

The **ETUDE** **MUSIC** **MAGAZINE**



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MARCH 1925

What to Play — What to Teach

By Harriette Brower

MANY will find this new book a great help. It is an annotated outline of the pianoforte material arranged in programme form from the first beginnings to the work of the great pianists. Teachers, music students and performers are here given studies in the Selection of Study and Teaching Material and in the art of Programme Building. The whole work is of a character that will make fascinating reading for any music lover, and it certainly will be of great value to all active music workers and students.

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EACH of the eighteen pieces in this album contains some form of the trill and the use of this volume with medium grade pupils will be found by teachers to be the most desirable means of perfecting their ability to handle this valuable technical device. It is far better to encourage the pupil to triumph in this department with the use of attractive pieces than to discourage him by assigning only dry, mechanical studies for the development of the trill.

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A few recently published educational works are brought to attention on this page. Any or all of these may be secured for examination or if your needs require other material write us details and request that we send suitable material for examination.

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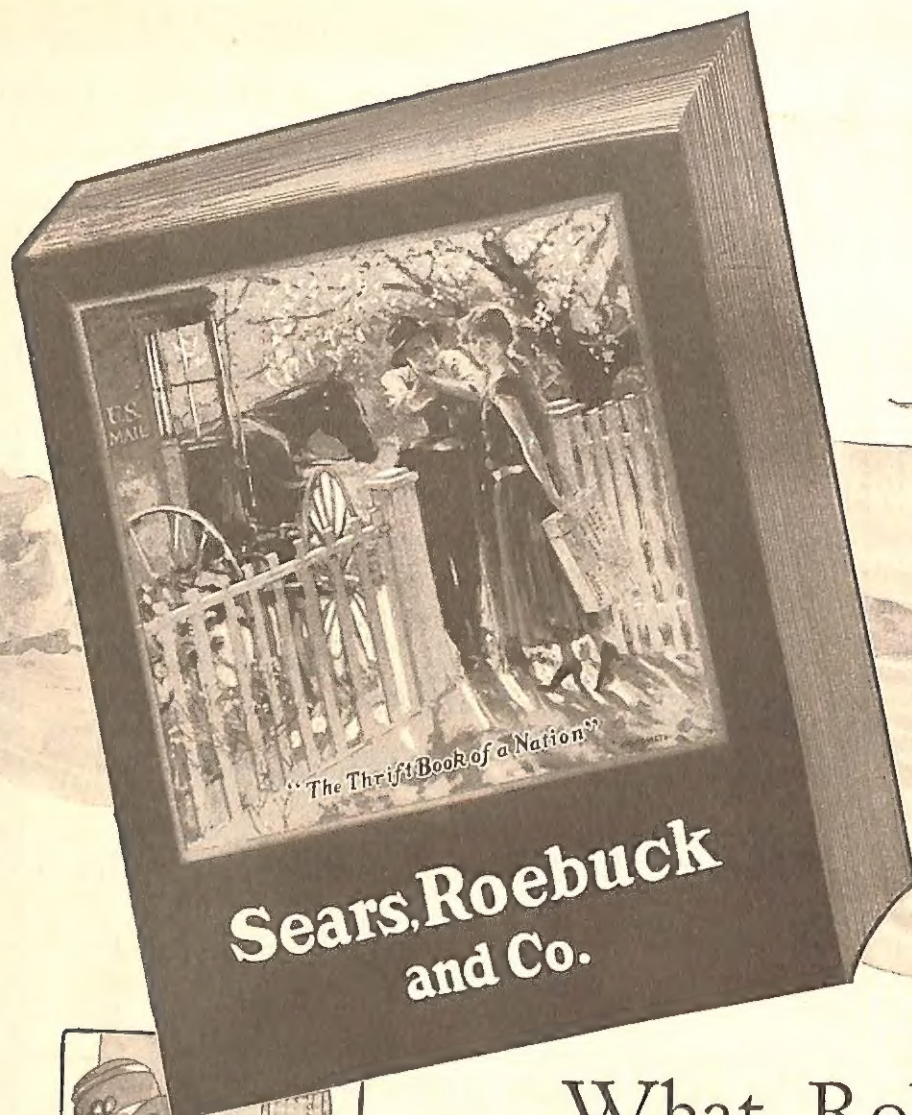
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SUNDAY EVENING, MAY 3rd

- ORGAN
Spring Song.....Mendelssohn
- ANTHEM
a. Only Waiting.....Williams
b. Now the Day is Over.....Shelley
- OFFERTORY
Abide With Me (Medium).....Parker
- ORGAN
Hosanna.....Wachs

SUNDAY MORNING, MAY 10th

- ORGAN
Cantilena in D Flat.....Salome
- ANTHEM
a. Seek Ye the Lord.....Roberts
b. Words of Grace.....Marks
- OFFERTORY
Rest (B.).....Bischoff
- ORGAN
Festive March in A.....Erb

SUNDAY EVENING, MAY 10th

- ORGAN
Cradle Song.....Grieg

ANTHEM

- a. I Will Extol Thee.....Ohl
b. Still, Still with Thee.....Pease
- OFFERTORY
Hark, Hark My Soul (Duet, S. and A.).....Rockwell
- ORGAN
Fanfare.....Dubois

SUNDAY MORNING, MAY 17th

- ORGAN
Andante Pastorale.....Alexis
- ANTHEM
a. Praise the Lord.....Randegger
b. Fear Not Ye, O Israel.....Roberts
- OFFERTORY
God Be Merciful to Me (High or Low).....Percippe
- ORGAN
Processional March.....Kinder

SUNDAY EVENING, MAY 17th

- ORGAN
Memories.....Demarest
- ANTHEM
a. O For a Closer Walk with God.....Foster
b. God So Loved the World.....McCollin
- OFFERTORY
Praise Ye (Trio, S., T. and B.).....Verdi
- ORGAN
Sursum Corda.....Diggle

SUNDAY MORNING, MAY 24th

- ORGAN
Festal Prelude.....Andre-Rockwell
- ANTHEM
a. The Lord Said.....Orem
b. The Lord is My Light.....Wolcott

OFFERTORY

- Fairest Lord Jesus (High or Low).....Marzo
- ORGAN
Recessional.....Sheppard

SUNDAY EVENING, MAY 24th

- ORGAN
Sunset Melody.....Vincent
- ANTHEM
a. King of Kings.....Shelley
b. Crown Him with Many Crowns.....Roberts
- OFFERTORY
King all Glorious (Baritone).....Shackley
- ORGAN
Anniversary March.....Pease

SUNDAY MORNING, MAY 31st

- ORGAN
Prelude Francaise.....Erb

ANTHEM

- a. O Come Ye Servants of the Lord.....Bochan
b. Children of the Heavenly King.....Dale

OFFERTORY

- Spirit Divine (Duet, S. and T.).....Beach
- ORGAN
Epilogue.....Gillette

SUNDAY EVENING, MAY 31st

- ORGAN
Entrancing Dream.....DeLille
- ANTHEM
a. Through Love to Light.....Douty
b. The Lord is My Shepherd.....De Leone
- OFFERTORY
Who is God Save the Lord? (Trio, S., T. and B.).....Wildermere
- ORGAN
Fraternity March.....Lacey

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The Etude

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

Edited by JAMES FRANCIS COOKE

Assistant Editor, EDWARD ELLSWORTH HIPSHER

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THEODORE PRESSER CO., Publishers,
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The World of Music

London Danced to Philadelphia Music on the night of December 10th, when music played in Philadelphia was broadcast by the Wanamaker stations of that city and New York, in connection with the short-wave relaying station of the Westinghouse Electric Company, of Pittsburgh, to which guests in the ballroom of the Savoy Hotel, of London, "tripped the light fantastic."

Arkansas Outranks All Other States in the Union in the observance of National Music Week, according to reports read at the recent meeting of the National Board of the National Federation of Music Clubs. A majority of her cities and towns had celebrated the national event last year; and, comparatively and actually, this State was far in the lead of all others.

Seven Male Choruses and Glee Clubs, three hundred members in all, of Washington and Baltimore, gave a concert in Baltimore on the evening of December 4th. The growing interest in this line of work promises well for the choral future of America.

Geraldine Vito, nine years old, of Cincinnati, has made a successful appearance as solo harpist with the Cincinnati Symphony Orchestra.

"A Life for the Czar," Glinka's famous opera, has been rewritten by orders of the Russian Soviet Government, with all monarchic suggestions eliminated and its name changed to "Scythe and Hammer." Verdi, Donizetti and Rossini operas also are being revised, even Mascagni's "Cavalleria Rusticana" not having escaped the "scissors" of the censor.

Women Artist-Organists are on the increase. When the American Guild of Organists was instituted, thirty years ago, but four of the one hundred and forty-five founders were women. On the present roll of five hundred and thirty-six Associates, two hundred and fifteen are women, and of the one hundred and ninety-two Fellows, forty-eight are feminine.

The Fortieth Anniversary of Walter Damrosch's conductorship of the New York Symphony Orchestra was celebrated on December 28th, by a dinner at the Hotel Biltmore, at which seven hundred were present, including musical members of the Bohemian Club, one hundred members of the orchestra with their wives, and many other prominent musical artists.

A Bust of Ferruccio Busoni, the great Italian pianist, is to be placed in the Liceo Musicale di Bologna, and a committee of leading pianists is now actively raising a fund for this purpose.

Marcel Journet, a few years ago very popular with American audiences, and at present singing leading baritone roles at La Scala, has been decorated by the Italian Government as Chevalier of the Order of the Crown.

Handel's "Messiah" seems to have been given more generally at our last Christmas season than ever before. From places large and small, in almost all parts of Christendom, come reports of performances of this great landmark in ecclesiastical composition, which seem to have been of most creditable quality. Perhaps this is a prophecy of a return to favor of choral music which has been rather on a decline in popularity for some years past.

Thomas Weelkes, the sixteenth century English madrigalist, has been honored by a tablet to his memory erected in St. Bride's Church, Fleet Street, London, by the English Madrigal Societies.

Mlle. Nadia Boulanger, the composer and "one of the finest organists of France," made her American debut, January 9th, with a recital on the grand organ of the Wanamaker store in Philadelphia, when she aroused unusual enthusiasm by her artistic playing.

Auber's "Fra Diavolo" has had a brilliant and welcome "revival" by the Chicago Opera Company.

A \$100,000 Endowment Fund for Needy Music Students has been provided by the will of Mrs. Henriette Robinson Fleischmann of Cincinnati.

"Fei Yen Fah," an opera with an ancient Chinese setting, by two Americans, Templeton Crocker having written the libretto and Joseph Redding the musical score, has been accepted for production at Monte Carlo. Mr. Redding was the librettist of Victor Herbert's "Natale."

The Berkshire Chamber Music Festival, supported through the generosity of Mrs. Frederick S. Coolidge, is to be transferred, after 1926, to Washington, where Mrs. Coolidge has given a hall for the purpose of fostering the interests of this type of intimate music. It will adjoin the room in which the musical manuscripts of the Library of Congress are kept.

Italo Montemezzi, Italian composer of the popular opera, "L'Amore dei Tre Re," is again on a visit to the United States. His "Giovanni Gallurese" is to have its American premiere at the Metropolitan Opera House of New York, in March.

The Managers' Association of Berlin has undertaken to standardize the salaries of operatic and dramatic stars. These have been divided into two classes—Group I to receive not more than one thousand marks an evening and those in Group II not more than five hundred marks. Leading actors and singers have held meetings protesting against this act, as some of them had been receiving from four to eight times the amount decreed.

About Two Thousand Organs are reported to have been made in the United States during 1924.

Mozart's "Magic Flute" has been given complete by a male choir of Tormorden, England. The difficult soprano arias of *Pamina*, *Papagena*, and *Queen of Night* were done cleverly by boy members of the choir, and without changes of text. A really remarkable achievement. Tormorden, a town of about twenty-five thousand inhabitants, is midway between Manchester and Harrogate.

Te Teatro Colon of Buenos Aires, one of the most sumptuous opera houses of the world, is reported to have closed its doors about the first of last December, with a deficit of 300,000 pesos (almost an equal sum in United States dollars).

Wagner's "Die Walkure," after a lapse of fifteen years, has been revived and added regularly to the repertoire of La Scala of Milan.

"Turandot," the unfinished opera left by Puccini, is to be completed according to report, by Arturo Toscanini, formerly so popular in America and now leading conductor of the famous La Scala of Milan.

The Organ of the Trocadero of Paris is in a bad state of disrepair, so that many of the pipes are unavailable. It is one of the masterpieces of the great Cavallé-Cole factory and was built at the time of the great Exposition of 1878.

Wilkes-Barre Singers won \$3,000 in prizes at the second annual session of the *National Eisteddfod Association* held at Utica, New York, early in January.

Ignatz Waghalter has been chosen to fill the post of Conductor of the State Symphony Orchestra of New York, left vacant by the sudden resignation of Josef Stransky.

Francesco Berger, ninety years old, is still teaching in the Guildhall School of Music in London, England. He made his debut as a pianist eighty-two years ago, and has numbered among his friends Clara Schumann, Ole Bull, Thalberg, Hans von Bülow, Moscheles, Tschalkowsky and Wieniawski. Wilkie Collins, Dickens and Thackeray also were his friends in the old days.

Wagner's "Tannhauser," after a rest of twenty-six years, was given a splendid performance at the Teatro San Carlo of Naples on December 23, with Gino Marinuzzi conducting. This seems to be the year of "revivals," and especially of German works in the leading Italian opera houses. "Die Walkure" was the Christmas offering of the Teatro Regio of Parma; and "Tristan and Isolde" opened the season of the Teatro Verdi of Trieste, on the same day.

Celebrating its 100th Performance of Handel's "Messiah," the Oratorio Society of New York, with an augmented chorus and orchestra, and with a quartet of soloists of established reputation, gave an inspiring performance of this most popular oratorio on Christmas night of 1924.

The Fontainebleau School of Music will begin its fifth annual summer session on June 25. It is essentially French in character, organized and administered by Frenchmen in accordance with the best French traditions, and under the high patronage of the French

Government. Its work in no way competes with or supplants that of American institutions, but is intended to supplement this.

Mrs. Mary H. Flint, music critic of New York, and "just turned seventy-eight," was honored informally on Sunday evening, January 18, by a gathering of newspaper music reviewers and members of the Metropolitan Opera Company, at the home of Mr. and Mrs. Richard Hageman. Musical burlesques and solos by members of the party culminated in a singing of the quintette from "The Meister-singer" by Mmes. Easton and Howard and MM. Meader, Diaz and Schlegel. And none entered more heartily into the festivities than the little "young" lady because of whom the evening was planned.

American Composers are to have an opportunity to hear their works played by a full symphony orchestra, according to plans of Mr. George Eastman. At intervals, programs of American orchestral compositions are to be given by the Rochester Philharmonic Orchestra, before the local public and critics invited from other cities. A noble enterprise! To hear his own work capably performed is one of the greatest boons to the progress of the young composer.

A "World Requiem" by John Fould had its first performance on November 11, at the Albert Hall of London, by the Royal Philharmonic Society and a chorus of one thousand singers.

The Music Teachers' National Association met for its annual convention, in St. Louis, during the last week of December. The attendance, both locally and from a distance, was unusually large; and a highly successful session is reported. All officers were re-elected: Leon R. Maxwell, Newcomb College, New Orleans, Louisiana, President; William Benbow, 173 Anderson Place, Buffalo, New York, Vice President; Donald M. Swarthout, University of Kansas, Lawrence, Kansas, Secretary; Waldo S. Pratt, 86 Gillett St., Hartford, Connecticut, Treasurer; Karl W. Gehrken, Oberlin Conservatory, Oberlin, Ohio, Editor. The three new members of the Executive Committee are Mrs. Edgar Stillman Kelley, Oxford, Ohio; Carl Beachler, Northwestern University, Evanston, Illinois; Leo R. Lewis, Tufts College, New York.

Wilhelm Furtwängler, as guest conductor of the Philharmonic Orchestra of New York, has won an extraordinary success. Lending critics say of his readings that they are "richly intelligent, restrained, yet capable of passionate flights," and "his performances bear witness to his superb control of the orchestra and to his vitality as an interpreter."

"Die Meistersinger," which had been announced for the opening night of the season at the famous Teatro Costanzi of Rome, on December 26, aroused such a tempest of opposition from the Fascisti political group that Verdi's "Falstaff" was substituted. The Queen, the Crown Prince, and the Princesses Mafalda and Giovanna occupied the royal box; while the performance drew strong encomiums from the press.

The Fifth Annual Competition for the Walter Damrosch Fellowship in composition, at the American Academy in Rome, is announced. The competition is open to unmarried men who are citizens of the United States; and compositions must be in by the first of April. Full particulars from Roscoe Guernsey, Secretary, 101 Park Ave., New York.

The Musical Library of Anton Seidl has been added to the library of the Bush Conservatory of Chicago. Seidl was particularly noted as a Wagnerian conductor and his library is said to be one of the most valuable in the United States.

De Wolf Hopper, the most "perennially young" old veteran of the light opera world, has opened a season with the "Mikado," at the head of a company filling an engagement at the Great Northern Theater of Chicago.

(Continued on page 223)

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THE ETUDE

MARCH, 1925

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VOL. XLIII, No. 3

How Fast Can the Fingers Fly?

SOME time ago the *Literary Digest* reprinted the following article translated from the *Kosmos* of Stuttgart:

"As his highest achievement the violinist executes six hundred finger motions per minute—10 movements per second. The pianist, when playing the *Minute Waltz*, must touch in the same length of time 740 keys with his right hand. Great pianists accomplish this in not more than forty seconds or even thirty-five. Among the most delicate and most practiced muscles of the entire body are those concerned in speech, in the use of which Valentin, in the course of his experiments, executed 1,500 definite motions in one minute, or 25 per second; and yet this record number in the case of man comprises only one-tenth of the muscular motions made by the ordinary housefly with its wings. This insect makes 330 wing-beats per second, which is very probably the world record for rapidity among all natural fliers; hence it may be given the title of world master of aeronautics."

Such figures may surprise the layman; but they certainly will be thought commonplace by many of the expert technicians of the day. With a fairly advanced pupil there are definite methods whereby it is possible to advance the playing of scales so that a speed of 1,000 notes a minute may be attained. We have seen this done repeatedly. What is the speedometer record of Rosenthal?

What does amaze us, however, is the towering number of notes that some of the great pianists have stored away in their memories, ready to be poured forth at lightning-like speed when necessary.

We sincerely wonder whether the human mind and the human hands are ever put to a greater test of memory and skill than that which the virtuoso assumes with ease half a dozen times a week.

Music Memory Contests

LAST year 1083 cities of our country held music memory contests. Some cities held as many as four, five or six.

The plan of the Music Memory Contests is simplicity itself.

A group of compositions or melodies is played and the contestants write the names of as many as they can identify.

