the fingers sloping down; but Liszt had a very large hand.

Rubinstein had broad stubby fingers and had difficulty in accommodating them to the piano.

Lhévinne, in his conferences in The ETUDE last year, gave very useful opinions upon hand position and touch. They have since been published under the title, "Basic Principles in Pianoforte Playing."

THE ETUDE printed a chart on hand position a year or so ago which was a compromise design. This has helped countless teachers and students, and thousands of copies have been reprinted for those who wanted the chart apart from THE

What About Your Musical Library?

Recently we went into the music room of one of those teachers who are always complaining about the absence of the Fairy of Success. To anyone with common sense the reason was so obvious that it was funny. The whole studio was so uninviting that the little elf would probably have tilted her fairy wings and flown away as fast as she had come, if indeed she had ever been coaxed into the vicinity. One of the reasons for a lack of interest in the room was the forlorn little library of musical books on the mantelpiece. There they stood, three lone volumes covered with dust, and as uninteresting as the

Have you ever gone into the office of a prosperous lawyer, a prosperous elergyman or a prosperous doctor and found it without a fine working library of the best books obtainable? The old Scotch saying, "Sell your coat and buy a book," has been only too literal to many a young and struggling profes-

Books are an investment, like money in the bank. They are almost a statement of your intellectual riches. Musicians, unfortunately, have not yet sufficiently discovered the need for a practical working library. Every good book you buy is a prop to your understanding, another beam in the structure of suecess. You can not expect to go on and on without replenishing your mind. There are thousands of musicians who are dying of intellectual starvation, for lack of the right kind of

Your pupils will unquestionably add to their respect for you as they see your studio library grow. Don't content yourself with half a dozen volumes. Have a regular book-buying plan and take a pride in seeing the best musical books and also books upon cultural subjects in general, added month by month. Your dealer will be glad to help you in making sclee-

The literature of music has broadened enormously during the last fifty years. More than this, it has broadened in a normal and healthy manner. True there are the usual number of musical literary curiosities in which men with abnormally narrow brains try to impress the musical snobs with the fact that anything written about subjects of slight world appeal or real human interest are matters demanding superior scholarship. Such musical scholars will spend months over an insignificant mediaeval manuscript and turn their backs upon a great modern symphony. Fortunately they succeed in impressing few others than themselves. We know of several books of this kind which are little more than academic rubbish. They have some reason for existence, like the stuffed marmoset in the museum of natural history; but their value is so limited to the world as a whole that their position is painfully comic in the musical cosmos. Fortunately there are now thousands of fine musical books which reach out to the great hordes of music hungry people and give them just what should be in the small musical library.

By The Well-Known Concert Pianist and Teacher

GUY MAIER

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SEVERAL of the much-advertised reproducing pianos claim that their records sound exactly as the artist plays. Indeed they claim even more-that each roll is the artist himself! This seems a bit too much to believe; and yet in some respects it is true. For, if you hear several of these records by well-known pianists, it is quite easy to tell who has made each roll. Why is this? Not because you can recognize the particular tone quality or phrasing of each pianist, nor yet because of the peculiar technical sound of each artist-but chiefly because of the reproduction of the rhythmic differences and subtleties which distinguish one pianist from another. One plays with a more sharply accentuated rhythm than another; or one has a more deliberate or plastic "swing" than another. One great pianist will play a work with an ingratiating, coaxing rhythm; while another's sweeping exhilaration in the same work will fire your spirit. This is easily reproducible; and in this one sense at any rate the roll is faithful to the artist.

The Pianist's Greatest Asset

A pianist's greatest asset is his rhythm; and the serious student cannot spend too much thought in developing a persuasive and infectious "swing." It makes no difference whether he is playing a slow, sustained melody or a rapid and brilliantly dramatic work. If he falls short of a beautiful tone, if his pedaling is bad, if his phrasing is poor, his playing can yet be effective if his rhythm is compelling. Ask the ordinary audience what it likes to hear best and it will usually mention either works with simple, beautiful "tunes," or pieces with infectious rhythms. Inasmuch as the piano has not the ability to sing a long sustained tone as well as most of the other instruments, it has to rely more and more on the rhythmical element for its effect.

Of the two, beautiful tone and fine rhythmical swing, the latter is the more important to a pianist. If, to a naturally beautiful tone he succeeds in adding a good rhythm, he is a pianist sure of his mark!

This difference between rhythm and "time" can best be illuserated by hearing a record on one of the old player-pianos, and then hearing one of the modern reproducing instruments. In the first there is merely rigid, mathematical precision; in the second there is a real "poetry of motion," and clastic give-and-take, by means of which the record is able to communicate the performer's intention.

Rhythm is indeed the "soul of music" and the background of all interpretation. In Christiani's excellent book "The Principles of Expression in Piano Playing." he says very appropriately "Music is indebted chiefly to rhythm for its order, perspicuity, intelligibility and consequently its power and effect. Rhythm is the principle of order in the magic world of tones. It is everywhere, and lends a beautiful self-balance to the out-goings of unimpeded energy."

Two Hundred Pages of Rhythm

It is interesting to note that out of the three hundred pages which comprise Christiani's book two hundred are devoted to the problems of rhythm!

In the recent "Jazz" symposium in the "Etude" no one stressed the fact that the fascination of good jazz is due chiefly to its rhythmical complexities and to the really wonderful elasticity of its swing-in other words, to its alluring rhythm. Take this away from it and see how much you have left!

As in the former tests of "Tempo and Outline," be sure to apply each of the following tests conscientiously to the whole piece not omitting a single measure.

1. Do I give sharp accents on the first notes of all measures of rapid or strongly marked rhythmical works? Students should exaggerate such "meter" accents more than they do. Frequently a work will need little more than this to make it swing effectively. Watch carefully to see that these strong accents persist when playing the piece up to tempo.

2. In slow works do I give every note, long or short, its full value?

One reason for ineffective "melody" playing is that the short notes or quicker groups of notes are not emphasized or held long enough. It is better to stress these tones and to give them more value than they should have, rather

3. Has the piece any well-defined phrase accents, and do I prepare their entry well enough to make them clear to the hearer?

Frequently accents which come on naturally unaccented parts of measures are not sufficiently emphasized. If the composer is painstaking he will have marked these carefully with long or short slurs. Otherwise the planist himself must decide where the music needs them. When these occur it is well to make a slight pause before the accent in order to really underline the phrasing.

4. Do I give full value to all final beats or portions of beats in the measure; or do I hurry into the next measure thereby impairing the "swing?"

Impairing the "Swing"

This is a general fault of students, frequently noticeable, for instance, in their playing of waltz rhythm. The last beat is almost invariably hurried over the "fence" into the next measure. One good way of remedying this is to think of the last beat (or note) as an accented tone, and then "phrase" it with the first beat of the next measure. This will insure giving it its full value.

5. Do I pause before all tones that are to be well accentuated (whether forte or piano); and do I hold these accented tones long enough?

Always wait an instant before any impressive tone or chord; it prepares yourself and the hearer for the resulting effect and then do not leave the tone too soon. Hold it! Organists have no other way of stressing tones than to hold their accented notes a fraction longer than the unaccented ones. And, as a great many of them do not do this the organ is popularly considered to be rhythmically less vital than other instruments.

6. In rapid pieces do I devote enough attention to the hand that has the less technically difficult portion, thereby controlling it well, and making the rhythm consciously slip into the bad habit of changing the

In most works that are bristling with technical difficulties, one of the hands has a comparatively easy time of it; as for example, the left hand in Weber's "Perpetual Motion" or in Chopin's Etude in A Minor ("The Winter Wind.") By working just as hard at this left hand as at the right, you will master works of this character more quickly. Absolute control of the easier hand tends to hold the work well in check. Hold back and emphasize especially the final beat of each

7. Where there are broken or irregular rhythms, do I give sufficient time to the longer tones?

In any rapid rhythmical groups, such as

ITT. ITT. ITT.

it is well to give almost too much time (or stress) to the longer notes. It frequently helps if one thinks of the shorter sixteenth notes as being almost "thirty-seconds." Wait long before playing them-and then play them very sharply and quickly.

Real Rest Spaces

8. Do I give all rests their full value; And do I leave real spaces where they appear? At those spaces do I remove my hands from the keys and my foot from the pedal?

Always remember that music uses for one of its nost impressive effects the absence of sound. A fine, long pause will do more to make a work effective than pages of well played notes. It takes an artist of experience to realize the importance of these breathing places. Exaggerate them in your practice, and when you play to other people make such spaces longer than you think necessary. Perhaps then you will pause just long enough to be effective!

Tests of Pedaling

1. Do 1 release the damper pedal quickly enough and long enough at each harmonic change, to avoid blurring? Bad pedaling is caused chiefly by the failure to shut off one set of vibrations before another is put in motion. Students should get into the habit of completely releasing the pedal, and then waiting before pressing the foot down again for the next tones or chord. In than to cut them short and so spoil the smooth melodic forte or fortissimo places the changes must be quicker and the release longer to avoid conflicting vibrations.



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MR. GUY MAIER

2. Does the damper pedal really help to bind and make legato the tones or chords in each phrase; or do I leave "holes" of non-legato by my manner of changing the pedal?

This is, of course, the elementary "syncopated" pedal, and is only mentioned here because many students unpedal at the same moment that they play the tone, instead of waiting a fraction of a second later. This causes the jerky, disconnected sound which characterizes the work of students who have not developed the faculty of listening to their own playing.

Too Much Damper Pedal

3. Do I spoil the clarity of scale or passage-work in the middle or bottom sections of the piano by using the damper pedal too often and too long?

When rapid passage work descends below the C above middle C it is advisable not to use more than an occasional brief touch of the pedal.

4. In sustained (lyric) passages are there places

where, by playing a more solid bass tone I can hold down the pedal for a longer time, thus obtaining a richer mixture of tone?

A "long" pedal usually depends upon solidly played bass tones for its background. When these are lacking the result is unsatisfactory. In those places which demand a blurred, indistinct pedal effect, treat carefully the harmonic and non-harmonic tones, making sure that the former predominate. Otherwise the passage will become overbalanced and unpleasant.

Long Pedal Effects

Sometimes one can get charming, long pedal effects without this fundamental "bottom" (bass) tone, when both bands are playing well up in the treble portion of the kowhoard.

5. Where there are obvious breaks in the music, do I release the damper pedal, or do I obliterate these breathing places by holding it down?

6. Where are the phrases which need the soft pedal? Do I use this pedal often enough to make effective the ehange of tone color which it produces?

The soft pedal does more than reduce the amount of tone; it puts several new tone colors at ones' disposal, One of these is a relaxed, easy (ARM) weight color, and another is of a close-pressure, thicker quality. Decide which effect is needed in each of the soft-pedal

7. Is there a place where it would be well to use a "half" pedal, or a "shivering" pedal?

An artist's feet are as sensitive as his hands. He has learned that sometimes a passage will sound better by pressing the pedals half or quarter down; or that, by releasing it part way for just an instant he will shut

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tone sounding; or that, by making the pedal vibrate quickly (as though his foot were shaking nervously) he can make an especially beautiful diminuendo. The effects are fascinating but it takes years of sensitive pedal technic to do them well. There are a thousand shimmering colors to be had if the student will constantly experiment with his pedal extremities!

8. Is there a chance for me to give increased sustained sonority by holding any tone with the sostenuto (middle) neds1?

Artists differ exceedingly in their opinions as to the importance of this middle pedal. Most European pianos do not have it, therefore, many artists use it in a very limited way. But it is surprising how it will repay close study, and how often one finds a tone which, if permitted to sing out during a passage improves the singing power of the other tones, knits the passage together, and helps to avoid the "messy" sound which would result if the damper pedal were sustained for

Getting Sick of Pieces

Before proceeding to the "Tests of Phrasing, Tone and Color," there are a few general points which need clearing up. First, a great help in acquiring a technic of interpretation is to make use of every opportunity to play your pieces frequently to others, to single individuals or to large or small groups of people. Each time you play (if, meanwhile, the work is studied carefully) will bring finer control, greater ability to project yourself, and a surer knowledge of how to communicate your feelings. Play only a few pieces that are not too difficult-and play these over and over again to your friends. If the music is of first-class quality, you ought not to tire of it. "Getting sick" of pieces is due to a gradually distorted perspective, and to lack of constant, careful study. Ask your friends to listen to you carefully, and to criticise you. Even though they are not experienced musicians, they can frequently help you by their fresh and different points of view

There is no reason for feeling discouraged if a work is played badly for the first few times. Even though it has been studied carefully and is seemingly well controlled, it will need many performances in the presence of other people to make it effective and beautiful. Artists who appear in public hesitate long before play ing a new work to a metropolitan audience. They plan to "try out" their pieces dozens of times before including them in their repertoirc. And even then it sometimes takes countless performances in public before the artist is able to do justice to the piece. Playing in public once, twice or several times a year is bound to be an unsatisfactory experience. You must play frequently and regularly if you expect to control your pieces and if you wish to learn how best to make them effective.

Limited Repertoire

When Wendell Phillips was asked how he had at tained the poise of presence and finish of style which made his lecture on "The Lost Arts" so attractive, he replied, "By getting a hundred nights of delivery behind There are many other speakers who have only achieved popularity, authority and distinction by many times repeating the same address. So it is also with many virtuosi. Most of the well known artists play a very limited reportoire in public-and then they repeat many of these pieces year after year. It is a wise

Also, students should not play long or involved works in public. A short piece well played stands much more of a chance of being effective than an incoherent, flourdering-about virtuoso piece, or a deadly, interminable sonata. It is not a heinous crime to play one movement of a sonata without the others! When Beethoven was pressed for a final movement to the "Kreutzer" sonata he deliberately "grafted" there a movement from another complete sonata. What harm would there bethen, in playing this as a separate piece? And many other sonatas may be similarly treated.

To go back once more to the wise words of Christiani: "The quality of the true artist is best shown in his rendering of small pieces, for in the larger works the finer details, the deeper toning, the artistic touches. are either overlooked in, or over-shadowed by, technical bombast, which often covers a multitude of sins'

"First and foremost, the accompanist must have a complete understanding of the technical difficulties of the instrument he is accompanying. Especially in the case of a string instrument, the violin or 'cello, it is necessary to have a fair knowledge of the artist's bowing. If he accompanies a singer, he must understand breathing."-Josef Adler.

Interpretation for the Child

By Mae-Aileen Erb

INTERPRETATION is one point which is frequently overlooked in a child's early piano lessons. Too often this subject is excused on the ground that until a pupil reaches certain stage of maturity he is not capable of shading his compositions, that is, of playing them expressively As the performer is tender in years, he is only expected "to play as a child."

This is an erroneous idea. A child is naturally expressive. Watch a group of children at play, or engage one in conversation and the many unconscious changes in facial expression that illustrate the various phases of his narrative will be convincing proof. The child's instinctive impulse to express what he feels in voice, action and countenance, may be turned to account with little difficulty in the playing of his elementary pieces.

In teaching a composition to a child, appeal to his fertile imagination, which is readily stimulated, and he will weave a story about the piece in a remarkably short time. A suggestion here and there from the teacher will serve to keep it apropos to the character of the compo-As an example, take "Good-night, Little Girl!" by H. L. Cramm. This easy piece is rich in interpretative possibilities and is carefully supplied with dynamic signs which the pupil should be taught to follow as accurately as he does the notes and rests.

The writer asked a child of eight, what story this composition suggested to her. She was given a week to think of one, and the following was the result: "After a little girl was tucked into bed, her mother sat nearby and sang a song to her (first eight measures). She sang very oftly, especially at the close of the section, as the child was dropping asleep. During the next eight measures she dreamed that she was wandering in a forest filled with birds and flowers. The short phrase beginning on The most simple composition, when thus played, ceases the last count of the 16th and 18th measures, was a fairy to be merely a beginner's piece, but is invested with

higher was the distant echo. Beginning on the fourth count of measure 20, a little bird sang, 'Good-night, good-night, good-night,' which was echoed softly in the higher register. Next, a bell chimed, 'Good-night.' three times rather slowly; and finally the fairy, the bird and the bell, all seem to sing her mother's song together (measures 25-31). But, on the minor chord in the following measure, she awoke with a start, and sat upright in bed (pause). When she saw that she was safe in her own room she sank back on her pillow and fell asleep as her mother's voice grew fainter and fainter as she quietly went downstairs."

That story made the piece doubly dear to Ethel. She loved to play it and make the piano tell the story to the listening friends. With each repetition the interpreta tion improved until one day a musical friend of her mother exclaimed: "That child does not play like

child, but like a miniature artist!" And that is a point which every teacher should ponder why should not the child play like a miniature artist A child is responsive and will take great enjoyment in shading and gaining different effects in tone, but he will not take the initiative. He must be guided and directed until he becomes original himself.

With interpretation, deliberation should be taught in the earliest lessons. Deliberateness in beginning the piece, deliberateness in ending the piece, deliberateness in playing the ritardando passages and deliberateness in observing the pauses. Ease, poise and confidence all grow from that one word, deliberation,

If the pieces a pupil studies are adapted to him and are not beyond his grade, there is no reason why they should not be played correctly in a thoughtful, artistic manner voice calling, 'Good-night,' the repeated phrase an octave charm and becomes a thing of beauty.

The Smallest Interval

By S. M. C.

THE smallest interval recognized in music, as it is taught in most civilized countries, is the half-step, known also as a half-tone, a semitone, a minor second, or an augmented prime. This interval is formed either by using adjacent staff-degrees, as B-C, D-Eb, C\$-D, or by using the same staff-degrees with the second note accidentally raised or lowered, as F-F#, G-Gb, E-E#.

When the half-step is formed by using adjacent staffdegrees, that is different letter names, as D-Eb, C\$-D, or E-F, it is called a diatonic half step, and is equivalent to a minor second. The term diatonic is confined to tones proper to the signature of the key in which they occur The interval E-F, for example, occurs in the scale of C major, III-IV, and in F major. VII-VIII. The interval C#-D is found in the scale of A major, III-IV, and in D major VII-VIII. Hence each of these diatonic half-steps may belong to two different major scales.

The chromatic half-step is formed on the same staffdegree and does not change its letter name; as, F-F#. Ab-Aa, C#-C##, Bb-Bbb. The word chromatic is derived from the Greek, and is applied to notes marked with accidentals, beyond those normal to the key in which the

passage is written, but not causing modulation. The chromatic scale, which consists of twelve halfsteps, remains in the tonic key throughout, or rather, it has no tonality. Although there are many ways of writing this scale, the most general practice is to use such accidentals as can occur in chromatic chords without changing the key in which the passage is written. There

is, however, much diversity of practice among composers in this respect. To make the notion of diatonic and chromatic half-steps clear, a few examples will be in Diatonic half-steps, or small seconds.

Chromatic Half-steps, or augmented primes.

Diatonic half-steps, downward,

Grelled Ind I had

Chromatic half-steps, downward.



If the pupil remembers that the diatonic half-step requires different letter names, while the chromatic employs a repetition of the same letter name, further explanation will be unnecessary.

"The Bass Bothers Me"

By Sarah Alvilde Hanson

New pupils who have taken numerous lessons often Bass Clef Clear in mind? I don't understand it and don't quite know how to find my bass notes"

1 show a pupil: "Here is your Bass Clef Staff." I then draw middle G above it as a starting point,

Thus - middle &

The pupil is then asked to begin with this lowest G on complain as above; and: "Is there some way to get the the bass staff and to play up to Middle C, naming the letters as they are played, after the plan:



When the pupil has fixed this little formula in the mind, it is effective every time, and Bass Staff troubles are over. From Example 1 it is seen that the first letter on the first line of the Bass Staff is the Second G below Middle

How Not to Practice

B_V F. CORDER

Eminent Theorist of England and Professor of The Royal Academy of Music, London

Many years ago I lived in a country town, and every morning as I went to my daily teaching I passed a house where a girl was always practicing on the piano. I dare say I passed a good many, but this one dwelt forever in my memory, because she was always doing exactly the same thing, as I passed the house at pretty much the same time. She had a volume of Plaidy's Technical Studies before her; and she was playing it straight through, from beginning to end without stopping. I did not need to be told that her mind, during this task, was in a state of complete blank oblivion. I knew from the manner of her playing that this was so. Her eves were fixed upon certain black dots on paper and in response to this code of signs the fingers rose and fell. Nothing more than this happened or could happen.

Will any teacher or pupil who reads these lines reflect for a moment and tell me what useful purpose was served by this procedure? The daily drumming went on for more than two years, without any perceptible result; for the simple reason that there was no definite intention behind it. I need hardly point out the fact that these finger exercises of Plaidy, Tausig or Pischna are of very differing kinds and are intended to develop various branches of finger technic. Just to gabble through them, as a schoolboy rattles his hoop stick along an iron railing, is to refrain deliberately from trying to improve one's playing. If such a foolish task must be undertaken it should be done on a dumb piano, which at least would not injure what little car the player possesses.

I know that even in these enlightened days there are people who believe, or pretend to believe, in "finger frill" and who will rather slave at an aimless task for hours than use their brains for five consecutive minutes. Such people love to tell us how Paderewski practices for thirteen hours a day or how Pachmann once played a single measure of a piece all day long for a month, or any other silly fable that foolish journalists trouble to invent. Many and many a brainless student have I heard play a faulty passage over and over unto seventy times seven without stopping, in the mad belief that if you go on doing a thing wrongly often enough it will get right comehow and comewhere

There is only one way to practice properly; but there are several ways in which one ought not to practice; and another is this. A girl whom I can hear from where I am now writing is practicing a well-known and quite easy piece in the key of D major. Whenever the right hand descends the scale she contrives to get the thumb on A and, in consequence, plays the next note G-sharp justcad of G-natural, the former note lying temptingly ready for whichever finger turns over. Vainly does her teacher point out the mistake at the next lesson; vainly does he mark the place where it occurs with furious blue pencil. The utmost this pupil can do is to play the Gsharp first and then go back and play G-natural. The next A and G that occur cause the same blunder to be repeated; and I fail to see how any improvement can take place so long as the pupil practices automatically. "Evil s wrought by want of thought" is a true adage in music, So long as the hand mechanism is working uncontrolled by the mind and will, no good can be done, only harm.

By the judicious practice of scales and other finger exercises, a systematic habit of fingering can be acquired, which will indeed become automatic; but the acquiring of such habit demands all the brain-power that we can command. There is no point in teaching yourself to gabble senselesely

The lack of pernetual mind-control during practice is the cause of all faults whatever in performance. Nothing is more common, nor more distressing, than to hear the blunders of a bad player which have been learned and cannot be unlearned. Do you know what is an appoggiatura? It is a musical ornament, the underlying idea of which is the instant correction of a fault. Through excess of zeal the performer is supposed to have taken a note higher than that intended : thus



This has the effect on the hearer of a graceful correction in oratory and explains why the appoggatura is nearly always the note above the harmony instead of below. The latter would produce the mental concept of having failed to reach the desired note and having made a supplementary effort-not nearly such a pleasant idea.

Now the connection of this fact with my previous remarks may not be immediately apparent, but the following true anecdote of the greatest of all pianists will make it clear. In Liszt's Don Juan Fantasia there occurs the following succession of widespread chords:



The composer, who was given to altering the details of his pieces in performance, on a certain notable occasion thought fit to improve the last chord by making the left hand go over the right so as to emphasize the top note. Not having done this before he missed the note and came down on F instead of E. But as he was keenly listening to what he was doing he was able not only instantly to repair the error but also to turn it to musical account. He held the F and slurred it down, appoggiatura-wise, to an E. Then, after a slight pause, he did the same thing again, very softly, like an echo, thus:



Everybody of course believed that this was an intentional embellishment; and, had he not afterwards confessed to his friends that it was his way of repairing a mere blunder, the fact would never have been suspected. Now this incident teaches the would-be pianist several

1. The value of making himself a good musician. With a sound knowledge of harmony the musical memory becomes strengthened and mere finger-blunders, such as the above, are rendered less likely. If they do occur they can often be concealed 2. Be sure to finger a passage always in precisely the

same way, especially when as in the above instance, there are two equally good ones. Uncertain fingering always spells imperfect performance. 3. Above all, however well you may know a piece, un-

less your whole mind is concentrated on every detail, you may easily forget it or lose your way. The habit of extemporizing is far too little practiced nowadays; and is of the greatest value in covering up lapses of memory.

The Worst Way of Practicing

Returning to my main thesis, that there are many bad ways of practicing, let me again remind the learner that the worst and most universal one is to allow the eye instead of the ear to rule the fingers. It is indispensable to learn to read: but it is fatal to use the eye in practicing. Think now! When you learn poetry or prose for recitation, what is your procedure? You endeavor as quickly as possible to dispense with the book, so that you may give your whole attention to the proper elocution. At first you gabble the lines without any attention to the sense. This is not the best way, but there is no great harm in it so long as you regard it as a mere preliminary exercise. So in learning a piece of music there would be no great harm in letting the fingers rattle through the mere notes if you could persuade them that this is a mere preliminary to real practice. Unfortunately the parallel between the fingers and the organs of speech is not exact. With the voice you are on familiar ground; with the fingers you are not-unless you are a fine musician, when all my advice is needless. But at least you can put the copy on a chair by your side, or, better still, lay it flat on top of the piano; so that you

have the inconvenience of getting up to look at it whenever your memory needs prompting.

Never give way to the senseless habit of drilling the fingers by mere automatic repetition of a passage. The swifter the muscular movements involved, the more slowly and deliberately they need to be taught to the muscles. There is no such thing as quick practice.

And appreciation of this fact is not possible till we have realized the essential difference between Practice and Playing. In the former every tiny act-every shade of tone-must be consciously directed; in the latter all the details are relegated to the subconsciousness and the general direction only is conscious. Clearly then the practicing of a piece-just like the practicing of a recitation -can be beneficial only when done so slowly that any error can be repaired instantly and not allowed to become habitual.

A pupil was complaining to me only the other day of difficulty she found with certain left-hand skips in Chopin's Ballade in G minor; but I had already perceived that the error-which consisted in dashing out to a bass note one tone farther than the one intended-was always the same, and had been unintentionally learned. through lack of deliberation. It was not enough to realize that fact and correct the error name the habit of finger had to be unlearned and a fresh habit acquired: a tiresome matter.