The value of the contest lies principally in the advance study given by the contestants to the larger list of works from which the test list is selected.

The test is largely aural. That is, the contestant needs to know nothing about music itself to identify *Come Where My Love Lies Dreaming* or *Old Dog Tray*, provided his ears are acute enough to remember the tune and to name it and the composer.

It is not necessary, for instance, either to play the tune or to sing it in order to be eligible to enter the contest. You must know it when you hear it. Playing the tune and singing it may help; but we have heard of a number of children who have won contests who were not otherwise musically accomplished. Therefore, it is a fair test. It would seem, however, that the musically-trained child has advantages.

The Music Memory Contest, according to the report of the National Bureau for the Advancement of Music, was devised by Mr. C. M. Tremaine, in his family group, in 1916. The first city-wide contest was held in Westfield, N. J., in the same year, under the direction of Mabel Bray, Supervisor of Music.

The Bureau gives prizes of medals and bronze plaques,

where desired. A full description of the system may be obtained from the office of the Bureau, at 45 West 45th St., New York.

If the music memory contest did nothing more than to stimulate an interest in music and in things musical, it would be well worth while. There can be no question that it has provided a splendid musical incentive for thousands and thousands of children. We advise teachers everywhere to stand behind this movement, inaugurate new contests, and to help the children who enter them.

Teachers and music supervisors all over the country, who have tried the experiment, endorse it very strongly.

"Letting George Do It"

It is not surprising that this pillowed age of ease and luxury should have bred the catch phrase, "*Let George Do It.*"

Many of us are living our lives by proxy. Fifty to one hundred thousand people gather in a huge Stadium to see twenty-two men play football. Every day during the season literally millions of American men watch collections of "Georges" play baseball and call that sport. Excepting a very small part of our citizenship which indulges occasionally in golf, tennis, handball, cricket and a few other games we conduct our sports by proxy.

In housekeeping, gardening, reading, walking, religion, in fact in most everything, we are laboriously seeking the immortal "George" to take the job off our hands. We demand to be amused, to be entertained, to be edified; and we expect to do nothing more to deserve this than to go through the motions of sticking our hard-earned money through a wicket at the Box Office and getting the little pieces of pasteboard back.

It is a fine thing to know that we can buy instruction, amusement, entertainment and edification, whether it comes over the footlights, off the bookshelves, from the phonograph disk, over the radio, or in any other way. These media of communication are most precious symbols of our glorious age.

YET (note the capitals), are we all not losing a very great deal by letting "George" do it all. We know from experience that the fun of doing a thing oneself is almost always ten times as great as watching some other person, no matter how skillfully he may do the same thing. There is more fun in working out a Haydn Sonata at the keyboard and getting that indescribable satisfaction that comes from playing it even fairly well than the pleasure we may get from hearing a score of virtuosos play it far finer than we can ever hope to play it. In fact, the joy of hearing really good playing is reserved for the pianist who employs it to better his own playing.

We believe in concerts, the opera, the theatre, the oratorio, the phonograph, or the radio; but, for goodness sake, don't forget that these things bring you only a very small fraction of the joy that comes from doing the best you can in your own way at your chosen art.

We earnestly wish that our younger readers will not regard this as a sermon. We are not preaching. We are merely stating experience, not only our own experience, but the experience of millions of music workers who have gone before. We have known of numerous students who have tried to do the better part of their practicing by going to concerts and recitals. We may as well try to dine by going to a banquet and watching other people eat. It won't work. Concerts are invaluable; but understand they are no substitutes for real "honest-to-goodness" work.

Gumption in Technic

GUMPTION is an excellent Yankee word embracing all that goes with common sense combined with quickness of perception.

In piano technic, the live student who uses his own brains and "catches on" easily, has gumption.

Every teacher identifies this now and then in rare pupils.

For instance, certain passages can be played much more readily by a slight lateral twist of the wrist. The student with gumption sees this at once. He does not have to be told over and over again "Why."

Gumption is a rare quality; it should be definitely cultivated.

Perhaps one of the best plans is by the Socratic method of well-aimed questions which will encourage the student to find out for himself the "Why."

You may know perfectly well "Why" the thumb should be prepared at the "turn under" in scale-playing. Don't tell the pupil that he must do it as you do it. Let him find out by questioning "Why" the scale is smoother when the thumb is passed under the fingers ready to strike in advance of the time it is due, rather than waiting for a jerky motion at the last moment.

William Mason, Stephen Emery, W. S. B. Matthews, William Sherwood and E. M. Bowman were great educators, because they added to ample training the rare quality of gumption.

Organs Everywhere

No advance in musical life in America has been greater during the past ten years than that to be seen in the field of the organ.

When one realizes that an organ is probably the most expensive of all musical instruments, it is difficult to picture the very lavish manner in which we Americans are setting up organs in all parts of the United States.

We know of several excellent organs installed in Colleges located in very sparsely-settled sections. In some instances we have had opportunities to talk with the organists. The organ recital becomes the great attraction of the whole countryside. Often there are as many as a thousand people waiting outside, unable to gain admission. They stand all evening to hear the music and go home inspired and delighted and with a wholly different conception of the interest in college life. Moving pictures could hardly do this.

We would like to know how greatly the investments have increased during the last quarter of a century. The organs come in one by one, and we have hardly realized what this great introduction of musical equipment means to the country. In thousands of moving picture theaters there are now excellent organs.

This has meant the creation of a far greater number of players. The development of the moving-picture organist is one of the interesting phases of present-day musical education in America. In one great conservatory there is a special course in special rooms with special films. The film is shown and the students mark down the selections they think appropriate. The music is then brought from a library and the student is given an opportunity to show how his selections apply. In this particular school the class-room is built literally in the heart of a large organ. The student is surrounded by the organ on all sides. Later, when he becomes more expert, he is assigned to a larger organ in a real moving picture hall and given a trial in the early morning with more film pictures.

This kind of a training may make fine moving-picture organists; but we like to feel that the one who becomes equipped to be an organist should study this wonderful instrument seriously and earnestly with the view to becoming a church and a concert organist as well. The moving-picture organists are doing a wonderful work in popularizing fine music in America. It has always seemed to us that the very best of them are the organists who have been fine church organists before they adapted themselves to moving pictures. Schooling always tells.

Diet and Divas

WHY the fat prima-donna?

Is it success or ease; or is it something about singing itself that conduces obesity?

We have an idea that it is a combination of all three. Andreas Dippel, he of the innumerable rôles, who once ruled the destinies of the Metropolitan, was asked, "What are your favorite rôles?" His instant reply was, "Vienna."

The successful prima donna is first of all a very healthy human animal. She must be that to stand the strain. Her singing has the effect of keeping the blood in prime circulation. Very probably there is no finer exercise for dilapidated digestive organs than singing. This insures ready assimilation of nutrition. Success brings the means to live at restaurants where delicious pastries, rich gravies, and creamy dressings are the rule. The life induces indolence. And there you are. After a few years the singer commences to expand. More prosperity brings more fat. The audiences no longer see the charming girl-like personality, but something becoming more and more like the sweating Behemoth of the boiling Nile. Concert engagements grow fewer; Madame visits beauty doctors. Her breath gets shorter; she consults a lung specialist. If she has a strong will, she does the only thing which will make her again look like a human being; she diets persistently and exercises judiciously. Far better is it for the young singer to guard against the dangers of fat than to fight it later in life. The wise diva is the one who places diet at the beginning of her list of the ingredients of success.

Recent investigations by large insurance companies indicate that the average individual in middle life is far safer when twenty pounds under-weight than when twenty pounds over-weight.

Musical Music Critics

WE note with pleasure that the job of Music Critic on the daily paper which once divided itself between the sporting editor and the veterinary editor is now being given to real musicians who have the gift of writing.

The reason for this is readily guessed. The folks who are interested in concerts demand intelligent, authoritative reviews—reviews that will help them to stabilize their own musical judgment. No one who has not had either years of training as a critic or else the best of schooling as a music student can dare to attempt this work in this day.

The position of music critic on a daily paper of large circulation is by no means an easy one. One of the things the music critic must know is where to stop. There is a certain meridian of general public musical intelligence beyond which he dare not go. It is quite proper for THE ETUDE to dwell upon dominant-sevenths, because very few musically-informed people in this day who need THE ETUDE fail to know what a dominant-seventh is. But to the business man who likes music and wants to find out whether what he thought of the concert he has just attended was anything like what a music critic might think of it—the dominant-seventh has no more meaning than the boletaceæ. Yet, that same man, in his day, wants to be sure that the music critic knows what he is talking about.

A Matter of Pitch

Do you know at what pitch your piano is tuned? The pitch most widely used in America is that known as "International Pitch." That is, the middle A, or "A-3" (the first A above middle C), vibrates at the rate of 435 double vibrations a second.

This is just five degrees less than the old Concert Pitch (440 vibrations) which was formerly widely employed. The difference of five vibrations is very slight, it is true, and the effect of a piano tuned at that pitch may not be quite so brilliant, but there is a great gain in mellowness in the lower tones of the instrument. The tension upon the strings is not so great and the pull upon the pins is less.

The International Pitch corresponds to the so-called French Diapason, adopted by the French Government.

The Making of a Virtuoso Violinist

An Interview with the Famous Violin Master, Leopold Auer

Secured Expressly for THE ETUDE

By ROBERT BRAINE

Editor of the Violin Department of The Etude

(EDITOR'S NOTE—The following interview with Prof. Leopold Auer, the famous violinist and teacher of virtuoso violinists, was obtained for THE ETUDE by Robert Braine, editor of the "Violinists' Etude.")

Prof. Auer was born on June 7, 1845, in the little Hungarian town of Veszprem. His father was a house painter and decorator, who was noted for his artistic work.

The little Leopold commenced the study of the violin when a mere child, and at the age of eight entered the Budapest Conservatorium in the class of Prof. Ridley Kohné. His progress was so rapid that wealthy friends sent him for a wider field of study to Vienna, for a two-year term in the Vienna Conservatorium, where he was a member of the class of the famous violinist and teacher, Prof. Joseph Hellmesberger. He also

had lessons from Jacob Dont, the noted writer of violin studies, at the latter's residence.

At the age of thirteen the young violinist's father took him on a series of tours, giving concerts as a prodigy violinist, lasting two years in all. Later he became a private pupil of Joseph Joachim, the famous violinist, who did much for him in building up his violin education.

His student days over, Prof. Auer entered on his life career of "many-sided musical activity," as Schumann has phrased it. He appeared as solo violinist, leader of string quartet and orchestra director at various times in the principal cities of Europe with distinguished success. Much of his life was spent in Russia as soloist to the late Czar, director of the Russian Musical Society Orchestra and professor of violin playing in the Conservatory of Petrograd.

In consequence of the revolution in Russia,

Prof. Auer lost his personal fortune and the many priceless decorations, medals, gifts and testimonials given him by royalty during his long musical life, as well as souvenirs, letters and mementos from famous musicians who were his friends.

In 1918 the violinist decided to come to the United States, with the intention of becoming an American citizen. He received a warm welcome from American musicians, and after giving several violin recitals in the larger cities of this country, established himself as teacher of the violin in New York City. He also conducts master classes in the Chicago Musical College and at the Philadelphia Musical Academy.

In June, 1924, Prof. Auer was married to Mme. Wanda Bogutska Stein, who had acted as his piano accompanist in Europe for many years.

ONE afternoon last summer I sat in the Parkview Hotel in Chicago, and discussed violin topics with Prof. Leopold Auer, the famous violinist and teacher of violin virtuosi. I must confess to a thrill in meeting this remarkable genius of the violin. Here was a man, on the eve of his 80th birthday, still actively taking part in the musical affairs of the world, teaching, giving occasional public violin recitals, editing and arranging works for the violin, and busily at work on a new book. In his teaching, Prof. Auer's lessons command the highest fees of any living violin teacher, and as a matter of fact the highest fees paid any violin teacher in the history of the art, for violin instruction.

Think also of chatting with a man, in the flesh, who has known practically all the famous musicians of the world for the past 65 years, a man who frequently appeared as violinist, in chamber concerts, with the mighty Anton Rubinstein at the piano, and who had played solo violin works with the piano accompaniment of the illustrious Liszt. Think also of a man who was on terms of personal friendship with such great musicians and composers as Brahms, Wagner, Joachim, Sarasate, Wieniawski, Rossini, Von Bülow, Paderewski, Leschetizky, Tchaikowski, Liszt, Anton and Nicholas Rubinstein, Davidoff, César Cui, Rimsky-Korsakoff, Jacques Dont, Goldmark, Vieuxtemps, Berlioz, Saffonoff, Johann Strauss, Borodine, Balakireff, Gounod, Saint-Saëns, Glazounoff, Robert and Clara Schumann, Hans Richter, Gade, Scriabine, and innumerable other composers and solo artists of the first rank, as well as the most famous vocalists in the last half century.

Here also was a man who has produced a probably greater number of famous virtuoso violinists than any violin teacher in musical history, also violinists of world-wide fame, like Jascha Heifetz, Mischa Elman, Efren Zimbalist, Toscha Seidel, Kathleen Parlow, and a long list of others of almost equal fame.

"You have had great success in producing great solo violinists, Prof. Auer," I said, "what in your opinion is the best musical blood for the development of great violinists?"

"The Slavs and Jews," said the great teacher.

"These people have been oppressed and down-trodden for generations, and this seems to have developed a mental state which makes it easier for them to develop supreme musical expression. It is better also if the student has known hardship and poverty in his youth, as the sorrows he has endured and his passionate longing for a happier life, will cause him to develop into a greater artist, than if he had been cradled in luxury from his birth."

"Do you find it possible to get talent here in the United States for development into super-violinists?"

"No country possesses a monopoly of violin talent. I find pupils of extraordinary talent here in the United States, as much talent in fact as in Europe. The reason why so many more great violin artists have been produced in Europe is this: in Europe there are government music schools, with eminent teachers. The cost of instruction is low, and when a great talent is discovered among the poor, he is educated free of cost or at a nominal charge. Here in the United States many splendid talents are wasted, because there is no one to look after their development. Occasionally such a talent is developed by rich patrons; but these patrons, as a rule, instead of seeing the talent unfold slowly and develop without undue haste, are continually asking how long it will be before the young genius can go on the concert stage and make money. They always want to be hurrying up the process.

"A rich nation like the United States should have a national conservatory, with branches in all the large cities, so that the musical talent of the nation can be developed. In the case of pupils of great talent, who are too poor to pay for instruction, they should be taught free of charge."

"At what age should the future virtuoso start?"

"Lessons can hardly be begun too early, if the pupil is to be a solo violinist and thoroughly master the instrument. Most of the great violinists began at five, six, seven, eight, or even a little earlier in some cases. All the great virtuoso performers of the world—on every kind of instrument—were *wunder-kinder* (prodigies); Paganini, Wieniawski, Sarasate, Liszt, Rubinstein, Heifetz, Elman, and countless others. The violinist who would attain the topmost heights must commence in early childhood. All prodigies do not develop into great violinists truly; but all great violinists were prodigies to start with.

"I am often asked what chance violin students who commence at fifteen or sixteen years of age, in the twenties, or in middle age, have of developing into finished violinists, capable of playing great violin works. My answer is, 'None at all.' It is too late. Pupils who start between fifteen and twenty, if they have talent and practice diligently, may become fair orchestra players, but they can never make the 'virtuoso rank.'"

"How much must the future virtuoso practice daily?"

"In this I differ from teachers who contend that the pupil cannot practice too much, or too many hours a day. There is such a thing as too many hours of daily practice, especially if a large part of it is done on the interminable technical exercises which some teachers advocate. In the case of a really talented pupil, an average of about four hours daily practice is enough; but he must take at least six hours to do it. By this I mean that there must be periods of rest between the periods of practice. Let the pupil do a half-hour or more of concentrated practice and then rest fifteen or twenty minutes, to give mind and muscles a chance to recuperate. In this way we find that the student with six hours at his disposal will have done four hours of concentrated practice, with two hours of rest scattered at intervals through the period of practice. This is better than it would have been to spend the entire six hours in practice. I have no patience with teachers who advocate seven or eight hours of practice, a great part of it on dry, technical exercises which are purely mechanical. Of course a great deal of technical work must be done; but too much of it is soul-killing. The pupil's nervous system should not be over-taxed by excessive practice."



LEOPOLD AUER

How Long Will it Take?

"How many years does it take for the making of a virtuoso?"

"No definite rule can be laid down as to this. Possibly it might average eight or ten years from the time the pupil has his first lessons until he is able to play the great concertos. Much depends on the talent and enthusiasm of the pupil, of course. Some pupils 'arrive' sooner than others."

"What about the choice of a violin?"

"An old violin is to be preferred, if a good one can be found for the pupil. The tone of an old violin is smoother and more sympathetic than a new one, and it is easier to play. Still I am not unduly prejudiced against new violins, since the violin makers of to-day are turning out some very good ones. As you probably noticed, when you visited my master class this morning, I used a new violin in illustrating passages for the pupils. This violin was made for me by a violin-maker near Loschwitz, in Europe, where I formerly did my summer teaching; and it has an excellent tone. In concert, I use my Stradivarius, but it would be too risky to use it in the class room, day after day."

"Unfortunately the average violin pupil cannot hope to become the possessor of a genuine Stradivarius, so he must be content with an old violin by a less famous maker, or a good new violin. Stradivarius violins are increasing in value constantly. A leading American violin dealer told me the other day that he had sold a famous Stradivarius to a rich American amateur for \$40,000. This as far as I know is a record price for a Strad."

The Cremona Secret

"The secret of the supreme excellence of the violins of Cremona is not exactly known. I should say the cause of this excellence is age, the peculiar excellence of the Cremona varnish, and the supreme skill with which a great artist like Stradivarius made his violins."

"What is your opinion of the tests between Cremona violins, and new violins, in a darkened theater where the violins were played one after another, the audience voting which violin had the best tone, the result being that in many instances the majority of votes were in favor of the new violins?"

"I think these tests are swindles, and do not mean anything. There is a great deal in how a violin is played. The player if he chooses can make an inferior violin sound better than a superior one."

"Of late years we have had many 'attachments' which are built into the violin with the hope of 'improving' the tone, as well as improved sound posts, bass-bars, bridges, double bass-bars, two, three or four sound posts set in different parts of the violin, in place of one and so on. Are any of these of any value?"

"I use none of them, and do not know a single one of any value. Many of the inventors of these improvements and appliances come to me to get me to use them and to give them endorsements and testimonials. They even offer large sums for such endorsements. I uniformly refuse to give them, because I do not believe in the improvements. You see my Stradivarius laying on the table over there. It is exactly the same as when it left the hand of the great Italian luthier, with the single exception of the chin-rest which, however, is simply a device for holding the instrument and has nothing to do with the tone. Look carefully at the violin. You will see a normal bridge, sound-post and bass-bar, made in the same shape and of the same material as they were made in the day of Stradivarius, and without any new-fangled improvements or attachments."

"What strings do you prefer?"

The Best Strings

"I prefer all the strings to be of Italian gut, with the G string wrapped with silver wire, of course. I do not see any special advantage in the Aluminum D string, although many use it. I do not like the steel E strings which have come into such enormous popularity of late, although I am not unmindful of the advantages they possess through the ease with which they are tuned, and from the fact that they seldom break. The steel E seems cold, metallic and unsympathetic to me, and I do not think its tone is at all comparable to that of the Italian gut E string, for solo playing. I am aware, however, of the fact that a large proportion of the present day concert violinists use the steel E string."

"I notice that your pupils hold the head of the violin very high when playing."

"Yes, I have emphasized this manner of holding the violin very much in my teaching. Anyone can see that if the violin is held low, with the back pressing against the shoulder and chest of the player, it cuts off the vibrations of a considerable part of the back of the

violin and mutes the note to that extent. If held high, so that practically the entire back vibrates, the tone will be greater, more sonorous and freer."

"I favor the use of the chin rest, and a tall or short model rest should be used, to conform to the pupil who has a long or short neck. As a rule I do not advise the use of a pad or cushion, although in the case of girls and women it may be sometimes necessary on account of the arrangement of their clothing."

"Should the future virtuoso study the piano as well as the violin?"

"By all means. Every musician should be able to play the piano no matter what instrument he plays. Almost all the great violinists in musical history have been able to play the piano to a greater or less extent. I have always played the piano; and very often play the piano accompaniments when giving lessons and no accompanist is present. A practical knowledge of the piano is of great value to the violin teacher, as he can act as accompanist to his pupils when necessary. It is also of great advantage to the violin student if he can play the piano parts to violin works which he is studying, as he gets a clear idea of the entire musical and harmonic structure of the composition from studying the piano part as well as the solo violin part."

"It also goes without saying that the serious violin student should study harmony, composition, counterpoint, fugue and all theoretical branches; for these studies will make him a better violinist. It is getting to be well understood, at the present day, that the successful violin artist must be a good musician as well as a virtuoso."

"Should the one studying for a virtuoso career do any orchestral work? Do you think that this detracts from his individuality and temperament, as claimed?"

"Such a claim is nonsense. A certain amount of playing in an orchestra where good works are studied is an advantage to the student, if anything. I myself did a great deal of orchestral work as violinist, both in my student days and also later as a professional violinist. Ysaye, who has had much success as a solo violinist, formerly played in orchestra as concertmeister for quite a long time; and I could name a large number of others who never found that orchestra playing injured their solo work."

The Elgar Concerto

"Has any good violin concerto appeared in recent years worthy of public performance by the virtuoso?"

"Only one that I can recall—the Elgar Violin Concerto, by the English composer. This is a really fine and important work and contains some very effective passages. It will repay the study of any serious violinist."

"A well-known violinist recently advocated holding the hair of the bow flat on the strings at all times, instead of the stick being turned away from the player so that only the edge of the hair is used when playing extremely soft passages, as almost all teachers advise."

"I do not advise having hair flat on the strings at all times, although the violinist in question may get good results through having a very fine control of the bow. If the player turns the stick away from him to a reasonable extent, he will have the advantage of being able to use only a portion of the hair in soft passages, or the entire width of the hair when more pressure is applied."

"How long should a pupil be kept in the first position?"

"No exact rule can be laid down, as every pupil is a law unto himself, and no two pupils progress at the same rate. A pupil should attack the higher positions when in the judgment of the teacher he is ready for them."

"What about the vibrato?"

"There is nothing more overdone than the vibrato. As I have said in my book on violin playing, 'In any case remember that only the most sparing use of the vibrato is desirable. The too generous use of the device defeats the purpose for which you use it.' The excessive vibrato is a habit for which I have no tolerance; and I always fight against it when I observe it in my pupils—though often, I must admit, without success. As a rule I forbid my students using the vibrato at all on notes which are not sustained, and I earnestly advise them not to abuse it, even in the case of sustained notes which succeed each other in a phrase."

In his book, "My Long Life in Music," Prof. Auer has given an amusing account of when he played for the great violinist, Vieuxtemps, when a boy, and the unfortunate results which followed too much use of the vibrato and glissando.

"While music is worth all its costs, its value as a developer of character is its greatest asset, as all real teachers and children find by experience."

How Haydn Got His Job

By G. R. Betts

"THE story of Haydn's entering into the service of one of the most important princes of Europe is interesting," remarks Esther Singleton in *The Orchestra and Its Instruments*. She then quotes Stendhal in the following:

"Haydn had attracted the attention of Prince Esterhazy by one of his symphonies; and friends of Haydn arranged that he should compose a symphony to be performed at Eisenstadt on the Prince's birthday."

"Haydn executed it, and it was worthy of his talents. The day of the ceremony having arrived, the Prince seated on his throne and surrounded by his court attended at the usual concert. Haydn's symphony was begun. Scarcely had the performers got into the middle of the first *Allegro*, when the Prince interrupted them and asked who was the author of that fine composition."

"Haydn," replied Friedberg, and he made the poor young man, all trembling, come forward."

"What!" exclaimed Prince Esterhazy, 'is it this Moor's music?' (Haydn's complexion, it must be confessed, gave some reason for this sarcasm). 'Well, Moor,' he said, 'from henceforth you remain in my service. What is your name?'

"Joseph Haydn."

"Surely, I remember the name. You are now engaged to me. Go and dress yourself like a professor. Do not let me see you any more in this trim. You cut a pitiful figure. Get a new coat, a wig and buckles, a collar and your shoes may be high, in order that your stature may correspond to your intelligence. You understand me? Go your way, and everything will be given you."

How Von Weber Looked

By Victor West

CARL MARIA VON WEBER, composer of "Der Freyschütz" and founder of the romantic movement in German music, was a remarkable man but seems to have been modest in dress. The following account of him at (1816) is written by his son and quoted by Esther Singleton in *The Orchestra and Its Music*.

"There are still living many old members of the Dresden Orchestra who can remember the appearance of von Weber on this memorable occasion. He stood before them, a little, narrow-chested man, with long arms and a thin pale face, from which his eyes gleamed forth in lightning flashes through his spectacles. When he was pleased a smile, which was positively enchanting, played over his otherwise serious mouth. When affected by the occurrence of the moment, he bent his head gently sideways with an air of peculiar tenderness and earnestness. He wore a blue frock-coat with metal buttons, tight pantaloons and Hessian boots with tassels. A scrupulously clean white cravat with embroidered ends, in which was stuck a handsome diamond pin, encircled his neck. Over all he carried a tawny col-artistic pretension or affectation; and in the streets, or in a room, he might have been easily overlooked. Once noticed, however, von Weber was sure to charm and captivate by his air of intellectual refinement and elegance of manner."

Edward Bok

The most noted of present-day journalists who, since his retirement, has given his time to the promotion of Peace and Education, including music in very large measure, tells in a very impressive manner in the April

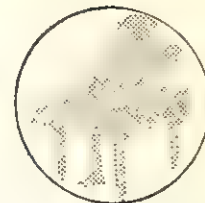
ETUDE "How I Came to Love Music."

This issue will also contain the new song of the nation, "Our United States." Words by Edward Bok, music arranged by Leopold Stokowski, conductor of the Philadelphia Orchestra.



Keep Your Piano in Tune

By S. C. BURTON



We recently met a man who had purchased a very expensive European automobile about a year ago and shortly thereafter had invested in a grand piano of a costly make. The automobile has had almost daily attention of an expert chauffeur but the piano had not seen a tuner for a year. The piano had been kept in a room with varying temperature and although it had been played upon very little it was quite badly out of tune. In the automobile the gentleman had kept up his investment; in the piano he exhibited the tendency to let the instrument "run down."

It does not make any difference whether you have paid \$400.00 or \$2000.00 for a piano, it deserves "decent" attention. Many pianos are abused through neglect more than through anything else. The owners are well meaning; but they are ignorant of the nature of a good piano. It is for this reason that the writer has collected some statements which should be of great interest to every piano owner.

Charging a Just Price

The first statement is from a well-known piano manufacturer, A. G. Gulbranson, who says in part:

"Manufacturers, dealers and the public should have a very vital interest in piano tuning. If all three could be aroused to even a normal and proper interest, there would be no 'tuning problem.'"

"It would help the entire music industry if pianos were tuned as often as they should be. It would help the music appreciation of the Nation."

"One of the first things to be encouraged by all of us, is the charging of prices for tuning that will enable the men engaged in the profession to make a respectable income and make it an object for them to stay in it. The competent piano tuner must necessarily apply himself conscientiously to his work, and he should have reason to be proud of his ability and the profession in which he is engaged. He should be assured of a permanent and attractive opportunity in his chosen field."

"Merchants should realize that the employment of a competent service man is one of the best things for their business. In the first place, piano tunings and repairs by such a man will be handled in a way that will reflect credit on the house sending him out."

"In the second place, it will help sell more pianos, for this reason: What the tuner says about a piano has a great deal of weight. People respect his judgment. He is a practical man, they feel, and unbiased, not being engaged in the selling of pianos."

"When there is a proper appreciation of tuning on the part of the trade and public, more competent, intelligent men will be attracted to the profession. And there is no doubt in my mind but that this condition will prove to be a distinct and noticeable factor in the sale of more pianos."

"One of the fundamental policies of a firm's business is to have at all times a service department that will not be surpassed in efficiency by any other department. The owner says it has been one of the biggest factors in the growth of the business and that there is no other branch of it that he considers of greater importance."

"The public's interest in piano tuning is warranted by reason of the facts that frequent tuning preserves the instrument itself, makes it a pleasure for one to play it and gives greater enjoyment to all listeners. It is also important that children hear pianos in tune, so that they may form a correct idea of good music."

"Concert pianists have their pianos tuned and regulated before each performance; music teachers four to six times a year. Great pianists do not pay tuners big salaries and expenses to travel around with them and tune and keep in adjustment their pianos every day, without very good reason. That reason is that the daily-tuned piano sounds better. So our insistence that every piano should be tuned and regulated every six months to get the most out of it is certainly a most moderate and reasonable one."

In the United States, the National Association of Piano Tuners, under its enthusiastic president, Charles Deutschmann, and the *Tuners' Journal* have done a great work in raising the standards of the piano and piano tuners.

In Canada, the progressive group known as the Manitoba Piano Tuners' Association has just issued a leaflet designed to give some of the reasons why the immense strain upon the wires of any ordinary piano is enough in itself to cause the instrument to "let down" after a time has elapsed. The following is an extract:

About Tension

"On an instrument called the Monochord (invented about 2500 years ago by Pythagoras) a piece of steel music wire is fastened at one end, passed over two bridges (one or both of which may be movable), then over a wheel, or pulley, and a weight is attached to the free end."

"It is estimated that if the wire selected be No. 17 and the bridges adjusted so that the 'speaking' part of the string (that part between the bridges) measures 26.04 inches, and a weight of 160 lbs. used, the sound given by the string when plucked will be the same as that of 'Middle C' on a piano tuned to International pitch (A-435)."

"The weighting of the string in the Monochord is what might be termed giving it the 'tension' required to bring it up to a certain pitch. In the piano this principle is copied by using a built-up rock maple pin-block into which tuning pins are driven after being carefully bored for. The tuning pin might be said to correspond to the weight used on the Monochord and the string passes through a hole, or eye, in the pin and is given several turns around it; the opposite or 'fixed' end of the string is held by a hitch-pin in the heavy iron frame."

"The average piano contains about 225 strings, and if we assume the average tension on each string to be 160 pounds, then by multiplying those numbers together (225 x 160) we arrive at the astonishing total of 36,000 pounds, or 18 tons!"

"The automobile, after its daily quota of work, stands in the garage relieved of all wear and tear, but the piano in the home must struggle day and night, year after year, to carry its enormous burden. The average modern piano is so well constructed that when the load is evenly distributed—that is, when the piano is kept in tune—there will be no ill effects; but when the instrument is let get badly out of tune the strain becomes greater in some parts than in others, often resulting in irreparable damage."

Give the Child a Chance

"The belief that any kind of a piano will do for a child to practice on is erroneous. If the instrument is in need of regulation, or is badly out of repair, many of the notes will not respond without a hard blow, and the little one, becoming exasperated, at last will form the habit of thumping all of the notes, and the chances for such a child becoming a finished performer are nil while such conditions continue."

"Such an instrument will likely be badly out of tune as well, and the delicate, God-given aural apparatus will become hopelessly calloused on account of its continued association with discordant sounds."

Fair Treatment

The worker is known by his tools. The professional teacher should see to it that his piano is kept in the finest possible condition. There is nothing that makes quite so bad an impression upon a pupil applying for lessons as a poor instrument in bad condition.

"If a pupil is taking vocal lessons and practicing with the aid of an out-of-tune piano at home, he or she will naturally fall into the habit of following or 'copying' the sounds in the instrument, and with disastrous results."

"And just here it might be mentioned that if the piano at home is away below the pitch of the teacher's piano, a good deal of the home practice is worthless. The parents of the child will perhaps wonder why he or she does not advance more rapidly, and, seeking for the cause, may blame the teacher; whereas the *real* cause is in neglecting to call in occasionally an experienced tuner."

Danger from Moths and Mice

"The action of a piano (that part of the instrument which acts as messenger between the keys and strings) contains a large quantity of felt and cloth materials, and becomes a veritable paradise for moths and mice when the instrument is let go for a long time without being opened up for the attention it requires."

"Mice will proceed in a business-like way to strip the action so as to furnish the materials for the comfortable home they will make in the piano, and playing on the instrument will not disturb them—in fact they rather seem to enjoy it."

"And while moths may be slower than mice in getting down to actual business, they nevertheless do the job very thoroughly in time."

Tuning—A Form of Insurance

"A piano costs some hundreds of dollars, and the services of a competent tuner at a few dollars a year is surely a good investment—in fact it is an insurance against the early collapse of the instrument."

"The conscientious piano manufacturer—ever jealous of his reputation—turns out an instrument which is a joy and a delight, but he cannot compel the owner to put out the necessary money to have the piano kept in its almost perfect original condition. After some months of neglect a sensitive-eared person may visit the home in which the piano is installed and, on hearing a 'piece' played, will actually shudder and think: 'Oh, what a horrid instrument.' Or perhaps being one of the outspoken kind will frankly advise the owner to send for a good tuner immediately and have the original beautiful harmonies restored."

"Production of tone is accomplished by the piano manufacturer with an elaborately equipped factory and huge staff of expert artisans, but the restoration of harmony rests with one individual—the skilled and conscientious piano tuner."

Some Useful "Don'ts"

"Don't keep a piano continually against a wall. Leave a space of six inches or more so that the air can circulate."

"Don't place the instrument near a stove, hot air register or radiator."

"Don't keep a window or door open near the instrument on damp or rainy days."

"Don't keep the piano closed all summer; give it plenty of good dry air on sunny days. If it is an upright piano turn back the top and remove the bottom door (under the key-bottom). This will not interfere with the playing."

"Don't turn the heat on too suddenly in the room where the piano is when the cold weather arrives. It is well, in this climate, to put an uncovered sealer or two of water in the bottom of an upright piano to keep it from drying out too quickly, but DON'T leave any water in the instrument after about the end of March."

"Don't keep the keys covered in daylight except when dusting, etc. Ivory in its original state is yellow and is put through a bleaching process which whitens it. If kept in the dark, it will not only go back to its original color, but is apt to get many shades darker."

"Don't forget that a neglected piano will not stay in tune with one tuning; arrange to have it tuned soon again."

"Don't forget that there is a lot of dampness in the home in summer, and dryness (from the furnace) in winter—each condition having a different influence on the piano, which, for those reasons, should be tuned at least twice a year."

A Famous London Physician on the Healing Power of Music

SIR ROBERT ARMSTRONG-JONES, M.D., Gresham Professor of Physic, does not exactly "throw physic to the dogs" but he does manifest an interest in music as a relief for many of the ills of life. In the *London Musical News and Herald* he writes:

"As a 'healer,' music can stir the mind and excite the emotions either directly or indirectly; the former, when vibrations of sound reach the drum of the ear and are carried along the auditory nerve to the brain, where their rhythmic combinations flow in a continuous stream giving rise to pleasure, happiness, satisfaction, joy—or the reverse; the latter, through associative memory links, as when the funeral dirge gives rise, by previous associations, to lamentation and gloom; or the martial air to conquest and victory; or the oratorio to the sacred story. Conversely, an emotion finds its outward expression and relief in concrete musical combinations, such as the distinguished genius of the great composers has originated; a physical outlet in music being thus provided for pent-up emotions, subtle thoughts, and strong feelings. As we know, life is rich in proportion to the fullness of its emotional activities, it is noble and useful in so far as these are under control, and it is delightful in proportion to their balance and direction.

Music Relieves Strain

"Thus music has the power not only to bring about a relaxation from the stress, cares, and strain of life, but also of affording a diversion to its occupations, and therefore of conferring moral and social benefits upon its votaries. It can regulate, order, and discipline the emotions, and this to an extraordinary degree, whilst it affords a refined and intellectual pastime. It is accessible to the humblest, it dispenses blessings to the toil-worn and the fatigued as well as to the mentally afflicted—to whom it can be a gentle minister of consolation. It can knit closer the family life, even as it has already done in the gramophone and the 'listener-in'; it can draw together the different elements in the social scale, and even at school dull teaching can often be made acceptable to the pupils by singing and music.

"Its effect on groups or masses of people is often marvellous: witness, for instance, the sinking of the troop-ship 'Birkenhead' with all on board going down, yet every person calm and resigned to his fate, whilst the band was playing; witness the forced march of a regiment going into action with unflinching courage and with an undaunted common purpose after listening to the strains of its own band; as also the young soldier under fire in the trenches, singing war ditties, yet full of determination, being cheered by 'It's a long way to Tipperary,' 'Keep the home-fires burning,' 'Pack up your troubles,' 'It's a long, long trail,' and 'Goodbye, Isabel'; also the remarkable effect upon a concourse of people of 'Rule Britannia,' 'March of the Men of Harlech,' 'John Brown's Body,' 'The Marseillaise,' 'Brabançonne,' 'Car-magnole,' and 'Hén Wlad fy Nhadau.'

Even Animals Helped

"Even animals are cheered by music: horses are encouraged by the cheery songs of the ploughman, and they enjoy the sounds of their own tinkling bells. Dogs enjoy music, and even the rattlesnake will become charmed by music and will keep time by a graceful motion of its head, which is held up on a part of its body rigidly erected. Wild deer have been known to stand and listen to music, and mice have also been known to do the same thing.

"No remedy can restore and refresh the emotional life of man as music can; and it is our duty to see that those who have spent their lives in teaching the art and in providing pleasure for the public, should be enabled to enjoy adequate pensions in their old age and that their declining days should be those of peace."