Eve Versus Mind

Moreover, I found that in repeating the faulty passage the pupil was unable to check herself from going straight on each time. This showed plainly that all the time she thought she was practicing, she was really only playing. This is a very common fault, caused by letting the eye direct matters instead of the mind.

cannot too often repeat that the eye is the perpetual hindrance in learning music-the perpetual foe of the ear and the intelligence. Hence the absolute necessity for dispensing with it as far as is possible. Even in reciting or reading, if you have the copy in front of you you will hardly be able to refrain from gabbling or at least you will hardly be able to make nauses where the sense requires them. So when you play with the copy in front of you, you find an irresistible impulse to play all the long notes short, to clip all the dotted notes and to ignore pauses. If you play from memory, you may play in time; if you play from notes, I don't believe that you ever will. At least not with any certainty. And what is true of playing is ten times more true of practicing

Mind Control

Now, if you hold in mind all I have been saying (which I can hardly hope is the case), or if you will read it over again and try to make a summary of it (which is what you ought to do), you will perceive, I think, that all the faults I have spoken of have a common origin-lack of mind control. Where there is no mind control, there can be no improvement; where there is no improvement, practice is not practice. But why is there a lack of mind control? For the simple reason that nature has endowed us with several senses, and has not endowed us with the power of using more than one

Perhaps you have never realized this, but the existence of the well-worn adage, "think before you speak," tells you that it is difficult-nay, impossible for manyto speak and think simultaneously. All that most of us do is to switch off rapidly from one sense to the other. The same with seeing and hearing; the same but most of all, with smelling and anything else. Smell a flower or even a scent bottle, and you will find that for the moment all your other senses are paralyzed. Smelling is the least cultivated of our senses, so it refuses to cooperate with the others. Sight is the most cultivated (with most of us), and so it dominates the rest. You never thought of that, did you? Nor did you think that in playing the piano you must use two senses absolutely at once. Now find out which two those are.

When I was a boy, an Indian gentleman once told me that there was, in his country, a college-or more than one, perhaps-devoted to the sub-division of the mind, so that it could attend to three, four, or even five different things at once. His description made a powerful impression on me, and I ever afterwards tried consciously to cultivate this power to some extent,

A Promise with a Purpose

By Marguerite C. Kaiser

feeling how useful it would be in music. My informant described an almost incredible exhibition which he professed to have witnessed. A number of persons sat in a circle, all doing different things, while the performer walked slowly round, attended to every thing that was done and at the end of half an hour gave a correct summary. Thus, one person made a few strokes on a bell attirregular intervals; one took stitches in a piece of embroidery; one threw marbles at the performer; one gave him lines of verse to remember; two played a game of chess; two others, a game of fox-andgeese, and another gave him a few grains of rice and millet occasionally. All these different things were correetly remembered and noted by the man who attended to them, doubtless not all twenty actually at once, but in quite irregular and unforescen succession. This is the same kind of memory as that cultivated by some great chess players of playing as many as thirty games simultaneously, but with the important difference that the chess player consciously turns his attention from one game to another, while the Indian's mind had no such

Playing, Speaking and Listening

I myself have succeeded in reading a new piece of music at the piano, speaking to somebody and listening to a conversation all at once, but the mental strain is very great, because of the complex attention required to read music. The late Sir Walter Parratt is known to have played a Bach Fugue and a game of chess without the board, simultaneously, However, this is not so difficult as it sounds. The mind can, as I say, switch off with marvelous rapidity from one thing to another; but to make it govern two senses at once or drive one sense in double-harness, as it were—hearing sounds and their quality—this is a power many of us never attain because we do not suspect that it is a thing that can be acquired by deliberate training. For that matter the majority of folks believe everything they ean't do is " a gift" and never consciously endeavor to learn anything. How feeble this is !

Am I wandering from my text? I don't think so. To use your fingers automatically, to use your brains automatically (which is the same thing as not using them at all), to believe that the amount of time spent is a measure of success-all these are the ways NOT to practice. To fail to realize the scope of the problem before you-to ignore the mental control and discipline which must precede any attempt at self-improvementthese are ways to render all practice futile and unworthy of its name. To practice a passage at a pace which precludes possible alteration is not practice at all. To do anything where your fingers are not in leading-strings may be very beautiful playing, but it is not practice and will not get you on a bit. You have got to be teaching your fingers all the time, and this demands the incessant and careful use of your brains. The person who does this is the person who gets on quickly and infallibly.

That is my translation of the line.

"Be good, sweet maid, and let who will be clever."

Self-Test Questions on Mr. Corder's Article

1. How can "Evil is wrought by want of thought"

he applied to the practice of music? What is the basic cause of all faults in per-

3. How did Lisst once hide an error in playing before the public?

4. What three things should this incident teach the

5. What are the characteristics of the best type

Scale Fingering

By S. M. N.

THE scales, C, G, D, A, E are fingered alike. The fourth finger is used only once in each octave; and, if placed correctly, all the others will fall in their order. RULE-Right hand: Fourth finger falls on "seven."

Left hand: Fourth funger falls on "two." The scales of B, F\$, C\$, Db, Gb, Cb contain the three black keys; and it is necessary to finger, not by scale numbers but by black keys. Hence the following rule: Right hand: Fourth finger upon A# or Bb.

Left hand: Fourth finger upon F# or Gb. The remaining four flat scales, F, Bb, Eb, Ab, are

fingered as follows: Right hand: Fourth finger on Bb.

Left hand: Fourth finger on the fourth note of each scale except that of F, which takes the fourth finger on the second tone

sense of responsibility to their work and to their teacher, have had a number of blanks like the following printed. I call it a pupil's pledge; and every new pupil is expected to sign it. It is then pasted in the front of the to be great, and the work is called a masterpiece. I can-Instruction Book or Study Book. Its effect upon the minds, hearts, characters and zeal of my pupils has been excellent. It also makes a very advantageous impression upon the parent.

Student's Pledge

promise my teacher that:

1. I will always regard my teacher as my sympathetic friend and helpmate. I will tell her without shame exactly what I do not understand, so that she can help me when I need it most. I will try never to deceive or disappoint her in any way; for I fully realize that she is

constantly planning and laboring for my success. 2. I will come regularly for my lessons and will be absent for very serious reasons only. 3. I will try always to be punctual-rather too early

than too late 4. I will practice every day faithfully and as much as possible. I can be only as skilled a player as I am willing put in the time to be.

5. I will practice slowly and with intelligence and care, If I practice beautifully, I shall play beautifully. 6. I will not waste my time on Jazz but rather shall

WITH a view to stimulating my pupils to a higher use that time to understand finer music. When I come in contact with a famous work which seems to be outside of my sympathies, I will say, "This work bears the name of an artist whom the best judges have pronounced not see its beauty; but that must be because I am not ye educated to it. I will study it; and, perhaps, by and by I shall appreciate its qualities." A love of good music is the one unmistakable mark of culture the world over.

7 I will cultivate a love for all that is beautiful and uplifting in this life-good books, pictures, nature with its stars and sunsets and forests and hills, and friendships which bring us closer to God. Life to me, without music and art and loveliness, would certainly not be

8. I will go to concerts, recitals and lectures whenever

9. I will try with all my mind and heart and soul to be a beautiful and accomplished pianist and a broad. well-informed musician. No sacrifice shall be too areat for me in order to accomplish this.

10. I will be a piano enthusiast and a firm believer in thorough foundational study. I shall try to enlighten my friends and acquaintances as to what artistic playing really is, through my own good example. If I play beautifully and correctly, surely they will be dissatisfied with mere strumming and thumping. My thorough knowledge of technic will make them abandon superficial study, and in this way I shall be an educator and a noissionary making this world a better, happier, richer, more beautiful place in which to live.

Melody and Accompaniment with One Hand

By Olga C. Moore

pianist the difference between melody and accompaniment when played with one hand. Then after explaining, it is tedious work making little fingers execute the t. The following example is from Wooden Shoes, a with the melody, first grade piece by Gertrude Bartlett,



would if it were not explained:

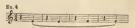


By adding words to the melody (with stems turned upward), it was easy first to practice the inclody alone,

Here are wood-en shoes, Here are wood-en shoes a dage-ing

We sang the words. We counted aloud. We played it over and over until it was very plain that the composer intended these notes to be the melody. The notes the accompaniment, representing the wooden shoes, Now correctly,

IT TAKES a great deal of patience to explain to a young the wooden shoes, of course, should not drown out the pretty melody notes, so we practiced this part alone, over and over. The heavy thumb had to learn to be very loose and to touch the key very lightly, then spring trick properly. But once learned, a child never forgets up, as though the wooden shoes merely kept time softly



First we read like this: Quarter rest, E; quarter rest, quarter rest, F; quarter rest, F. Then we counted aloud, always remembering to make the thumb only tap the key. When we were ready to play both melody and accompaniment together, we listened closely for the melody note to ring the longer, a little beyond the tap the wooden shoes.

It gave the effect of a staccato note in the accompaniment; but better this way than to lose the smooth legato of the melody.

By adding words, it was easy to teach the child to separate one little phrase of four measures from the next phrase.

The teacher must never forget that music is a study and that children must be taught. I have heard it said so often that "beginner's music does not sound like much of anything"; but that is not always true, for children's music can be made to sound very intelligent poser interactions of the stems turned downward, and the rests, were if they are taught how to play correctly, by practicing

Early issues of THE ETUDE will contain articles from Eminent American Leaders of Thought and Industry, who have manifested wide interest in Music. These will include:

DR. HENRY VAN DYKE - Former Minister to Holland, Eminent Poet and Essayist. Dr. Van Dyke has sponsored music all his life.

CHARLES M. SCHWAB - World famous "Steel King" who was himself a Professional Musician for many years.

OWEN WISTER - Famous American Novelist, who graduated from Harvard University with Highest Honors in Music and studied music abroad

EDWARD BOK - Eminent American Editor and Publicist, who was the chief financial sponsor for the Philadelphia Orchestra.

THE ETUDE

THE caption of this article by no means implies that there are musicians who do not know as much about business as do the run of business men of average good standing and ability. Let us hasten, then, to recognize the fact that there are many men and women who secure their livelihood through music performing a worthy public service and at the same time handling themselves and their equipment with as much profit as could be gotten out of a commercial enterprise capitalized for a like amount and carried on with count intelligence and industry.

One may even go so far as to say that the thorough business instinct and practice of many musicians is so highly developed that any modern Ruth, gleaning in their fields, would find scant picking. Nor is there any unworthiness in this. Such economical cleaning up, even of the odds and ends of assessable value, is by no means a skill or practice to be despised. People of this type may be at times over-zealous in the pursuit of reward; but even more frequently they are acting only as good stewards of the two or five talents originally given them. And thus they rise superior to that grasshopper type of human being who plays all summer and begs for a winter supply at the hive of the frugal honey bee,

But, as the common expression of the streets has it-there are others. There are those of the temperamental turn, of the flowing tie, of the emotional hop, skip and jump habit of action and judgment, a tribe timid in the world of stern realities, who, nevertheless, bank a large expectation of reward for a glorified future upon a small deposit of talent and indus-

try. It has been said, and truly, that temperament may be an asset in art but that it is a decided liability in business. In this stubborn fact we shall probably find an answer to the question that constitutes the caption of this article.

But there is still another class-perhaps the most worthy of them all; the unheralded, serious workers, the earnest teachers, struggling with an equipment that is probably far below what they desire to contribute in their daily service, procured in years of struggle and often at a price that has been a real sacrifice. These teachers perform the finest type of service. They are the backbone of the profession. Theirs are the sanctified hands to which and from which the torch of truth is passed. In short, they are the good, solid, ambitious, ever-improving, reliable instructors who carry the mcssage of education into communities all over our country. Let us be forever thankful that we have them and let us keep them in mind as we proceed to ask-

What is Business?

What should the musician know about business so as to conduct himself and the active practice of his art in a sane, sensible and useful way?

To begin with, what is business? Of many definitions, here is one:

A useful activity dealing either in material things or in skill and knowledge dedicated to the service of others, or conditions making for mutual profit and well being. One can imagine the emotionally inclined starting visibly at the expression "mutual profit," but we shall

take care of this and them as we proceed. First of all, business demands for its very continuity that we possess something that fulfills a need. The disposal of this something must be our honest undertaking -whether it be the biscuit of a grocer or the ideas of

an interpreter. This constitutes the transaction. Business demands that we supply the need and conduct the transaction in the best manner possible, with due regard to the mutual profit concerned. This constitutes the service

Business further demands that we take our equipment into a community that needs it or that can be induced to absorb it. There would be, for example, a scant livelihood for Mr. Paderewski at a settlement in Labrador or for the Editor of this magazine in the midst of the Painted Desert until (and this would immediately happen) each had adapted himself to the new environment by means of a new activity.

We may lay it down, as the next factor of what a musician should know about business, that he should be sure that his skill and knowledge have been developed to the point where they are at once authoritetive and useful when transmitted to others. There are already in the world too many disseminators of misinformation. Let him pride himself, if on anything, then upon the reliability of his instruction.



What Should the Musician Know About Business?

By THOMAS TAPPER

man, it should be renewed from season to season, so better salable factors.

How does he do this?

First of all, let me set him up as eager to do the most with what he has, a reader of this magazine because it keeps him in touch with the modern developments of his art; a keen student of the newer books; constantly secking to provide himself not only with new and more attractive teaching material but also with a clearer and more practical ideal in the training of every one who

Where is Doctor Tapper? Where is Doctor Tapper? What

is he doing now? Several such inquiries have come to "The Etude" because during the last few years literally nothing has been heard of him personally in the world of nusic. These inquiries are quite natural about a man whose books upon theory and other subjects have sold by the thousands, whose articles have appeared in foremost musical magazines for years, who has held important positions in great educational institutions and who is remembered everywhere, Well, Thomas Tanner has left the field of music for that of big business. For years he has been associated in high advisory positions with the J. R. Penny Company, a corporation operating hundreds of department stores in all parts of the country and doing a husiness estimated well on to \$100; 000,000 a year. Dr. Tapper has not lost his interest in music by any means and he has been persuaded to write this article for "The Etude." He is a remarkable instance of a man who past middle life has left the profession of music and become a great success in business.

seeks his guidance, from the minister's son to the plumber's daughter.

We see him setting up the specific program demanded by every student; adjusting the mystical, magical art of music to every individuality according to its light and its strength; doing his utmost to bring musical eurichment into the community; taking under the wing of his personal interest the few or many music activities of the town, and, so far as his capaeity and discretion (Oh, Beloved Discretion l) permit, giving them the benefit of his whole-

Sell the Best to Your Customers

The attitude that I have attributed to this teacher toward the public is a business attitude, insofar as it aims houestly to give the newest and best to every client, never over-selling, never passing out goods of ancient lineage, but importing first into his own intelligence and then into the lives of those who constitute his clients, all that is beautiful and practical in the art. And basic to it all-never assuring the crow that he can learn to sing nor the fingerless to play; that is, holding forth no glittering allurements to those whose gifts run in other channels.

Now, to do all this properly it must be done systematically, and thus we come upon another factor of business that must enter this program-System. Not that System should become one of gods many, to be worshipped beyond its descrts. But System should govern at least the operating machinery of the musician's profession to the extent that the teacher never attempts, as we have just pointed out,

The musician's skill and knowledge constitute his to sell his goods to those who have no receptivity merchandise; and like the merchandise of the business for them; that he makes the investment to every individual client as worth-while as in his power lies; that no shopworn article ever passes over the counter that he sets up a systematic procedure of hours of of mutual exchange to the customer. This means that teaching programs, of graded study for himself and the teacher is forever providing himself with new and his pupils; that he establishes a strict financial adjustment, and, finally, a definite agreement as to lost lessons as definitely set forth in this magazine some time ago; that he be where he says he will be when he says he will be there; that he demand of his students the same honorable appreciation of the appointment as he does of himself; and so on-down the line. We should expect him to be able to show the Federal Tax Collector, if need be, the source of every penny and the channels along which the pennies make their exit from his purse. This is not sordid trouble. It is the exact record of a faithful stewardship. And, finally, he should know whether his annual volume is producing a net profit that is a fairly reasonable income upon what the professional training and equipment

Is all this necessary?

It is merely the reasonable attention which one should give to the mechanism of a business.

Why? Because it makes for justifiable operation, for economic and well conducted processes of the exercise of ability that knows its way around.

Thus far, then, we have come upon some factors of importance. By the first we are reminded that we must have a practical, serviceable article for sale (that is, Instruction) always new, desirable and improving. Next we must offer it in an environment that can absorb it, to its profit and benefit. We must proceed with system in all transactions and keep an accurate record of what we do.

We have now set up the teacher, very much as we should set up a retail business of any kind. Behind him stand the inspiration, learning, knowledge, skill and equipment of masters, instructors, editors and publishers -from whom he procures that which is within his means, in order that he may dispense it to those who stand before him, namely, his clients, the learners, who look to him as the one to procure in the markets of the world that which they need.

The Gospel of Business

In these factors and transactions lies practically the whole Gospel of Business.

But there is still another factor which the musician should keep in mind, the pursuit of which is his bounden duty. I refer to that preparation for securing protection for the later years of life, when the light burns low, when strength comes less readily to the call, when one needs, in a measure, to rest upon the oars rather than vigorously to pull against the tide.

Is it wise to think upon this time?

A factor of all wisely conducted business is that insurance of its own continuity which rests in a careare, however, two insurance policies within the reach of

And what is better than to find ourselves

capable of working and earning our daily bread by our daily toil? But this form

of insurance has to be provided for in

sane habit, cheerful action and the wise

Truly, it is a wonderful privilege to go

on, day after day, performing one's task with joy and a feeling of satisfaction in

doing work measurably well; making

oneself to move through life in unison with the Divine Intention, if I may so

express it; that is, working with the tide

in the affairs of men that leads on to some

type of fortune, whether it be the for-

or the fortune of happiness.

tune of health, or the fortune of wealth,

The Ideal Life

should fail to point out that teaching offers

a wonderful opportunity to live the ideal

life; the professional equipment constantly

improving, the general education expand

ing and the circle of activity constantly

Certainly one is fulfilling an office of im-

portant influence in one's time, who,

through studying the community and

learning its musical needs accurately, takes

up these needs with the assurance of the

well-intentioned, well-trained mind, to

put them upon a basis of efficient func-

tioning.

widening and its influence deepening.

No one, writing in this connection.

conduct of life.

(9) He should find all the satisfaction of life fully conceived and executed plan of daily procedure and living in the field of his professional activity. by which there is set aside a surplus which shall amor-If he does these few things, he has worked well, tize the mortgage which circumstances place upon our current activity. In this connection, the amortization done good service, helped others and has prospered in is that of the bonded debt we owe to our own last years. terms of spiritual reckoning. What more could anyone This means that good sense bids us contrive, in some

manner, to set aside wisely that which is necessary to While teaching is often spoken of as an illumination, constitute a fund for protection. It is not the purpose it is no less logically a procurement, a gathering from of this article to stipulate, or even to suggest whether many sources of that which is needed to inspire and this shall be done through the savings bank or through supply the individual. Business insists that there must the purchase of endowment insurance; but it is the purbe a reasonable net profit upon the volume of total the help of a title or descriptive material; but, conpose of this arcticle to point out the wisdom of proceeding into the later years with such reasonable astransaction. Must the teacher work to this end exsurance of self protection as is made possible by prac- clusively.

Every teacher owes it to herself to secure this late.

Every teacher owes it to herself to secure this late of the protection. Sometimes this seems, from the point size of doing good work; of stimulating, entiring, ladd of view of income, to be impossible of fulfillment. There sirably passed in the consciousness of doing well that most of us. One is the Policy of Happiness and the which it is a delight to do, namely, giving oneself genother is the Policy of Health. Both of them go a long erously and without stint to the service of others. What way in keeping us at our best even unto the last day. a marvelous army are they who, doing this, have dis-

Inspirational Moments

Observations of Music Lovers

"RHYTHMIC expressiveness in playing is really what adds the final finish of the real artist to the performwance, what distinguishes his art from that of the neophyte."-EDWIN HUGHES.

"Program music cannot always be detected without versely, a piece of absolute music, particularly of the formal kind, should assert itself in a fairly convincing fashion."-SIGMUND SPAETH.

"Education that envisages merely the brain is a lopsided thing. To be complete, to fulfill its true purpose it must envisage the character. It must foster taste and seek to minister to that subtle, undefinable and comprehensive thing which we call the soul."-OTTO H. KAHN.

> "I am convinced that those in America could take no single step which would advance the Nation along the road to happiness further than the establishment of a national means of exercising the power of music. To accomplish this I would suggest the adoption of the Eisteddfod idea of Wales in America."

JAMES J. DAVIS, Secretary of Labor. * * *

"Music, of all the arts, offers the most direct medium for spiritual stimulus in national life. Other arts-as literature, drama, painting-may appear to have more immediate appeal; but music presents more active possibilities of public art-participation. Music affects concourses and gatherings perhaps less intellectually, but more spontaneously and instinctively. At moments of great public emotion crowds do

not join in quoting poems . . . they sing."

—Leigh Henry, (English Critic.)

"Time was (and not long since) when our ears were assailed by strange, new sounds from the piano and orchestra, evoked by one Claude Debussy. Contemporary criticism strengthened the belief of many of us that music had fallen upon evil times; that men had turned their backs on beauty; that melody had been deformed. and that harmony had become an instrument of torture. And then, after a few short years, Debussy becomes our familiar, fireside friend."—R. D. Welch. . . .

"In the critical years of adolescence, when the emotional nature of the young person is in evidence, music is the most valuable outlet for the surplusage of emotion-a veritable safety valve, in fact; not alone the mere passive hearing of music

covered the illuminating truth that lies in the words of music in its executive sense, will do more to hold to the greatest of all teachers—it is more blessed to give the track a youngster tingling with the higglety-pigglety emotion of that period than anything else. Parents who neglect the musical education of their children are As good, as sound, as sacred as was that of the little ignoring one of the most valuable factors in character band who helped to spread the Gospel in Galilee, going advancement."—George Bernard Shaw.

More Ears

By Alfredo Trinchleri

THE ears of the house cat become so sensitive that she recognizes the sound of a mouse cutting paper in the next room. By training, the hearing of the musician becomes just as keen in the detection of various shades To become a ready sight reader is of the greatest an-

portance; for it makes possible an acquaintance with a large volume of musical literature without the drudgery of long study. But the cultivation of a fastidious ear is of even greater import. The eye reads the symbol which indicates the thing to be done; the ear tells if that thing has been done with the utmost nicety of which it is possible. Less playing with the eyes and ence in the progress of many a student toward musi-

WHY WILLIE DID NOT GET HIS LESSON WELL: 1200 WASH BLUES

There is no activity in the world that can exceed in practicability this broad community interest that is open to all teachers. One may be, perhaps, pardoned at this point for saying that one of the very first reforms that the private teacher should bring into the conduct of her own fortune is to attempt to finance herself upon a twelve months' basis. Ordinarily, teachers earn all the money they handle, in eight or nine months; for the remainder of the year they move into a period leaner than that of the kine

of Pharaoh. I do not know whether Mr. Finck discusses this question in his book which deals with the business side of music; but it is worth thinking of, particularly in a world into which so many come who possess not the power to exercise wise dominion over a fifty cent piece for a reasonable length of time.

Practical Principles

In conclusion, then, what should the musician know about husiness?

(1) He should offer for sale a good article. (2) That good article should bring to his client and to himself a reasonable profit in terms of satisfaction in the entire transaction.

(3) He should know what his training and equipment have cost him as a capitalization and what they should bring him in terms of a minimum net return. (4) He should proceed in all he does upon a reasona-

ble practice of system. (5) He should regard himself as a steward of his

own intellectual and financial resources. (6) He should keep accurate, reliable and immediately available records

(7) He should build for the future.

(8) He should recognize music as possible contact with all phases of righteous living.

Play Often By Edwina Frances White

without script and without staff but nevertheless gather-

ing riches even as they scattered them. Yes, it is often

wise, it is often good business, to take our payment in

Is this good business?

satisfaction of the task well done.

PLAY for yourself, your family, your friends-play, just play for people, and listen critically at times to your own playing. 'At other times just glory in your playing and rise on wings-great, sweeping wings-to those heights of the soul beyond the touch of human woe and even human happiness,

Oh, my child, open your whole heart and soul to music, and it will indeed "wash away from your soul the dust of everyday life."

Love it, throw yourself into its glory, into its revela-Love it, throw yourself men as goory, muo as reveations of those realms of thought and ideals which can more of it with the cars would make a deal of different control of the control of never in this life be expressed through any other

THE Exercise and its variations are meant to produce a Place the fingers on the three chords and then roll the state of relaxation in the fingers and wrist; but, later on, they may be practiced in all manner of shadings, from pp to ff, and with all manner of degrees of tension and relaxation, also in different tempi, from lento to presto.

The four, or eight, measures should be repeated a number of times until the student is comfortably fatigued without The first exposition of the varied combinations is in C major; but the exercise is more valuable if the student

THE ETUDE

would practice it particularly in the flat keys, in which the thumb (downward scale of the right hand) must completely relax, when the third or fourth finger turns over the thumb, similarly as the third or fourth finger turns over in the upward scale of the left hand. In the upward scale (right hand) the thumb must turn

promptly under the hand, relaxing it completely, whereby any awkward accent ought to be avoided. In the downward scale (left hand), follow the directions like those for the right hand, when the thumb turns under the It is also absolutely necessary (if the desired result be

obtained) that the fingering of each exercise in the dif-ferent keys shall be exactly like the fingering of C major. In order to make this sure, the exercises are carefully

Before practicing the Exercise, as a whole, two or three preliminary exercises will be found useful.

Preliminary Exercises Exercise I

Place the fingers on the first chord position, playing with the fingers only. The wrist should be relaxed.



Having done this, move and relax the fingers sideways (not up and down) on to the second chord position. Then, in the same way, on to the third position.

Having made sure of the three positions, and having

no stiffness, either of fingers or wrist, proceed to



After playing with the fingers only (with no wrist movement, but the wrist relaxed), repeat the first chord position several times, enough to make the position sure.

Exercise III

Roll the wrist, dropping it with the thumb on to the first note of each group of four notes, in a series of scallops, or waves, like this, repeating a number of times, until the motion becomes easy.

The wrist and fingers must be relaxed, excepting for a slight tension of the thumb, which immediately relaxes and takes the sideways position of the next chord, rolling the wrist in the same way,



Roll the wrist for the next chord position.



The Exercise for the left hand is to be treated in the same way as that of the right hand.



Short Cuts to Piano Proficiency

By CLAYTON JONES Noted American Composer

Professor of Pianoforte Playing, New England Conservatory of Music

Four Simple Measures of Technic to be Practiced in Many Different Ways

wrist in contrary motion, of course, like this: 977 - 1 - 1 - etc.

To avoid "smearing" between the 3rd and 4th, or 4th and 5th fingers, practice slowly for a while, according to the following proportionate accents:



The student is urged to study each hand separately at first, and then to combine them. Having considered the preparatory details, begin with the Exercise, as a whole, playing three octaves of arpeggiated groups in scallops (right hand) in an upward direction, then playing the scale in the downward direction (with a quiet hand), accenting slightly the first note of each group of four



In the same way, play the left hand in contrary motion, then play both hands together.



In Example XI play the right hand three octaves of arpeggiated groups in scallops in an upward direction, then play the scale in an upward direction (with a quiet hand), accenting slightly the first note of each group of four notes. The notation of Example XI for the right hand is like the notation of Example X for the left hand, starting like the sample.