Exaggeration

By Francesco Berger, Hon. R.A.M., F.G.S.M.

EXAGGERATION is a very insidious vice—but it is a vice, nevertheless. Those who are guilty of it are generally, but not always, unconscious of their propensity, for it has become their second nature. It differs from other pernicious indulgences. The drunkard, for instance, knows that he is intoxicating himself, and sets about it intentionally. The liar, too, is aware of his untruthfulness, and sins with the object of deceiving. But many persons who habitually exaggerate would shrink with dismay if their exaggeration were pointed out to them.

Exaggeration in All Arts

Exaggeration obtains in speech, in manner, in appearance and fashion, in books, in acting, in playing and singing—in all the Arts. And it is not a new thing. Shakespeare warns the players against it in "Hamlet," and there is reason to believe it was rampant in the classical days of old. To-day we meet it flourishing with the vigor of a new growth in much of the music that disturbs us, from performers, from composers, from conductors.

Perhaps, in individual cases, it is the outcome of some such mental process as this: sooner than conform to the oft-told, to the oft-sung, to the oft-played, I will strike out a new line for myself by over-doing everything, and out-doing everybody. What is common-place I hold to be more objectionable than what is eccentric. And if I succeed in being extremely original, even to the point of eccentricity or absurdity, I may arrive at being credited with possessing a measure of *feu sacré*, and possibly may be hailed as a genius.

We all know the tale of the little girl who informed her mother that there were three thousand dogs quarrelling at the corner of their street. That was certainly an exaggeration, for there were but three dogs. But it is not the point of exaggeration I am complaining of. To her infant mind, thousands stood for numbers, and a few hundred more or less did not matter, so long as she described a multitude.

But what can be urged in defence of the use of the word "awful" which we hear so constantly employed to-day? To be awfully clever, or awfully pretty, or awfully rich. How absurd it is, and how utterly untrue. And so is the modern use of the word "sweet." It was awfully sweet of you to call and inquire whether our cat had returned. How sweet of you to pass the mustard just as I was wanting some. So sweet of Dorothy to return the sovereign she had borrowed of me within the month.

Musical Exaggeration

Foremost among musical exaggerators are soloists, whether vocal or instrumental. Their performances resemble certain pictures, that are full of glaring reds, and assailing blues, and sickening yellows, and fierce blacks. And, besides this over-coloring, they add the extra vice of frequent *rubato*, against which I have protested in other places. The greatest pianists of the past, our Liszts, Chopins, Rubinsteins, Thalbergs, Clara Schumanns and others, never made the frame of their instrument vibrate, as some living ones do to-day. Nor did they alternate sledge-hammer blows with the sheep-bell tinkle of "una corda," which, with many, is the only form of *pianissimo* they seem capable of producing.

One has heard Chopin's "Berceuse" rattled off as fast and as loud as though it were a gallop, not a slumber-song. One has heard the second subject in the Finale of Beethoven's "Sonata Pathétique" maltreated, distorted, racked by unevenly valued quavers, into something resembling the spasmodic breathing of a man who has run upstairs too quickly. One has heard Mendelssohn's "Spring Song" converted by excessive speed into a Czerny Exercise, and his "Duetto" planed out like a gravel-path under a garden-roller. But the worst of all exaggerations is the abominable abuse of the Pedal, to expose and

denounce which, not columns, but pages of this journal would hardly suffice.

Who is not familiar with the exaggerated mannerism of the violinist, especially if of the gentler sex? Does she not sway from right to left, and from left to right, in slow movements or in *bravura* passages, balancing herself on each elegantly-shod foot in alternation? Does she not elevate the "nut" of her violin to the level of her eyebrows in "expressive" moments? Does she not watch over the edge of her instrument to the left, and fix her gaze upon some spot in the carpet, as though testing for water, whenever she has to play notes marked >>>, or *•••*, on the G string? And is not the undemonstrative cellist a *rara avis* when he does not slip, or slide, or glide, or give us his *vibrato ad lib.*?

Some of our greatest artists, greater in many ways, have occasionally permitted exaggerations to carry them off their feet.

Sarasate's Break-Neck Pace

So superb a violinist as Sarasate took the Finale in Mendelssohn's Concerto at such a break-neck pace that it sounded like a steeplechase between soloist and orchestra. And that other great artist, Rosenthal, had a news-paper warfare over the rapid pace he thought fit to adopt in a piece by Mozart, when he played it at a Philharmonic Concert in London.

It was in Mendelssohn's time that *Tempi* in general commenced to be so notably hastened. "*Il più presto possibile*," or its English equivalent, "As fast as possible," was not known before his day. But ever since, our "Andantes" have become "Allegretto" and our "Allegro" has changed to "Presto."

And conductors! To over-emphasize, to "bring out" minor points, which ought to be subordinate, until they overpower the principal one; to hurry, to slacken, to give to an "à tempo" the irregular character of a "cadenza," to take every possible liberty with the score, as though the composer were a negligible quantity and the conductor some of his exaggerations. To which must be added the short coat-sleeves, the uplifted *bâton* from under extra-shake in mid-air, the bending at the knees to indicate *diminuendo*, the gradual return to erect position which stands for *crescendo*, the grinding of the *bâton* on the left arm to induce increased energy, and the ostentatious laying aside of *bâton* for a brief spell, as much as to say: "They don't need ME just now, but I'm within hail around the corner, when they get to the difficult bits."

All these "merry pranks" and many more, are the established prerogative of the popular conductor. Some forgotten A introduced them, and, ever since the public expects B and C to do likewise, and would probably think home. These exaggerations approach very nearly to charlatanism, and will not disappear from our concert-platforms until the millennium arrives, when orchestral conductors will conduct out of sight of the audience. I will spare the reader any enumeration of vocalists' exaggerations. They are too numerous and too obvious for detailed notice.

Exaggeration Badge of Mediocrity

To preserve the just medium, especially when under the excitement of public appearance, is, of course, a difficult task for us all. To be expressive without being maudlin, eloquent without verbosity, and original without eccentricity, is given to very few, but constitute the test of the true Artist. Exaggeration is the badge of mediocrity. It is the workhouse in which the mercenary and the incompetent take refuge. The legitimate artist knows its fatal allurements, and avoids it accordingly.

What Our Readers Want

It is most interesting to read in letters from "Etude" friends what article, what ideas, what pieces have helped them most. This is a great aid to us in catering to their future needs. We have a feeling that our readers want first of all fresh ideas, whether they come from some unknown writer or whether they are like the wonderful articles which will appear shortly in "The Etude" embodying the latest thoughts of such outstanding personalities as Mr. Owen Wister, Mme. Marie Leschetizky, Mr. Edward Bok, Mme. Marie Jeritza, Hon. Henry Van Dyke, Mr. Leo Ornstein, Mr. Charles M. Schwab, and scores of others representing the finest and most helpful contemporary thought on music and music study.

Curbing the Music Student's Mania for Speed

By HENIOT LEVY

Mr. Heniot Levy was born in Warsaw, Poland, in 1879. His father was a well-known pedagogue. He studied with Raif, Barth and Max Bruch at the Royal High School of Music in Berlin, graduating in 1897. He made his debut as a pianist with the Philharmonic Orchestra in Berlin during the following year, which he followed with numerous tours in

Europe and in America, appearing as soloist with several of the largest orchestras. Mr. Levy has composed extensively in serious forms. For many years Mr. Levy has been associated with the American Conservatory at Chicago. THE ETUDE is continually endeavoring to present new ideas of new writers.—EDITOR'S NOTE.

DURING many summers past, the writer has watched numerous ambitious students who have attended master classes. One could not help being impressed with the pitiful lack of preparation and understanding upon the part of many students. The real preliminary qualifications to make such a course worth while seemed to be lamentably absent.

It is no reflection upon any of the illustrious world pedagogues, who have been heading the different master classes, to note that the results in many cases are not all commensurate with the great sacrifices made by the students in order to take advantage of the instruction of these celebrated teachers. How could it be otherwise? Advanced work demands long periods of preliminary training of a high character.

Many books have been written upon pedagogical subjects. The mere reading of such books by those insufficiently trained to comprehend them does not help the student. The mind, like the body, must assimilate what is presented to it, in order to be benefitted. Beef-steak and *Pate de Foie Gras*, may be excellent food; but they are not for babies. In the student's mad race for advancement, American musical education has suffered because such students almost invariably attempt to digest difficult musical food long before they are prepared for it.

Such students gain little by sitting in classes and writing at dictation certain principles the meaning of which is sealed to them. These same principles, to the properly prepared advanced student, may be priceless in value.

Brainless Fingers

Generally speaking, many pupils seem to play solely with the fingers. The most important factor in the development of artistic piano playing is the sense of hearing—not the fingers. One can train the fingers of a high grade moron or even of an idiot, to a remarkable degree of proficiency; but that will never make a real artist pianist. The student with trained fingers and a trained ear, and a mind experienced in the finest music can, it is true, gain immensely through a concentrated, intensive course of piano study; but it is a great mistake to think that a few weeks under a master will be really beneficial without this preliminary training.

Get-Rich-Quick Students

Thousands of students seem to proceed upon the "Get-Rich-Quick" plan. They demand progress, but are unwilling to pay the only currency which will buy it—Time and Work. Not until the student realizes this can we expect a ray of hope as to a remedy of the deplorable condition. The student must realize that the study of music or the study of an instrument cannot be rushed. He must approach it with the same serious intent as that with which the student would seek the degree of M.D. or Ph.D. Colleges of standing do not grant degrees unless they have the absolute assurance that the student has done a prescribed amount of work of a high character and has spent years in doing it.

The Time-Worn Excuses

In music the comparatively short time that is allotted to the preparation for the work that is supposed to give the student the basis for earning a living is nothing short of appalling. The usual excuses given are:

Lack of Funds.

Lack of Time.

Lack of opportunity for continuous study.

American students as a whole seem to be given exhaustive courses of study in everything else but music. One of the reasons why comparatively few American young men are interested in studying music is not a lack of talent, but a lack of idealism that should impel them to study music just as hard as the doctor studies medicine or the lawyer studies law. Properly prepared for, the financial returns in music are

often far quicker and much greater than in many of the other professions.

Life Without Idealism—Death

"But," says the young man, "one cannot live by idealism. I must have practical results." Can one really live without idealism? How empty, shallow, meaningless, would be our inner life without the precious glow of artistic enthusiasm. The love of art ennobles mankind and compensates for the lack of material advancement. Many a man who is considered a failure in this world's goods may, through his art affiliations, have lived a far happier and far more useful life than the millionaire who has played with money all his days as children play with checkers.

Of all the professions, Art requires the greatest perseverance. Persistence, based upon sufficient confidence in one's own ability, is the thing which counts. The American student seems to require more encouragement from his teacher than the European student of the same grade, because he depends upon outside things to help him rather than upon his own powers.

The good teacher in America works much harder with his pupil than does his colleague in Europe. The teacher in America knows that the student demands more results during a prescribed period of study. The American student is impatient. He cannot see why he should not do three years' work in one. He cannot, it seems, understand that oak trees do not grow overnight like mushrooms.

American students race abroad with the idea of getting superior instruction in a short time. A trip in Europe is always broadening; but, in so far as study goes, the trip may be wasted unless the student's receptivity is trained and advanced to a degree so that he may assimilate with greater rapidity. No medical student, with only a few weeks' perusal of anatomy and

perhaps a few visits to a clinic, would expect to go to the great metropolitan centers of medicine here and abroad and be able to comprehend the meaning of complicated treatments or difficult operations.

The waste that comes from the *Mania for Speed* in music study is terrific. The student rushes ahead and accomplishes only enough to learn at some later date that his knowledge is faulty and that he must begin over again. This happens thousands and thousands of times here in America. Attempts to economize time in music study so often results in compelling the student to study twice as long.

Take the matter of scales, for instance. What teacher has not seen pupils racing up and down the keyboard, like dogs in an alley, accomplishing nothing but the destruction of time? Playing scales, both hands in parallel motion is, in most instances, a very wasteful procedure. Why? While playing upwards the difficulties are in the passing under of the thumb and are in the right hand. The left hand is comparatively easy and covers up the shortcomings of the right. In playing downward, it is the left hand which has the difficult underpass of the thumb. Here the right hand veils the difficulties and the unevenness of the left.

Playing scales is not merely digital exercise. It must be coupled with most minute ear training. The student must listen every second for an absolutely smooth effect. This is not possible when both hands play together at the first. Scales should therefore be practiced a long time with each hand separately.

Cleansing the Technic

The following suggestions for the practice of scales as the starting point in doing away with a faulty technic is given in detail, as I believe that it is the only real cleansing process through which a faulty technic can be renovated. Technical work should not commence with the senseless repetition of so and so many yards of scales, but through a well-graded series of preparatory finger exercises. It is assumed that the student has become familiar with all the keys and has learned the fingering of all the scales.

First of all, develop the two-finger groups by means of the well-known two-finger exercises. Dr. William Mason saw enough in this to devote the entire book I of his *Touch and Technic Series* to these groups of fingers: 12 23 34 45.

Follow up the two-finger exercises with this exercise for three fingers: 123 234 345. The combination of the three-finger exercises can be further developed by the introduction of mordents while one finger is being held, leading up to the double mordent to be followed by a group of nine notes, then twelve, and finally, a trill exercise. After this commence with the four-finger exercises, letting the thumb follow after the fourth finger. In this study lays the essential foundation for the study of the scales: 12341432, 23412143, 34123214, 41234321. Now we follow this with a five-finger exercise with varying accents. The accent to fall on 1, 3 and 5, then alternating on 2 and 4.

Proceed to play these exercises through all keys chromatically. All of the preceding exercises are to be similarly transposed. The preparatory exercises for broken chords should precede those of the scales. They are more difficult of execution than the scales, but once overcome, should facilitate the playing of them considerably.

Why Wrists Remain Undeveloped

There is much lamentation by those who cannot realize why their wrists remain undeveloped. They cannot play octaves, there is no power of resistance, and other wails. Tremolo exercises performed daily prove of immense value to those whose endurance is undeveloped. The



HENIOT LEVY

cause of the exhaustion, as experienced by many after a few minutes of these exercises, is due to the fact that the two muscles in the forearm, usually little used, are brought into play. These muscles are the same as those employed in winding a clock. How fatiguing an operation this is, is known to everyone who has ever tried it. The muscles are known as supinators and pronators; and to them is due the inability of many to endure the strain of the Chopin *Etude in A Minor, Op. 25, No. 11*.

A moment's reflection now must lead the student to the realization that all his attention has been focused so far upon *legato* practice. In consequence, a very important part of the technical equipment has been neglected. I would suggest the following remedy: The entire set of exercises thus far given should be practiced staccato, with the wrist as well as with the fingers. A flexible wrist will always react favorably upon the condition of the fingers.

Constant friction exists between the adherents of technical exercises and those who prefer to draw their technical material from the difficult passages of the repertory. The question is so individual that it would be difficult to answer it generally. For certain advanced students, particularly those whose fingers have not been neglected, it may be advisable to feed upon the material the literature affords them. The others, who have not enjoyed the advantages of regularity in finger training, need Spartan rations of technical discipline. The ungrateful task of the teacher is to show the pupil the heights, but to the pupil belongs the undisputed right to scale them. In my "Ten Concert Etudes" I have tried to embody the various technical problems which my observation has led me to believe are paramount in the student's development.

Musical Cripples

I would like now to add a word to the musically undeveloped. The tendency of the uninitiated to occupy themselves with the modern and ultra-modern literature, to the neglect of the classics, is destined to react harmfully upon their undeveloped sense for the beauty of the Masters, whose educational influence is indispensable. Why is the study of Bach and Beethoven of such importance? Apart from the depth of meaning their messages bring to us, the needed discipline the painstaking reading develops, is something without which musicianship is not attainable! They teach one to see, and while seeing to observe.

Making a Life Study of Beethoven

The less the student has had of this schooling, the more formidable will be the attempt to overcome this handicap. Erroneous is it for the student not to realize that Beethoven represents a life's study which should be progressively developed. It is fatal to begin the study of Beethoven with such sonatas as Op. 53 or 57, to say nothing of such monumental works as Op. 109, 110, and 111. The study of the sonatas should be divided into three periods. The first consists of Op. 2, with special emphasis on No. 3 of the same opus. This is to be followed by Op. 7, then Op. 27 and Op. 31, particularly the E flat and D minor sonatas. In the same period I would suggest sonatas such as Op. 53, 57, 90 and 101. For the final period I would add Op. 109, 110, 111, to be crowned by the *Hammerclavier Sonata, Op. 106*.

Much the same error is being made in the study of a single prelude and fugue of the "Well Tempered Clavichord," of Bach, without preceding this important work by the same gradual preparation. The two and three-part *Inventions*, succeeded by the *French Suites*, of which I would select Nos. 5 and 6 in their entirety. These in turn should be followed by the *English Suites*, of which Nos. 2 and 3 of the first book, and the first of the second book represent material that must have its place in the curriculum of serious study. After this well-grounded preparation, the study of the "Well Tempered Clavichord" should be undertaken. The study of *Partitas*, though neglected, should have its place along with the afore mentioned works of Bach.

Mendelssohn, although nowadays neglected, is of much greater import than the majority of teachers are apt to acknowledge. And yet, I do not know of a better preparation for Chopin and Schumann than that which lies in the loving care one could bestow upon the master's much neglected "Songs Without Words," "Serious Variations," "Prelude and Fugue in E Minor" and the completely forgotten "Capriccio Op. 5." Still fresh in my mind are the words of Busoni, who dwelt at length upon the indisputable value of Weber's scintillating piano passages as a stepping-stone to technical brilliancy. Other works helpful in developing brilliancy are Henselt's "Etudes," Moszkowski's works, because of their excellent "klaviersatz," after which the more difficult etudes of Liszt are in order.

Since those of Liszt and Chopin, nothing has equalled Godowsky's contribution to the instrument. The polyphony of his style, which after all serves only as a vehicle for his contrapuntal thoughts, is as remarkable as it is unique. The mastery of his technic so developed is proof of the constant growth to which the piano is destined. Bach's Sonatas and Suites for Violin and 'Cello were with few exceptions known only to the musically elite. Godowsky's transcriptions of these, his latest, enhance the genius of these works through the medium of the piano, stamping them as worthy to be placed upon the pinnacle of piano literature.

Concentrated Hearing

Great stress in one's musical education should be directed toward the concentrated hearing and widening of one's musical knowledge. By this I mean not only the field of piano literature, but also that of the Violin, the Song, Chamber Music, and particularly that of orchestral works. Those pupils whose geographic location prevents them from attending orchestral concerts should not fail to avail themselves of the excellent records issued by one of the most prominent companies. Should the musical knowledge of the listener permit the perusal of the miniature scores, the advantages derived would be greatly increased. Similar opportunities are offered through high class piano-reproduction master records. It is for the phrasing in particular that the hearing of these records could be of inestimable value. The reading alone of text books on phrasing, no matter how remarkable the treatise, cannot replace actual hearing, provided one understands how to listen. There is not a master whose phrasing is so utterly misconstrued as has been that of Chopin. First, we have the innumerable editions with their individual phrasing; second, the unlimited liberties which serve many as a vehicle for their so-called individuality and which have their origin in the entirely misunderstood and greatly abused *tempo rubato*. Most teachers and students should hesitate before tampering with the sacredness of the text as left by the masters.

The very best advice one could give would be to compel the pupil, before thinking of reading Chopin individually, to discipline himself in doing first of all (and this is not meant for Chopin alone) what the text demands. There will be plenty of time, after the student has reached a point of artistic maturity, to deviate from what seems to him now to be the beaten path.

Quite in line is the anecdote told by Josef Hofmann, who, during a lesson with the master, Anton Rubinstein, was stopped upon one occasion with the following remark:

"My boy, all the liberties you would think of taking interpretatively, will be timely when you get to be as old as I am now. For the time being, be content to adhere to what the text indicates!"

The guidance of the proper teacher will surely enlighten the student sufficiently as to the difference between the advantages of the metronome and its destructive influence, when used to excess, upon the rhythm. I can strongly recommend the comparatively unknown study of "Agogic" by Prof. Hugo Riemann, dealing with the elasticity of rhythm. The use of the metronome for the steadiness of purely technical work is to be recommended, but decidedly not for emotional parts, if one does not wish to deaden one's sense of beauty and vision of perception.

Pedalling is a subject deserving of the most painstaking attention, and should not, as is often the case, be left to the impulse of the moment. The conscientious student, carefully working out a composition without the use of the pedal, must realize that the same process of careful study should be accorded both pedal and fingers after the two factors have been combined. This elementary remark is intended only for those to whom the technic of pedalling was not properly broached. The syncopation of the pedal (using it on the after beats) is difficult to many. The following advice could be adopted with advantage: Use the pedal alone without playing, counting from one to ten, changing the pedal immediately after each numeral. Do this at first slowly, then increase the speed gradually. Now try the first of the "Songs Without Words" by Mendelssohn. Sing the melody, changing the pedal after each beat. Play now the right hand alone, pedalling as before. After that both hands should be tried in conjunction with the pedal. This simple advice has been found helpful in a number of cases where the syncopation of the pedal was difficult of solution.

Standardization is the crying need of true progress. The argument advanced as to the insufficient consideration for the individual treatment of the pupil does not

hold. The system must benefit everyone; the results being in ratio to the talent of the player. It is rather a big statement for the teacher who says he is opposed to interfering with the individuality of the pupil, considering that individuality is something that belongs to the out-of-the-ordinary-class only. Meeting individuality so rarely one must consider such cases as geniuses; but alas, how many are there? For that reason it would seem the duty of the teacher who is capable of developing the taste of students to lead them on step by step until they show themselves able to rely upon their own judgment, in which case they shall have earned their musical spurs!

Musical "Bed Rock"

In his comprehensive *Music and Musicians* (published by Henry Holt & Company), Albert Lavignac, Professor of Harmony in the Paris Conservatoire, presents a safe compass to the young musical aspirant.

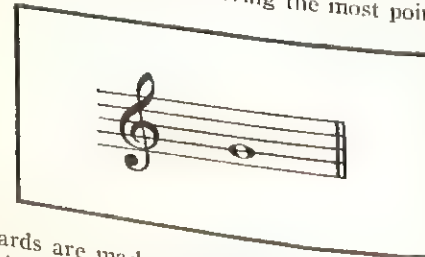
"One of the shoals most dangerous is the premature study of the great works of the modern ultra-romantic school (Berlioz, Wagner), a study towards which the young student is attracted as the moth to the fatal candle. These works must be known and admired, without doubt; but by *premature study* I mean that which is made before the student has obtained a thorough knowledge of the works and the principles of the classic school.

"Before he has done this, the neophyte is not in a condition to comprehend that which intuition already leads him to admire. Ignorant of the old forms, which he has never thought of analyzing, he comes to regard as exempt from all plan, form, or logical structure, the works—which without being able to grasp their principles of construction, not knowing even that they have any—he proposes to take for his models, making disorder, henceforth, his own easy law. Having begun in this way, he will never become aware that these new forms, which are so seductive to him, are only transformations of earlier forms."

For Pupils Slow in Reading Notes

By L. T. G.

PUPILS who are slow in reading their notes can be assisted in the following way. The pupils sit in front of the piano in a row. Cards are prepared similar to the one shown below. One card at a time is placed on the piano, and the pupils take turns in telling what the note is—"Treble clef G," "Bass clef C," etc.; afterwards going to the keyboard and playing the key it represents. If the pupil fails to answer correctly, he must go to the foot of the class, the pupil who first notices the mistake scoring a point. For every note answered correctly the pupil scores a point. The one receiving the most points wins.



The cards are made of smooth white paper cardboard, six by eight inches in size. The lines of the staff are half an inch apart. The above illustration is made one-eighth of actual size. Forty-two cards are used, one half treble, one-half bass. The notes represented should extend from the third line below the staff to third line above. It takes a little trouble to prepare the cards, but once made they can be used over and over.

Why They Burned Chopin's Piano

Miss Julia Schelling, a well-known musical educator, sister of Prof. Felix Schelling, of the University of Pennsylvania, and of Ernest Schelling, the noted piano virtuoso, has been making pilgrimages in Europe seeking for further information upon Chopin. Among other incidents in the tragic life is one in the Balaeric Islands, where Chopin's piano was ruthlessly destroyed for reasons which Miss Schelling describes in her romantic article to appear in *THE ETUDE* shortly.

Scientific Hand and Finger Placement, and Other Essentials to Artistic Success

By MRS. NOAH BRANDT

It is of utmost importance to the student with high ideals and aspirations for musical success to analyze scientifically each difficulty as it presents itself, as nothing is so complicated as to defy this method of procedure. Difficulties accumulate only owing to crude, hap-hazard methods; whereas scientific analysis is based on fact, not conjecture, and is a demonstrable principle. The forthcoming article should be carefully studied, as a mere perusal cannot convey its purpose to any of its readers.

As hands vary in size, shape and flexibility, and fingers also differ in length, shape and equality, every phase and condition requires deep thought, judgment and experience in their placement.

Small hands are invariably placed inside, close to the black keys, and this is also true for hands of medium size, as economy of space is essential. Large hands, however, require greater freedom, especially if they cover eleven notes or more. In playing chromatically they would require greater latitude, covering a larger space, gauging the placement according to the size of the hand and equality of the fingers. However, placement must be enforced in every instance, as virtuosity is inconceivable when shifting in and out, and greatly deters artistic success.

Uneven fingers are in a special class, and the most perplexing problem to the uninitiated. If the first and fifth fingers are short, and the second, third and fourth too long in proportion, special placing will accomplish good results; but inequality in the middle is a serious detriment, especially if the middle (third) finger is too long. For scale and arpeggio passages the over-long third finger, out of proportion to the remaining ones, would preclude the possibility of equality. As over-large hands require condensing (almost impossible in most instances), a special keyboard made to order to fit every requirement is essential.

The hand best adapted for artistic success is medium sized, with fingers to correspond, and spatulate shaped, with thickly cushioned tips. If it covers an octave from the thumb to the index, and from ten to eleven notes from the first to fifth fingers, with a long thumb, it is ideal. A hand of this character falls naturally in the correct position, and the shorter fingers insure a quicker spring, responding instantly to every demand. As my own hand answers this description in almost every detail, I can speak with authority on this subject.

It is here advisable to explain why the curve of the finger tips is so essential, and its importance in the cultivation of a resonant, pure tone, perfectly equalized.

Thickly cushioned, velvety finger tips (spatulate shaped) are undoubtedly the most desirable, as they hold the key to bottom without effort; and the touch is free from the harshness so prevalent when these conditions do not prevail.

The quality of tone, however, is not wholly dependent upon the finger tips, but largely upon the power behind the tips. The impulse comes from the triceps muscle, which conveys the weight to the tips with each pulsation; otherwise the tone would be characterless, devoid of quality and resonance.

Conic-shaped fingers often produce a much harsher tone and disagreeable quality; but this condition is almost entirely eliminated by a judicious use of relaxation and weight.

When applied to the conic-shaped or bony-hard finger tips, persistence and correct guidance ameliorates all harshness, and a beautiful tone can be acquired. An offensive tone is always the result of striking, not weighting the keys. A misuse of the wrist also results in a hard tone, as a high, stiff wrist (which compels the use of the forearm) precludes the possibility of anything but noise and pounding.

Results are inevitable in scientific technical and tonal study, and convincing evidence is visible at the left side of the wrist and top of the forearm; as their huge development eliminates fatigue and allows of freedom, lightness, dexterity and beautiful resonant tonal quality. A flabby arm becomes easily fatigued and must be developed muscularly according to the foregoing principles.

Studies of every conceivable character, from the wrist, at all angles and differing heights, are a part of the daily practice, until the student is so advanced that octave and chord passages may be taken from solos and applied.

In practicing fast forms, keep close to the keyboard, wrist free and unconstrained, using all the different rhythms. The continuous octave studies given below are of my own invention, and may be used from the foundation to finish, to which many of a similar nature may be added. When completed, the hand is enabled to move in any desirable direction, ascending and descending; lightness, rhythmical perfection and speed being dependent upon the methods in use, as the wrist alone executes these passages. To play them with the forearm will mean failure from the outset. The octave study given below is to be performed continuously, as it is a test of wrist endurance, and must be played chromatically throughout the octave, ascending and descending. The hand must be placed according to the foregoing directions, the smaller inside, close to the black keys, as the transition from white to black must not be noticeable; and the ear must be cultivated to discern the faintest inequality.

A trained, agile thumb, and a wrist that will bend in any desirable direction, will result if the conditions for the foundation are exact. (Note: Watch the equality of the thumb, as it must be in unison with the fifth finger, and the legato unimpaired.)

Ex. 1



Continue throughout the octave, ascending and descending. No interruption is permissible, as it is an endurance test. Always use the fifth finger on white and the fourth finger on black keys. Never use the third finger in these octave studies.

Given below are half a dozen exercises on white keys only. As the wrist development will allow of greater speed and endurance daily, begin by playing both staccato and legato, very slowly. As descending passages are more difficult, and intervals of skips must be played with accuracy and correct attack, slow practice at first is essential.

At a casual glance, these exercises may seem simple; but attempt great speed from the wrist, never failing to get the right direction, and it requires a student advanced to the last stages; therefore, use your ingenuity and prepare for virtuosity.

Ex. 2 Continuous Octave Studies



It is very difficult to control the speed and direction, as the mind and ear must be alert and trained to obey, as well as the fingers and wrist. Therefore the above exercises are an invaluable aid to virtuosity in octave playing.

Scientific piano playing covers every phase of the art. Rhythm, phrasing, dynamics and pedaling accompany all the technical and tonal preparation, even at the outset. To play scientifically, a student must be musically inclined, and the deeper his musical perception, the higher will be his ideals and his devotion to the preliminaries. Without a very delicate ear and intelligence accompanied by musical temperament, he will fail to appreciate the significance of tonal purity and all the necessary essentials to artistic success.

A study of Bach's *Inventions*, *Preludes* and *Fugues* is a splendid preparation for higher artistic work, as they train the fingers instantly to subordinate the tone, and vice versa. They also assist in the performance of a simple melody (most difficult of all accomplishments), as each finger must be capable of a different gradation of tone. Cultivate the performances of a *Nocturne*, *Prelude*, or simple themes, and always give them precedence when playing for real musicians. It will instantly proclaim your gifts, as a beautiful melody performed to satisfy the most exacting taste requires self-expression, initiative and originality of conception. Pyrotechnical display, cultivated to its highest extent, alone can never carry conviction, and will never hold the close attention of an audience.

Another difficult phase of piano playing (unless discerned scientifically) is rotation, the most abused and least understood by the student. Playing in circles, up and down movements, and other equally ridiculous contortions and exaggerations, prove how utterly at sea the student is, as curves and circles are merely guides as to the method of procedure and direction of the hands. As when an edifice is completed no trace of the foundation is visible, so is it when the rotary movements are comprehended; as grace, lightness, dexterity and ease (unaccompanied by any of the aforementioned mannerisms) will alone be in evidence.

The rotary movement is especially imperative when covering large distances, as given below in passages taken from the Chopin *B-Flat Minor Scherzo*.

Ex. 3 Scherzo, No. 2

Chopin



In the foregoing example, the first measure in the left hand covers an augmented twelfth, with large stretches between the fingers, and the second an interval of a major thirteenth. As they are measures in a passage working toward a climax, *ritardandos* are not to be considered; therefore, if the wrist (as is supposed at so advanced a stage of piano playing) is prepared, the only necessary requirement is a scientific study of the rotary movement. We shall now consider certain rules to aid the student:

1. Do not stretch or stiffen the fingers.
2. Move the fingers in conjunction with the wrist.
3. Guide the hand by the shortest possible route toward the desired point.
4. In these foregoing passages, a special outward rotary movement, differing from the others, is necessary owing to the two white keys (octave of *e* in the first measure, octave of *f* in the second measure).

Here the placing of the hand must conform to the demand of the passages, and be subject to a rigid analysis.

Hours of aimless practice will be useless in achieving the result in this instance, unless the rotary movement is carried out successfully; as the slightest rhythmical impediment will be noticeable, and will mar the beauty of the performance.

Another passage, easily accomplished by the same methods, is taken from the *Toccata and Fugue in D Minor* (Bach).

Ex. 4 Toccata and Fugue

Joh. Seb. Bach



In the foregoing passage, the attack from the wrist and the exact curve from the bass to the tenor must again be exactly analyzed, as this is the only positive road to habitual accuracy. If the methods in use are hap-hazard, insecure and nervous, unreliable playing will be the result. Therefore, watch your attack, gauge your distances, use your eyes as well as your ears, as they are necessary when covering distances with great rapidity. Never approach your notes, in the endeavor to play them correctly, as they fall from above with one natural stroke from the wrist, moving in curves so quickly from lower to upper as to be scarcely discernible. To approach and pick up notes is to invite disaster, as a trained hand falls from any height, covering distances from one end of the keyboard to the other without a single false note. Nothing is ever really perfect unless it is scientific and demonstrable.

When a difficulty, therefore, presents itself, never despair, as there is invariably a way. Faulty mechanism is responsible and the solution lies in studying direction, gauging distances, finger and hand placement, and muscular development. You have then laid a foundation for sound success, if included in this line of development you have invariably devoted even greater attention to rhythm, dynamics, pedaling, phrasing and musical interpretation.

Last, and of great importance is your attendance at concerts of every description, not least in importance being chamber music, as playing with other instruments is essential to musicianship, and listening is an infallible aid to maturity.

Self Test Questions on Mrs. Brandt's Article

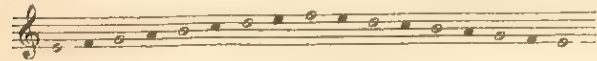
1. What difference is made in the placement of small and large hands on the piano?
2. What hand is best adapted to artistic achievement?
3. On what does the quality of tone mostly depend?
4. Of what use are rotary movements of the hands and arms in playing?
5. Give four valuable rules for students to follow.

Learning the Staff

By Harold M. Smith

RARELY does a teacher find a pupil who cannot grasp the staff in its relation to the keyboard, yet sooner or later he will meet one who fails to respond to ordinary treatment. The writer once had a pupil who persisted in ignoring the skips between two successive lines or spaces, in spite of repeated explanations. The following reading exercise was devised and it proved successful in clearing the mental fog.

No. 1



The pupil was first directed to read straight through as written, (diatonically) observing the black notes which separate the lines. Next he was required to play the white notes only, then the black notes only. As a final variation, he was instructed to play in the following succession of black and white notes: White, black; black, white; white, black; white, black; black, white; white, black, white. The order may be varied for further exercise, according to the needs of the student.

"THE advanced student, in the end, must develop his own technic, according to the structure of his hand, and I might add, according to his own mentality."

--FREDERIC LAMOND.

What Practice Really Is

By E. Constance Ward

THE ways of practicing are legion, and every student has his or her own idea of how to attain the result desired. Some succeed, others fall short; perhaps a few general hints may be acceptable. Practicing, defined, is the exercising of every faculty and muscle essential to the satisfactory performance of the work in hand. What we all want to discover, is how to obtain the best results with the greatest economy of energy. In order to progress it is necessary that we be able to criticize ourselves and our performance; it is the quality of practice which counts and not the quantity. If a student is working under a teacher, each lesson will test the progress, and hints will be given as to methods of study for further preparation, which should be carefully remembered and conscientiously carried out. Do not let the clock decide the end of your practice time, but rather ask yourself if you know or can do anything which you did not know or could not do at the start. If *No* is the answer, then go on till you can say *Yes* decidedly. Never stop till some progress has been made however small. Otherwise, the whole time has been wasted.

Concentrate fully on your work, and commit as few errors as possible, train yourself to watch for faults; and never pass one knowingly. Aim always for a high standard. All practice should commence slowly, and gradually work up to speed required.

We must also feel fit physically, or we cannot exercise our powers to advantage. Conscientious practice produces high nervous strain, and should not be continued if a feeling of fatigue comes on. Stop for awhile and rest, or do something entirely different; then resume when you feel refreshed.

Do not always practice your various items of study in the same order; it is more interesting and keeps us out of a groove to vary the order. It is good to make always a point of playing at least one scale and one arpeggio in very slow tempo, listening carefully to each tone as it is produced, trying for absolute evenness of tone, and

using varied qualities of touch and rhythm. This will be found to control the nerves and to be a good preparation for more rapid playing. All scales and arpeggios should be practiced starting from either end, also crescendo and decrescendo.

Beware of stickiness in your touch. All the muscles in use should feel quite free, no tightness anywhere, only firm control. When commencing a new piece or study, it is a good plan first to go carefully through it visually, feeling in your mind the kind of treatment it will require technically. Then begin to play in a tempo sufficiently slow to avoid making any mistakes in notation, but keeping strict time, and trying to put in the kind of touch required straight away. Accents should be noted. It is dull and monotonous practice to attend only to notation in the first instance. Put in as much as possible; but do not sacrifice correctness. If mistakes are made, reduce the speed. After one reading like this of the portion marked for study, pick out all the most difficult bits for separate attention, until the whole can be played equally well; then gradually increase the tempo.

Tests in sight reading should always be attempted at correct speed, and the time kept strictly, even sacrificing excellent practice, as all ensemble players find out. Pianists should try to get into ensemble playing at times, as well as students of stringed instruments. Vocalists can always join a chorus as a change from solo work. A portion of every practice time should be devoted to memory work and revision of old pieces.