In Example XII play the left hand three octaves of arpeggiated groups in scallops in an upward direction, hen play the scale in a downward direction (with a quiet hand), accenting slightly the first note of each group of four notes. The notation of Example XII for the left hand is like the notation of Example IX for the right hand, starting like the sample.



In Example XIII play both hands together in parallel motion in an upreard direction. The left hand must be played two octaves below the right hand.



In Example XIV play both hands together in parallel motion in a downward direction. The left hand must be played two octaves below the right hand.



Since it is not necessary to have the Exercise printed in all the different keys, the following suggestions will be sufficient for the student to practice it in any key

SHARP KEYS .



The real difficulty, in the flat keys (fingered like the C major scale) comes from the turning of the thumb under the hand, and the turning of the hand over the thumh, at which turning point there should be no false accent. In hoth sharp and flat keys, finger exactly like C major. The movements should be smooth and even as the scale of C major, no hitching, no stumbling. The relaxation of the thumb is the true secret of the turning of the fingers over the thumb; and the turning of the thumb under the hand, keeping the hand and fingers

in an oblique position. If the student will follow the above directions, he will be able to apply them, practically, to the exercises. There are no special demands upon the musical side of the student, beyond a musical touch and a metrical sense. However, do not practice perfunctorily. Think of your ear and musical feeling, bringing out what is best within you, whether it be a scale, five-finger exercise, or a Bach fugue. The result of the exercise, after having practiced it, ought to be something like "the proof of the pudding" after having eaten it. It is taken for granted that the exercise and pudding are good, both in their different ways.

The watchwords must be: Turn the thumb under the hand and turn the third and fourth fingers over the thumb, and then relax. It should be needless to say, "Practice slowly" in the beginning

A Simple Exercise for Stretching the Fingers



Place the hand on the keys forming the chord on the seventh degree of C major. Then stretch the fourth finger on to d above and then the fifth finger on to d If you will follow the diagram below, exactly, you will see how the wrist follows the fingers, turning it to the right, and then returning to the left. Relax both the

Be careful not to strain either wrist or fingers. The number of repetitions must depend upon the physical strength of the student. Begin with two or three repeti-tions, then increase the number. The tied notes must be held down to their full value, with no stiffness,

gin with the Daily Exercise,



The first note of each measure should have a slight accent or pressure, thereby giving an accent to each finger in turn. The speed and the tone quality of the exercise must depend upon the technical ability and development of the student.

The fingering, above the notes, is for the right hand and that, below the notes, is for the left hand. Play the left hand fingering, an octave lower for the sake

Crossing the Hands

By D. X. Kyrbi

Ir the hands are to be crossed to sound a single note, the index finger is almost always used for this purpose. When a hand is crossed over for more than one note, all good editions carefully indicate the better fingering.

As a general rule, the hand leaving its usual position will pass over the other. If it is to be passed under the one in normal position, this is quite sure to be indicated in the text

Notes to be played by a hand out of its usual place are often marked m. d (Italian—mano destro; French—main droile; right hand), or m. s. (Italian—mano sinistra; left hand) or m. g. (French—main ganche; left

Sometimes, even in good editions, the guiding marks may be omitted. If so, the notes to be played by a crossed hand generally have their stems turned in a direction opposite to those which are to be performed

"Of all instruments, the organ excepted, the piano furnishes the most in a harmanic way; if properly studied, it opens a larger field. But it may be added that in few cases is it thoroughly or properly studied. Too often it is used simply as a means for personal display— until the fair student marries."

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

Tone-Color for the Amateur Pianist

By H. G. Hughes

How many of us have felt, after hearing the performance of some great artist, that it was hopeless for us to endeavor to get into our own playing anything of that quality which makes the rendition of the expert sound so different from that of the average performer. After all, what is the chief difference, from the musical victo-point, between the great artist and the moder-

ately successful amateur? Apart from the ability to perform great feats of After the Preliminary Exercise has been practiced, betechnic, does not the difference lie in the power which the true artist has of using the surprising potentialities af varied tone-color that are in a good pianoforte; the power of making the instrument respond to his musical feeling and so transmit to the audience his conception of the beauty and significance of the composition he is play-

How to Get Tone-Color

Provided the amateur pianist has some musical feeling, and is not quite "tone-color-blind," there is no reason why he should not learn to produce beautiful and varied tone and so introduce more than a little of the expert's distinctive musical quality into his own playing of pieces that are within his powers,

The production of good tone, and then of "tone-color" or varied shades of tone, depends on our use and treat-ment of the piano keys. The piano key is simply a tool

Here are which we use to act upon the strings. Thus we produce the various kinds of tone we want, according to the demands of the music we are playing. That tone may be loud, or soft, or medium; it may be round and sonorous, or sharp and brilliant; sympathetic or aggressive; singing or percussive. Yet, with all these possibilities at their command, how many never get beyond a moderate difference between their loud and soft playing!

All differences of tone-color depend upon the variety of ways in which the piano hammers can be made to approach and act on the strings. This in turn depends on the way in which the keys are manipulated by the performer in order to get the particular tone he wants,

Once more, the right way of using the keys for toneshading depends on different ways of using the members and joints that come into action in pianoforte playingnamely arms, wrists, hands and fingers. Much of the use of these consists, paradoxically, in not using them: that is to say in not allowing some muscles to act, while setting free the energy of others. This sounds a little complicated; but there is a test-a kind of muscular "conscience"-which tells us whether we are doing right or wrong. If there is any stiffening, anywhere, it is a sign that muscles are in action which ought to be quies-

As in any studied muscular operation, perfection is the work to be done. Nature, itself, helps us here; for the ease and freedom which lead to perfection in muscular action are instinctively reached after by the human machine, and there is always that grand test of looseness, from shoulder-blade to finger-tip, which tells us when we are on the right track. In time, right action becomes

If we would have the keys do exactly what we want, we must never hit them. Hitting the keys will produce a sound, but never any willed variety of tone at which we have determined to aim. As Tobias Matthay, the great exponent of tone production, points out, a man does not hit the implement which he is using-unless it be a machine for testing the strength of one's "punch." The piano key, as much as a tennis-racquet or golf-

club, must be weighed and balanced in the very act of using it, in order that we may know and do just what is wanted to produce the effect we intend. A great deal may be learned by experimenting with the keys, listening most carefully to the various shades of tone that can be produced, and remembering that all we can really do to influence the keys with a view to willed and intended tone (if we want it beautiful) must be done during that brief space from the first acting of our fingers on the key surface to the instant of sound production, All legitimate movement and action of the limbs outside that-and there is plenty-is preparatory, and is done for the sake of freedom or to get on to the keys at the right instant.

Main Principles of Tone-Color

Let us apply all this to the production of variety of

Here are the piano keys; they are "tools," like the violinist's bow. By their means you can make the hammers approach and act on the strings, either compartively gradually or more swiftly and with more "attack" in them. The first will produce the sonorous, singing sympathetic tone. It is done by letting the weight of some or all of the piano-playing members-more or less weight according to the volume of tone required-fall as it were into the keys and lever them down,

The second kind of key-use, with swifter approach of hammer to wire, differs from the first in this-that whereas in "weight-playing" the letting go of big little weight is primary and muscular action secondary in this "brilliant" touch the muscles initiate the action and the weight comes in after.

This sounds complicated; but again there is a to telling us whether we are doing right or wrong. ' take an easy instance-the playing of small chordswe are properly using weight touch, then, on relaxing effort the instant we hear the sound of the chord, lettis arms and hands go "flop," the wrist, if all is loose it should be, will inevitably drap down; while if we as using the "brilliant" touch, with its "muscular-initiativ the tendency of the wrist and of the whole hand will be to rise in the air.

We should experiment on these lines, using small reached by climinating all useless activity and setting and consequent "hammer-approach" are the basis of chords or single notes; for these two modes of keypractically all variety in tone-color,

Space will not allow of more than the mention of the pedals, which, used and not abused, are of great importance in connection with the subject here treated.

To conclude, let us remember that no piano likes to be hammered; but if we treat our instrument properly, with spontaneous, coming instinctively at the dietate of the a right appreciation of its beautiful character, it will respond to our personality like a sympathetic friend.

Time-Keeping in Music

By Viva Harrison

TIME in music is the rate of speed with which beatnotes follow each other according to the signature, rhythm and metre.

Each kind of measure must have a unit of fixed length, simple or compound, accented regularly in groups be-tween each pair of bars. The time plan is indicated by the time-signature at the beginning of the piece. Of this the upper figure indicates the number of beats in a measure, and the lower figure indicates the kind of note which receives one beat. Metre is the working form of the measure,

The principal accent always falls upon count one. However, the composer may introduce specially accented chords at any place in the measure, when it suits his purpose. A feeling for this principal accent may be developed by tapping or clapping the time,

Analyze compositions for their note values, giving them their proper accents, and then playing them in strict time. Until this can be done, do not take startling privileges and slacken or quicken the time. The ability to keep an even tempo is at the root of all artistic broke, and no proportion kept."

playing. For those who cannot rely upon their own instinct for this, the metronome is a most valuable friend. Learn to depend upon yourself, cultivate the natural throb of rhythmic pulsations, closing the eyes and counting and heating time away from the instrument. The heart has its natural pulsations which may be applied to

Words indicating tempo, such as grave, largo, adagio, andante, allegro or presto, indicate the general speed of the piece, though their effect is varied considerably in application, according to the nature of the com-

Do not undertake a piece so difficult that the more difficult parts must be taken at a time slower than the easier portions. This means sure death to artistic devel-

Be your own time-keeper! Weld the rhythm, phrasing, metre and musical character of the movement into a consistent whole. And withal, as Shakespeare says, "Keep time. How sour sweet music is, when time is

How to Bring an Earlier Technic Up to Date

By the Well-Known American Composer and Teacher

PATTY STAIR

this article will have no message. The first are those who are appearing constantly in public and mingling freely with the musical life of large cities, with the resulting opportunities for observation, eriticism and interchange of ideas. The others are those fortunate individuals who have the means and leisure to take sabbatical years, or frequent summer courses of study under mas-

But there is another and far larger class and one relatively more important, because upon it the great bulk of our musie-loving population depends for its standards and instruction. The members of this class are the often unlucky in being the best in their own locality, or those in larger places, who are so absorbed in making ends meet that they do not take their own measure as often as may be advisable. These are the ones who are particularly addressed in this article.

You are not the ignorant nor the unambitious. You have all, probably, had pretty good musical educations at some time, if perhaps not very recently. Each may be teaching successfully and playing well with a technic which has no need to avoid the larger works and an art which speaks effectively in smaller ones. But to each, if you are honest with yourselves, comes one day the consciousness of a subtle change in the surrounding atmos-

Something is happening and has been happening for ome time, which you have been too busy to notice. Newcomers, claiming much for their newer ideas, are attracting attention, and greatly as you hate to acknowledge it, do play, not so much differently from you, as better, with tone more resonant and significant, with ouch more authoritative and convincing. What do you lack to aid you in getting the same results? It is perhaps inexpedient to take a course of study with any one at hand who might help you, and yet you must not remain content to play merely as well as ever; you must play as well as possible. The time has come to take inventory of your shortcomings and to help yourself. For your bewilderment it is sadly true that of making

many piano methods there is no end. You may study book after book written by enthusiastic Vorbereiters (preparers) of the best masters of the musical centers of the world, each claiming to be our only road to success, only to learn that more than one of these very masters disclaim using any fixed pedagogical method.

When I was a small girl, I often watched with as-

tonishment one of my mother's friends play with what she called a "straight-finger method" which she had acquired a generation before in Berlin, and which reminded me of nothing so much as the sails of a windmill in a strong breeze. It was so unlike the combination of Mason and Sherwood which was my law and gospel at that time that I marvelled and yet was forced to admit grudgingly that her playing was musically beautiful. It was true in this ease, as in many another, that a good workman will get results with any tools; but we dare not forget that the work of only the best workmen with the best tools will stand up under every possible test.

The fact is, that piano technic has been in a state of evolution from the days of the pre-Bach thumbless fingering of delicate elavichord music to the present titanic possibilities of the modern grand piano in the publie hall. How much futher it will evolve seems limited only by the endurance of steel wire and human sinew.

For something like four centuries, however, certain ideals have remained constant; beauty and expressiveness of tone, variety of tone-color and neessary velocity, all under immediate control. To attain these, several fundamental principles of technic have been developed. more or less in this order:

1. Firm fingers.

2. Complete relaxation

3. Economy of motion. In addition to these, in the last twenty-fwe years the

increased desire for the greater sonority and depth of tone which modern music has made necessary and the modern piano possible, has demanded the "arm weight" not be sorry to know a little more

tion which is new, with greater emphasis upon points formerly only occasionally made much of, and then perhaps rather by instinct than design.

Naturally, like all musicians not measured by a purely dilettante yardstick, you have a contempt for fads and a wholesome distrust of the latest notion advocated by the followers of such. The principles I cited here, however, are not open to the charge of either quackery or oldfogyism and are the mechanical stock-in-trade of every pianist you envy and respect. Measuring by these and these only, let us see where you fall short of the best to-day requires of you and how you can bring yourself

Are we preparing to send to the scrap-heap all the technic you have toiled to acquire and exploited faithfully for so many years? By no means. You must be-



MISS PATTY STAIR

gin exactly where you are and make at least some use of everything you have. Consider your old methods as resources at your command which belong only to the experienced and which the unseasoned student with the new diploma might be glad to possess. But forget them when they get in the way of your further development, which means in the final analysis a better and a bigger tone.

First, let us take up the matter of the firm finger. This is pretty familiar ground. We may take it for granted that you curve your fingers, strike just back of the finger-nail, and in the middle of the key; also that you neither slide along the key, nor let the finger-joint bend inward after the key has been pressed down. This is all right as far as it goes, but leaves us with a rather thin and inadequate tone unless we go further,

Let us assume for the present that the fingers may be raised, or not, as you prefer. Now begin by not thinking quite so much about striking with a narrow finger-tip upon a hard surface; think about pushing a rather broad finger-end through soft and unresisting material to the lowest point of the key-drop and keeping it there to the end of the tone. In other words, play at the bottom of the keys and not on the top. Imagine (and your imagination is one of your greatest assets) that there is nothing hetween you and the tone you are producing.

But we can do little with our first point until we examine our second, as each is to a great extent dependent the third, do not feel that your hand has attained its and "hand touch" of which we hear so much and may upon the other. In fact, in teaching a beginner the secand should properly be taken first. They are here placed All great artists in all periods have consciously or merely in the order of their historical development.

THERE are planists of at least two classes for whom really nothing new about them; it is only their applica- question learned how to relax your wrists, and perhaps too often your fingers. But have you really the power of relaxing from head to foot? Or do you still enrl your toes up tight inside your shoes, stiffen the muscles of your throat and neek, set your jaw hard and bite your teeth together until your face assumes a gorgon expression that would turn any audience to stone? During my earliest efforts to relax my arms, I used to wonder why my throat ached after each lesson; and it was many weeks before I realized that the old desire to "hold on somewhere" was not yet gone and that my throat was the last point to suffer.

To avoid any lingering bad habits of this kind, try beginning your daily practice in this fashion. Take a comfortable chair with an easy back, determining the height of the seat-by the length of your own waist and the height of your piano keyboard from the floor. Lean back easily and relax every muscle in your body as it preparing for an hour's rest or even a possible nap Drop your shoulders and arms a little forward and leave your hands lying loosely in your lap. Remain in this way until all sensation of "holding on" has left you. Then raise your wrists, hands hanging loosely, until your finger-tips are just above the keys. Let your hands sink into the customary position (assuming that the knuckles are a trifle arched and the side of the hand not low), letting the weight of the hand carry down the keys, the wrist dropping a little as if from its own weight. Do this without feeling any change in your relaxed condition. Now press down one key only, with your middle finger, and rest the full weight of your relaxed arm upon

Then with your wrist and elbow describe a complete eircle, your arm turning loosely in the shoulder socket, the finger-tip remaining firm in its position at the bottom of the key. Do this many times in both directions, until you feel that wrist, elbow and shoulder are equally loose and easy and that nothing could pull the clinging finger-tip from its place.

Right at this point we begin to consider "arm weight." This has been for generations familiar to all players of the organ. In childhood I was taught by a well-known instructor that any pianist who could make use of an "organ touch" upon occasion had one resource more than the average. Playing with arm weight is not striking with the arm, and the misunderstanding of this point occasions the greatest difficulty of all to an older technie accustomed to eliminating the arm wherever pos-

Play with your fingers as you have always done (though the less you raise them the easier you will find it) adding the weight of your relaxed arm to the downward push, rather than stroke, of your finger. Try first your old familiar "slow trill" with fingers either resting on the surface of the key or very slightly raised if you prefer. Play with a very little roll of the forearm, feeling that your entire relaxed arm is resting on the firm finger-tip, the center of gravity of your hand shifting from key to key with the roll of the forearm, which must be as slight as possible.

Let a represent your center of gravity and and



Repeat many times. When this seems natural and easy, proceed similarly with the following:



In this the notes also will all be of equal weight. Consider this however as a transition merely from the first to the third exercise which is far more important. In new center of gravity until the accent is reached, though the grip of your finger-tip should never be relaxed. This has the effect of making the last three eighth-notes in unconsciously, made use of all these principles. There is Relaxation is also a familiar idea, You have without each group a shade less full in tone than the others.

These very simple exercises should open to you numberless opportunities for gradations of tone color, to be regulated by the adjustment of the arm weight and an unvarying resonance controlled by the firm finger. Apply this to all passage work, at first very slowly, then with gradually increasing effort toward speed and brilliance.

The essential points of the "hand touch" are well known to you all. William Mason and many others have told us nearly all we need to know about it; but here we shall go a little farther in its application. We may have called it "portamento" or "slur" according to the way we have happened to apply it. Try using it in this way.

Take any simple chord such as a triad or six-chord. Lay your hand upon the keys as first directed. Raise your wrist slowly, drawing an entirely relaxed hand after t until your finger-tips just leave the keys. Poise it thus an instant; then drop quickly and firmly upon the chord putting the wrist in the lead and dropping it, relaxed below the level of the keys, and at the same time gripping the chord firmly with the fingers and holding it to the end of the tone with the weight of the loose arm. Now practice Example 4. The curved line gives the motion of the wrist, which must be kept in the lead all the time. The break between the chords must be imperceptible.



In leaving one chord, try to feel that the first chord is slipping easily from the ends of your fingers just as your hand is ready to fall upon the next. Practice the same exercise also with a quick down-stroke of the wrist without lifting from the keys-also with a quick up-stroke, but never a stiff one. Apply this to your old "slur" and "portamento" exercises, to all your heavier octave chord and staccato work and some of the lighter, and the thing is done. The motion given as preliminary to Exercise 4. but with the finger remaining at the bottom of the key, is invaluable for lyric legato passages. The undulating motion, while it can add nothing to a tone once made, can insure the proper taking of the tone in the first place and continued relaxation throughout the entire passage.

This very suggestion of a continuous motion leads us naturally to our final point-economy of motion. It might be dismissed with these few words: "Avoid all unnecessary motion." The preceding motions are, however, very necessary in slow practice and often advisable in playing. It is often well to exaggerate a motion to make sure you are doing it properly. So do not altogether abandon a previous habit of raising your fingers, at least in your slow practice. It is next to impossible for some people to acquire independence of fingers without a certain amount of high-finger work-but eliminate it wherever it interferes with your speed or brilliance. Similarly, a light staccato is rarely acquired without much preliminary practice in raising and dropping the hand, but the emphasis is on the word "preliminary." Reduce all motion to very low terms in playing and to its lowest possible terms where anything like speed is required.

It is not possible here even to touch upon the thousand and one details which may be developed in the working out of these ideas. I have purposely omitted the pedal as a subject in itself and not pertinent to this article. But to those who wish to remove the reproach of being "old-fashioned" from their technic I would say:

1. Practice the preceding exercises faithfully and always, and apply them to everything you do.

2. Experiment for yourselves and study and listen to the results of your experimenting, especially as regards the resonance and quality of your tone.

3. Do not abandon all you have learned to do in the past but improve it and add to it.

4. Rely at least as much upon your own judgment as upon that of others; remembering that beauty in art is of all times and peoples and that there is no existing method or style of playing but that may furnish some detail toward an artistic whole.

Self-Test Questions on Miss Stair's Article

- What has been the period of evolution of Piano
- Name three fundamental principles of technic. 3. How shall we develop the ability to play at "the bottom of the keys?"
- 4. Discuss relaxation and its acquirement, 5. What is meant by "economy of motion" and how may it be practiced?

Analyzing Melodies

THE pupil beginning the study of melody construction will find that melodies may be divided into two classes: (a) those moving along scale lines, and (b) those moving along chord-lines. Some authorities state that the scale constitutes the most perfect melody.

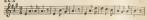
Whether we agree with them or not, it is a significant fact that melodics following along scale-lines offer the least difficulty to the singer.

Melody has been defined as "a succession of single tones which are musically effective," or, "a pleasing succession of tones forming the upper or predominant voice of a good chord progression." The latter definition implies that a good melody must be based on a correct harmonic scheme or foundation.

The tones of the scale are classified as active and inactive. The tones which make up the tonic triad of the key in question, as C-E-G in the key of C, are inactive, or tones of repose. The remaining scale degrees, that s, the second, fourth, sixth, and seventh, are called Ex.2 active, because they have a tendency to progress to some other scale tone. Of these the seventh degree has a decided tendency upward to the eighth, the sixth downward to the fifth, the fourth downward to the third, and the second either upward to the third or downward to the volving two different chords, is somewhat unusual. first scale degree. It is well for the student to remember that this natural tendency is frequently counteracted by progression in the contrary direction.

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The inactive, or tonic, chord tones are marked with an asterisk. This melody follows the scale-line almost exclusively and has very few skips. The progressions are all according to rule. Since a melody built exclusively on scale-lines would become monotonous, skips are introduced. These follow the lines of chords which are likely to occur in the key in which the melody is written After a step-wise progression a leap in the same direction to an accented note is not considered good. Skins moreover, should not follow unusual chord-lines, for example, such as involve augmented intervals. The following melody has many skips along chord-



Measure 5, having two skips in the same direction in-In analyzing melodies the student will discover that pure scale-lines as well as pure chord-lines are the exception rather than the rule. Composers never confine In order to learn to distinguish between active and in- themselves strictly to one or the other, bring convinced active tones the student should analyze simple melodies, that a judicious mingling of the two produce a better for which purpose folk songs afford excellent material. effect than adherence to one excluding the other.

Keeping a Repertoire Fresh

By Dr. Annie W. Patterson

How often do students, and even gifted recitalists, feel meat of Ludwig van Beethoven easily digestible on Tuesa certain weariness of much practiced pieces insensibly creep over them. The causes are not far to seek, Familiarity brings a sense of satiety; we can scarcely call it contempt. As the fingers get to move more and more automatically, the thoughts wander to all sorts of subjects-usually the worries of the moment-with the result that the ear ceases to listen carefully to what is played. We are speaking, in particular, of the instrumentalist. Now as concentrated listening is so essential to an artistic rendering of any given selection, once the mind is hitched off, even occasionally, from one's immediate occupation, touch and interpretation become mechanical, and the effect is far from satisfactory,

Most of us who are honest with ourselves are aware of this aloofness when a number gets, one might almost say, too well known. It is a danger signal which no good artist can afford to overlook. The remedy is simple, Give that piece or selection a rest without delay. Go to

something else. Take up something wholly new.
"This is all very well," the public recitalist may say: "but I simply must keep up a certain number of standard pieces. People expect me to include them from time to time. If I omit to keep them continually before me, I have a good deal of the old ground to go over again before I can feel as sure of them as before." Whilst this is to some extent the case, especially with players who have short, if quick, memories, the problem really is, how to keep "up to the mark" in any or all items without overdoing them. Let us try to see how this can be

most pleasantly and effectively done. Suppose a fairly advanced student has a good executive knowledge of a Bach prelude and fugue, a Beethoven sonata, a Schumann, Chopin, Liszt and ultra-modern item; the six may be so divided over a working week of practice as to deal with only one of them each Thus Father Bach may be taken as a good preparatory tonic on Monday, so as to make the strong worth trying.

day. These, followed by the musical philosophy poetry, brilliancy and piquancy of the other composers, in the order named, during the succeeding days of the week afford an agreeable variety in the student's the that keeps mind and ear too occupied to wander very seriously during practice hours. Of course, sandwithed in between should come all manner of dishes, nouris ning or light, in the shape of strict technical exercises (if deemed essential), and the acquiring of novelties of all kinds, as they may tempt the musical palate.

Individuals will know best how to apportune their daily times for practice; but the above suggestion may help in bringing variety into the program. Ring the changes on standard composers as often as possible. Have your "day" for this or that great master, and leave no stone unturned on that particular day to master gradually whatever difficulties assail you in the movement, or section of a movement, at which you happen to be working.

We would also again reiterate that this is specially needful in the case of well-known numbers in a thoroughly prepared repertoire. Preserve the items fresh by continually alternating them in the "keeping up" process. If this is done systematically, each separate selection of the day is approached with an interest which would be lacking if it were conscientiously hammered out every day, until brain and hand got actually indifferent to its form and beauty.

One other hint, based on experience, may be useful. Never play over a well-known or favorite piece when very weary or worried. Better try something quite fresh or new, and the exercise of having to pay close attention to what one is doing at the moment often acts as a healthful pick-me-up, by administering a musical sedative to distressed thoughts. The experiment, anyway, is

Side Lights

THE "passing under" of the thumb is one of the greatest obstacles to equality of tone but this technical difficulty, which is very prominent in scale and arpeggio playing, is greatly lessened when the thumb is prepared for its attack by being passed beneath the hand to a position above the key, in readiness for its stroke. For example, in the scale of "C," as soon as the thumb is released from its first key, it should be placed over "F," and wait there in readiness for its turn. The stroke of the thumb on the succeeding "C," to which it must reach beneath the fourth finger, is much more difficult, but it is prepared in the same way. The loss of time, which is taneously

involved in "passing under" without preparation, is the great difficulty in smooth delivery.

This method of preparation of the thumb should be observed in arpeggio playing. Exercises for equality of stroke, in which the weak fingers are raised higher than the others, are valuable. The thumb is apt to be unpleasantly noticeable in scales and arpeggios; but if it be made to strike pianissimo, this will be obviated. Scale playing in contrary motion is good, because the "thumbs" are almost always passed under simul-

Musicians Do Not Sleep Enough

By HENRY T. FINCK

ian. Dr. Riehl, used to say.

Well, what's the matter with musicians? What's the matter with them, eh? Just read the diagnosis made by the Baron in "Florian Mayr," the famous musical novel by Ernst von Wolzogen (in which, by the way, there is much about Liszt and his pupils):

"But the general run of music-folk-brrr! I don't believe that the average talents of any other art can show anywhere near so much stupid conceit, general imbecility, shallow-pated bigotry and, odious defects of character, like envy and spite, as music can. The insignificant mediocre painter or sculptor is nearly always a pleasant, amusing chap. The unrecognized author, to be sure is a perfectly frightful bore, malicious, bitter, and more given to going to the devil than the rest, but at least he has many-sided interests; one can manage to talk with the brute, in fact get something profitable out of him occasionally. On the other hand intercourse with a musician of the inferior class is apt to be impossible for a man of

If you know a lot of musicians, will you say that the above is, on the whole, a wild and woolly exaggeration? My own experience of forty-three years in the midst of the musical maelstrom of New York, preceded by four years in musical Germany, confirms the Baron's diagnosis and explains Dr. Riehl's aphorism and pessimism,

Some of my best friends, I courageously admit, are musicians—musicians of all grades. They are, or were, about as free from faults as I am, which isn't saying much. to be sure. But the average musician I "Odious defects of character like envy and spite" are certainly more characteristic of him than of any other class of persons.

A friend of mine, a music teacher, went to the circus one afternoon. In a box next to her own were several sportsmen who freely discussed all the latest scandals in their circles, without paying any attention to her. Near the close of the performance she turned to them and said: Gentlemen, you must excuse me for hearing your gossip-I couldn't help it. I merely wish to say that it has been a comfort to me to hear you talk, for it has shown me that music, my own profession, is not the only one that harbors contemptible characters in abundance,"

"Not for Pianists"

How the rival pianists and violinists do hate each other! Do you remember the story of the famous professional violinist who was sitting with a ditto pianist in a box while another ditto violinist was giving a recital?

The audence got more and more ardent in its applause, more insistent in its demand for encores. Presently the violinist in the box, who had become more and more vexed by the success of his rival, turned to his friend and said : 'Isn't it getting unpleasantly warm in here?"

And the keyboard friend, with a wicked smile, answered: "Not for pianists!"

Here is another story. The concertmaster (leader of the violins) of a certain orchestra was anxious to play a certain concerto. Much to his indignation, the directors engaged an outsider, a very famous virtuoso, to play it at

Hell hath no fury like a concertmaster scorned. He resolved to have his revenge. At the concert the soloist, before beginning, turned to him and asked for his A. Instead of giving it to him on the open string, the concert-master gave him another A, slightly off the pitch. Fortunately the first oboist was on to the dirty trick and saved the soloist by blowing for him the correct A.

"Schweinehund!" muttered the conductor, who had noted the spiteful act on the part of his first violinist. A hundred stories like these might be told as having occurred in the higher strata of the profession. As for the lower strata, it is needless to dwell on them, Music may have charms to soothe the savage breast; but too often

it fails to civilize those who make it their profession. Of course, music itself is guiltless in this matter. It is the way it is cultivated and taught and practiced that is responsible for much, if not most, of the trouble and

A Noeturnal Art

Long ago I came to the conclusion that the principal reason why so many musicians are peevish and cross and spiteful and disagreeable in general is that music is a nocturnal art. In other words, the musicians do not get

Ask any intelligent mother and she will tell you that

once knew a boy who, if he got more than ten hours of sleep, was the pleasantest little fellow in the world; but, if he got less than ten, he was perverse and morose and took pleasure in saying or doing disagreeable things. He wasn't to blame, poor boy-he should have had more sleep.

Pullman porters are apt to be cross and surly-why? Because they alone of all those in the car have no chance to sleep. On some lines, now, they have to be polite or lose their jobs. That's something; but they feel cross, all the same and show it in their faces.

Why do musical critics seem to delight in writing nasty, savage comments on singers and players? Why, in answer to his boy's question: "What is a critic?" did papa reply: "A critic, my son, is a man who writes about things he dislikes." Because critics lose so much sleep. To be sure, after they have hastily scribbled their comments and sent them to the office, they can sleep until late in the morning; but sleep of that kind taken after the brain has been excited by hurried work, is not the most restful thing in the world. That's why critics are so often cross and cynical and disagreeable, day and night. Artists do not love them; and yet all that the poor critics need to make them amiable is plenty of sleep of the right sort.

The catnaps they can get during a dull performance don't always help because often there is no oxygen in the air of our amusement halls. It all has been used up as the air has been taken and retaken into the lungs of hundreds of persons-not a pleasant thing to think of, is it?

How to Mollify the Critics

If artists-and their managers-were wise they would see to it that concert halls and opera houses are always abundantly ventilated. The critics would then write much more favorably because they would be less depressed and bored and somnolent. Oxygen is as exhilarating as strong drink. Everything scems good to you when you have plenty of it, as on an ocean voyage or in the mountains.

May I interpolate here a curious personal experience? I am extremely sensitive to nocturnal noises. In the country, not only the abominable four-o'clock crows and the vociferous whip-poor-wills, but even the frogs or four hours of sleep." and the robins wake mc up. But I have often been soundly asleep not only in concert halls but also in the opera house, with all the soloists and chorus singers and an orchestra of eighty men joining forces in a fortissimo climax. My wife doesn't wake me up on these occasions unless I snore, which might be considered an unfavorable criticism on the performance.

These naps, by the way, doubtless helped me win the reputation of being the most amiable of the New York critics. They make me feel at peace with everybody and everything.

In Praise of Siestas

Learn to take catnaps and you will enjoy life much more. You will be more efficient, too. Three of the most famous men, Napoleon, Goethe and Edison, had this in common that they could take a nap at any moment. A nap of fifteen or twenty minutes sharpens the mind as stropping docs a razor.

In our places of amusement, if a performance lasts till much after eleven o'clock, the audience gradually dwindles away because the hearers, not having had a siesta, or afternoon nap, gct tired and sleepy. How different in Spain and Italy! There the siesta is universally indulged in, so nobody feels tired and sleepy in the evening, and a performance may safely last till midnight or one o'clock, or even later. If singers and players indulged in a daily siesta they would do better in the evening. If the critics had a siesta they would write more favorably. If the hearers had a siesta they would enjoy the performance much more. Let's have the siesta as a national institution!

The strangest thing about naps is that a short afternoon sleep of ten or fifteen minutes is equivalent, in its refreshing and invigorating effect, to an hour or even two hours at night. I have never been able to find an explanation of this but have a suggestion of my own to offer. In my university days, when psychology was my specialty, I remember reading a book by Prof. Fechner of the University of Leipsic, in which he demonstrated that sleep is deepest during the first hour. He proved this by a series of experiments on students. He had a weight so arranged that it could be dropped her children are bright and good and cheerful and agree- from different heights on a board. Obviously the higher you awake,

"I Love music but I hate musicians," the eminent historable in proportion to the amount of sleep they get. I the weight had to be lifted in order to awaken the student the deeper was his sleep. Nothing could be simpler and more convincing. Now, a nap is always the beginning of sleep, hence deep and refreshing-Q. E. D.

Listen, Ye Musicians!

If you can manage to get a nap or two during the day, like Napoleon, Goethe, and Edison, you may get along with seven hours of sleep at night, or even a little less. But if you have no nap, you must have eight hours of sleep, and if you wish to be healthy and happy and live long, you must arrange your habits so you can always get that amount, at least.

Usually, alas! the vast majority of persons in the

musical world live in a way that makes eight hours of sleep every night a thing impossible of attainment. Quite contrary, with diabolical ingenuity everything is done to cheat musical brains out of the rest without which they cannot be at their best.

When I became a musical critic in New York, in 1881, Steinway Hall was the city's concert headquarters. Opposite it was a restaurant and beer hall to which, after a performance, singers, players, conductors and critics resorted. There they sat, drinking and eating, and talking, and talking, and talking till midnight, and often till two or three o'clock. At first I tried to "do as the Romans do:" but soon I found that I grew dull and stupid, anathetic, uninterested, and of course, uninteresting and disagreeable in my writings. I soon stopped it; and for many years now, when I receive an invitation to a supper after a concert I have always replied, politely but firmly, that I could not sacrifice my necessary hours of cleen

Result: at the age of seventy I am mentally stronger than I was thirty years ago and physically nearly as strong. I never lose my temper; I never say an unkind thing about anybody; and I am as pleasant and as playful as a collie pup.

Horrors of Insomnia

Whenever I talk to a musician in this vein I am almost sure to get this answer: "I fully realize that I ought to have more sleep, but the trouble is that, even if I lie abed eight or nine hours, I may get only three

That's no fun. I know. Let me cite here two short paragraphs from my book on "Girth Control"

"Have you ever lain awake a whole night, and night after night, trying in vain one after another of the twenty or more futile methods of wooing sleep you have read about?

"Have you endured the frightful boredom, the disgust, the wrath, the agony of mind, as hour after hour passed till daylight mockingly stared you in the face? It is worse than headache, toothache, dyspepsia, and seasickness, all combined and multiplied by fifty-seven other

varieties of aches." Insomnia, says a medical writer, "is often associated with general indisposition, headache, muscular twitchings, terrifying dreams and outcries; its results are lassitude, bad temper, irritable nerves, lack of appetite, and so on. If it persists night after night the victim becomes tired of life and in many cases commits suicide."

All these things may come to you, and probably will come to you in large measure, if you persist in your present course of working too much and not sleeping enough. Be warned in time!

How to Make Sure of Sleep

There is one aspect in which sleep is actually worse than no sleep. It is when you have nightmare. Nightmare may come from a diseased condition of some bodily organ; but nearly always it is a result of eating too much, or too fast, or the wrong food, or at the wrong time. If you eat mince pie, or fried onions, or cucumbers, or watermelon, late at night you are pretty sure to have uneasy and unpleasant dreams and to wake up feeling more tired than when you went to bed-and

To make sure of sound, restful sleep-the kind of sleep which in the morning makes you eager for work and enchanted with the realization that you live and have friends-you must stop maltreating your stomach. Avoid the things that you know will give you indigestion; eat very slowly and not too much; if you eat one banana or doughnut, or whatever you like, very slowly, you will get more pleasure out of it than by bolting three or four, and there will be no indigestion to keep

The late dinners or suppers of which musical folk are so suicidally fond are an invention of the devil. Dr. Kellogg, of Battle Creek, knew what he was talking about when he said that the less undigested food you have in your stomach when you go to bed the deeper and more refreshing will be your sleep.

Try, by regulating your diet, by avoiding overwork and explosions of temper, to ensure eight hours of dreamless sleep and your life will enter into a new epoch of efficiency, profitableness and bliss.

No Thinking in Bed

In this short article I cannot discuss all the methods of ensuring sound sleep I have dwelt on in detail in "Girth Control." But I must refer, in conclusion, to one enemy of sleep to which musicians, more than most mortals, are wont to capitulate: thinking in bed. Don't do it, I say, and again I say DON'T DO IT! It gets your brain into such a state of excitement that sleep is banished for hours. Don't go over again—over and over again—in your mind all the unpleasant things that have happened during the day. Don't dwell much on the pleasant ones either. Don't compose, don't solve problems, don't think out speeches. Make your mind a perfect blank and keep it blank,

That's easier to say than to do, you retort. I know it! Haven't I fought many a savage battle with my busy brain at night! But I have learned how to dull and stupefy and deaden it.

It's as easy as falling off a log. All you need is a will and attention to your respiration. Breathe deeply and regularly (through the nose) and every time you exhale a big lungfull of air say—not audibly but mentally—No! Make that No monotonous. Repeat it a dozen times, a hundred times, if necessary, till it has driven away every reminiscence, every thought, that tries slyly to steal into your consciousness.

If your will isn't too flabby you cannot fail to conquer your insomnia in this simple fashion. And abundance of sleep will double and treble your chances of success in the musical world.

Avoiding Monotony in Scale Practice

By Blanche D. Pickering

Scales, as a rule, are very distasteful to young pupils, and yet they play a very important part in the child's musical education

It is not impossible, however, to make the study of scales attractive. When a new scale is assigned, a series of chords (the Complete Cadence) should be given at the same time. Of course, both the scale and cadence will be memorized.

Here are the chords to be used in the key of C.



The pupil will take great pride in learning to transpose this cadence into the new key of each scale.

Have the eadence played immediately at the close of the scale, as if it were but a part of the latter. Thus work and pleasure are interestingly blended.

One week the scales may be given in the following order: Tonic, Dominant, Subdominant, Supertonie, Submediant, Mediant, Leading-tone. Another time they may he taken in the order of the white notes: C-D-E-F-G-A-B; then the black notes: Db-Eb-Fz-Ab-Bb. After this they may be taken in the order of the Chromatic Scale,

The Resourceful Piano

In his Principles of Expression in Pianoforte Playing. A. F. Christiani gives in about the fewest possible words a comprehensive exposition of the possibilities of the

"Polyphony is the proper domain of the pianist, the realm in which he is supreme, and in which no other instrumentalist, not even the organist, can compare with

"The organist, with all his advantages, yet lacks many of the facilities and most of the finer mances of the pianist, notably those of accentuation, instantaneous dynamic discrimination through touch, and that most important condition of expression, pulsation,"

Substitution of Fingers

By E. F. Marks

of the pianoforte an abomination and entirely unnecessary," remarked a teacher to me a few days past. I delve in the following manner: down in my chest of memories and find something as follows: "If a single voice carries a melody or phrase legato, all the other voices may be staccato and still the idea of continuity is sustained throughout all parts, notwithstanding the contrasting of legate and staccate.

Only a short while since a young lady had to appear in an evening of music and requested me to criticise her rendition. Becthoven's "Moonlight Sonata" was her selection. At the sixteenth measure her bass notes were entirely too disconnected to convey the idea of imitation of the preceding figure of the treble, owing to her inability to reach an octave with the first and fourth fingers, especially on the white keys. Calling her attention to this fact, she endeavored to obviate the staccato effect in devious ways, without success, until she was shown the method of changing fingers on a key to secure the legato effect, principally in the connection of octaves.

Attempting this manner of playing, she at once observed that she gave the imitation with the left hand as

"I DEEM the changing of fingers upon the same key securing the legato connection and producing the notice. able effect of imitation. The bass was played by her

Anyone playing the above in the manner indicated will observe the smoothness of connection and the similarity of imitation to the two notes of the theme in the treble, and perceive its superiority over the manner of playing the succession of octaves with the first and fifth fingers without sustaining any of the notes and change ing fingers.

While the pianist perhaps may ignore many legate

connections by changing fingers to sustain the tone, not so with the organist; the latter performer must be constantly on the look-out to secure a smooth-flowing melodious connection, and this is secured only through the unceasing substitution of fingers upon a depressed key, And notwithstanding the similarity of the ke board of smoothly and connectedly as she had rendered the right the piano and organ, yet the touch is generally quite hand, simply by holding down one key of the octave and dissimilar; therefore the two instruments must be a changing fingers upon it while holding it down, thus study separate and apart from each other.

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"An artist should not forget that the audience that the intricacies of skill an open book. Geniut is a freak eause it loves good music,"-Sophie Braslau.

"Public taste is a factor with which every artist has to cope, and it is of the utmost importance to him whether it be good or bad."-Josef LHÉVINNE.

"Two factors are necessary to operatic success. One is seen, and the other unseen. The former consists of the best singers, the latter of plenty of rehearsals, -SIR THOMAS BEECHAM.

"Orchestral musicians are the only ones really qualified to judge those who lead them. All the qualities of a conductor are revealed only to them in the solitude of rehearsal,"-GABRIEL PIERNE, * * *

"I have no faith in the student who says, 'I know how this should sound, but I can't do it.' I think it would be as true to say, 'I can do it, but I don't know how it should sound.' In fact, in many eases it would be truer."--HAROLD BAUER.

"Prodigies are born, not made. A slightly varied conformation of the brain, and one is born full fledged

comes into an American concert hall today comes be- of nature and the most haphazard chance thing there is."--MORITZ ROSENTIIAL.

> "Music should become part of the life or the people, and should be looked upon in just the same way as the provision of parks and pleasure grounds and other matters of public health, because it has a great influence on human nature, and a great deal to do with the itself." SIR DA SORFREY

> "Musicians who think they can write in fourign styles, without travel delide themselves and appear radiculous To write the music of other nations, one may study it at the fountain-head, among the peoples timuselves; eating their food, admiring their art, reading their poets, courting their women-in brief, live as they do. Then can the root of a national art be extracted."

"The strength of great painters and great musicians is measured by their more or less intimate relation with the people. The element which fascinates us in the Italian Renaissance of mediaeval art is to discover in it the every-day common features which belong to the Italy of all times, past, present and future. That is what moves us deeply. The rest is formula, a clever conformation of the opans, and the experimental formation of the opans, and thousand the first points burning to play and game which does not last "—RAOU, LAVAREA,

A Vanguished Conductor

In Music and Bad Manners (published by Alfred A. characterization, as noble a piece of stage work as 18. It not can be a summer's spanning as the second of the second second of the second of an operatic performance.

Orphic was (and still is, I should think) one of the

"At her debut in the part in New York, Mme. Defna an operatic performance.

"She always retained a certain peasant obstinacy, air, Che faro senza Euridice, the singer followed the traand acquired a habit of having her own way. Her dition, doubly established by Mmc, Viardot, in the gradest and acquired a habit of having her own way. Orphice was (and stin b, 1 stooms former) on the process of the air in different temp. In her slowest notatic achievements to the cross see naturally acquired adapto, the conductor became impatient. He beat his the part several numbered times she had a single part of the part several numbered became impatient. The beat certain habits and mannerisms, tricks both of action and stick briskly across his desk and whipped up the orchescertain hands and indimensional table to the came to the fra. There was soon a histus of two hars between singer of voice. Shift, it is sain, that which are close to the clear was soon a natus of two bars perwent suggest Metropolitan Opera House she offered, at a rehear- and musicians. It was a terrible moment; but the singer Metropoutan typea and the state of the first of the state sal, to deter to an appearance the interpretation on this and continued to sing in her own time. The organ tones goes, gave his approval to net interpretation on this occasion. Not so at the performance. Those who have rolled out and presently the audience became aware of a occasion. Not so as the leave the majesty and beauty of this junction between the two forces."

THE ETUDE

MY recital had gone quite well that afternoon and the rather adipose Lady President advanced, beaming, "Yon've given our club such a treat and what a lovely toned violin you have! Is it, may I ask, a er Strad.?"

Happily, I could assure her that such was

"How awfully interesting!" she exclaimed. "but would you mind my asking another question? I've always been confused, don't you know-about Cremona. Now am I wrong in supposing him to have been a sort of rival violinmaker? Or was it just a family name-a

trade name, so to speak—of Strad.'s?"

Few indeed, among the Virtuosi Errant, who have escaped the "Lady President" with her quaint questionings; so my experience that afternoon was by no means exceptional. But at least they have decisively located one fixed star in the fiddle firmament, even though the rest are blandly ignored, and no eye encountering my rather cryptic opening query-from Angusta to Oberlin-Alberta to Omaha-will widen with even momentary doubt as to th profession and importance of-"a-er-Strad." Recently, while following the trail of a romance, as it meandered among the alluring auto-

publication, my attention was eaught and held by an intriguing line in heavy type which suggested. "Ask the man who owns one." Now of course there were no motor cars in Cremona, Italy, A. D. 1714, to park before the violin shop at No. 2 piazza San Domenico, where resided Antonius Stradivarius but the auto people seemed with their slogan to have

mobile "ads" in the back section of a popular

almost anticipated and nearly answered my question, "Why is a Strad.?" Ask the man who owns one. In his day Stradivarius (sometimes known \$20 to \$200 for his violins. A few months ago

came the report that a celebrated Strad., recently brought over from England, had been resold in this country for \$55,000; and we can only conjecture what his most famous instrument, "The Messiah," would bring if it were to be offered for sale. The sum would be in six figures, that is certain,

Violin Contests

And yet, from many cities and from distant lands come the reports of violin "contests," so called, in which the instruments of Stradivarius have gone down in disastrous defeat before those of certain modern violinmakers or luthiers. And the laity, reading these reported triumphs, lifts up its voice and demands to know: "How

"Why squander a fortune on fourteen ounces of ancient wood when the contemporary creation has won such an unequivocal victory? Is it all a fad-this old fiddle craze? A servile salaaming before the tradition of ancient superiority? Does it simply corroborate the rather cynical and entirely Gallie contention that the American 'Knows the price of everything and the value of nothing?"

The situation is made more dramatic because the time is coming when the Stradivarius Violin will become as extinct as the Dodo. It will still exist in collections and in museums; but, as concert instruments suitable for day-in-and-day-out use, the Strad, violins are almost certain to lose their marvelous character from "overplaying," There are already many "sick" Strads. It seems now that in a few generations those now in active concert work will have lost their brilliance, so that the virtuosi will prefer violins in their prime by the later Italian makers of less repute:

It is now a quarter of a century since a certain Long Island City lost its most celebrated eitizen and the modern world its most gifted violin-maker; or, as a wellknown violin house describes him in their latest '23 catalogs, "A master workman and the premier 'American Luthier'

For a time after his death the host of this famous maker's violins went as high as \$1,000 in price; but last month a splendid 1885 specimen was secured for \$250.

Yet during his lifetime this maker was quite certain that the divine afflatus had fluttered straight down from the Parnassian slopes to find a permanent abiding place in Long Island. "But how then-about these violin contests: 'Chicago

vs. Cremona," I'm asked: "are they not on the level?" Entirely so; but they prove nothing one way or the other. The writer has attended more than one, in years gone by, and was reduced to such a state of muddled



OTTO MEVER

Why is a Strad.?

By OTTO MEYER American Representative of O. Sevcik

Are the Great Stradivarius Violins Likely to Become Extinct as Concert Instruments?

Mr. Meyer desires to neknowledge the valued co-operation of Mr. Walter Stafford in the preparation of this writer.

indecision that to misquote a ballad popular in the days of the gut "E" string, "All fiddles were alike to me."
"Still the Strad, myth persists." Yes, and to under-

stand it we must revert to the slogan of the sedan salesman, "Ask the man who owns one Would be exchange his 1714 Strad, for seventeen

hundred and fourteen modern violins? He most emphatically would NOT. That's the test.

Joachim and Sarasate

In one sense, of course, a violin is a violin, and nothing more; but the tone produced by different violinists on the same instrument differs quite as much as does the timbre of their speaking voices. Joachim and Sarasate both used Strads, of an almost identical period; and yet their tones were as unlike as their home townsas different as Madrid and Berlin, The austere nobility of the Joachim and the sensuous grace of the Sarasate tone were inevitably derived from the personalities of these two supreme artists. Their tonal characteristics would have been quite as much in evidence had they used instruments from the workbench of some mute. inelorious Maggini of the Middle West. It would not have mattered, in one way, so long as the violins beneath their chins were correctly built. The tonal result would have remained entirely individual and personal, up to a certain point, and with the lustre and brilliancy of their performance seemingly undimmed. Tilden with a \$1.39 tennis racket would prove quite as devastatingup to a certain point. But the supreme player-golf,

Millions of Fake Strads

If you have a violin with a Stradivarius label, or stamped Stradivarius on the outside, there is not one chance in a million that it is genuine. The fake Strad, violin labels were printed like postage stamps, in exact reproduction of the originals. These labels were put in new and old violins by other makers, to fool and cheat the ignorant purchaser. Almost any pawn shop has a supply of these fake Strads.

fiddle, tennis, flute-demands, and gladly pays for, that last perfection-the tool which will best serve his genius-from opening drive to tourna-ment cup-from preliminary "A" to final "tutti."

But so often comes the question, "In what way does Strad, excel the modern maker-if he does excel him-and why cannot modern science go him one better?"

Once in Holland, I was taken by an artist friend to see what he claimed was the loveliest picture in the world. It was in the Hague Museum-a thing of cool blue and white, called simply, "The Picture of a Young Girl." What struck me most was the remarkable freshness and recentness of the portrait, although it was painted in 1656. Quite the same impression I had had a short time before in Vienna where it had been my good fortune to be introduced to the "Kreutzer Strad." It was almost uncanny to find such freshness of coloring and such an entire absence of age in a violin that had known over two hundred years of active life.

That day at the Hague Gallery I saw the usual student artist painfully reproducing the curving cheek and parted lips, the pensive gaze and wistful pose of the Vermeer masterpiece. The duplication was uniformly good. But a most excellent Vermeer "copy" was offered at the local art shops for less than \$20; while, on the other hand, to start a popular uprising in Holland it would be necessary merely for the Muscum Directors to announce that the "Picture of a Girl" was to be sold outside of the country

Stradivarius has been copied and imitated by practically every violin-maker since 1737 and earlier-but in no single instance has one of these imitations remotely approximated in price the Cremonese original

By many painters, Vermeer is considered the most accomplished in the history of art, and for most violinists Stradivarius stands alone, unapproachable and supreme. I think the shrewd discernment and intuitive prescience displayed

by these two master-workers in the selection of their couturies had much to do with their present-day preeminence. Vermeer hunting a 1914 apartment in upper Manhattan is rather a strain on the imagination, though in these days he would perhaps be able to get through the winter without being obliged to barter an immortal canvas for a batch of baker's bread.

The "Fizz Tire People" would see to that and would also, without doubt, purchase pastureland space for his "Posters:" featuring the "Head of a Girl" enhaloed in caoutchouc.

Stradivarius on Broadway

And "Stradivarius in his Work Shop" up among the roaring forties!! Strad. swaying from a subway strap; arguing with a capricious fliver; blinking de-fensively at the seudding silhouettes; shuddering past the steam riveters' merry fusillade. This is the age of superlative eleverness, we are told-mechanical eleverness, that is; and music, not to remain behind, offers among the many recent contributions, a "Locomotive Symphony" from the tonal roundhouse of one Herr Honegger. Stradivarius' cars escaped this grade-crossing peril, at least, and Mynheer Vermeer never grew "ashen and sere" at the sight of that glistening gentleman outlined against the night in electric lights above Times Square emperamentally eleaning his teeth with the Mazdalighted tooth brush. There are many thousands of painters and luthiers grinding actively away to-day; but in the "Picture of a Girl" and the "Dolphin Strad," they have a mark to shoot at that will engage their attention for quite some time to come.

Stradivarius believed in allowing his work to tell the story; so we have only meagre details of his life. Coming from a family that dated back to the 13th century, he was born in Cremona in 1614 and lived there his entire life. No portrait survives, even if one ever were painted. We are told that he was tall and thin, and wore habitually a long leather apron. He made money and kept it. He was married twice; and the family circle was not small. Of the children, we hear of only three sons. For a while, two of them, Omobona and Francesca, carried on the family business after Stradivarius' death in 1737; but they soon pass from the picture, leaving behind them a few violins of undoubted excellence, but illustrating once again that the ability to leave "sandal imprints upon the sands of time" is not hereditary. The third son soon put aside the fiddle-stick, so to speak, for the yard-stick, and, turning clothing merchant, achieved wealth and oblivion. Stradivarius' life, as he lived it seems to be the fines

[&]quot;A MUSICAL amateur is one who has given serious "A MUSICAL SIMILATE TO GENERAL THE STATE AND ALL finds a genuine and abouting satisfiation in pointing the best masse, perferably in ensemble. Annateur music is music in the home."—LOUIS SYRYMASKI.

reaches its highest and most appealing form,"

ever be when a world genius appears.