Remember that the mind has quite as much to do as the fingers and other physical organs in practicing and must not relax its control, or disaster will follow. Always do your best; a little well done is worth more than a lot only half done. Cultivate patience and perseverance and you will find your work full of joy, as music should be to all who love it.

Analysis Without Harmony

By Edith Josephine Benson

THE grouping of notes can be taught to a child of any age by planning instruction so that it uses what the child already knows. A small amount of analysis of a piece or study can be assigned at each piano lesson, the analysis becoming as much a part of the lesson as the practice.

Recently a five-year-old pupil who could play a few broken chords in one octave analyzed a measure which consisted of g-b-d in both clefs and found a scale passage. The older pupil who plays only a few major scales can be taught the meaning of dominant and subdominant and is then prepared to see that a composition progresses from the tonic to the dominant or subdominant key. The relative minor mode may be taught with the explanation that the scale begins on the third letter below the key-note, but the letter is sharpened or flatted as in the major scale, and the seventh is raised as in sharp scales. These raised notes belong to the key, like sharps in the signature. The raised sixth, the diminished seventh, explained as the seventh chord on the seventh tone, and the progressions of parallel major and minor keys and relative major and minor keys may follow.

The pupil who plays arpeggios in the fundamental position recognizes root positions easily. Only these explanations are necessary for chords that have one tone omitted. A tone omitted from a chord in one staff may be found in the other staff; or it may be on the second half of the beat or on the following beat. Even if a pupil has not played inversions in his scale practice, he can understand

that C-F-A is the chord he already knows when the C is placed an octave higher; thus, F-A-C. Second inversions are explained similarly. Seventh chords are explained by adding to the triad a third, the seventh tone above the root. Any chord can add a seventh, but the chord on the dominant, called the dominant seventh, is the most common.

To indicate the root of any chord, only the name may be used, with 1st, 2nd added for inversions, and 7 for seventh chords; as C, C 1st, C 2nd, G7 or V7. When each new analysis is begun, the pupil should experiment at the keyboard with the new chord on different tones. The teacher should mark the chords to be analyzed, and later the pupil may find them alone. Complete chords in root position should be taught first, then chords with omitted tones, then inversions.

To analyze melody, the pupil may look for bits of scale, broken chords, and melodies that are founded on chords, but have some tones on adjacent degrees.

The pupil who can do the work described is ready to see changes of key that occur without change of signature.

Intervals are unnecessary for analysis, but they can be explained at any time and are especially useful in reading horizontally. Even five and six-year-old pupils can mark intervals with 2, 3, etc. Explanations of major, minor, augmented, and diminished intervals and chords are too complicated to remember without harmony lessons.

Teaching the Scale to a New Pupil

By A. Lane Allan

How do you teach the scale? Do you begin with C? Why not try beginning with A?

Try beginning with A and simply saying the alphabet as far as G, and then repeating A, B, C again. It impresses a new pupil more than the C-D-E-F-G-A-B-C method. You will find they remember the names of the keys much more easily if you do this a few times during the first lesson or two.

Of course, explain that the scale itself begins on C; but you will tell them an easy way to remember how

the letters come along. It makes an appeal because the child knows the alphabet and immediately feels at home with something he already has learned. There is so much to be mastered that something already known will be as a sort of hook on which to hang other details. Make a new pupil feel that it is all simple and natural. Do not mystify or confuse him by a multiplicity of details. Build up a simple, consistent, easily understood little story. The child remembers so much better if you are careful to do this.

What It Means to "Put Over" a Popular Song

By FRANK H. GREY

[Mr. Frank H. Grey was born in Boston, Mass., November 19, 1883. He was a pupil of Frederick Shackly in Piano and Organ, R. Huntington Woodman in Organ, Charles Dennee in Piano, and at Harvard, where he remained for

four years, of W. R. Spalding and Frederick Converse. He has written operas, overtures, piano pieces, songs and other compositions, over one hundred and fifty of which have been published. Since 1909 he has been a conductor of

comic opera, having conducted many Broadway successes, including "Blossom Time." Special attention should be given to Mr. Grey's remarks upon Song Sharks. The dangerous nuisance is a continued menace.—EDITOR'S NOTE.]

THE immense interest recently shown in attacking the so-called "song shark" swindle, which it is said has mulcted unsuspecting novices (who desire to write music or who have some form of doggerel which they want set to music and published) of millions and millions of dollars, leads one to suppose that anything written upon "what it means to put over a popular song," will be received with delight by thousands.

There are in America probably two hundred publishers of popular songs and some two score of other publishers of higher class works. These two classes are for the most part quite definitely divided; yet the so-called high-class publishers have no objection whatever to discovering that they may have a "song hit" crop up in their catalogs. The popular publishers, on the other hand, deliberately seek song hits.

The Song Shark

Apart from these two classes, there is the "song shark," who is not a publisher, and who expects the composer or author to pay him for publishing music—often unedited—and with many species of outrageous promises of great fortunes which are never fulfilled and which they never intend to fulfill.

Anyone who is ensnared by a "song shark," that is, a publishing house of no repute, deserves the same sympathy as the man who has been black-jacked by a bandit, or robbed by a crooked oil deal.

It is with the view of opening the eyes of these victims of song sharks to the right method of merchandising a song as well as to the iniquity of these wolves in sheep's clothing, that this article is written. These song sharks would steal a penny from a dead man's eyes, so lacking are they in the principles of humanity and common decency.

\$300,000 Worth of Trash

Many of these song sharks are now confining their musical activities to prisons where they are incarcerated. One New York firm doing an objectionable business actually secured the services of a song writer of some reputation and traded upon his name. It is said to have had some 6000 "customers" (better named "suckers"), who paid to have their drivel set to music and published. The cost ranged between \$30.00 and \$60.00, or let us say an average of \$45.00. This means that these people got away with nearly \$300,000.00 before the Post Office authorities put them out of business. Not one of the songs was ever known to be successful.

The secret of the "success" of such swindlers is that it seems impossible to convince the average person that he has not the divine spark of genius, which is found in about one in a million persons. Everybody thinks he is a latent master; and the advertising of the fraud publishers is enough to convince one that the writing of a popular song is no more difficult than blowing his nose.

What Do the Legitimate Publishers Want?

In the first place, legitimate publishers do not want lyrics or verse, unaccompanied by musical settings. The writers of poems may expect to have them fall into the waste-paper basket or come back by the next mail, if return postage is enclosed.

The music publisher is a music publisher, pure and simple. It is the music, the melody and setting, that counts, not so much the words. The high-class music publisher knows, for instance, many classic instances of this, the most valuable being Heine's "Thou Art So Like a Flower," of the hundred or so settings of which only those of Rubinstein and Liszt have survived. There have been numerous settings of "The Rosary," but Ethelbert Nevin's setting is the only one that has world-wide popularity.

Therefore, do not send any of your poems to a music publisher. He is not interested. Get in touch with a reputable composer. First address him, care of his publisher, and ascertain whether he is interested. Do not waste time and postage by sending him unsolicited verses, as he is not responsible for their return. When you do send verse, always enclose a stamped, self-addressed envelope.

Don't Expose Your Ignorance in a Manuscript

Consider the aspect of a manuscript arriving in the publisher's office. Let us suppose that you are sending a short story to the editor of *Century*, *Harper's* or *Scribner's*. Unless you imagine the man to be an out-and-out fool, you must know that a sloppy, dirty, unintelligible manuscript would prejudice him against you. Let us further suppose that he should go so far as to read the first page and discover not only grammatical mistakes, but also poor construction and bad handling of ideas. He would become disgusted at once. He might discover some slight traces of literary gifts; and if he did he might



FRANK H. GREY

advise you to see a literary advisor and to have your story revamped into presentable shape.

The music publisher is even less charitable. How much better it is to wait until you have either acquired a knowledge of Harmony and Composition, and good musical chirography, or have had some competent arranger pass judgment upon the manuscript and possibly rewritten it.

It will surprise the reader to learn that many of the great composers of the day, who are masters of composition, are, nevertheless, such bad music penmen that they invariably have their own manuscripts carefully prepared by professional copyists, before they submit them. Even Richard Wagner, Verdi and Rossini did this. Friml, Herbert, de Koven and others had copyists, known as "shadows," to do this kind of work, to insure a good manuscript. It saves the publisher time and effort. If these outstanding men employ a copyist, how much more necessary is it for the tyro.

Melody! Melody! Melody!

Again, what do the song publishers want? Melody, melody, melody. This applies both to the popular and to the high-class publishers. The high-class publisher expects a completed, well-arranged manuscript. It has happened frequently among the popular publishers that some person, wonderfully gifted in making melodies, has, by means of collaboration with some well-known musician and arranger, achieved great "hits."

One instance of sensational character is that of a composer who only a few years ago was a "singing waiter" on the Bowery in New York. He could make clever lyrics and good tunes. These have become world

famous and he is reported to have made over \$5,000,000 from them. Another famous vaudeville comedian, who is almost illiterate as a musician, has become fabulously wealthy. But such composers, with such genius, are as rare as Beethoven or Chopin. They always combine, mark you, with some skilled musician and arranger, to make piano parts and orchestrations. Their melodic sense seems to be instinctive. Their knowledge of what the public will buy is uncanny.

In all of the instances we know, these composers have cast about in their youth a great deal and have seen life in all its phases. It is not to be expected that the little inexperienced country rhymster or musician, who has not looked very much farther than her front gate, can have the big human grasp that such men have. She may aspire for years, but she must feel and know in order to catch the heart-beat of the great world.

Writing a Good Melody

How, then, shall one learn to write a good melody. First, one must know thousands and thousands of melodies. One must instinctively see that the melody rises naturally by steps to a most impressive climax. One must write and write and write until the facility comes. One must have a feeling for rhythm. One must learn to know what is a good "melodic curve," as Victor Herbert put it. Take his "Kiss Me Again." See how each sentence has its natural reply and yet how each sentence varies from the former and ingratiates itself upon one's ears—a knowledge of form that can be obtained from such a book as that of P. W. Orem, "Musical Composition." The same tests that have been applied to Victor Herbert's famous song apply to the best melodies of Handel, Beethoven, Tchaikowsky, Elgar and Wagner.

What happens when a popular song is accepted by the popular publisher? First it is tried out with a vaudeville or movie singer. If he likes it and is willing to sing it, a manuscript orchestration is made and a few orchestra leaders are asked to try it and to express their opinions. The dealer is approached with a few copies and asked to pass upon its merits; then after a favorable report has been returned from all these sources, the publisher is willing to begin a campaign of exploitation, through the medium of certain popular, variety, trade and first-class musical publications. Then the composer is entering upon the first stages of success and the realization of popularity. Remember, however, that only a few of the thousands and thousands of manuscripts ever get even printed.

But I know that no good manuscript fails of worthy consideration from a reputable publishing house. So, Mr. Young Composer, why seek the aid of the song shark and pay for the delusion of having your name in print. If half a dozen reputable houses turn your song down, when they are literally "breaking their necks" to get salable works, how can you, with your inexperience and limited capital, afford to take a chance in backing your unknown manuscript with a swindler.

The Cost of the Launching

The cost of launching a popular hit may be from \$1000 to \$20,000, and sometimes more. Often this is a complete loss to the publisher, who has to be a gambler in the public taste. The public is always the final arbiter. If it were not so, how can we account for the fact that songs like "By the Waters of Minnetonka" took years before they finally became great successes?

A tremendously popular song of the present time languished for several years on the publisher's shelves. Finally, the publisher, at the earnest request of the composer, purchased the composition for a stated small amount. Two years from that time, this song started to sell and made such a fortune for the publisher that he sold it for a king's ransom and retired to the California coast, to enjoy the rest of his life. The writer knows that it was only a few years ago that this same song was hawked about by salesmen to the Ten Cent store systems, who wouldn't buy 50 copies at the rate of 6½ cents each. It is now selling in great amounts at the rate of 22½ cents each to the trade.

How High-Class Publishers Work

The high-class publisher does not "plug" a song as does the popular publisher. He is inclined to depend more upon the artist singing the song in public. He circularizes the first-class teachers, and when the song shows signs of great popularity, he will begin to interest the orchestras and the manufacturers of Talking Machine Records. When the song reaches this stage it is "made." Its returns are likely to be much more lasting than those of the popular songs.

The Nevin, de Koven, and MacDowell estates are receiving large incomes and probably will continue to receive them for years, while the popular song hit rarely lasts more than six months.

The Publisher Copyrights Songs

In sending your song to a reputable composer, you are safe from piracy; as the reputation of the publisher is more valuable to him than your time. Don't bother to copyright your tune. The common law will protect you from theft. The publisher always copyrights the songs, but the copyright is not complete until he sends two printed copies to Washington, to the Congressional library.

The Radio, concerning which so much has been written, may help or it may injure a popular song. Up to a certain point, it seems to do it good, but there is apparently a point of saturation. The public gets tired of a tune it hears too much, no matter how good the tune. If the publisher could restrict the use of the song at that point it would be ideal, but the publisher can not and the radio does not discriminate as to this abuse.

A Golden Slowness

By E. F. Marks

Ugh! My pupil is "running away with himself." What shall I do? Ah! he has struck a snag in deeper water—a difficult passage in his piece. At any rate my pupil is going much slower. Now is the opportune time to get in my admonition for carefulness.

There rushes to my mind an apothegm of Sevcik. Immediately I find the quotation and read it to my too-aggressive pupil: "The foundation of all good work is to practice slowly." Then he is advised that not only is slow practice requisite, but also adherence to a certain tempo which will enable him to deliver a piece without an observable change of movement in the difficult portions. Also he is admonished that in those parts which are easy and well-known he must learn to restrain and control his facility of execution and hold them to the desired tempo.

"To me slow practice is the basis of technical perfection, and I can give no better advice to students than to take this for a golden rule." Thus continues the quotation; and such advice, coming from one of the greatest masters, should influence both students and performers. Similar thoughts should ever be in the mind, when students begin the tasks allotted them by their teachers; for slow practice requires thought and care and undoubtedly leads to correct delivery and intelligent interpretation, as it allows time for the subject matter to "sink in" deeply. Likewise, performers should remember to play their pieces at a convenient rate of speed in which they will be sure to correctly deliver the musical message.

Notice how slowly and deliberately some of our best orators deliver their lectures; and we players, who find ourselves constantly hastening, let us learn a lesson from such artists with words. And this recalls a certain rendition of Mendelssohn's "Spring Song," by one of the world's greatest pianists, in which it was taken in a much slower tempo than had been heard from other artists. The effect produced was that it was truly a song, a song about Spring, and not a representation of the brightness and gaiety of Springtime, which is the usual interpretation given this piece. Bach, Beethoven, and even Chopin with his noted rubato, recommended that an approximate adherence to tempo be maintained; and these composers were not noted for their hurry.

Finally, strive to gain accuracy and thoroughness through slowness and careful vigilance during the preparation; and the ultimate result will prove a real success.

FANNIE BLOOMFIELD ZEISLER is content to be thoroughly feminine. "I have never heard any great pianist play the Chopin Berceuse as expressively as you do," said a musician to her. "Of course not," replied Mme. Bloomfield Zeisler. "You have only heard it played by men, and none of them have ever been mothers."

Pedal Pointers

By S. M. N.

THE proper use of the "Damper Pedal" is of enormous importance, and the observance of the following rules will in time lead to artistic pedaling:

(a) Never use the same pedal for different harmonies.

(b) Do not use the pedal at the end of a phrase, unless there is some special reason for it.

(c) Use the pedal for the long melody notes. Use "syncopated pedal"—that is to say, depress the pedal after taking the note.

(d) All foundation notes of chords require separate pedaling.

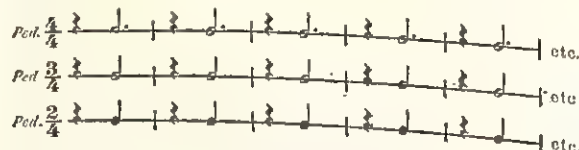
(e) The use of the pedal is very important in climaxes.

(f) Many players acquire the incorrect habit of putting the foot down with the accented beat; others are too violent, putting the foot down heavily and lifting it too high. With ordinary pianos a half depth is enough for the use of the pedal; and a silent lift—not high enough to lose contact of the foot with the pedal—is generally sufficient to dampen accurately and can be done delicately enough to avoid all unnecessary noise. Most pupils practice too fast and do not listen to their own playing.

The following is a good exercise for slow practice: "Damper pedal alone"

Count four. Release pedal at "one," put it down at "two," keep it down until exactly "one" of the next measure.

Next count three. Then count two. Care must be taken to keep the pedal down the complete time of the second, third, and fourth beats, and to let it up the "full" time of the first beat; also to see that its use causes no noise.



The next exercises are to be practiced very slowly, and with equal accuracy and care of pedal and hand. The result in each case should be an exact legato, without either disconnecting or overlapping the tones.



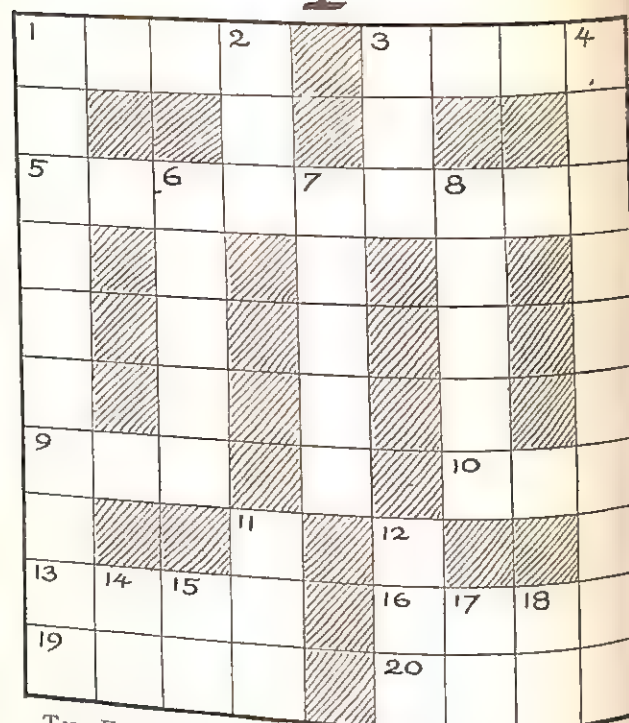
Deportment at the Piano

By Russell Gilbert

1. ALWAYS sit erect at the piano, but not rigid. Do not have a "hump" in your back.
2. Do not lay your head on one shoulder as if you were apologizing for your music. Neither should you thrust it forward like a chicken every time you miss a note.
3. Many players stretch their necks every few minutes as though they had swallowed some of their wrong notes.
4. It is bad form, although popular, to cross your legs at the piano. Only children under seven are permitted to sit upon one leg. They frequently fall from the piano bench.
5. Have the right foot resting lightly upon the loud pedal and the left foot upon the soft pedal. Do not rest one foot upon the other, as it prevents the proper raising of the pedal.
6. In turning music pages do not wet your fingers off an edge of the corner every time you turn the page; and do not let the small snips of paper fall between the keys, as they may rattle.
7. Count aloud, but do not beat time with your foot.
8. It is not good form to sway from side to side *à la* jazz.