Tyrol, comes the beginning of the end.

Four Centuries of Violin Making

and was at one time rated above Stradivarius himself,

in England, at least; for the tone of his violin, they said, "was more penetrating." It was-it is!

How Many Strads, are There?

Under that great artist, Nicola Amati, Stradivarius

learned his profession and later fell heir to his teacher's

entire stock in trade from glue pot to patterns; and a

priceless heritage it proved during the years which followed, years of trial, study, experiment, leading at

last to fame and world-wide recognition, Not alone

violins, but harps, 'cellos, mandolins, violas and guitars

poured from that wonderful shop at No. 2 Piazza San

Domenico. The Encyclopedia Britannica says that

Stradivarius made over 2,000 violins during the ninety-

three, years he lived. Other authorities put it at not

search and traced some 500 genuine Strads, over the

It was one of these great "hundred," perhaps, that in-

spired Gladstone to declare during an address before

Parliament that "the production of a Stradivarius violin

was quite as great a scientific achievement as the building

of a locomotive." Almost to the end of his life, this

wonderful violin-maker worked on with undiminished

vigor; and only with the oncreeping nineties do we detect a heavier touch in the turning of a scroll, the less

a normal length of life. It has its babyhood, its youth, its maturity, and its senility. This age depends not so in as many months; but it is entirely probable that the much upon years as upon the amount of playing the inmaster was unaware of the faet. There was a long strument receives. When first produced a great violin foreground to Stradivarius as there always is and must has a lack of perfect responsiveness, which is difficult to describe. A number of years ago it was my privilege in Berlin to play upon a Stradivarius in the famous Partello eollection. The violin was old in years, but to Nearly four centuries have passed since a certain all intents and purposes quite new as far as its "playing" Gaspar, whose surname is uncertain and immaterial. age was concerned. It has been played upon only at produced, in Breseia, Italy a stringed instrument which rare intervals. Though obviously superior to a new he called a violin. His violin was broad and wide, flat violin, it lacked the fine sonority and flexibility of other and perhaps rather erude but not essentially different from Stradivarius violins that had been in the hands of the instrument of to-day. His pupil Maggini brought in a master violinist for years, a higher degree of skill, but knew enough to stick to the The fact is that violins improve up to a certain point.

pattern of his great predecessor. But then come the This point they retain for some time, depending upon vast bordes who must needs improve on the original model. So fiddle tops bulge—backs buckle out—soundthe amount of playing they regularly receive. Then they decline in character and brilliance. They become what holes draw in their sturdy curves to become refined and are known as "sick" violins and are chiefly valuable, from lady-like-until with the entry of Stainer, from the that time on, to the collector. If a violin has been used by a number of famous players, or if it has some ro-His instruments bulge like Bartlett pears until the gaze mance in its career and has a well-certified pedigree, the could almost wander in at one F hole and then out collector may pay a big price for it, although it will go through the other. But Stainer had his hour in the sun into a glass easket to live in a state of invalidism for the remainder of its life.

Rest acts as a remedy; but it is not a cure. That is, if the violin rests for some time it can be played on again a few times, but then it seems to suffer a relapse. Just what miracle it is that brings the violin "back" after a rest is difficult to explain, Joachim had a "sick" Strad, which he played upon only at rare intervals.

The kind of playing a violin receives makes all the difference in the world. The finer the fiddle at the beginning, the finer the perfect tonal channels, the more beautiful the vibrations upon the molecules of the wood and the varnish, the finer will become the violin. One could play upon a cheap fiddle until doomsday and never make it a good one; but with a fine violin at the start the violinist literally plays his musical soul into it, and it is this imprisoned musical quality which has brought reputation to many Strads.

over a thousand. The famous London experts, the Brothers Hill, some years ago made an exhaustive I am often asked whether this is not all mere superstition. Nonsense. Ask any virtuoso. The tests give earth. One of the leading American experts said results that are evident enough. Futhermore it is my "four hundred about" in answer to an inquiry and added that of that number a hundred were of the first conviction that even a fine violin ean be injured by the eareless playing of a novice.

However, mere age will not produce this marvelous improvement. Violins made by other violin makers who worked before or during the life of Stradivarius, though undoubtedly much better than when they were made, do not compare with the master's work. Unless a violin is well made, it will not improve at all. We can scarcely hope that violins of other makers will ever be comparable with those of Stradivarius.

Violin-making was the last of the Renaissance arts; and perfect throwing of a corner, a shadow in the limpid after Stradivarius' death came a gradual decline. With brilliancy of the varnish. His was a soul serenchy aloof the dawn of the 19th century the curtain is down forand spiritually posed above the "tunult and the shout- ever on the "glory that was Cremona."

Memorizing at the Piano

By Norman Lee

make suggestions as to how to memorize more easily; and yet, an engineer by profession, as I have been closely associated with pianists all my life, both here and abroad, and am myself at present an earnest student of this art, I venture to offer some hints.

Roughly, pianists may be divided into two classes; those who read at sight readily but do not memorize easily, and those who thave no difficulty in remembering, yet are almost impossible sight readers.

the note on the printed page that conveys the impression to the fingers. Their conception of the keys is almost entirely mental as represented by printed notes, and not physical. When they seek to memorize, it is by a mind photograph of engraved notes, which implies an extreme to find the right note in this way, should the music be

On the other hand, to those who read with difficulty,

It is perhaps a piece of temerity to believe I could the printed note. Middle C, for example is translated "Barber Shop Music" in Shakespeare's staff, to a certain white key itself. In memorizing, they use the music only to find where the keys are, and then remember the position of the hand on the keys, getting away from the printed page as soon as possible, to the clavier itself. In other words, with a well-memorized piece they could only write out the music by remembering

which keys they had played. To those who have trouble, then, the advice would be With good sight readers, it is the visual image of to look at their hands and remember the keys. Learning by heart takes a little effort. Start off the piece and play as far as possible. At the first difficulty, hunt around for the right note or chord by ear, and when found memorize the keys and position. Only when it is impossible consulted.

Get away from a visual image of black spots on a the physical key on the elavier means much more than white page, to a physical impression of keys,

THE whole-tone scale used to be considered a novelty but has now become an accepted form, and was no harder to adopt than a change in millinery. Not long ago one shuddered when confronted by such a scale, on account of the difficulty of execution as well as the "queer sound." but now pianists greet such a scale as an old acquaintance -the kind that should not be forgotten. But do that play it with the same degree of skill and velocity that they do the standard major and minor scales?

After all, there are only two forms of the whole-tone scale, no matter what key the passage may be in, or to what key it is leading: whereas, in the "regulars" we have twelve majors, twelve melodic minors, twelve harmonic minors and a chromatic, so why should two more add any terrors?

One form uses the group of three black keys, no matter where it starts, and the other form uses the group of two black keys, no matter where it starts. The first form will use the second, third and fourth fingers on the three black keys, leaving thumb, second and thumb for the white keys,

The other form uses the second and third fangers on the black keys, leaving thumb, second and third for the white

When playing these scales with each hand an octave apart, or a major third or a minor sixth apart, both hands use the same form, but when playing them with the hands a minor third or a major sixth apart, each hand plays in a different form. This is not casy to do at first, but it is a splendid exercise in concentration, and is a good preparation for the unexpected in medern piano

Berlioz Admired "Der Freischütz"

THE appreciation of one genius by another is seldom characterized by those small cynicisms indulged by lesser minds. And so we find Berlioz writing most enthusiastieally of the "Der Freischitz Overture," one of the few compositions of its form and time which have held a place on modern programs.

"The overture has been crowned 'queen.' None can be found to contest that fact. It is an overture which now serves as a model of its kind; and the themes, of both its andante and allegro, are known everywhere. But there is another theme to which I am obliged to refer, because, although it courts less notice, it causes me an incomparably greater emotion than the rest. I refer to that long plaintive melody, issuing from the clarinet, to a tremolo accompaniment of the stringed instruments; seeming like a distant wail which the winds have dispersed throughout the depths of the woods. It goes straight to the heart and, in my opinion at any rate, this virginal song, seeming to exhale its timid reproach in a heavenly direction whilst a sombre and threatening harmony trembles beneath it, is one of the newest, the most poetic and the most beautiful contrasts that modern music has produced. In this instrumental inspiration it is already easy to recognize a trace of the character of Agatha, which is soon to develop itself in all its passionate candor.

Time

PERHAPS the "Barber-shop-eliords" in which we still hear tuneful youths induige on moonlit street corners are, after all, but a dim heritage of an ancient and honorable custom noted in Schole's "Third Book of the Great

"But besides being a great 'word-musician' (one of the greatest there has ever been) it is quite likely that Shakespeare was a player and singer. . when he lived Englishmen and Englishwomen were famous for their playing of various instruments, and almost all of them could sing.

"People were so musical that in a barber's shop there was often an instrument called a cittern (a kind of lute or guitar) hanging on the wall for any customer who was waiting his turn to be shaved to play upon, just as nowadays there are newspapers for him to read."

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

Bach and Others

THE ETUDE

In what order should the Bach Inrealisms (Two and Three Part) be taken up? In the Interest of the place of th

For the study of the two-part Inventions, I suggest the following order:
No's, 1, 3, 4, 8, 5, 2, 6, 10, 11, 14, 15, 13, 7, 9, 12.

With their splendid drill in two-part playing and their simplicity of construction, these two-part inventions furnish an excellent preparation for the study of the Well-tempered Clasichord-the climax of Bach study since they render unnecessary the more complex threepart Inventions, many of which are quite as difficult as the more important fugues of the greater work. The most useful of the three-part Inventions, in my opinion, are No's, 1, 3, 6, 8, 10, 15.

No better preparation for organ study can be found than the practice of Baeh's polyphonic elavier works; and after mastering a generous number of these one should be able to take up the study of the pipe organ to good advantage,-especially if piano study be still

I suggest your working at the same time on Mendelssohn's Songs Without Words, also sonatas by Haydn, Mozart and the earlier sonatas of Beethoven. For studies, the three great C's: Czerny, Cramer and Clementi, are invaluable.

There is no reason why you should not immediately cultivate also the more elastic style by some of Chopin's works. Begin with the Preludes No's. 1, 3, 6, 15; the Waltzes Op. 64, No's. 1, 2, 3, and the posthumous Waltz in E Minor; the Mazurkas Op. 7, No. 1; Op. 33, No's. 3 and 4; and the Nocturnes Op. 9, No. 2 and Op. 32,

Extended Hand-Positions

Please suggest some exercises for expanding the hands.—A. B.

A useful group of such exercises may be derived from the following three simple chords, each one of which is extended one note over the octave; and all of which

These chords may be applied to all keys, in chromatic order; and various figures may be based upon them, such as the following:



Different degrees of tone and of speed will add to the usefulness of these exercises. Since they tend to stiffen the wrists, care should be observed to keep the latter relaxed. Also, it is well to alternate such expansion work with exercises in very close position; such as those based upon the ehromatic scale.

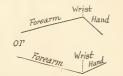
"Never despair; but if you do, work on in despair." -EDMUND BURKE,

Height of the Piano Stool

I have of late taken to sitting rather low at the plane, so that my elbows are level with the top of the keys. I find that out that I play with an ease and fluency never experienced lefter, I do this when I parcele at my own plane, but when I are chance, the state of the plane, but when I can be seen to be sufficient to the play with the same residence as at home. Would you advise here is a thorn, when I provided are considerably higher higher when I provided a provided and the same residence as at home. Would you advise here to still the provided and the provided are the provided as a provided as

As a general principle, we may state that when one sits high at the piano the tone is more brilliant, and when one sits low it is more mellow and rich. reason is that with a high seat the arms slant downwards, and the touch is consequently more direct and forceful; while with a low seat, the keys are rather pulled down, and the hammers are driven against the strings with less of a knife-like blow. Now, both of these effects should be at the command of the pianist, who needs the brilliant, fluent tone for quick passage work, and the rich, juicy tone for melodic expression. Hence most players compromise by sitting so that the top of the forearms and the back of the hand are normally in a horizontal line, from which vantage ground the wrist may be allowed to rise for passage work, while it may equally well be slightly depressed for melodic work.

My advice to you is to cultivate the position just described, since it avoids extremes and is most useful for all emergencies. The reason why your tone has improved with the low seat is probably because your wrist was thus loosened up. When the back of the hand and the top of the forearm are in a straight line, the wrist is most liable to stiffen; but if the wrist be either raised or lowered, thus



there is little chance of stiffness. So cultivate first and foremost a very loose wrist, and then accentuate this looseness by allowing the wrist to rise or fall within a limited radius, as occasion demands. I predict that by this means you will find your tone as good and your touch as fluent as with the abnormally low seat. And, by the way, in playing elsewhere than in your own studio, insist on a seat of the proper height, even if you are obliged to press into service a dining room

Pupils' Clubs

An important means for interesting young pupils is to form them into clubs, for the conduct of which they are given personal responsibility. A clever teacher, Miss Ethel Ruby Hood, of Newburyport, Mass., gives an interesting account of a system of clubs which she has worked out with signal success. She has at present four such clubs, each with ten members. These groups hold monthly meetings, and are conducted with due parliamentary formality. Miss Hood writes as follows: "The city in which I live is very musically inclined. We

"The city in which I live is very musically inclined. We have concerts faring the winter assum that bring to mis have concerts faring the results as a single property of the control of t

account of lack of pervious experience in playing outside of the manie lesson, organized four musical cubes for the junito-boys and girls. Teachers of violin and other service that host makes the property of the property of the property playing the property of the property of the property of playing the property of the property of the property of play well before each other acted as a great stimulus to practice for the property of the property of the property of principles of the property of the property of the property of the principles of the property of the proper

memorialize. Concentration was gained immediately, and a purpose for better playing established. History of commorar was reviewed through groundings, The Bigs school program was reviewed through groundings, The Bigs school statistics were occasionally invited as guest players; and it is needless to say that as guest performers their best was "Parliamentary railing is carried out by the officers of the clubs, elected annually. The provident proceedings of the clubs, clered annually. The provident proceedings are provided to the contrast of the clubs of the cl

Advanced Piano Study

Miss H. M. L. writes that she has studied piano for seven years, and sends a list of music which she has taken up-a list that includes most of the standard materials. She is accustomed to memorize all of her pieces, and can devote an hour and a half daily to practice.

Practicing is really part of my life; and I feet that my practice periods should be utilized to improve maped in music. What do you think are my chances of becoming a really good player? You can see from my list flow that I have studied, how now can you artise he as to what I have studied, how pursue for a more complete plant of ducation?

I should have to hear you play, in order to form a just estimate of what your future career may be. But from your description, you evidently have an excellent background to work upon; and I can see no reason why you should not become a proficient player.

Here is a plan for utilizing your practice time: 1. General technic 15 minutes
2. Etudes and the like 30 minutes

1 hour, 30 minutes For the first item, a useful guide is James Francis Cooke's Mastering the Scales and Arpeggios.

As to the second item, splendid material may be found

in Bach's works, which I notice are omitted from your list. Begin with the Two-part Inventions, and then proeced to the Well-Tempered Clavichord, on which it is said that Chopin was accustomed to practice for three weeks before playing at a concert. Bach may alternate with more specific studies: Moscheles' Op. 70, two books; then the études of Chopin, Liszt, Rubinstein, Seriabin, and

For pieces, I should alternate a classic with a modern composition. Watch the current concert programs, and nab the most attractive numbers.

You can broaden your general musical knowledge by a systematic course of reading on Musical History, Biography, Appreciation and Interpretation. For the lastnamed, I recommend two recently published books: Principles of Expression, by Christiani and Basic Principles in Pianoforte Playing, by Josef Lhévinne. There is no reason why you should not study Harmony by yourself with profit, from a book such as Harmony for Beginners, by Preston Ware Orem, or The Student's Harmony, by Orlando Mansfield.

Cataloguing Music

I am trying to figure out some way of indexing my music so that I can fluid it at a moment's notice. Is there any system like the Dewey Declanal System used in Hierariss? If not, could you suggest a way? I don't care to file music by the author's name-but don't know just what way to proceed. W. R. McK.

I do not know of any such system that has been formulated for cataloguing music-so am afraid that we shall have to invent one of our own. How about this scheme:

Have a number of pasteboard folders made, each with eapacity of say twenty pieces. A tag is pasted on the back of each, with the numbers which it contains: 1-20 for folder No. 1; 21-40 for folder No. 2; and so on. Each piece of music is numbered according to its place in the folder. A eard index is also prepared, in which the piece is listed, together with its assigned number.

Now for elassification. Suppose you have a library that contains piano pieces, songs, orchestral and choral scores. Piano pieces may be numbered from 1 to 999; songs from 1000 to 1999; orchestral scores, 2000 to 2999; and choral works, 3000 to 3999.

THE ETUDE

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It is rather easy to form the comfort able conclusion that men of genius do not have to fight for recognition. Camille Saint-Saëns, himself a master, had to fight long and hard, and against unfriendly criticism, as is shown in the fol lowing brief passage from his Memoirs:

"Young musicians often complain and not without reason, of the difficulties of their eareers. It may perhaps, be useful to remind them that their elders have not always had a bed of roses, and that too often they have to breast both wind and sea after spending their best years in port unable to make a start. These obstacles

them (beginners) but to discourage them, denouement: In art a vocation is everything, and a vocaefforts when the public obstinately refuses to pay any attention to them? If

nius? Who are they and what are their names? Let them go to the orchestra and hear The Marriage of Figuro, Oberon, Freischutz and Orpheus. We are doing something for them by placing such models before them.' "The young composers who were thus

politely invited to be seated included, among others, Bizet, Delibes, Massenet, and the writer of these lines."

KNOW THE CLASSICS, SAYS RICHARD STRAUSS

JAMES HUNEKER quotes some effective passages from Richard Strauss in Over-

"My father kept me very strictly to the old masters, in whose compositions I had on two, if not three, simultaneously. a thorough grounding. You cannot appreciate Wagner and the moderns unless you pass through the grounding in the classics. Young composers bring me voluminous manuscripts for my opinion on their productions. In looking at them I find that they generally want to begin where Wagner left off. I say to all such: 'My good young man, go home and study the works of Bach, the symphonies of Haydn, of

The father of Name of Samuel States were a second to Samuel State of Samuel Sam dislike my music, Herr Strauss," said

The Musical Scrap Book

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

Conducted by A. S. GARBETT

THE GENEROUS PADEREWSKI

of malignity, when it is for the best in- sideration in an article in The World's passed the word along. The arrangement did not still Peder-wortn in in specific or the which relatf them and the public which relatf them and the public which article a revealing fittle incident is given ignores them—that they may be permitted under the public which article a revealing fittle incident is given in the public which article a revealing fittle incident is given in the public which article a revealing fittle incident is given in the public which article a revealing fittle incident is given in the public which article a revealing fittle incident is given in the public which article a revealing fittle incident is given in the public which article arti ignores them—that they may be permitted which shows is why Paderewski, the great-fund on hand, including the rental of the set out under mit sail.

"In 1864 one of the most brilliant of the est of his generation, was also a statesman tund on hall, advertising, and so on; then deduct number in the 'Pinafore' score. In a letter reviews had the following comments to of generous impulse. There is added interesting the production of generous impulse. There is added interesting the production of generous impulse. There is added interesting the production of generous impulse. make on this subject: Our real duty—and terest in the story for Americans owing themselves upon the subject: Our real duty—and terest in the story for Americans owing themselves upon the subject: Our real duty—and terest in the story for Americans owing themselves upon the subject: Our real duty—and terest in the story for Americans owing themselves upon the subject: Our real duty—and terest in the story for Americans owing themselves upon the subject: Our real duty—and terest in the story for Americans owing themselves upon the subject in the story for Americans owing themselves upon the subject in the story for Americans owing themselves upon the subject in the story for Americans owing themselves upon the subject in the story for Americans owing themselves upon the subject in the story for Americans owing themselves upon the subject in the story for Americans owing themselves upon the subject in the story for Americans owing the subject in the story it is a true kindness—is not to encourage to another personality involved in the these terms Paderessyki would call it quits. the guests sang the chorus of "H.

"On one of Paderewski's early tours of tion needs no one, for God aids. What the United States," we learn, "he played at Hoover, And through his co-operation use is it to encourage them and their San Jose, California, during Holy Week, thousands of lives were saved in Poland." which was a bad time for a concert. Two

They were the only terms he would accept. "One of these students was Herbert to Mr. Smith as 'Pinafore Smith

Hoover worked his way through college. students at Leland Stanford University Through energy plus education he became raeli as the Premier of England an act is ordered from one of them, it had arranged the affair, and had guar-rich, and was able later to be the saviour and act is observed in one of time the same and the great response to the same thing is tried again with the same box-office receipts were \$1600. In great cluding Poland. What part did the act est assurance of a perfect form In the final analysis, mental anguish, the students told Pader- of a generous musician play in his subse-

HANDEL, THE COMPOSER

gives us the answer in his book, A atting and a first property of the party of the party in which we learn that "He was like rest of the world. He never allowed Strauss was conducting open an object of the world. He never allowed Strauss was conducting open an object of the world. The never allowed Strauss was conducting open an object of the world. The never allowed Strauss was conducting open an object of the world. gives us the answer in his book, "A Musi- time to write it. Berlioz: musical notation was too slow himself to be interrupted by any futile twice a week for three thousand a Perhor: musecal notation was see an initial to be interrupted by any time to be a water for him; he would have needed short-visit, says Hawkins, and his impatience performance, them a failulous say "The rapid movement may carry the hand to follow his thought; at the betto be delivered of the ideas which continuandience along by its spirit; but the slow ginning of his great choral compositions ally flooded his mind kept him always practically all he made conducting the piece with a soal is the one that touches he wrote the motifs in full for all the shut up. His brain was never idle; and certs at routlette and trente et que parts; as he proceeded he would drop first whatever. He may be the drop he was he wrote the motifs in 1011 for all use suit up. This brain was never suite, and certs at fometic and trend or plants as he proceeded he would drop first whatever he might he doing he was no says Auer. "This, however, did not pre-one part and then another; finally he longer conscious of his surroundings. He went his heing always in the less to had a habit of speaking so loudly that spirits."

Ance expresses his admiration lass at a stroke to the end of the composi- And what exalation, what tears, as he shared with Mme, Schumann, Bratons and lass at a strice to one the control of the control passages from Richard Strauss in Ozyr-tones, in which the great German com-the morrow of finishing one nices he "I have heard it said "specification," "No sooner did Strauss mount the platthe morrow of finishing one piece he 'I have heard it said,' reports Shield, that form (which was always amid as huma-

A NOBLE DEATH!

again. Without theroughly uncersains example of time streams and the most delicate modified by the significance of the development to fish significance of the develop ing the significance of the development tors disregard for the recompany of an upa-from Haydn, via Mozart and Beethoven atic teor (the was, we believe the first ing well, and could not rehearse that day, music. Then only did I realize all the

Strauss to say, these young men remark, when it was a question of estaunishing the influence of the stage. Whereupon you billion, Strauss, but I only give them the advice gained by artistic truths of some great work was one on the stage. Whereupon you billion, Strauss, of you billion of you billion, strausceristic traits," with a few chilling words of regret, deof you listow's characteristic rount, with a sew cuming words of regret, de-writes Auer. 'The Schotter's from the clared that he himself, considered such a orchestra (ascinated a sophisticated mo-

"Meanwhile the Cardinal Ippolito in most part, vain phantoms, and that to ican favorite of the day compare with Wagner to him one day, "you play it so "Meanwhile the Caratma typouto in most part, can puntoms, and that to kan favorite of the day compare with heantfully." To which the grumpy horn- whom all my best hopes were placed, confide in oneself, and become some those of his distinguished predecessor, and that the boat and the compare with the same of the day compare with the day compare with the same of the day compare with the day comp beautifully. To which the gruings norm an my ness roops were pures, common the my ness roots were pures, common the my nes

'PINAFORE' SMITH"

ADMIRERS of Gilbert & Sullivan's "H S. Pinafore" will be interested in the following brief extract from "W. S. Gilert, His Life and Letters," by Sidney Dark and Rowland Grey.

"The immediate success of 'Pinafore' was to some extent due to an admirable topical joke. Just before it was produced, Disraeli had appointed W. H. Smith, head of the well-known firm of publishers, First Lord of the Admiralty dr. Smith was an admirable man of business and a high-minded politician, and he proved an excellent administrator: but there was something humorous in THE part played by Ignaz Paderewski in of the fee-they could turn over at the the British Navy being ruled by a man frequently are the result of the worst sort the renascence of Poland comes under continue not more than \$1600, and the secretary with absolutely no sea experience, and W. worth in his picture of the Right Honor-"The arrangement did not suit Pader-M. S. Pinafore,' and he specifically

> Hatfield, it should be explained palatial home of the Marquis of Salisbury, who afterwards succeeded Dis-

". I perfect start is our first and areat-

The veteran violinist and leadler of Mischa Elman, Heifetz and man-How did Handel produce his multifari- he had learned how the piece continued, has published a readable book, "My Long ons gigantie works? Romain Rolland and sometimes before the librettist had Life in Music," in which he tells how he

"Strauss told me that he him of lost even end up with the bass alone; he would' everybody learned what he was thinking, of this conductor-composer, we shale

would begin another, sometimes working when his servant took him his checolate tions) than he seemed to magnetor them in the morning he was often surprised with his personality. When he took up two, if not three, simultaneously.

In the morning ne was often supprised with his personanty. When he take up a "fle would never have had the patience to see him weeping and wetting with his his violin and gave the signal to the The would hever may not use passence to see how weeping and wetting with ms his violin and gave the signal 11 the of Gluck, who began, before writing, by ters the paper on which he was writing, or or chestra with his bow, the auditors were of takes, who began, perore withing, by reas the paper on winds ne was writing, orchestra with his bow, the auditors were going through each of his acts, and then. With regard to the Hallehigh Chorus of breathless. He conducted the first lew [going through each or in sects, and uses while regards or in troughner Courts of orealness. He conducted the first less the whole piece; which commonly cost the (he side) he himself cited the words of measures of every composition; then he the wrote piece; winter commonly cust the areason, the number cited the words of measures of every composition; then he oftener than not a serious illness! out of my hody as I wrote it I know not. Illandel used to compose an act before God knows." his audience away with him, leading them with movements of the head, and beating of Bach, the symphones of Haydin, of Morart, of Bechover; and when you have mastered these art-works, come to magain. Without thoroughly understand-again. Without thoroughly understands and the standard of time with his foot. After every number from Haydn, on Mozart and Beenroven after core (ne was, we howeve us no to Wagner, these youngsters cannot appret to describe a tenor as "a disease"), and that he feared, seeing that his health genius which lay in these dances, those to Wagner, these youngsters cannot appret to exerus a sensor as a success of the sensor of the senso in Marie.

"A lack of consideration for individuals She added that if he insisted in wearing master. Brahms never missed one of would prove too severe a strain for him. tation had been made by the hand of a an extraordinary thing for Kienard "A lack of consustration for monormans. She added that it he insisted in wearing master. Bratism never missed one of Strauss to say," these young men remark, when it was a question of establishing the limited rout in the part, he might fall dead these afternoon concerts by Johann.

day is king in Europe, even in Vienna,

VALSE PIERRETTE

In contemporary dance style. A very pretty waltz movement, by a composer new to our pages. Grade $3\frac{1}{2}$. EDOUARD ST. PIERRE



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A brilliant drawing-room piece affording excellent practice in octaves and in the glissando. This latter is best done by using the back of the third finger. MAZURKA

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CARL SCHMEIDLER

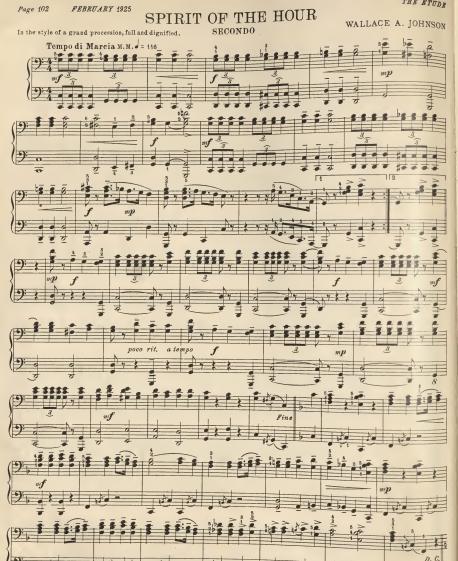


MARCH OF THE MANIKINS

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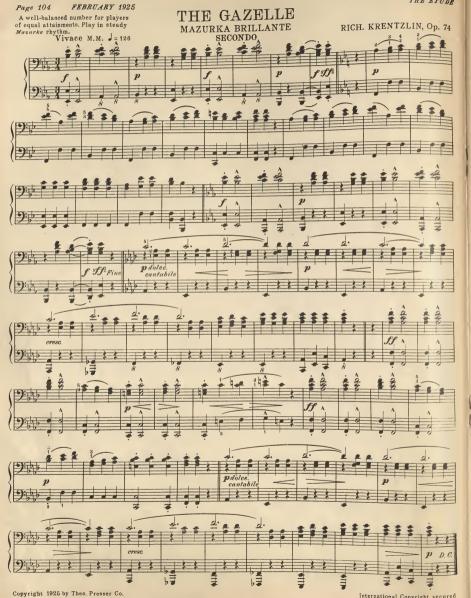


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SPIRIT OF THE HOUR WALLACE A. JOHNSON PRIMO Tempo di Marcia M.M. = 116 Fine

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THE GAZELLE RICH. KRENTZLIN, Op. 74 MAZURKA BRILLANTE Vivace M.M. = 126 P dolce cantabil

LARGHETTO FEBRUARY 1925 Page 106 W.A.MOZART from the "CORONATION CONCERTO" Mozart is known par excellence as the musicians composer. There is to be found among his works an almost inexhaustible mine of pure and spontaneous mejody Larghetto M.M. -=63



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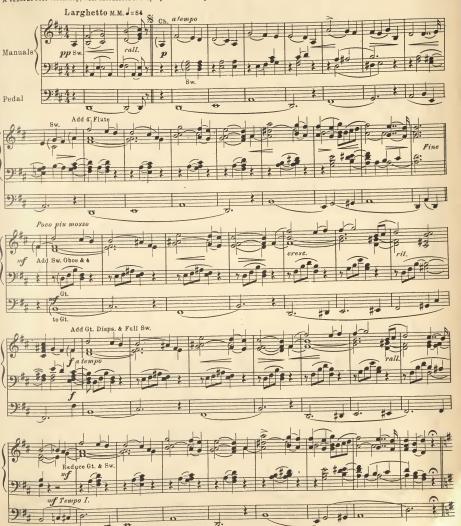
A lively little teaching piece, lying well under the hands. Grade 2.

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T. D. WILLIAMS Arr. by Orlando A. Mansfield

A tuneful soft voluntary, well calculated to display the "Solo stops"





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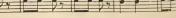


Larghetto M.M. = 63

Mozart is known par excellence as the musicians composer. There is to be de Humoresque. Grade 22

LARGHETTO

COME AWAY!

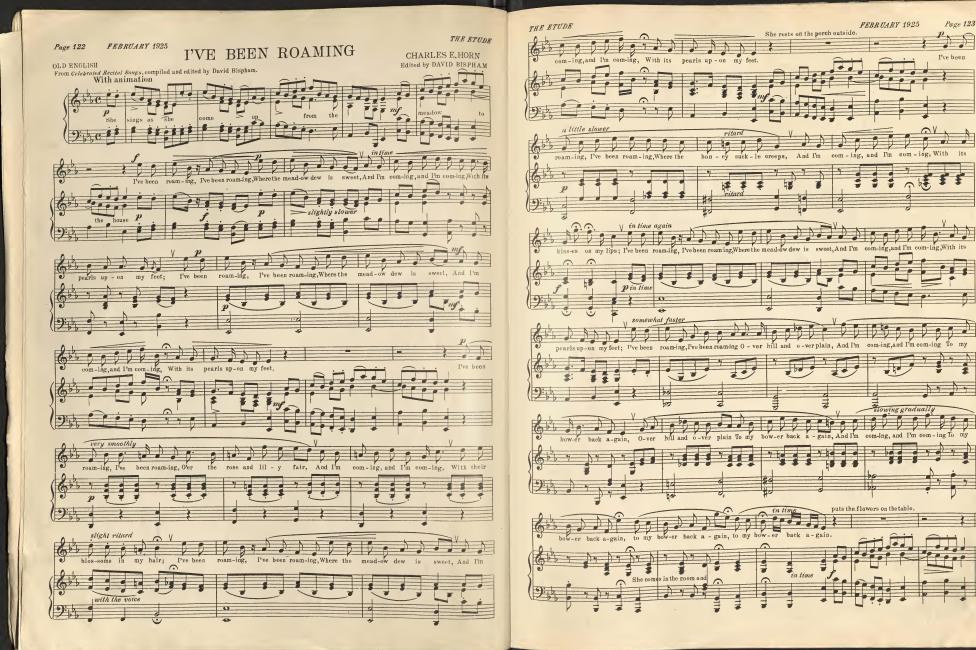




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JESSE G. M. GLICK Andante IRVING M. WILSON





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the singing range. And it is with this last conception that the trouble begins. For, even granted that the student has produced a tone as correctly as has the teacher, the sound of it is altogether different to him.

a difficult; the student is already acquainted with the scnsations of the middle voice in his daily speech. But the contralto, the baritone, and the bass frequently have no such background. These voices may he used in speech almost exclusively in the chest voice; even emotion or excitement may not cause natural, easy higher tones, especially in phleematic persons; and even when such tones are produced they may not be remembered clearly Rx.4 enough to aid in singing.

Imitating the Tone

Consequently the procedure is something like this: The teacher sings a tone and asks the student to imitate it. The student responds with a tone forced into pitch by means of the extrinsic muscles of the throat and tongue. The teacher says, "Don't force the tone; singing is easy; play the tone on the nose." And, unfortunately, no teacher can be more explicit. He can repeat all the truisms of the bel canto school; he can say, "Sing on the breath; sing forward; open the mouth," But-and here we have the whole dilemma-he cannot make those phrases convey definite meanings to a student who has not yet experienced the sensations involved.

Now the student tries again and again to reproduce the tones as he is guided by the teacher; he must impress on his memory the sensations of his voice as the teacher pronounces, "That is better: That is correct," And by patient repetition he gradually loses his fear of unfamiliar pitches, remembers preceding sensations, and can reproduce them finally at will

This fairly typical routine in vocal study places emphasis where it must be placed if the student is to he rendered eventually independent of a coach. For his unaccustomed ears tell him that his highest tones are too heavy in nasal resonance, too thin, too far away. He is like the swimmer in unfamiliar water, who cannot let himself go and take a hold stroke forward; and like the swimmer, he compensates by unnecessary mus-

Cutting Half the Time

If one could from the first hear his own voice as it sounds to other people, as his teacher's voice sounds to him, he could escape many wearisome hours spent in following up blind clues, false preconceived impressions, and even impressions misconceived during the lessons themselves. In fact, one could thus probably cut in half the time required to "feel" the voice habitually where it should be focused

Following are a few aids toward securing this coordination between the ear and the vocal apparatus,

First is a method sometimes employed by the old Italian school. Students were sent out to a high eliff, or other natural sound reflector, where they sang a few notes, and then listened for imperfections in the echo. Any one who tries this for the first time will be amazed at the difference between what the echo gives back, and what he has previously conceived to be the sound of his voice

If this drill is systematized, it will be found helpful in several ways. It gives the power to analyze the two parts of the singing process, singing and hearing, so that hearing can be concentrated on exclusively, an ohvious psychological advantage. Usually not more than two or three notes can be sung before the echo returns And any haste to sing as much as possible in a limited time is as detrimental here as elsewhere. How, then shall one practice to get the most benefit from the drill?

Since the problem concerns chiefly the upper half of the voice, singing intervals up the scale will provide the most important exercise. An interval is the briefest possible phrase, and lifts one easily from chest to

The Singer's Etude

Edited by Vocal Experts

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself!"

Hearing Oneself Sing

By F. D. Moore

For the higher voices this problem is usually not so the exercise might take such a form as would lead to a if allowance is made for this effect, the attention can be self-conscious change of register. This will necessitate fairly large intervals, repeated several times on the same pitch. Since the fourth is easily recognizable, and is for that reason easily sung, we shall start thus (The bass and baritone will sing an octave lower; the higher voices will prohably transpose a second or a third up-



This first exercise may be followed by the same interval carried one degree at a time upward to the limit



These two exercises will be found ample to fulfill their purpose. If the interval sung is varied to a fifth, a sixth, otherwise without months of tedious trying. and an octave, the necessary variety will have been

Resonance Cavitles

In addition to the quality of tone as regulated by and the end of the tone. The accuracy of the first impulse determines whether the tone is musical or not, that is, free from interference. The letting-go of the tone determines much of the value of the interpretation The child first learning to write leaves a solach of ink and a dig in the paper at each lift of the pen, as if to "See, I have finished that one." So the singer is likely to "end" his tone with a contraction of the throat muscles. These suggestions will point to the solution of any number of individual problems through this objectified hearing.

This is all very well, the reader will protest, for those who have at their call a clear echo! But unless the student is living in a very large city, he will find in the course of his daily five or six-mile walk some surface that will provide the sound-reflector. Many large buildings with unhroken walls are quite as satisfactory as the romantic and traditional cliff. One may even use the interior of a building; many long, narrow, and preferably high-ceilinged rooms are excellent reflectors.

Singing in a Small Room

The following suggestions are intended for those who have no access to any of the aids mentioned above,

A surprising gain in objective hearing of one's own voice may be made by singing in a very small room, preferably with plastered walls. The very closeness of the walls allows the actual sound to outweigh the subjective sensation of it. Of course, here there is no way of hearing the voice apart from the inner sensations; but one may learn much more readily to distinguish between the two. In fact, daughter will probably hear herself more as others hear her in the small modern kitchen, than she will in the ordinary-sized living-room

Incidentally, every one who is to sing for the first time in an unfamiliar room should, if possible, try out the acoustic properties in advance. There is nothing more likely to unnerve the young student than to find his voice escaping quite away from him, and he is liable to compensate by forcing his tones to a point where they seem to approximate their usual effect on his own hearing. Here the advice of the teacher or of medium, from medium to head voice. At first perhaps some adequately equipped friend is almost indispensable. comprehension."—Victor Hengert

Finally, there is a method which, so far as the writer knows, has never been advocated in print. It is only a temporary device, and most students will want to try it out the first time in private; for it has certainly no elegance to commend it! Stand in the usual erect position, but cup the hands behind the ears in such a way that hands and ears form larger cars, standing about perpendicular to the side of the head In this way the sound waves coming from the lips are enormously reinforced, so that they quite obscure the subjective sensation of hearing.

This manner of hearing has one consequence that should be understood, or the purpose of the whole experiment is likely to be defeated. The "edge" of the voice will be far more prominent than usual, as prominent as if someone else were to sine within five or six inches of your ear. But easily directed to the proper resonance-forms.

When it is Easier to Sing

Nearly every one has noticed that it is easiest to sing when there is some outside noise to obscure the "machinery" of tone production. It is easier to sing with accompaniment than alone; it is easy to sing while one is drawing water for the morning plunge; it is easy to sing when a train or a noisy truck is passing by. Why is this? Simply that the attention is shifted away from the mechanism of singing and the voice is free to respond the way the speaking voice does, unconsciously, in con-

Holding the hands cupped about the ears as described above leaves the voice surprisingly free. This is due to two causes. First, attention is centered more easily on the song, rather than the singing. Second the raising of the shoulders removes unsuspected tension of the neck miscles. To discover that this is often considerable one has only to raise, the comfortably bent arms outward and upward. This position scems to give an automatic adjustment for the high tones that often is not discovered

Standing thus, one may experiment with the exercises given in the first part of this article. As proof of the pudding, start in with the second exercise, moving in intervals of a fourth upward from a comfortable low note. Do not pitch your voice by the piano, but carry the tones as high as you can sing them without strain. The chances are you will be surprised to find you have gone a tone above your usual range.

Is Music a Language?

"Program Music" has become so much the mode, music which dismisses that "beauty of the kind that might be called classic," that it is interesting to read an expression from Mendelssohn-who probably surpassed all others in the halance of the classic and romantic spirits in music—in a letter written by a young poet, to the com-poser, asking if he had succeeded in embodying the sentiments of certain of his compositions in a set of poems written for this purpose.

'You give the various numbers of the book such titles as 'I think of Thee,' 'Melancholy,' 'The Praise of God,' 'A Merry Hunt.' I can scarcely say whether I thought of these or other things while composing the music. Another might find 'I Think of Thee' where you find Melancholy,' and a real huntsman might consider 'A Merry Hunt' a veritable 'Praise of God.' But this is not because, as you think, music is vague. On the contrary, I believe that musical expression is altogether too definite, that it reaches regions and dwells in them whither words cannot follow it and must necessarily go lame when they make the attempt as you would have them do."

"Music is one of the oldest modes by which man has expressed his emotions and aspirations. It brings pleasure to probably more people than any other one of the arts. Whatever contributes to a wider dissemination of interest in it is entitled to be regarded as a real public service."-PRESIDENT COOLIDGE.

"AMERICA, in a musical sense as well as in actuality, is a young country, and in order to overcome the great harmonic advantage held by Europe, our music should be as good as it is possible for us to produce. If good music is served to the American public via the platter of good orchestration, the American audience will reciprocate with its hearty approval, and not with vacant stares of blind bewilderment and utter lack of intelligent

Distinct Enunciation

By K. Hackett

singing in which our American singers are entire range; and to mold these tones into more open to criticism than in enunciation. distinct words demands great technical Various elements have contributed to caus- skill. ing them to lag behind in this respect; but No matter what the language is in which they must brace up and conquer the diffithey must brace up and complete and sing, the thing that you sing is the culty, "Telling the story" with such dis-vowel; the only thing you can "sing" is a tinct enunciation as makes the words under- vowel. The consonants form what may standable to the audience is becoming a be called the bone structure of the words matter of more importance every day. The and most of them from their nature cannot public is beginning to insist on good Eng- be sustained. A few, such as l, m, n, and s hish so that they shall know what "the song can be sustained, but this is not called "singing." To sustain m, for example, is the

THE ETUDE

think the words from the standpoint of the moment you open the lips and sing a tone spoken word, quite overlooking the fact you find that it is a vowel. that they are not to speak but to sing them. In the desire for distinct enunciation Distinct enunciation in singing must be young singers do things which interfere based upon the singing tone.

lies in this; in speech the tone is not sus- out the slightest benefit to the enunciation. tained upon a definite pitch, while song Clarity of enunciation is made possible by is precisely this-the sustaining of the such freedom of tone production as concentone upon a definite pitch. In speech you trates the tone at the front of the mouth may pitch the tone wherever it is most where the counciatory organs can get hold convenient, whereas in song you must of it. The throat must be open, the iaw sustain the tone with ease and grace upon loose, the tongue and lips elastic, so that an arbitrary pitch determined by the com- they can function freely. If there comes

If the tone be so freely produced that it tone.

If the tone be so freely produced that it tone.

If you make a poor quality of tone ing how to form it into a word, since nolody cares whether you enunciate diswhen so done it will have charm. If you tinctly or not, since they say that, "It is go at it the other way round and in your no good anyway." If you make a tone of desire for distinct enunciation do some- musical beauty it must be freely poised, thing that interferes with the beauty of because it is impossible to produce a fine the tone, you have destroyed the essential tone with the vocal organ stiff and inelastic. reason for singing.

of such freedom of production as enables mind to it. the tone to concentrate in the resonance chambers at the front of the face. The enunciatory organs-the lips, the teeth and organs of enunciation are the lips, the the tip of the tongue. The only way to tell teeth and the tip of the tongue-if you say whether or not you are "telling the story" these words trippingly you will find it to clearly is to sing for people and ask then be so. The more freely the tone is made, if they understand. If they do not it is so that the farther forward it concentrates, because you are not using the lips, teeth the more easily the enunciatory organs can and tongue with sufficient elasticity. You

indistinct and our pronunciation slovenly. If you desire to do public speaking you will find that you must take great care over these matters, if the audience is to understand what you say. The singing voice is not so easy as it sounds. must have a much finer adjustment than Brains are what count here as in every the speaking voice, since tones of musical other department of art and life.

THERE is no department of the art of beauty must be sustained throughout the

The main difficulty is that young singers same as humming with the lips closed. The

with the freedom of the throat. The only The difference between speech and song result of this is a poor quality of tone withtension into any of these parts it hurts the

Then if you have skill enough to maintain As a matter of physical fact the tone freedom of the tone production you can comes first, since a pure tone is the result learn to enunciate distinctly by putting your

This depends upon the mobility of the must maintain the beauty of the tone, or In speech our enunciation is often everything goes for naught. But if you cannot make the words understandable you are under a severe handicap. Intelligent application will remedy this defect, but it

Singing for Health

By Edward Podolsky

cated for regaining and preserving health. I cannot recall a singer who was not a The makers of toothpaste and tooth- very convincing voucher that singing keeps brushes would have us believe that tooth one in fine trim. Caruso, I recall, was not cleaning is a paramount means of keeping a puny, weak, anaemic sort of chap. Neihealthy. Then we have the physical cul-ther are McCormack, Scotti, and others of ture faddists who recommend vigorous the professional singers. What about the exercise, and the dietitians who advise prima donnas! dieting. Is it not rather interesting to notice that most of the advertisements in effects of singing were noticed by the cars and subway trains have something to French composer and musician, A. E. M. does not like to sing?

scalp. His is decidedly not a very con- singing has a very beneficial action on the

MANY measures are nowadays advo- vincing testimonial for the hair tonic. Yet

The first observation of the healthful offer to keep you healthy: tonics, pills, Gretry (1741-1813). "I placed," he said, vitamines, glandular extracts? There may "three fingers of my right hand on the be something in some of them, but why go artery of my left arm, or any other artery through so much trouble and expense in my whole body, and sang to myself an when you can keep healthy in a very nat- air, the tempo of which was in accordural and at the same time very pleasant ance with the action of my pulse; someway. What I mean is: Why not sing and time afterward I sang with great ardor an be healthy? And what normal person air in a different tempo, when I distinctly felt my pulse quickening or slackening its We are all familiar with the bald-headed action to accommodate itself by degrees barber who offers the gentleman whose to the tempo of the new air." Modern hair is fast thinning a tonic to rehair his physiologists have established the fact that

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reulation. It accelerates the blood flow, of body tissues which occasions hunger T. D. A. CLIPPINGER "A Master of the Votes". ercise to attain the same ends. Setting noticed that the appetite and digestion of up exercises are essentially for the purpose—children being trained to sing are always JUST as a dip of getting the blood in action. Very few superior to non-singers. The trainers of need the clot-people seem to care for a daily dozen pre-choir boys, when questioned as to the der activation seriled set of vigorous motions. Why gestive provess of their young charges.

They are now lungs. By a purely mechanical process it titles of horses and the digestions of They are exposed expands the chest, puts an end to any ostriches." We have here a sort of double blass desy. The expands ince chest, puts an end to any activities. We have here a sort of double challenges into the circuits labit of breading through the action, the mechanical exercise of the sub-becombedos- open mouth, instead of the nose. It is a muscles of the addoment, throwing back state of the sub-becombedos- which the pulmonary and either of the feed, and deep inspiration, while the complaints, as well as cetarrih, are rare the fine cased amount of coygen absorbed. The complaints are the complaints are the complaints as well as cetarrih, are rare the increased amount of coygen absorbed. heyreceds. among singers. Indeed, I have known improves the blood.

Forbanisprocess his some physicians to say that singing not Several years devoted to a study of the amond-excusaled/pers only prevents closest complaints, but that it influence of music on the human lody they which study is also may actually be used as a curative lave led to the conviction that the influence of fine sets also may actually be used as a curative lave led to the conviction that the influence of fine sets are sets of the set of the conviction that the influence of fine sets of the set o

If sumshrinkage has breathing leads to considerable oxidation tion with life. Begin now!

revitalizes the tissues, climinates toxins and increases the appetite. What more and other poisonous wastes. It gives one natural way is there? What need is there general feeling of well being, without for tonics and pills when a good song aving to exert yourself to strenuous ex- will do? Teachers of singing have alway under the water. But then, sing a lively tune, a song with always make such statements as: "Singing always makes boys hungry"; "Singing is always makes boys hungry"; "Singing is note, no do the needs note, ment, sing a fively time, a song with always make such statements as: Singing is under the gum-line, lots of "pop" and "go."

If the gums shrink

And yet that is not all, for singing has certainly appetizing"; and the late Prome honolibeau, also a marked influence or respiration. It fesses the reveals undoubtedly strengthens the throat and land, said that his boys have "the appetitude of the prometries of the pro

teowerforey, measure against them. ence of music is very profound. Not Use Forban's every The digestion also comes in for its everybody can play an instrument or go to ence of music is very profound. Not rote bruthametopre to the United States. In 1881, Dr. Walter H. Walshe, of concerts to get the benefits of music; but tooth wholesomeness. London, wrote a treatise, "Dramatic Sing-everybody can sing, at least to his own Tender gam jons are ing. Physiologically Estimated," wherein he satisfaction. Music is as necessary in our asserts that singing is of marked benefit in daily scheme of things as cating or sleepnd vigored to support asserts that singling is of the support asserts the support as su It aids in extracting the nutritive elements teen minutes, should be set aside for singof food, and facilitates disestion. This ing. The results will not be long in marefrice possesses is easily explained by the fact that sing-terializing. The reward will be a gen-sular gam-use ing involves deep breathing, and deep eral good feeling and a supreme satisfac

Accompaniment Playing

By Annie Patterson, Mus. Doe.

Portugua D.D.S. It is curious how little attention is paid, on. For these emergencies the one who FORMAN CO. even by good teachers of the pianoforte, accompanies must always be ready. It is one of means watching the headline all through Forker's Ltd. those things often taken for granted; a That there is an art in this none will deny fair performer is supposed to be able to Other singers, on the contrary, like to be read an ordinary accompaniment at sight.

Other singers, on the contrary, like to be helped out, and often led. It is a case Now this is what a fair performer, and, of temperament and training very often. ndeed, a really brilliant solo player, often Emotion and control must always be taken oes very badly. The reason is that execu- into account. A good accompanist can, ants, as a rule, are concerned rather in the however, help very greatly without being perfecting of particular pieces than in the too assertive. No one likes to hear the continual "trying over" of all that may pianoforte too prominently in a vocal solo. ome in their way. Another reason may At the same time its sympathetic support is that the soloist (instrumental) develops gladly welcomed by the singer.

ne mat me soloust (instrumentar) develops gladdy werconien by its singer; as kind of egoism as an exponent; he does "Perhaps we can gather from the above not care to play "second fiddle" to any that adaptability and sympathy are very other artist. Experience in "accompany-desirable qualifications in an accompanist. Possessed of these, if theoretical knowledge Possessed of these, if theoretical knowledge ther than taking the leading part, are, of music is sound and talent is fair as an therefore, two qualifications which we in- executant, the main desideratum for be variably find in those musicians who are coming a real aid in concerted work of all most successful in this particular branch of kinds is to have plenty of practice at it The acquaintance of singers, violinists It is a mistake to think that this subsidi- and other soloists should be cultivated ary role is an inferior one. Just as it When a student can either play accom takes a good artist to sing an inner part paniments at a choral society's recorrectly, many desirable musical qualities hearsals, or, later, qualify for the and acquirements go to make up the composition of Church organist, very valuable plete accompanist. First one needs a quick experience will be gained at the so-called eye and ear, in taking in time and key- "filling-in" process. Teachers with a large ignatures, when asked to read a selection connection might well add accompanimentat sight. This observation of detail can, playing to their courses of study. The art it is true, be cultivated. The ability to is all too little cultivated in schools and grasp the general features of a composition colleges. It should always be easy to t a cursory look-over certainly comes with arrange an Accompaniment Class at which each member might take a turn in playing But, even if an accompaniment be played "at sight" for another's sole performances.

bliftough with absolute accuracy, one is a knowledge of harmony and form gen-onfronted with another difficulty. Singers erally will help the student in this branch re notorious for taking liberties with a For, before tackling an unknown composimusical text; it would appear that, in the tion, it is very advisable to get more than majority of cases, the indication tempo the time, key and speed into one's head. It rubato (literally "robbed time") was is well to look through all in advance, notspecially invented for them. Thus even ing any unexpected modulatory or rhythmic the best artists have been known to say to changes that may occur in the course of the an accompanist: "Keep with me here," "I piece, also taking advance note of harmonic generally hurry the pace thera," and so on. sequences and combinations of all kinds, It is not unusual, to find that in moments of These matters are part of the good accomor two, or else substitute a slightly varied much higher level of efficiency than being measure that may occur in the song later merely able to render or read the tune.

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As a means of contributing to the development of interest in opera, for monty mean II. James Francis Cooke, editor of "The Elader" has prepared, a period of the property of t

Flotow's "Martha"

charming and fluent work as "Martha," that once came to his ears at the Paris could live to the hale and hearty age of Grand Opera and at the Opera Comique.

"Martha" was slow in making its way seventy-one, work industriously all his life, produce some thirty works for the stage, to the world's music centers. It was not and yet leave only one really significant until 1858, eleven years after its premiere. "Stradella," now heard but rarely,

racy. "Stradella" was among these. His cesses. talent was conspicuous and his social pres- Much of the success of the work is due there is little doubt that he might have at- of Blarney.'