The Etude Cross Word Puzzles

1



THE ETUDE inaugurates a series of cross-word puzzles dealing almost exclusively with musical terms. No prizes are offered. The answer to No. 1 will be published next month. This puzzle is by Beatrice Purrington.

Across

1. Metal tongues used in organs to produce sound.
3. Symbol for a marked, emphatic style (abbr.).
5. A famous German composer.
9. A curved line over two notes of the same pitch to show they are to be played as one.
10. Salutation to the Virgin.
13. A picturesque poem.
16. Another name for A Kind.
19. A Christmas hymn.
20. A smooth, flowing melody.

Down

1. A Russian composer-pianist.
2. A mark to show the time of a note is increased one-half its value.
3. Maryland Association of Organists (abbr.).
4. A short song.
6. A music magazine (or a study).
7. Church tunes or poems of praise and adoration.
8. A stringed instrument.
11. Tutti in English.
12. Arensky's initials.
14. Note of the scale.
15. Pronoun in old style.
17. Conjunction.
18. Note of the chromatic scale.

Set Your Mark High

By Victor West

THOUGH written primarily for singers, the following is applicable to students of music in all branches. It is from *Letters of a Baritone*, by Francis Walker, the letter back in the 'eighties:

"I wish it were possible to tell all singers and students of singing that they must not be content to be merely singers. Oh! if they would but see how necessary it is to be musicians, scholars, artists. With singers that last term has come to be merely a synonym for the word 'professional.' Someone asks, 'Are you a professional?' and the answer comes, 'Oh, yes! I am an artist.'"

"Is it uncharitable in me to see concealment or affectation in some students who tell you their aim is only a modest one—to sing in church or in drawing-rooms? Surely a larger aim is nothing to be ashamed of, and no one with a really slight ambition is likely to exceed the task he sets for himself. My best and wisest mentor said to me long ago: 'My son, set your mark high and never reach it, rather than place it low and never go beyond it.'"

"The accompanist must always be ready to conform to any change of tempo the artist may assume. Herein lies the difficulty of the art of accompanying."

JOSEF ADLER.



SIGMUND SPAETH

Pirates on the Musical High C's

Being an Extract from a Recent Highly Entertaining Work

By SIGMUND SPAETH

[The following extract from Dr. Spaeth's "The Common Sense of Music"—copyright 1924 by Boni and Liveright—is reprinted herewith by permission of the publishers. The author, in his very entertaining and informative work upon music, directed to the general public rather than to the professional musician, covers many interesting subjects. One chapter is devoted to the methods em-

ployed by some popular publishers in appropriating the music of the masters or by closely imitating immortal tunes. Once the editor of THE ETUDE called upon a well-known popular publisher and asked him what he called a "Hit." "It's easy," was his reply. "Take any famous classic. Jiggle it up a little. Get peppy words; and there you have it."]

Putting Jazz to Work

To say that our popular composers have discovered the classics and adapted them to their own use is no longer news. It is now admitted that practically every popular hit of the day is based upon some really fine music of the past, the invention of a great composer, or perhaps an immortal folk-song.

Credit Where Credit is Due

There was a time, when popular song-writers were just entering the paradise of genius, and discovering how easy it was to pluck the fruit from the trees of knowledge, that they took pains to draw attention to the source of their melodic inspiration. Do you remember years ago That Mesmerizing Mendelssohn Tune, which of course was the familiar Spring Song in a slight rag-time disguise? It was perhaps the first song of its kind to achieve marked popularity, and it led the way for a number of others, each glorifying some classic, Rubinstein's Melody in F, the Wedding March from Lohengrin, and its companion from the pen of Mendelssohn, Schubert's Moment Musical (how many classic dancers, armed with double flutes, have skipped to its melody?), Rachmaninoff's Prelude, and what not. You may remember also My Cousin Carus, which quoted a strain from Paggiacci inseparably associated with the great tenor.

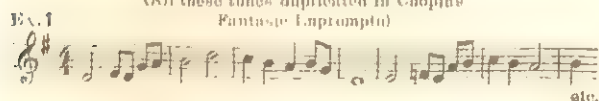
They do it Better Now

These were early and comparatively naïve efforts. To-day they have their parallel in Blossom Time, an entire operetta based on the life and compositions of Franz Schubert. The Song of Love, which is the waltz hit of this highly successful musical comedy, makes clever use of the chief melody in the first movement of Schubert's Unfinished Symphony. It is a really good tune, and the whole success of Blossom Time has been a legitimately musical phenomenon. The fact that Schubert himself is the hero of the piece may be considered as giving due credit to the composer, who certainly is to-day a more vital figure for the American public than he was before Blossom Time appeared.

We have had also in the not very distant past the Blue Danube Blues from Good Morning, Dearie, a fox-trot rendering of the immortal Strauss waltz, and the Song of India, a literal jazz transcription of the appealing Oriental melody of Rimsky-Korsakoff. The very name of that composer would frighten many people away from his music, but after they have danced to the Song of India, even Snegourotchka becomes a possibility.

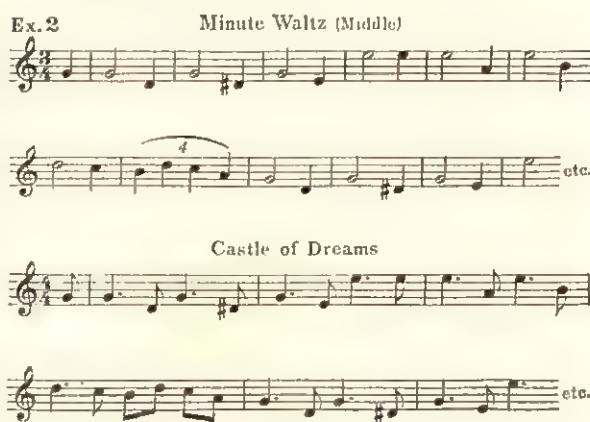
One of the first great popular hits to make a quiet and unobtrusive raid upon the classics was I'm Always Chasing Rainbows, that frankly quixotic song that spread itself over the country just as the World War drew to a close. It was Harrison Fisher, the illustrator, a great lover of Chopin's music, who brought the tune to the attention of Harry Carroll, of Tinpan Alley. He played for the rag-time connoisseur a piano record of Chopin's Fantasia Impromptu and pointed out the beauty of the slow melody in the middle. Mr. Carroll saw the point and produced I'm Always Chasing Rainbows with an almost literal transcription of Chopin's tune for his chorus.

I'm Always Chasing Rainbows
(All these tones duplicated in Chopin's
Fantasia Impromptu)



The words to that song-hit were written by a certain Joe McCarthy, who was later engaged to do the lyrics for the musical comedy Irene. He passed on the tip to Harry Tierney, who was responsible for the music to that

show, and Mr. Tierney also saw the point. They decided that this fellow Chopin probably had some more good tunes up his sleeve, and they went systematically through his piano pieces to find out. In the middle part of the Minute Waltz they found the melody they wanted. By putting it into fox-trot time, they secured the chorus of Castle of Dreams, the hit of Irene, and note for note Chopin's music.

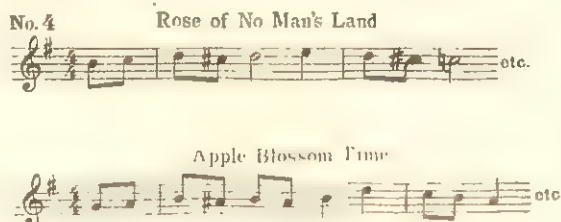


This was a flagrant plagiarism, if you will, but it certainly brought Chopin into the American home.

The thing became a habit after that. There were whole cycles of songs based upon the same original melody, and when a phrase had once proved its popularity, it was likely to be used again and again. Beethoven's little Minuet in G (played on the violin quite as much as on the piano) was one of the general sources of inspiration. The characteristic portions of this tune are in the opening phrase and its answer:



The first was quite definitely imitated in a popular war-song, Rose of No Man's Land, and the second may have suggested the chorus of Apple Blossom Time in Normandy, of an earlier vintage. There was also a song about the ukuleles calling, which did attain great popularity, although it used the entire melody of the Minuet.

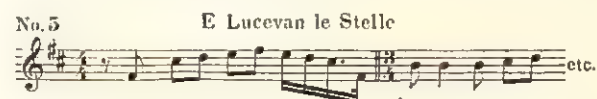


When Avalon appeared, however, it was discovered that the tenor aria, "E Lucevan le Stelle," from La Tosca, had been completely appropriated, and Puccini's publishers, Ricordi & Co., brought suit.* There was a heated debate, in which Archer Gibson, the private organist of Charles M. Schwab, was called as a witness, and tried to argue that Avalon might just as easily be traced to thirty or forty different classics. But the

Recently Puccini won another suit in defense of his "Butterfly," and incidentally sold the entire jazz rights of "Tosca" to an American publisher.

Ricordi won their point, and the matter was settled with damages quoted as high as \$25,000, while Avalon abruptly disappeared from the market.

The parallel between the two melodies is interesting. Mario Cavaradossi, hero of Puccini's opera, sings his big aria in the third act, just before they shoot him. (Opera composers generally manage to give their tenors and sopranos their best music just before they kill them off.) The real melody of the aria starts in minor key:



This does not sound much like Avalon, but turn it into major and see what you get:



Now put this into fox-trot time, with simplified harmony, and it is only a step to Avalon itself:

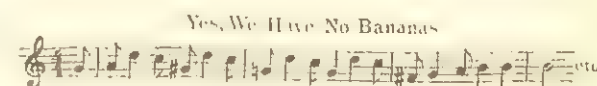


Sometimes one melody is not enough to create a popular song. That riot of Græco-Americanism, "Yes, we have no Bananas," contains three melodic germs. Its opening strain is a shock. If you have ever listened to Handel's Messiah, the oratorio that is sung every Christmas in Carnegie Hall, and even more often elsewhere, you may remember the solemn moment when the chorus rises (and the audience rises too, by a fixed tradition) for the famous "Hallelujah Chorus." The first four notes uttered by the mixed voices are intended to convey the word "Hallelujah."

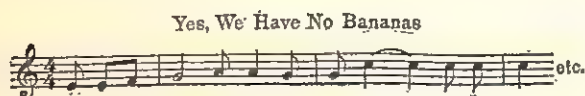
Henceforth they will inevitably suggest their modern offspring, "Yes, we have no," and jazzinque listeners will unconsciously add their mental "bananas." There is no escaping the exact parallel.



But this is only the beginning. The Bohemian Girl contains a fine melody, "I Dreamt that I Dwelt in Marble Halls." Its middle section is literally transcribed in the corresponding portion of "Yes, we have no," etc. Next comes (by way of "An Old-Fashioned Garden")



a complete phrase from that good old American song, "Aunt Dinah's Quilting Party," also known by the words of its chorus, "I was seeing Nellie Home," and at the end the Hallelujah of Handel once more resounds triumphantly, an everlasting reminder of our unconsciously good taste.



"Honesty is the Best Policy"

Once more, in all sincerity: Don't worry about your musical taste. Just stop being a hypocrite and say honestly what you like and what you don't. Eventually you may find a reason for your choice.

There are people who are ashamed of liking so good an American tune as Turkey in the Straw, also known as Zip Coon. There is an irresistible dance-rhythm in that piece, and it has established its immortality in every barn of the country. David Guion, a young Texas composer, made a concert arrangement of Turkey in the Straw, and now many of the great pianists have it in their repertoire. There is nothing the matter with that tune, nor with the man who likes it.

Why Double Sharps and Flats?

By S. M. C.

"I CAN'T understand why we should have double sharps and flats in music; it seems to me there are difficulties enough without needlessly increasing them."

"Your objection shows that you know nothing, or very little, about the grammar of music. What would your teacher say if you were to spell cow with a *k* instead of the customary *c*? You would undoubtedly go to the foot of the class, although the letters are similar in sound. This is like enharmonic tones in music, they sound alike; as, for example, *c#* and *f*, or *b#* and *c*; but it would be entirely wrong to confuse them in writing. Remember that the degrees of the staff represent musical sounds which are designated by the first seven letters of the alphabet. The diatonic scale, moreover, is a family of tones whose relations are fixed by rules and principles, representing a definite key or tonality. The seven letters of the alphabet must be used in order in writing the scale, which forms the basis of all melody writing. It would not do, for instance, to write the *f#* scale: *f#, g#, a#, b, c#, d#, f, f#*, since you would be duplicating the letter *f* in your scale, while the letter *e* would be entirely omitted.

"Double sharps and double flats are employed for the same reason. When the tone has already been sharpened or flattened in the signature, it can be raised or lowered by the use of a double sharp or double flat, respectively. Take the melodic minor scale of *g#*, which has a signature of five sharps. Since this scale requires the raising of the sixth and seventh tones ascending, the seventh (*f#*), which is already sharp, requires the use of a double sharp to raise it an additional half step.

Enharmonic Forms

"Theoretically, we might have scales beginning on *g#, d#, a#, e#* and *b#,* with eight, nine, ten, eleven and twelve sharps, respectively, all involving the use of double sharps. Likewise, scales commencing on *fb, bbb, cbb, abb* and *dbb,* with eight, nine, ten, eleven and twelve flats in order, all involving the use of double flats. Since, however, keys having more than six sharps, or six flats, are more or less complicated in notation, it is customary to use the simpler enharmonic forms, as *b* (five sharps), instead of *cb* (seven flats), and *db* (five flats), instead of *c#* (seven sharps). There are very few pieces written in the key of *c#* major.

"It would be possible to write notes representing the scale of *c* major employing only three letters, but this would be an orthographic joke, or a puzzle. Correct spelling and grammar are as important in music as in language. A course in elementary harmony would undoubtedly be the surest means of clearing up your difficulties."

"One must remember that the people interested in revolutionary music are a comparatively small group. The mass of people are devoted to what may be termed standard music. I think that composers of this contemporary kind of music are too much concerned with how the thing is done and too little with how they do it. What is wanted is somebody great enough to use fine music. It is the matter, not the manner, that counts."

—H. C. COLLES.

Sensible Tests in Elementary Ear Training

By Leonora Sill Ashton

At the very earliest opportunity (which means the first lesson) the pupil must be shown how to begin to concentrate his sense of hearing so as to produce analytical results.

"Listening is quite as important a part of one's musical equipment as playing." Yet, while the fingers are drilled and the eyes are trained to read melodies, harmonies and rhythms, the ears, in many cases, are left unthought of. Because of this indifference and neglect in regard to one of the most important elements of music study, the art of reading with one's ears is an unknown quantity to many musical people.

Is it too much to hope that the coming generation of children shall be taught how to listen? This is done simply by concentrating the hearing upon special sounds. A wise father once had his little son to walk down the street with him and to pause at a store window, trying to take in with his eye every object it contained. Follow this idea at the first music lesson. Ask your pupil to keep perfectly still for the space of a few moments, listening intently to every sound within his hearing. Then have him to tell you the different sounds that have come to him.

In the room where the lesson is given there would probably be the ticking of a clock, perhaps the breathing of a dog by the fire, the crackling of burning logs, the stir of the flames. Distant sounds might come from other rooms in the house, voices from the street and the sound of passing vehicles, whistles, bells, street music. Any number of sounds may be crowded into that moment, and if you can train your pupil to enumerate them, even if he misses some at the first trial, you at least have begun to teach him to use his faculty of hearing and of differentiating various sounds.

Try this several times, and then, without delay, begin work at the piano. Strike one key loudly and then softly, explaining the difference in quantity of tone. Then strike a bass note, followed by a treble one, and let him understand the difference in pitch. In every example have the pupil sing the tones, for this is one of the surest ways to build up a firm and keen sense of musical hearing—of imprinting the sound upon the consciousness.

Another good test is to play scales or arpeggios in contrary motion and ask the pupil what each hand is doing. Also use major and minor chords very early in the training.

Other examples would be to play four or five con-

secutive notes very rapidly and see if he can tell the number accurately. Strike two notes together, and have him tell you how many tones are sounding; then three; then a four-note chord.

The moment the pupil becomes confused in his effort to hear, go back to the simplest exercise again.

As the days go by begin on the intervals. Show the pupil how the major scale is formed, and then have him build them all up by himself. (The minor scales, of course, would come later.) Then teach him to listen for the intervals—one a lesson would be my method, although this, like everything else, depends upon the child, and you will find that many boys and girls have very quick and acute hearing. Let these intervals be learned thoroughly, however. If a child falters over one, give it to him in every key, making him sing it and listen to it until he is sure of it as of the first three letters of the alphabet.

"Accuracy," the by-word of the music teacher, holds no more important place than in the matter of ear training. Do not leave the ear uncertain or hesitating for one instant. It should be trained to focus in exactly two—the eye and the ear—are very closely connected and akin to each other is evidenced by the following test: At a certain institution for blind children, Mr. Thomas Tapper found seventy per cent. with absolute pitch. One child said to him, "The fire engine shrieks in A; the gate squeaks in E." In a case like this it would seem as if the accuracy of the eye had gone into the ear. But there is no reason why both should not be equally correct in a normal child.

It is only that so many teachers have neglected this training that the faculty lies dormant in so many people. The important thing is to begin it at the very outset of the child's musical education. Teach him to listen. Of course, you will have to keep this all in a very simple state of explanation. But, as time goes on, take sufficient drill in notation, introduce a little dictation at each lesson.

The thoughtful and inventive teacher will find many opportunities to further this special branch of development. Let not one of these pass by unheeded. Thus you will be laying a foundation of pleasure and benefit for your pupil in years to come, and also will be helping him to attain one of the greatest assets of a musical education—a trained and accurate ear.

Dvořák's Poverty in Youth

By G. Betts

W. H. Hadow gives a very picturesque account of the difficulties Dvořák had in securing a living and a musical education, in his *Studies in Modern Music*. Dvořák was of course born in a small village and had little childhood training.

"At Prague," says Hadow, "he entered the Organ School (founded some thirty years before by a society for the encouragement of ecclesiastical music), and, from 1857 to 1860, worked his way through a period of diligent and laborious studentship. The difficulties that beset him were even greater than those that traditionally obstruct the path of genius. At first, no doubt, his father was able to make him a small monthly allowance; but even this slender income had soon to be withdrawn, and the boy, at sixteen years of age, was left to maintain himself by an art of which he knew little more than the rudiments, in a city which was almost wholly barren of opportunities. And it was not only

the material problems of food and lodging that pressed him for a solution. He had learned next to nothing of composition, he was totally unacquainted with the great classics, he had no books, and no money to buy them; even the teaching of his school seems to have been mainly concentrated upon organ technique, and to have given little or no assistance in wider fields of study.