It is difficult to understand how a com- fortable. "Martha," and "Martha" alone

work, unless we except his other opera, that it was first given in London, at Covent Garden, in Italian. Seven years later Friedrich Freiherr von Flotow was born it reached the Théatre Lyrique in Paris. at Tottendorf, Mecklenburg, April 27, 1812, and died at Darmstadt, January 24, Niblo's Garden, in 1852, with Mme. Anna 1883. His father was a landed nobleman Bishop as Martha. The title rôle has been of the Arch-Duchy of Mecklenhurg. In a favorite with the great prima donnas of 1827 he was sent to Paris where he studied every decade since its first successes. composition under the famous Reicha. His Patti, Gerster, Kellogg, Nilsson, Semfirst operas were produced in fragments at brich, Galli-Curci, all have made it the the private bouses of the French aristoe- medium of some of their greatest suc-

tige enabled him to gain recognition rap- to the fine effect secured by the masterly idly. This was doubtless a fatal element interpolation of "The Last Rose of Sunin the career of a very gifted young mer," Tom Moore's lovely poem set to the man. Had he been obliged to struggle, equally lovely old Irish tune, "The Groves

tained far greater heights. In 1844 he re- "Martha," despite the composer's Gerwrote his one-act "Stradella," making it a man birth and its premiere in Vienna, is real opera; and the work was given in usually classed as a French opera, as much Hamburg, where it ereated something of of the composer's technic is distinctly sensation. In 1847 he brought out "Mar- French. Pity it is, that he did not have tha" in Vicnna. Its success was immediate better libretti and that he did not try to and great. The revolution of 1848 drove remove traces of shallow and amateurish him back to Paris; and the remainder of workmanship from his other works. "Marhis life was spent between "The City of tha" is unquestionably one of the great Light" and Germany and Austria. For a masterpieces of the lyric theater. It acts time he was court intendant of music at well, sings well and affords the singers ex-Schwerin. Several of his operas were ceptional opportunities from beginning to received by the public with favor; and he end. It has spontaneity and a kind o was regarded as one of the great opera vernal character, which, despite some quaint composers of his day. His fame was as and old-fashioned musical idioms, make it shortlived as his existence was com- new and fresh with every performance.

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Undoubtedly the most elementary misconceptions concerning the church organ are found in the discussion of its specification or scheme. The popular idea is that an organ of liberal dimensions must be intolerably harsh and noisy. On the contrary, the over-blown, and harshly-voiced little organs are those which produce noisy and irritating tone quality; while, by their lack of variety of soft stop combinations. they engender the most deadly monotony. tion between the console and the hargin is "dragging" on account of the lateness of many years l On the contrary, the larger instrument, though more powerful, is usually better voiced and blown; its full power is but rarely called into play; while its greater

Stops Not a Guide

of the size and value of an organ by the signed for some humble meeting-house as number of its draw stops or stop keys. in one intended for an influential church or versity of Oxford, recommended this the facts we have adduced by way of refu-This is to forget that some ten or twelve per cent, of these are couplers, controlling due more to the conscientious character of in which "the whole congregation were in church worker and supporter, the individper cent, of these are coapiers, controlling and more to the consecutions character of an which the principals of the firm than to the positive the habit of singing hymns at the top of the unit who desires to do and to have done for not adding to the number of either. Be- tion of the latter. sides, stops are sometimes made to draw in halves, or a portion of one stop is "grooved" into another, in both of which cases there are two stops but only one set advanced by the erection of small organs of death, but its comfort can surely be inlines. Should this article be of interest facts in organ building that many churches with a small commission or order, whereas and organ committees, declining to engage a firm burdened with large and heavy conprofessional advice, have come to grief tracts could not always be expected or reincredible extent.

Two or Three Manuals

manual organs, to be found in so many churches constitutes no mean addition to

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Some Things the Young Organist Should Know About His Instrument

By Orlando A. Mansfield, Mus.Doc. Fellow of the Royal College of Organists

derstood in many quarters. Quite a respect- pointments, suffered such unutterable glorified reed organ minus the cheap turn- adequate idea of the measure of our sufferery top and dummy pipes. Only quite rc- ings. cently, and in our own hearing, a lady de- The best position for an organ in an organist sat, and a large one at some dis- the congregation, i.e., at the east end of done by helectrics, and the whole thing set in motion by hydraulic water!"

A more pardonable misconception, hownumber of soft stops enables it to produce construction of an organ, the larger the ist and the choir. So had is this position a constant variety of subdued and pleasing firm the better the building. In many cases that we only know of one distinguished are many firms of the first rank who would Another popular error is the estimation take as much interest in an instrument depopular concert hall. But this interest is position in a large church without a choir, tation. We write rather for the earnest

What Builders to Select

of pipes. Again, a number of singul, Jamey in Companions, and the construction of these singing can be much more effectually and we have arrived at the ultimor Thule of these are shorter than their regittimate come very instruments that a young much as specific and their regittimate come very instruments that a young much less expensive and far gets its foot upon the ladder of popularity. Front instead of behind a congregation, full rather than ornamental or even conpass, will be mitten ess expensive and the gets its now apon the manufacture of the troversial. pipe of generous proportions. And it is the small organ builder, if a man of in- west gallery position of the last prop upon through ignorance of these elementary tegrity and ability, will do his very best which they can possibly lean, and squandered public money to an almost lied upon to do this. Personally, we would one upon which misrepresentation is fearprefer to place a small contract with a re- fully rife. Some people will favorably liable builder in a small way of business to compare the tone of an organ in some one of second rank. The former will make neighborhood church with that of their own For the fostering of one serious mis- his own wood work and action with credit instrument, forgetful that the one is under was heard to remark, "The organ is such a conception concerning or one services may be an addistinction, and distinction, and purchase his metal and regular tuning and constant supervision, noisy instrument, I can't enjoy it. organ builders themselves are often re- reed work from expert makers and voicers while the other is only attended to by third- As her remark had special reference to sponsible. This is the erection of organs to the trade; whereas the larger firm, with rate workmen, and even these employed the concert just attended, it was recalled sponsione. This is the effection of Organic to the many supportance of two instead of three manuals in churches just sufficient capital to lay down a plant for with the regularity of irregularity. Other that the organist had made frequent and of respectable size. Given a sufficient num-the manufacture of its own metal and reed people protest against a dirty church (in injudicious use of the four-foot complets) ber of stops, combined with adequate coup- work, will often produce stops of the most which music sounds as well as in a clean on the manual being played upon, that is ling action, and distributed over three man- inferior tone and voicing, far below the one), but appear to be unaware that no to say, the swell to swell 4-foot and the ing action, and distinguished over the same power can be produced as purchased work of the small builder or the good tone quality can be expected from a great to great 4-foot. According to the law in an organ of two manuals, but with a manufactured work of firms of the first dirty organ. A grain of dust on a reed, of accustics the upper partials of a tone much larger number of effects, and with magnitude, which latter are, of course, in and its voice is dumb or discordant; an decrease in volume as they ascend from much larger number or effects, and with magnitude, when latter are, or courts, it are greater ease and comfort to the per-a position to lay down the best plant and former. Indeed, the wrestling with some secure the best workmanship.

Where to Place the Organ

very common, are still but imperfectly un- already written so much and, in past apable number of otherwise well-informed things, that we cannot be quite content, in day service, would often render the organ cople are as yet unable to distinguish this connection, to allow the brevity of our between a console or a key desk and a words to be accepted as affording any

the sound in reaching the congregation Believing that whatever the other misfrom behind, and renders the instrument conceptions may be current concerning unavailable for choral services and organ church organs, they are more or less reever, is that, in placing a contract for the recitals, and uncomfortable for the organ-lated to, or derived from, those we have this is not a misconception at all. There advocate thereof, and much of his advocacy is not altogether intended for the profes-Professor Sir Frederick Gore Ousley, a of all the misconceptions we have passed former Professor of Music in the Uni- in review, and equally well acquainted with their voices." The organ would then be his church the best things in the best posuseful to "drown the shouts if the caco- sible way, the individual who has sound phony became intolerable." Drowning, we and, we trust, sanctified common sense, The reputation of a large firm is seldom are told, is one of the most merciful forms and whose only deficiency is along technical creased by speed. And as congregational speedily drowned by an organ placed in our ambitions and desires, viz., to be use-

Dirt in the Organ

The question of organ preservation is

the troubles to which almost every organceptions concerning the church organ is that their responsibility ends with the erecnoise and decrease from natural musical that relating to the position in which it tion of the instrument; whereas organ mechexpressiveness of the greatest of all musi-Pneumatic and electric actions, although should be placed. On this point we have anism needs constant overhauling and cal instruments.

occasional renewing, or it will speedily revenge itself upon its neglectful owners by disturbing the worship music, putting the church to needless expense, and victimizing the innocent and unoffending organ-

Troublesome Organ Committees

But while some organ committees neglect their plain and simple duty, others magnify their office by issuing all sorts of harassing restrictions concerning the use of the organ by the professional organist and his pupils, under the mistaken idea that organ practice is hurtful to the instrument, This, however, can never be the ease, provided the instrument be sound, the organist eompetent, and the pupils under careful training. On the contrary, the frequent use of an organ not only discovers hidden defects, but keeps the reeds in better tune and the mcchanism in better working order. By the frequent use of the instrument in the week temporary derangements of mechanism or tuning are discovered, which, if allowed to remain until the time for Sununavailable, and eause much trouble and vexation to both choir and congregation

Obstreperous Officials

The writer once played in a church posed to having visited a church in which Episcopal Church is, undoubtedly, that the officers of which, unable to deprive him were two organs—a little one at which the adopted in the concert room, viz., facing of a legally conferred privilege of access to and use of the organ for himself and tance behind him, the two being played the church. Failing this there is the north his pupils, endeavored to send leanness into together by means of electricity! Better or south side (as in most cathedrals and his soul by making him responsible for any than this, however, is the story vouched modern churches), or even a suitable and damage done to the instrument during the for by the late Dr. Longhurst, to the effect roomy chamber or recess. But the posi- exercise of the aforesaid privilege. The that after the introduction of the new or- tion in the west gallery, i.e., behind the result of this grand-motherly legislation gan into Canterbury Cathedral, a verger congregation, renders the instrument more amounted to an expenditure on his part of used to inform visitors that "the connec- or less invisible and inaudible, causes a couple of copper coins in three times as

already discussed, it only remains for us to remark, in conclusion, that this paper is, we fear, "spoke sarcastic." The late sional organist who should be fully aware

The Four-Foot Organ Couplers

By Helen Olinhant Rates

and smoothness of working gradually dis-swell to swell 4-foot and great to great But perhaps the greatest of all miscon- Some organ committees seem to think be sparingly used because they add to the THE ETUDE "Why is a Voluntary?"

By Edwin Hall Pierce

Some years ago the writer was attend- Church year, there are nevertheless some ing a performance of Mozart's "Magic occasions on which the character of the flute," in one of the smaller European service is easily foreseen—such as cities. The orchestra was good; the sing- Thanksgiving, Children's Sunday, Christers, fair to middling; the stage settings, mas and National Holidays. On other decidedly poor. As the curtain rose on the Sundays the surest and best guide is to second act, the scene is supposed to rep- examine the character of hymns which the resent an ancient Egyptian temple; but the minister has selected, which in most cases closed my eyes to listen to the music. A times it has happened that having chosen few magnificent and solemn chords an opening voluntary provisionally I have sounded forth from the brass intruments; felt it fitting to alter this at the last minopening my eyes again, the pasteboard pil- ute, on being handed the list of hymns. lars seemed suddenly to have become real Where no appropriate piece is at hand, it granite! Such is the power of music to is often of excellent effect for the organcreate a mood, an atmosphere.

thought seem to have little to do with case he has cultivated the art of improviorgan-playing is mentioned, because it il- sation, as every skilled organist should. lustrates both the artistic and the moral This is particularly the case where the possibilities of the organ voluntary in the order of service is such that the program hands of an organist who is both a tal- opens with a hymn. If the opening is ented musician and a reverent worshipper with the Doxology, a choir "Call to Worand no other should undertake the duties of church organists.

To assume, on the one hand, that an or- tially lost. gan voluntary is merely something to pass the time pleasantly while the congregation is coming in, or on the other hand, that it is to give the opportunity for display of the organist's skill as a concert performer, is to take a very low and faulty view of the subject. Its true function is to ereate

Sermons in Stone

that a great cathedral is its own best ser- but certain other key-relationships will be mon-that one can scarcely imagine anything that could be said by a preacher, by a little modulatory improvization. For in such a place, that would not have the instance, the change to a key a major seceffect of an anticlimax. While this is ond or a minor third above or below, made doubtless an over-statement, it cannot be without intervening modulation, is specially denied that beautiful architecture and the displeasing. Thus, suppose the hymn comvaried symbolism of Christian art are ca- ing directly after the voluntary were in C pable of powerful influence. In such sur- the voluntary might be in C, G, F, E, A roundings, the organist's task-to create a flat, A minor, E minor or even C minor, religious atmosphere-should be easy, as it but should not be in D, B flat, E flat, A is already half accomplished in advance. major or D minor. The fact that there In a plain and unimpressive religious edi- may be a slight pause while the minister fice, the task is undeniably more difficult, announces the hymn does not alter the but the duty remains exactly the same.

s any one particular class of pieces spe- heard.

In churches which do not observe the mood of the occasion.

ist to improvise on motives derived from This incident, which might at first the tune of the first hymn to be sung, in ship," or an anthem, the sense of connection with the improvised voluntary is par-

Unity Needed In order that there should be a certain

unity between the opening voluntary and any other music which is to follow immediately, regard should be had to key-relationship between the end of one piece a mood in which the mind and heart be- and the beginning of the next. If they comes more easily susceptible to religious are in the same key, the relative major or minor, or the key of the dominant or sub-dominant, the connection will be pleasing, without special care. The rise or fall A certain noted writer has remarked of a major third also will be agreeable; less effective unless skilfully bridged over case, as the ear retains a more or less But it must not be imagined that there conscious memory of the musical tone last

cially fit for opening voluntaries on all oc- In regard to the closing voluntary, or casions. The religious mood is not one "Postlude," conditions are slightly differthing but many. In churches observing ent, and it is quite allowable for it to take the "Church year," like the Protestant on a somewhat more noisy and worldly Episcopal, it is possible to foresee, even character, only that this difference should long ahead of time, what the predominat- not be so pronounced as to verge on the ing line of thought is for any given Sun- incongruous or irreverent. Should the serday or holy day. There is even a book vice have been a particularly solemn one, published in which suggestions are given a noisy postlude would be completely out for organ voluntaries, postludes and ap- of place, and it should at least begin in a propriate anthems; but any organist who more quiet, meditative character. Whether has a reasonably large repertoire and a it should afterward swell into grandeur or good sense of the fitness of things can brilliancy is a matter to be determined by choose for himself just as intelligently, a sympathetic feeling for the prevalent

Tremolo Organ with Singers

By E. F. Marks

organ never should be used with singers. been rendered in an agreeable manner, Recently an excellent opportunity presented when on the entrance of the second moveitself for observing the effect of this stop ment the tremolo stop was added, giving used with a quartet choir, with the listener most favorable chance to contrast the in the audience. That it was a quartet effect with and without this particular rather than a large chorus was another stop. At once was noticed a nervous unhappy incident, as this small ensemble of casiness among the singers, and the voices the four parts gave music in its purest began to fluctuate around the notes as if

We read that the tremolo stop of the The first movement of the selection had endeavoring to produce a slight trill upon

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each. At any rate, a quivering of the voices was heard, evidently attempting to imitate the tremolo of the organ, which gave the ear just five uncertain nonadjusted tremolos to adjust. Also, the voices seemed uncertain as to pitch, and continued.

From this one example of a tremolo stop being used with singers, the practical deduction is: "Never use the tremolo stop man who could r'ay on a mouth organ with the human voice." It only mars an otherwise good production. When an organist feels any doubt about the advisability amateur: of using certain stops with his choir, he bould endeavor to get someone with an appreciative ear for tone colors to attend a choir and organ, wherein the doubtful registration is utilized, and abide by his decision. In the absence of such a critic it is better to adhere to the usual foundation stops, without attempting any imaginative fanciful effects, given with doubts,

A Glimpse Behind the Scenes

By Rena I. Carver

THE teacher will find it a profitable and interesting plan to give the guests at necessary subjects.

Junior Club meetings, let the class give study and love it. an exhibition of the manner in which they So do not be discouraged because you are acquiring their knowledge.

piano lessons are merely for the purpose out of the musical world. Just get busy ough musicianship. Games, drills and instill in them the love and desire for the blackboard work will be useful in impres- most wonderful and beautiful of all arts. sing the audience.

Etude Letter Box

Only a Music Lover

To THE ETUBE: Several times recently I have been asked relief was felt when the tremolo was dis- what a person can do to promote the cause of music when that one can play very little and sing not at all.

In a conversation with a middle-aged fairly well. I made the following sugges-

Gather the children around you, for they are the elementary nunsical forces everywhere. Play for them the best you can, on whatever instrument you can, whether mouth organ, tin fife or jewsharp. Let them try it out; or at least try to get them interested. Once their enthusiasm is started some member of the family, or perhaps a teacher, will notice this, and the good-for-nothing amateur has done a

Many a man or woman, who longed in vain to study music as a child, can promote the cause more than a person who has had every advantage and plays or teaches from a purely commercial standpoint. One of my greatest inspirers was a man who is more musical than almost any person of a young pupils' recital a glimpse behind my acquaintance. Unfortunately, he had he scenes. If ear training, dictation, been east into an unnusical atmosphere, theory, harmony and biography are taught which meant not only persons who cared in the private lessons, arrange to have each little about music, but who did not want papil demonstrate a few phases of these anyone else even to consider music seriously. Being deprived himself of what If these separate branches have been he loved most in life, he would do anytaught in class lessons, or at Juvenile or thing in his power to induce others to

This will help to dispel the idea that cannot play well and consider yourself of technical proficiency and not for thor- with the children in your neighborhood and EDNA JOHNSON WARREN.

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Q. Which is the more ordered, the saviety of the point of the control of the point of

Q. What is understood by the plagal wodes?-M. R. C., Puwtucket, R. I. wootes—M. R. C., Iwaventeckel, R. I.
A. The ancelest Byrantine church had eight rebuilded in medics, recknoling them down-to-property of the cetave long, then the control of the control





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I T is a beautiful sight to watch the bowing of the violinists of a well-trained symphony orchestra. The members of each string section bow exactly alikeeach part, first and second violins, violas, 'cellos and double basses, with its own bowings. The bows rise and fall together, and each player does the same kind of bowing as the others in his section, 11 one is playing spiceato bowing, all are playing spiceato bowing; if one is playing martelé bowing, all are doing the same, and so on. This uniformity of bowing pleases the eye and also helps the

unity of tone How is this uniformity brought about? A correspondent writing to THE ETUDE on this subject evidently has the idea that there are certain rules in bowing which every well-educated violinist observes, and that if you should give a certain number of violinists a piece of violin music where no bowings were marked, each one of them would bow it in an identical manfor he asks for a list of rules by

which he can always bow correctly. This is a mistaken idea, for while there are certain fundamental rules which are usually observed, yet it is often possible to bow a passage in different ways, each one of which will be effective. A wide latitude is observed in bowing, as to what part of the how is used, whether the up or down stroke shall be used, or as to the particular style of bowing to be employed, to best bring out the musical phrase,

Why They Bow Together

The reason why the bowings of symphony orchestras and other well-trained orchestras are so perfectly uniform is because the parts are all marked by the concertmaster of the orchestra and the leaders of the various string sections. Where necessary, the up or down bow is marked, the slurs carefully marked to include the proper number of notes, the kind. of howing-spiccato martelé, sautille, and others are marked where necessary. In this way the bows move exactly together, and every violinist is doing the same kind of bowing as his neighbors. If the parts were not specifically marked, the players would often be bowing at sixes and sevens, for it is seldom that we find orchestra parts, as they leave the publisher, with the bowings well marked.

An immense amount of the violin music of the world including not only orchestra parts, but even solo violin parts as well, is prepared by arrangers and composers who have but a slight knowledge of violin technic and are not competent to mark the bowings properly. Many of these composers and arrangers are pianists, theoretical musicians or players on wind instruments who have only a smattering of violin technic. Where we find violin music well marked, the publishers have engaged a good violinist to edit it and to mark the howings.

Even when orchestra parts have been marked by an editor employed by the publisher, the concertmaster may have his own idea in regard to the bowings, and will make many changes to conform with his own notions as to the most effective manner of executing the music. The same holds good in solo violin parts. Different artists have their own ideas as to the best way of bowing given passages and as to the variety of bowing to be used for exe- that we can analyze the swiftest motion other method can he so well analyze the cuting any given passage to the best ad-

If we watch an ordinary theatre or dance orchestra, we will see what happens when the parts are not carefully bowed. The leaders of such orchestras seldom take the trouble to mark the parts, so the to be raising and lowering his legs like a slow practice. By this means the student "Ir is better to play with concentration different violinists use their own judgment lazy swimmer. A high diver comes down can comprehend just what has to be done; for two hours than to practice eight with about the bowing to be employed, with the through the air as if he were a bunch of and, when this understanding of a passage out. I should say that four hours would about the bowing to be completely marked the power of the As a rule, such parts have only the phras- and blood,

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"

Uniform Bowing

to supply the bowings.

violin part well marked is half learned." the studies of Kreutzer, which should be eminent teacher will remember how care- are full of valuable bowing material. fully his teacher marked every phrase, made corrections.

art of bowing, so that it can be correctly student of violin bowing. applied to any given composition, and so that it will eover all cases, cannot be laid Op. 3, by Sevcik (which can be obtained of the best studies and compositions for wishes to perfect himself in spiccato, the "slow motion" cure to the difficulty. the violin and by theoretical studies in flying staccato, richachet, and various music. During this long period of study bowings of that character. the violin student learns to apply instinctively an effective howing to any given passage. As said before, the same pashe weak and ineffective

Main Thing in Bowing

The main thing in bowing is, of course, this reason the down how should be used corrections. as far as possible for the first beat of exceptions to this rule, however, as it can-been carefully edited by really good not always be applied. In syncopated pas- violinists, and to note how the bowings sages it is effective to use the down bow have been applied to the various passages. the most powerful strokes are the down how these various bowing problems have

ing indicated and it is left to the violinist twenty-five variants (as given in most editions of Kreutzer). Massart has writ-We have the excellent saying that "A ten a work giving additional bowings for

The bowing studies of Sevcik are en-

The Forty Variations, Bowing Studies,

sage can be bowed in different ways, each that he may have learned the proper exeone of which will prove effective. Then cution of a large number of bowing played very slowly with a single bow to again there will he other ways of bowing strokes, will often be at a loss how to each note. When the correct notes and the same passage, each one of which will apply them until he has had the necessary their sequence have become thoroughly experience. In acquiring this experience impressed on the mind, the passage can be he will find it of great assistance to get a gradually speeded up and the bowing as number of parts, such as orchestra violin written can be added. Take the following parts for theatrical, dance and hotel or- passage, for instance, from the Cadenza to slur the proper number of notes in one chestras, as these seldom have the bowings of exercise No. 23 in Kreutzer: bow, and to use detached howings where correctly marked, and are usually merely necessary so as best to bring out the le-phrased. He should mark these parts. gato or staccato effects of the music. A carefully studying the best bowings, where fundamental principle is to use the down up and down bows should come, and so how for accented notes wherever flossible, on. If he has a good violin teacher, he since the down bow is naturally heavier can go over the parts with the latter after and more emphatic than the up bow. For they are finished, getting his advice and

The student who wishes to advance in the measure and other accented portions the art of applying proper bdwings will of the bar, and the up bow for the unac- also find it a great assistance to study and cented portions. There are very many play compositions of all kinds which have for the accented notes. Remember that He should try to impress on his memory the most powerful strongs and the weakest the up bows at the frog, and the weakest the up been solved, so that when he meets the Ex.3 bows at the point.

Bowings of every conecivable kind same problem in another composition should be studied for years. The second which is not marked, or is marked incorrecterist of Kreutzer is excellent, with its rectly, he will know how to solve it.

Slow Practice

WHEN we go to the movies, we are all There is a great lesson in this slow interested and amused by a "slow motion" motion stuff for the violin student; and film. When the speed of the picture is that lesson is the necessity for the slow

be too fast for the eye.

that we can analyze the switces below the such passages can be updated to play them without the embellishments of all other passages.

Slow practice is something which every An athlete vaulting over a horizontal one admits is of the highest value, but bar seems to be floating very slowly which very few seem willing to do. The through the air. A great race horse, greatest violin teachers of the world contearing down the home stretch, appears tinually emphasize the importance of crease the speed until the correct tempo is ask more of my pupils."-AUER.

film. When the speed of the possible to the practice of difficult passages, for by no cises containing a great many trills, turns,

into place when they come to be added.

attained. Scientists tell us that each time a muscular action is performed it becomes easier. An impression is made on the nervous system and brain, as well as the muscle, and each succeeding impression deepens it and makes the action easier It is like making a little gutter in the sand with a stick. If water is poured on the sand, it has a tendency to flow through the gutter.

Following out the analogy, it will be seen how important it is for the student to practice a passage correctly from the start, no matter how slowly. Even if a passage in thirty-second notes is played a first in half or quarter notes, and played correctly, the brain gets the correct impression of the passage, and with a sufficient number of repetitions the requisite speed ean be obtained.

Theoretically, every student admits the The selection of the proper bowings, and mastered by every violin student. In this extreme value of slow practice, but few style of bowing for a violin part is of the work there are over 150 different bowings have the patience to do it, as every violin greatest importance for its proper per- for the second study alone. Kreutzer, teacher knows, many pupils trying to learn formance. Every violin pupil of an Fiorillo, Rode and other standard studies a difficult piece or exercise, practice it from the very start at top speed, or even faster than it is intended to go. Say there how he continually changed bowings and cyclopedic in character, embracing every is a difficult run in sixteenth or thirtyconceivable bowing. They form a vast second notes, far up the fingerboard, and Our correspondent is assured that the and valuable mine of material for the with many notes slurred in one bow, Most of them will make a bluff at it getting most of the notes out of tune, many of the intervals atroeiously false down in a series of short simple rules. with a piano part if desired), are interest- and the time uneven and jerky. They It can only be learned by years of study ing and excellent for the student who never seem to have the patience to apply

> What should be done in such a case would be not to take on all the difficulties at once, but one at a time. Instead of playing long, fast scales or runs with The student, notwithstanding the fact many notes slurred in a bow as written,



First, play the passage in quarter notes in slow tempo, gradually increasing the speed as facility is obtained, as below:

Slowly Slowly

Next, bow three notes to a bow as follows, until it can be played smoothly and



Finally, play in one bow, as given in the first example. The same idea can be followed with the rest of the study, and to any study or to difficult passages in any piece; and it is astonishing how difficulties can be made to yield by attacking them separately and in a very slow tempo. at first, for as soon as the simple musical structure is impressed on the mind, the embellishments will be found to fall easily

Concerning Strings

By Berta Hart Nance

A WELL-KNOWN dealer in violins and If possible avoid putting on new strings strings gives in his eatalog some such just before some important engagement. valuable suggestions on the selection, use, Give your strings time to become settled and eare of strings that I am going to pass on some of them for the henefit of the readers of True Firms. He can be some of the readers of the readers of the readers. the readers of The Etude. He says:
Contrary to general belief "fresh" your performance.
Strings which in use become coated with strings are not as durable as those which an excess of rosin, but which otherwise are older. There is a certain seasoning are in good condition, should be carefully that takes place. As a matter of fact, if wiped off with a clean eloth dampened

the playing public would believe us we with aleohol. would not offer a string for sale that was Lightly rubbing an old string with the less than six months old, but on account meat of the Brazil nut will restore the of its dry appearance such a string would softness to the string. never sell, and we would be accused of attempting to sell "old stock." If you pitch without the care of tuning it gradwill take our advice you will anticipate ually to give it a chance to stretch. Again your string needs and so arrange that you they will not allow enough slack in the can put away gut strings where they will string to give at least three or four turns be exposed to ordinary house temperature around the peg before the tension begins, and not use them for three, four or six In such instances the string is very liable months. Try this and you will be sur- to break. prised at the durability you will obtain Try putting the knot of an E string from your strings.

strings. Wound strings should be put and then drawing up the slack or loop into use soon after purchase. They will thus formed through the right edge of keep in condition better and give less the tailpiece. This will take the strain trouble than if stored away for a long off the knot and do away with breakage interval. A wound string which "rattles" at that point. See that notches in the nut can often be cured by immersing the and bridge are smooth and do not bind, string in olive oil over night, coiled in a and many of your breakage troubles will samer

even though your strings are true.

fingers or flattened by the bow.

This suggestion does not apply to wound enough to put the knot in the slot again disappear.

Find out the thickness of string which To reduce the chance of G breakage in gives best results on your own particular summer, we suggest that it be strung on instrument. Have each string, E. A. D. the D. peg. This does away with the and G, gauged the same comparative size, sharp bend over the nut, where G's usuas otherwise true fifths are impossible, ally break in hot weather. Place the D string on the G peg; the D will not even though your strings are true.

Replace strings frequently enough to break. Follow this suggestion and you avoid using a string which is worn from will probably save a G that might otherwise break if strung in the usual manner,

The Thrill of the Violin

By Henry H. Graham

What music in the world thrills like No other instrument so discloses the that pouring out of the sound holes of a skill of the player as does the violin. violin? "Fiddle music" appeals because it Every move by the performer stamps him depicts life itself, both the bitter and the as a genius, a person of moderate ability, sweet. The smooth riehness, the satis- or as a failure. It is one of the most faction, the sadness and the joy found in difficult of vocations to master-that of the course of human life are all vividly violin playing-and one in which the unportrayed between the time the master's fit are swiftly weeded out. ow first moves across the strings and the But the unequalled tone of the violin finale. Most compositions by the great is not its only asset. The chances for masters tell a complete story; and all of flawless technic, mastery over tremendous the emotions felt during the reading of a difficulties, and the reflection of one's soul 225 S. Wabash Avenue, Suite 2642 Chicago, Illinois romance are felt during the rendition of a are greater than in any other field of mureat musical selection, and just as real- sical endeavor. And while it is possible istically. And the violin can narrate a to achieve near perfection in violin play-"music talc" better than any other instru- ing, there are always variations in style understanding and interpretation. Always

The possibilities for tone and expression there is something to be learned. There is on the violin are unlimited. A true artist ever a different, fresh, presentation of old, is capable of making his audience weep beloved numbers which tug at the heart one moment and laugh the next, so great and make the lump rise rhythmically in the throat

is his mastery over his instrument.

When Is a Loud Orchestra? THE "dear connoisseurs?" bless them, we Wagnerian scenes has ceased to be consid-

never would know what to say about maters musical if they did not "give the cue," erd worthy the effort; while there are ters musical if they did not "give the cue," have almost ceased to remark on the mere are almost as noisy. incident of an orchestral elimax being But the dear people never will be satis-built up in an operatic score till it com- fied. When Peri created the first opera pletely inundates the singer's voice. Per- given a public performance, in 1600, he used haps it has become so much a common- as an orchestra a quartet of strings conplace that to mention it would relegate one sisting of two violins, a guitar and a contrao the ranks of the henighted common herd, basso, with a flute added; and it is said that To listen for the words of the singer the disagreeable dilettanti complained that brough the orchestral torrents of many "the orchestra was too loud,"



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Rene Champion.

THE ETUDE

I find that by interesting the young boy

in the character building of great musi-

least an answer to his friends' taunts. I

have divided the boys from the girls.

eight and fourteen; this spring there were

eleven and each said he would be back in

the fall. Four begged to continue the

work during the summer and several pa-

trons have asked for a place for their boys in my class next fall. I teach violin

and piano, and intend to keep my boys by

My boys' class lesson comes on Wednes-

theory most of our time is devoted to

music from a national viewpoint. The

teaching what they term "Manly Music.

Interesting the Boy in Music

By Dana Thomas Harmon

lons is noming in the Pub- of terror; Italy's interboy starts with little sister; and he does lie Schools; but it serves my purpose World War, and others. boy starts with heter until his association most admirably. Be sure to have your as well to have your with other boys calls forth the title "sissy" reference books, encyclopedias and maps with other poys cans to the goes forth on hand, so the boy will know it is as and music roll. Right then his interest important as his other subjects, and more with music values, he quits practicing, is late for his so because of its association with all lessons, plays truant at lesson time, and things. soon persuades the fond parent that he We first studied Italy. We not only

is much better off selling papers, deliver- sang the songs but also learned some of Great violinists of the present and past ing parcels or otherwise learning to make the instrumental numbers and listened to from Italy. all on the Victrola.

1. Geographical location-almost surin the character busing of great musicals, in the financial side of music, in its rounded with water and nearly filled with direct influence on nationality, he has at the same. "Santa Lucia"

have class lessons once each week and 2. Climate-Its extreme cold; but over most of Italy extreme heat and glaring Last fall there were three boys between sunshine-"The land of sunshine and SOMO!

"O Sole Mio"

3. Social Customs and Supersumental There is a wealth of folklore and legends one.

There is a wealth of folklore and the boys The progressive ones who moved to are especially interested in the customs of Florence. The Opera. the people in Venice, about Vesuvius, Mt. and after we spend a few minutes on the origin and use of the-"Tarentella"

following outline was suggested by Miss 4. Topography-Such books as "Stod-

Berridae

work most attractively. How the boys

"Funiculi-Funicula" 5. Political Strife-Touch on the most ONE of the studio teacher's great prob- Fine Arts, Kansas City, as classroom (Caesars; World Conquest; Nero's interesting historical facts; i. e., The

One of the study decrease boy. The young lens is holding the average boy. The young lens is holding the young lens is holding the young lens is holding th "Garibaldi's Hymn"

> 6. Distinctive Instruments-The history of the violin is most interesting, the masters' relationship, the three master violins, its development—the viola, 'cello and double bass.

7. Religion-Roman Catholic. Discuss the St. Peter's Cathedral, Sistine chapel, choir, the great artists, and sculptors whose work made these so famous for their beauty, and other interesting facts. Discuss early music. A clever teacher can make this of untold value to the boy. Gregorian Music, Palestrina Music,

8. What has the country done for the development of music as an art? And here the boy's real research work

the gondoliers.

DY SON OF SON fook Inside the Wherlo Hash

A Good Piano Deserves the Best Action

T HAT is why leading American piano makers use the Wessell, 50 Nickel & Gross piano action. For forecomized by the entire music industry as the finest product of its kind. It is the highest priced piano action in the

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find you are not only building your class The orchestra-Its slow development and a reputation for being a clever teacher, My boy's class lesson comes on Wedness day afternoon; for boys like Saurdays of the angry god of Vesuvius and the until you study Germany and Haydn). sacrifice to appease his wrath brought out Venice—the city built by refugees—its the best in all things through the medium streets of water, boat songs, the chant of of music. Also a demand for the baby symphony, opera and other worthwhile We usually take up a new country each organizations will be created. In brief, Tollowing outline was suggested by sites at the place of the month; and every boy is interested in you will be a missionary in the musical this kind of work. Try it, and you will field.

The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

ORGAN

SUNDAY MORNING, APRIL 5th SUNDAY MORNING, APRIL 19th ORGAN Morning PreludeCummings a. All Glory, Laud and Honor b. Blessed is He Who Cometh OFFERTORY Fling Wide the Gates (High or ORGAN Shelley SUNDAY EVENING, APRIL 5th ORGAN Chorns of Angels Scotson Clark a. Ride on in Majesty.......Baines
b. Hail, Thou Once Despised OFFERTORY Brackett fore the Cross (Duct, S. and A.) SUNDAY MORNING, APRIL 12th ORGAN a. Lo! The Winter is Past....Orcm b. Christ is Risen, Indeed....llanna OFFERTORY Come, See the Place (High) . Ambrose

Easter Dawn (Duet, S. and A.)

Pean TriomphaleLacey

b. Softly As Falls the Twilight OFFEDTORY I Trust in Thee (Low)....Dressler ORGAN pice of the Chimes.....Luigini ANTHEM a, Lord, For Thy Tender Mercies' Rock of Ages (Duct, S. and T.) ORGAN March from "Naaman".....Costa Hallelujah Chorus Handel-Gaul SUNDAY EVENING, APRIL 12th SUNDAY EVENING, APRIL 26th ORGAN ANTHEM

a. Holy Spirit, Truth Divine... Nevin
b. Saviour, Breathe an Evening
Blessing Nevin
OFFERTORY a. Rejoice and be Glad......Berwald b. To-day the Lord is Risen...Kountz

God's Roses Will Bloom (High) .Bird ORGAN

Grand ChorusBecker

Music "Life-Preservers"

Is anything more exasperating than to 4. If a title-page is missing, a cover can find a page of music missing just at the be made of a piece of brown paper to keep time it is immediately needed? How untidy it neat, with a label giving contents. frayed leaves do become | In a recent issue 5. When a new vocal score is purchased, of Musical Standard. London, the fol- a piece of linen should be firmly glued up lowing very sensible and thrifty hints were the spine; this will save it from speedy given for the care of music,

1. If you are anxious to keep a new song 6. Small items, like anthems, do best or instrumental piece nice and fresh, cut stitched with thread into a little brown down the wide margins somewhat and paper cover. paste a strip of brown paper up the back. 7. Corners to be "turned over" may be b. Truly God is Good to Israel with some of the specially made gummed pasted over them. with some of the specially made gummed pasted over them.

dilapidation.

OFFERTORY
Come to My Heart, Lord Jesus

\$\tilde{\lambda}\$ A pretty portfolio can easily be made be tied together wint tape vision not cardboard and a piece of pretty
(High)

Wolcot
rections. There is no reason why music
missing? It is best to number these
occasionately

occasion

a. O Light! O Love! O Spirit!

fashion is the natural delight of youth. To world of art both, however opposed, may Pinsuti stand up for proved excellence is that of be equally justifiable."-Dally Mall.



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The Unuseript of Schubert's Geisterstimme broaght 2,000 marks, the manuscript of the political properties of the control of the political beautiful bloom to his father brought 1,300 marks each, and a letter from Beethoven to the Messrs. Breitkopf & Härrel was sold for 2,400 marks, at a recent auction sale in Berlin.

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Choosing the Easter

Music Program Easter Sunday, of all the festive occa-sions throughout the Church year, is most generally celchrated with an elaborate inusical program. Every choir of any pretentions whatsoever, aims to have some For Spring Performances

time to start the work of preparing for chorus of freble voices.

We publish many excellent anthems for Easter, some of the more recent being Christ is Risen Indeed, by J. Marvin ested. Hanna; As It Began to Dawn, by Charles Vincent; Christ, Our Passover, by R. M. Stults; Lo, the Winter is Past, by P. W. Orem; Today the Lord is Risen, by R. Kountz; Sing With All the Sons of Glory, By E. Grieg

is appropriate for airos and ousses.

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The special introductory price in admitted serving that an orenestrate soloists seeking a number for Pail.

The special introductory price in admitted serving the special introductory price in admitted to the special introd well-known composer, Harry Rowe Shelley, postpaid.

has composed a new song for that occasion, Fling Wide the Gates. It is published in two keys, the bigher with a range from E. to a, the lower from b to E.

The following pipe-organ numbers may be used in connection with the Easter .30 program: Church Festival March by B. M. s; Altar Flowers, by Frederic Lacey, and Marcia Pomposo, by R. M. Stults.

A copy of any of the numbers

mentioned, as well as any in our compre-hensive catalog, will be sent to choir-30 masters for examination on our usual liberal "on sale" terms. Write to-day stating your particular needs, the size and -30 capabilities of your choir, and have our capabilities of your closi, and late of the septement of clerks make up and send a other designs submitted and these are selection of suitable material. You will, given below in alphabetical order. be more than pleased, we assure you.

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well as expert salespeople. Operettas and Cantatas

Many cho'rs make the presentation of a and most varied assortment we have ever cantat the feature of the Easter services, had of such works. Returnable copies of and we are more than pleased to announce six different operettas or cantatas may be that we bare for this year's program a new had on request. Such an assortment will choral canter by R. S. Morrison, entitled, furnish ample choice as regards style and "King of Glory." This is an excellent work difficulty, and as most works of this charter. "Rulg of Gody." This is an excellent work
of difficulty, and as most works of this charfrow volunter choices. Other cantulates of
performers it will be an easy matter to hit
Degen of the Kingdom, by J. Truman
Degen of the Kingdom, by J. Truman
Wolcztt, Fieldory Birine, by J. Christobler Marks; The Wondrows Cross, by
to the musical director. During the past
place Marks; The Wondrows Cross, by
to the musical director. During the past
prices Bergs and The Greatest Love, by two years we have added several works. Irence Berge, and The vireaest Love, by two years we have added several works
H. W. Petric. A very useful cantata for of this kind to our own catalog and we Light—
choirs where men's volces are lacking, or, always carry a liberal supply of those
at best uncertain, is The Down, by Willisam Baines, a cantata for two-part
time to start the work of preparing for

> Peer Gynt Suite, No. 1 For Piano-Four Hands

Kounts; Sing in its Ji the some of tirry, of the some of the some of tirry, of the some of the some of tirry, of the some of

The Etude Cover Prize Contest

THE ETUDE is pleased to announce the design will be utilized on the March, 1925, cal lines. Nevertheless these are deserv-

winner was selected.

DESTRUCTION HONOR SPILE MENTION ginia Heist, Glenside, Pa.; G. Francis
Kauffman, Chicago, Illinois; Helmut
Kroening, St. Paul, Minn.; J. Whitcomb,
King of Glory

Delaware, Ohio.

Honorable mention is due a number of

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The violin world owes much to Otakar Seveik. He has classified and systems that the technic of the instrument to the highest degree. The practice of the trifl stoud be included in the daily routine of should be included in the daily foliable of the state of the trill itself, but also for acquiring By James Francis Cooke exactitude of finger action. For this pur-pose, the Trill Studies of Seveik have become indispensable. Part One, the most important book, is all in the First Position. edition will be under the supervision of Mr. Otto Meyer, who has been in intimate association with Seveik and his work.

The special introductory

Cantata for Treble Voices By Richard Kountz

Before this month is out, we will be making delivery on all advance publicamaking delivery on all advance publicatermed of a like cantate, which might be
for a type for May festivals, etc. There is a

Organists and choir directors will welorder to the control of the con inderesting to the solutists, Both are for mere is more than a suggestion of the medium voice. Lard of Life and Glorg, officiental coloring. The four-hand choruses. It is worthy of the solution of the latest and the solution of the soluti ing that an orchestration of this work may religious denominations.

John M. Williams' Normal Class

Recognized nation-wide as an authority THE ETUDE IS pleased to announce the award of the \$250.09 prize for the best cover design submitted in the Contest that cover design submitted in the Contest that the closed December first, 1924. Mr. John been having remarkable success with series of normal classes conducted in the whitcomb, of Delaware, Ohio, is the for-tunate winner of the first prize. The prize york, Scattle, San Francisco, San Dieze will be utilized on the March, 1925, There were some 300 designs subcover. There were some 300 designs sub-mitted and it was not an easy task for the judges to decide which cover was best suited for the needs of Tire Erups and at sical knowledge increases and their ability the same time enhody those character-istics of workmanship, color, freshness and iskies of workmansung, concentrativeness to a design of general attractiveness to equipment, making possible the increasing the warrant its selection above all the others, of their income. The system is devoted the training in plano teaching and the training in plano teaching and a design of general attractiveness to ops to a high degree, thus furnishing the was quite apparent that those executing to the training in piano teaching and them lacked artistic training along techni-Williams' itinerary, enrollment soon exing of commendation for the efforts and ceeded the limited number that may be of commendation for the efforts and tendent control of commendation for the efforts and tendent conditions the control of commendation that the control of commendation that the control of the control o overlook making arrangements early

A booklet describing the course in detail Grace Evans, Philadelphia, Pa.; Vir- is gladly sent any interested teachers or

Choral Cantata for Easter By R. S. Morrison

This Easter cantata will not be on our Advance of Publication list next month, as we will have it on the market then in Helen M. Bennett, New York City, N. time for those desiring to secure quan-Y.; Rose Cezer, East Orange, N. J.; Sister titles for Easter use. We have no doubt M. Gervina, St. Angela Academy, Carroll, as to the success of this cantata, since it lows; Bessie P. Heller, Philadelphia, Pa.; is of the type that the average choir can lower, besix F. Heiler, Findlandenpina, Fa.; is or the type that the average ofter of a Munia, Call High Edward Falls, sing effectively. It is melodious yet of a Minn; cas Hard J. Jordan, Denver, Coloc; proper character for sacred work and finances Kratz, Philadelphia, Pa.; Vesta the solos for all volces are not difficult. In Markley, Delta High Edward Miller, desired with perhaps the exceptions of melowers, Alcitectual Miller, desired with perhaps the exceptions of melowing the state of the property of t Rochester, N. Y.; Edwin D. Myers, Kirks- soprano solo, which is a requirement that ville, Mo.; Lutie Hume Pierce, Boonville, should not stop any choir organization N. Y.; Hugh Ross, Spokane, Wash, Presenting this cantata. It is every bit George F. Runge, Merrill, Wis.; Alice an Easter cantata, holding to all the Pauling Schafer, Albany, N. Y.; W. B. cxaltation of that resurrection inorn. The Willis, New York, N. Y.; Chester A. first four pages to the King of Glory serve as a prologue to the cantata, after which the resurrection story is taken up. An Easter service will be greatly enhanced by the musical contribution found in The King of Glory and the entire cantata may be rendered in forty minutes.

The final steps in the preparation of this book have been a real pleasure. As we have frequently indicated, this very elementary book will have the pictures on This book is now in preparation to be added to the Presser Collection. The new separate sheets to be cut out and pasted in the book by the child. Some of the pictures are well known ones that every s work. child should know, but a great many price in are entirely fresh and new, pictures that The special introductory price in advance of publication is 50 cents per copy, postpaid.

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Ruth-Sacred Cantata For Women's Voices By Paul Bliss

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powersh voices by Mr. Bliss. The
nounced hashess insight that is indicated
story of Noam and Quantum Structure of the work of Senor Buzzi-Peccia.

By C. V. Macklin

C. V. Macklin

The private of the private story of Naonii and radii as piesance in in ai the work of senor Buzzi-Peceti, He by C. V. MACKIII this cantata required about 35 minutes, has helped a number of prominers ingers and beaters will find in the story new to real success and of this hook he tells rank with the best work that is done in and hearers will find it to this many of the means that he has employed, accordance with the most modern ideas of charms when customer must be as a complete the means that he has employed, accordance with the most modern ideas of attractive musical setting. Although the The work is very readable and very enjoy-choruses are written for four-part able. The advance of publication price is fronts many, many students. We believe women's voices, it is possible to do it in 60 cents, postpaid. three-parts by the omission of the second alto part, making it a cantata for first Musical Moments for and second sopranos and altos. The solose The Pianoforte for this work are for sopranos, niezzo- By Mrs. H. B. Hudson sopranos and alto voices. Choirmasters lesiring music for special occasions often are handleaped because of their inability first or second grade recreation pieces are handleaped because of their inability not, or some form of the processing the nore, uns cantant is nount to prove invalintion, so as to render their easily read sixe, sequential order. The hook does not able to the repertoire of many a choir of the set typing to the eyes of young require a special teacher. The advance of director, it is also a safe prediction to say students. Mrs. Hudson is well soon as a possible character of the safe and the director. It is also a safe prediction to say that music supervisors and other choral a successful teacher and writer of teaching directors of girls or women's classes and organizations will utilize this cantata to as great an extent as choirmasters.

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vance of publication is 35 cents per copy, postpaid.

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opportunities in the handling of so dework is easy and the solo parts are within
the ability of almost any amateurs. Costhe melodies and harmonies make an
By Orlando A. Mansfield attractive vehicle for the nature pictures presented in the text. This work will be written especially for the pipe organ, ready shortly and school supervisors wish-ing something for spring festivities should nevertheless, many organists are accusplace an advance of publication cash order for this work, thus securing a copy at 30 scriptions from other works. There are many piano pieces and violin pieces that cents, postpaid. sound particularly well when played on modern pipe organs. Dr. Orlando A.

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This is a most destructive price in advantage and the properties of the pr beginning of key-board work. It is especially adapted for work with the youngest students. This book is now on New Orchestra Book for

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Day Before Yesterday Operetta for Children By Cynthia Dodge

Those who are familiar with Miss be in thock is now nearly ready and will have been recommended to the property of the property oblem. In the festitate to recommend it to is by the same writer since Dodge halve and I had corrieve and I is to Information. The design of the book by the control of the co

in, all combine to make a delightful offering for a children's program. The play takes a little over a half hour to present. By A. Buzzi-Peccia

If the purchaser of this book is successdo with the staging of children's perfor-

The Apollo Musical Club, of Chicago, the oldest musical organization of the "Windy Clys" (Conded in 1871) and one of the oldest (1987) and one of the oldest oping in the control of the c we have in the new work of Mr. Macklin a very simple, practical, helpful text-book upon the elements of teaching that any young person desiring to enter the proession may read with unquestioned profit. There are just a very few essential com-prehensive principles that every teacher should know. Without an understanding tion so as to render them easily read sive, sequential order. The book does not

Although there is much good music

a number of suitable pieces and has made

very effective transcriptions of them. These are chiefly of intermediate difficulty

and in contrasting styles, they will prov

sultable for teaching purposes, for recital

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with some arrangements and adaptations of old favorites. All of the parts will be

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Arturo Toscanlai, so well remembered for his superb work as conductor for eight years of the Metropolitian Opera Company, and since leaving there in 1915 the artistic director of La Scala of Milan, is amounteed to conduct a series of concerts of the New York Philharmonic Orchestra early in 1926. This book is now ready but the special introductory offer will be continued dur-Mr. Lienrance has incorporated some of his greatest successes, together with some new things all arranged most effectively for three-part chorus of women's voices. Cyrll Scott's "Der Alchemist," a new opern, is to have its first public interprets tion at the Municipal Opera House of Essen, All of these numbers, either singly or in groups, will make most effective program numbers. They are not difficult to sing, yet at the same time they are capable of

Elvira de Hidnigo chims to have sung the rôle of Rosina in the "Barber of Seville" two thousand times.

In Homage to Puccini, the Italian Opera at The Hagne has given a series of three representations of "Madame Butterfly," "La Tosca," and "La Vie de Boheme."

The Largest Boy Scout Band of the world halls from Springfield, Missouri. It has a membership of two hundred and eighty-land of the band of the band of one has dred to one hundred sustained. This Concert Band will in June make a tour of the principal eities east of the Rocky Mountains.

The One Hundred and Fiftleth Anniversary of the birth of Gaspare Spontin was recently eclebrated at Berlin, by cernmonies in the new hall of the University, with the Inline Ambassador as principal orator.

The Ludbroke Bunjo Orchestra, of The landbroke manjo orenestra, or London, England, is probably unique as an organization. The band is composed of forty players, each of whom uses some form of large or small banjo. Its concerts have been enthusiastically received.

Frieda Hempel, who has been intro-ducing her Jenny Lind costumed program as the last balf of her recitals in London, recently entertained an afternoon party of thirty peo-ple who had heard the lumortal "Swedish ple who had heard the lumortal "Swedish

The Royal Philharmonic Society, London, opened its one hundred and thir-teenth season with a concert at Queen's Hall on November 20, under the bâton of Furt-wängler.

The League of Modern Componers gave its first public program at the Klan Theatre, New York, on the evening of Novem-ber 30, when the fare was characteristically

The Mu Phl Epsilon Sorority held its the via Phi Epsation Sorority held its control of the phi Epsation Sorority held in the control of the phi Epsation Lake, Minnesotts, June 24.27 at Christman Lake, Minnesott, June 24.27 and the modell interests of control of the modell interests of the phi Control of the phi Control of the phi Control of America, Phi Phi Control of America of the formation of elaptics of the organization may be had from Lucille Ellers, the control of the phi Control of the phi Control of the Contro

New Magazine Catalog For 1925

If you have not received your magazine catalog for 1925, a post card request will bring you a copy promptly. The best magazines which the publishers' market afford are clubbed with ETUDE so that you can renew your ETUNE subscription and also include your favorite magazine at

THE ETUDE

Album of Arpeggios For the Pianoforte

The idea of separate volumes devoted For the Pianoforte The idea of separate volumes decorded For the Pianoforte to special important branches to technic in the intermediate grades, has proved to the plano is a universal instrument and it has smire that the series the Album of Tritle and the Album of Sedies. Now comes the Album of Orthes and the Album of Sedies. Now comes the Album on Sedies. The arpeggio in modern the technic plays a most important part. In the technic plays a most important part. In order that the production of violes particularly attractive arpeggions as well other fast-runnerts. Many beautiful this new album we have included some particularly attractive arpeggios as well particularly attractive appeggios as some more in which are present as some pieces in which appeggios are used some of the in which appeals one of the hest composers have employed very largely. In spite of the text that the their talents in these planot transcriptions, numbers are all directed warred one department of technic, there is much variety in the hole. This is, the text house respectably to song transcriptions as partiment of teclnic, there is untel variety in the book. This is due to the manner in which the arpeggios themselves are employed and to changes of key and of many the control of the co

Jolly Jingles For Little Fingers By Helen L. Cramm

This is another one of those good little books for young people. The children of today probably fail to realize what good luck they are enjoying in having placed before them such a wealth and variety of attractive teaching material. Miss Helen L. Cramm has been a most successful contributor of material of this type. Her books for young players are all successful. This new one should prove equally so. It contains some bright and up-to-date

first grade pieces.

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