"In order to obtain the bare means of livelihood he joined a small band of some twenty performers, and went about with them, earning a meagre pittance at the cafes and restaurants of the city. On Sundays he played the viola at a private chapel, and between his two engagements, contrived to amass a revenue of rather more than thirty shillings a month (\$7.50). But in spite of all discouragements, he continued his work with unabating enthusiasm, and, in 1860, graduated at the Organ School as second prizeman of his year."

Baton! Baton! Where's the Baton?

By A. S. Wynn

"AN amusing, but to Grieg, annoying, incident in a Parisian concert hall is related in a letter dated December 14, 1889," says Henry T. Finck in *Grieg and His Music*. "It would perhaps not have occurred could Grieg have foreseen that it is possible to conduct an orchestra perfectly well without a baton, as Wassily Safonoff has shown. 'The effect of the concert was peculiar and grand in every way,' he writes to Beyer. 'I was kindly received, but when the time came for conducting the orchestra no baton was to be found. Servants are idiots

everywhere, so, after waiting a moment, I left the conductor's platform. Finally, the brute brought a stick about as long as myself, but fortunately as thin as a reed. I did what you would have done—with a furious mien, and in spite of vigorous protests on the part of the servant, I broke off a piece, threw the rest into a corner, and then returned to the platform and rapped attention for the *Autumn Overture*. This episode you will not find mentioned in any criticism, so you can have it as a piece of private information."

How to Become Perfect in Time-Keeping

By EDWIN HALL PIERCE

ALL cannot hope to rival the rapidity and power of a Tausig or a Rosenthal, the beautiful tone and the personal magnetism of a Rubinstein or a Paderewski, or the pearly perfection of Reinecke's touch; but there is one quality of good musicianship in which it is really within the bounds of possibility to become perfect. This being the case, it is almost disgraceful to rest contented with anything short of perfection in time-keeping.

All music-teachers, except possibly some who are too superficial and incompetent to deserve the name of teacher, give proper instruction as to the relative values of the different notes and rests—the whole, half, quarter, eighth and so on, as well as their lengthening by dot or double dot. So we shall assume knowledge of this part of the subject and pass on to the matter of

The Beat

The human mind has almost no faculty of judging accurately and *directly* either absolute or relative lengths of time. Hence, when one is told that a half-note, for instance, is equal to two quarter-notes, although that appears a very reasonable statement in the light of arithmetic, it means next to nothing unless the length of the notes can be referred to an already-established feeling of regular rhythmic beats. Fortunately, the feeling for regularly recurring beats is natural to the human mind and body; though in some individuals it will be found imperfectly developed and needing to be cultivated. Such persons will generally be found to get out of step in dancing or even in walking with others. An excellent preparatory training in such cases, is to set them to counting aloud the beats of the metronome, in groups of "one, two, three, four," "one, two, three," and "one, two." Next they should be taught to count these groups aloud, independently, with the same perfect mechanical regularity; and lastly, they should learn to count aloud *while the teacher plays*. For this purpose, the teacher should use music having a strongly-marked unbroken rhythm, such as a march or a simple waltz not containing many syncopations. Beating time with the hand is also helpful. Lastly, the teacher may try an occasional *ritardando* or *accelerando*, instructing the pupil to follow these in the counting. When he is able to do this correctly, the preliminary training may be considered practically finished. But practice should be given in many different degrees of speed, in order not to give the impression that "the beat" is a certain uniform speed in all sorts of music.

Ensemble Playing

A really fine solo performer should have as correct a sense of time-keeping as an orchestral or ensemble player. Practically, the very best way to acquire such certainty is by constant playing in duets, or better still, when opportunity offers, trios, or other larger combinations. It is not necessary to wait for the acquirement of advanced technic before beginning such training, as there is a great supply of suitable material for all grades.

Czerny's *Practical Method for Playing in Correct Time*, Op. 824, is excellent for beginning. The first ten exercises are grade I in the *Primo*, after which the difficulty advances gradually through grades II and III. The *Secondo* is about grade III throughout, and may be played either by the teacher or by another pupil of suitable grade. I have several times found it possible and of excellent results, to have these studies practiced as duets by two pupil in the same family. There are several more modern works which may be used for interesting variety, but none, probably, which excels this in good practical grading for beginners. Once arrived at higher grades, and skilled in the elements of the art of ensemble playing, there is an endless field for pleasure and mutual improvement in the large number of pieces published in duet form, as well as in accompanying violinists, singers and other soloists.

Count the Other Player's Time

One of the commonest failings in early efforts at duet playing, is due to the tendency to assume a certain abstract rate of speed, which may be fairly correct in itself, but which does not synchronize perfectly with that of the other player. This is not a mistake made solely by the careless or ignorant, but is often in evidence with the most intelligent and conscientious. One must learn to feel and to count the time as it actually exists in the

other's performance. This is especially true when we come to more advanced styles of playing, introducing holds, ritards, accelerandos and so on. We are taking for granted, of course, that each player is giving a correct performance of his part, and that such small deviations as are made from the regular rate of speed are intentional and musically intelligent. If the other player is guilty of an absolute error in his time-keeping, it will be proper to point it out to him tactfully and courteously, as it would not be well to make your own time actually incorrect in order to accommodate another's error—although even this may be properly done if the mistake should happen inadvertently in a public performance, rather than to stop and make a bad break. (Professional accompanists have time and again been obliged to do this very thing for singers, who are, barring some honorable exceptions, as a class the most careless and unconscientious of any sort of musicians.)

The True Secret of Time-Keeping


Goethe, in one of his epigrams, says: "He who no longer makes mistakes might as well order his funeral," which means that there is no person living who is free from errors. This applies to time-keeping as well as to everything else; but there is a certain way to keep small inadvertent errors from being too serious in their effects. If one is trying to keep time merely by giving a whole note its proper length, a half note its proper length, a sixteenth note its proper speed, and so on, the slightest error will throw him permanently out of gear with the other player, unless he should be so fortunate as to make another mistake of just the opposite kind which throws him in again; but if one is counting steady time, feeling the regular rhythmic pulse of the measure and that regular rhythmic pulse is the same that the other players are feeling, any slight error in time will be immediately, almost automatically, corrected.

If the measure, as he has played it, does not quite fill the proper number of beats, he will hold back long enough to begin the next measure squarely on the first beat. If, on the contrary, it seems to have superfluous material, he will jump ahead to the right beat. Of course, in either case, there has been a slight mistake in his execution; but it is far better to overlook this temporarily than to break down and stop the performance. When the piece is finished, look back at the place where the defect was evident and give it careful analysis and study, so that the blemish will not occur next time. Should such a mistake occur during a place where the other player has a rest, do not on any account allow yourself to stop and try the passage over again while the other player waits. That is the most objectionable thing you can possibly do, in ensemble playing, as it makes it impossible for the other player to know just where to start in after his rest.

Various Subdivisions of the Beat

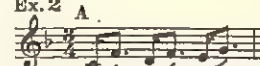
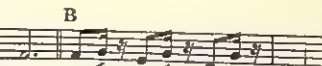
Practically all we have said thus far has reference to making the right beat come at the right time; but the beat itself is often divided into various forms of rhythmic groups. While all of these may be analyzed arithmetically, it is necessary from a practical point of view to be familiar with their *feeling*, so that one instinctively executes them in their proper form, and to recognize their total time-value without stopping to reckon it up. For instance, just as one recognizes a quarter-note (♩) as one beat (in common time), so one recognizes each or any of the following groups as the equivalent of one beat in that kind of time

and so forth.

The rhythm  is one which often is a stumbling block to young players. They are apt either to make it too much like plain eighth-notes (not snappy enough), or to make a break between the sixteenth note and the next eighth. The fact is that its notation is a little misleading to the eye. Its real effect, when properly played, should be more like this:

Ex. 1  instead of 

One must learn also to distinguish it from two other rhythms which are totally different from it and from each other, but which present somewhat the same appearance to a careless eye:

Ex. 2 A  B 

The first of these is known as the "Scotch snap," and can be best taught from a good teacher's example: the second is nothing more than a group of plain eighth-notes grouped in two's, with the phrasing much exaggerated.

In cases where the rhythmic structure of a measure appears rather intricate, the first thing to do is to look it over carefully and see exactly where the beats fall. We give two such examples, with the location of beats properly marked. The second of these shows a rather unusual feature, and for that reason is apt to be misleading. The group *generally* has its first note right on the beat (as in A); but it *may* in some cases be placed so that the second note of the group comes on the beat, as in B.

A  B 

Another peculiar case is that where a note comes at the very end of a beat, following a rest of irregular length.

Ex. 4 

The proper procedure in this case, is not to try to refer this sixteenth-note mentally to the *first* beat, of which it really forms a part, but to think of it as something coming *just before the second beat*. The important thing is to get the *second* beat exactly on time in such a case.

Compound Time

In simple time, the quarter note is the most common unit for the beat, though the eighth note or the half-note is occasionally used, as in $\frac{3}{8}$, $\frac{3}{4}$ or $\frac{3}{2}$ time. In any of these cases, the note which represents the time-unit, will, when lengthened one-half its value by a dot following, extend into and half through the next beat.

Ex. 5 

But in compound time, $\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$, the dotted note is itself the unit of rhythm and must be so reckoned. Thus $\frac{3}{8}$ time has two beats, $\frac{3}{4}$ has three beats, $\frac{3}{2}$ has four beats. This occasions a complexity of rests and other features which make it a little confusing to the eye sometimes to pick out the proper places for the beats; but that is just what must be done, to secure correct performance.

Ex. 6 

In *very low* compound time, it is allowable, and often correct, to count out the whole 6, 9 or 12 as if they were separate beats, but in more rapid time this should never be done, unless as a temporary make-shift to be soon abandoned. The same is true of $\frac{3}{4}$ or $\frac{3}{2}$ time, which properly should have two half-notes (not four quarter-notes) to the measure, though beginners are sometimes allowed to count it as $\frac{3}{4}$.

Counting Long Rests

Sometimes in duet or other concerted music it happens that one of the players has a rest several measures long; and it is very easy to get confused and fail to come in at the right time unless one adopts a certain system of counting. Suppose you have a six-measure rest in three-four time—count thus:—"one, two, three; two, two, three; three, two, three; four, two three; five, two, three; six, two, three."

But it may be that the last measure before this indicated six-measure rest ends with a rest or rests, or that the first measure afterward commences with a rest or rests: in such a case be sure that you reckon these rests also, counting them in the usual manner, as they are

in addition to the rest which is made up of a certain number of full measures. One must keep wide awake and clear-headed, above all things.

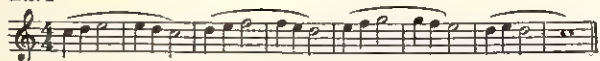
(NOTE: The thick, vertical marks placed above several of the examples are, of course, to indicate the location of the beats. The fact that they are not spaced evenly on the page must by no means be taken to imply that the beats are not regular in their occurrence. The fact that the exigencies of music writing and printing do not allow the staff notation to be "pictorial" in regard to time, is one of the many little things which combine to make time keeping more difficult for the beginner. One simply must remember that the space a group of notes takes up on the staff has nothing to do with its time value in performance.)

Break Down the Walls

By S. M. C.

LITTLE Ruth was playing her exercise, counting aloud vehemently, according to precept, yet, unconsciously adding another beat to each count, as though it were written:

Ex. 1



instead of

Ex. 2



To her the bars seemed like walls or partitions which required a particular effort to surmount. Needless to say, the result was faulty rhythm. This is a very common mistake with little folks who have not been taught to recognize phrases as a whole. They see nothing but notes and bars and never stop to think what the music really means.

By paying too much attention to measures and bar-lines the idea of phrasing becomes obscured, and the player never gets the thought expressed in the music, nor arrives at correct interpretation.

Not until the young pupil overcomes the habit of playing by measures in a machine-like way will he get the meaning of the composer and render the music intelligently.

Index Your Musical Library

By Rena I. Carver

It started in a small way, by the indexing of various articles bearing upon research work in connection with certain teaching problems.

This led to a systematic indexing of current and back issues of music magazines as well as literature and books pertaining to music, under such headings as Technique, Interpretation, Theory, Harmony, Notation, and Musical Instruments. By this method information desired for the pupil's attention could be found readily when needed.

It is now card-indexed and cross-indexed sometimes under five or six headings, but always card-indexed for title, for general subject and author. It is valuable for the average pupil and for the argumentative student and saves much precious lesson time for a memorandum is made and the subject hunted up by the student outside of lesson and practice periods. The student likes this unbiased method and feels more independent, since he is thus enabled to form his own opinion. The search incidentally leads to added interest.

Liszt's Religious Trend

By R. A. di Dio

In his "Memories of a Musical Life," Dr. William Mason asserts, "Deep beneath the surface there was in Liszt's organization a religious trend which manifested itself openly now and then, and there were occasions upon which his contrition displayed itself to an inordinate degree. Joachim Raff, long his intimate friend and associate, told me that these periods were sometimes of considerable duration, and while they lasted he would seek solitude, and, frequently going to church, would throw himself upon the flagstones before a portrait of the Madonna and remain for hours."

"Rubinstein also told me that upon one occasion he had been a witness of such an act on the part of Liszt. One afternoon at dusk they were walking together in the cathedral at Cologne, and quite suddenly Rubinstein missed Liszt who had disappeared in a mysterious way. He searched for quite a while through the many secluded nooks and corners of the immense building, and finally found Liszt kneeling before a *prie-dieu*, so deeply engrossed that Rubinstein had not the heart to disturb him, and so left the building alone."

Short Excursions in Art

By W. Francis Gates

WHEN a musician can summon to mind the exact state of emotion or the mental picture he wishes to portray, and has the technic necessary for its expression, he is well along on the road of art.

Continued indulgence in any one form of feeling will make that emotion the predominant trait. Consequently, it is well to vary the emotional states, lest one becomes emotionally one-sided. A person always hilarious is as tiresome as one always lugubrious.

The speed of music is somewhat in proportion to the depth or breadth of the idea it expresses. Majesty of emotion is expressed by deliberateness, not by speed. Superficiality frequently is covered by velocity.

What we produce in the way of composition, and what we reproduce in performance, are but an index of what is in our minds. It is as if the shutters that enclose the mind were lifted for a few moments and the public were given a glimpse of its artistic furnishings.

Art life consists of two features, the bringing of what is divine to the limits of man's appreciation and carrying up of the human mind until it can appreciate a little of the divine.

Excessive mechanical skill does not make the artist. It is simply the machinery through which art may be expressed, if one has the heart and brain of an artist.

The great artist goes beyond the individual means of expression. Once he thought of this and that detail—this pause, that tone quantity. But these become second nature; he thinks only of the end, not of the means.

His technical days are over: his emotional outlets are complete.

The aim of the artist is first to interest the intellect and then to move the emotions, never simply to cause gaping wonder. That is left for skillful acrobats and sleight-of-hand performers.

In speech it is the manner as well as the matter that persuades the listener. So, to a certain extent, of the singer. He carries a message in the text. He can interest his hearers by his music; but if the face as well as the voice does not carry the message, he fails to convince his hearers.

Says Delsarte, "The soul which stops to contemplate its wings will never rise." Apply that to music. The artist whose thought is only of his perfection of technic cannot rise far above the keyboard.

The hypocrite in religious and social life is paralleled by the person who uses affectation in the arts. An affected personality or performances is ineffectual, even displeasing.

It is well for the musician to remember that his audience wishes to hear, not him, but his music. Personal abnegation is necessary to all performances that would reach a high plane of art.

Even the little pieces of the second and third year of piano study may be played artistically. The music for these years should be so chosen that it easily is within the technical powers of the player. Then attention may be given to the possible beauties of the pieces, which, when brought out, label the work as artistically done.

The Twenty-Four Violins of the King

By A. S. Wynn

IN these days of headliner dance-orchestras at the great hotels and movie-houses, it may be interesting to know of one that outshone them all in the days when the Stradivari violin was as novel as the saxophone; and one that was the forerunner, also, of the modern Symphony Orchestra, that known as "The Twenty-four Violins of the King." Concerning this orchestra, Esther Singleton in her book, *The Orchestra and Its Music*, writes in part as follows:

"When Louis XIV ascended the throne, the Twenty-four Violins became the finest and most celebrated Orchestra in Europe. In the superb palaces of Versailles and Marly, Louis XIV blazed with all the glory that is possible to mortals. Magnificent furniture, magnificent paintings, gardens, fountains, costumes, magnificent ladies, magnificent gentlemen, magnificent feasts and magnificent operas, plays and concerts! The Twenty-four Violins surpassed everything of the kind

that had been known up to that time. They represented the greatest heights to which brilliancy and sonority could attain.

"The Twenty-four Violins played at the Court entertainments; they played in the churches; they played in the gardens; they played on the lawns; and they played for the King and his Court to dance. They also frequently took part in the Court Ballets, when they dressed in peculiar costumes with masques worn behind part before, so that they gave the ludicrous appearance of playing behind their backs. They played in the gilded and tapestry-hung galleries and salons of Versailles and Marly and at the banquets of the King.

"Although they were called the Twenty-Four Violins, the whole violin family was represented. There were violins, altos, tenors, basses and double-bass violins; and they played in four-part or five-part harmony."

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"ACHIEVEMENT in music, while measured by individual talent, bears the closest relation to the sum of art culture in the place, and the period where the individual lives."—HAROLD BAUER.

"The excessive nervous sensibility of the modern musician is for the most part traceable to the fact that he taxes his sensory nerves over-much and his motor nerves far too little."—WALDEMAR SCHNÉE.

"With the very complex music of to-day, an interpreter is a very important factor. The composer creates a work. The interpreter re-creates it and breathes life into it and makes it a living, pulsating, vibrating being."—LEOPOLD STOKOWSKI.

"I hesitate to use the much misunderstood word *rubato*, but it is nevertheless true that beautiful piano playing must be as completely suffused with a flexible and ever-

changing rhythmical pulse as that it must be of iridescent variety on the dynamic side."—EDWIN HUGHES.

"The music of *Cena delle Beffe* (*The Jest*) is melodic and Italian. Every nation should have the character of its own race; otherwise the music is not the fruit of sincerity. I am Italian; my feeling and sentiment are Italian; I desire melody. Song is always the *raison d'être* (reason of being) of musical drama."—UMBERTO GIORDANO.

"The great thing in piano playing is to set forth the meaning of the composition. To do this one must, at the outset, analyze the piece intelligently. It is necessary to know the motives, phrases, periods, and so on. In every phrase there is a point of stress, a little climax. Learn where this comes and bring it out."

—GERTRUDE PEPPERORN.

CHOPIN, THE MAN OF TWILIGHT

"CHOPIN once said of himself that he was in this world like the E string of a violin on a contra-bass," says Oscar Bie in "A History of the Piano-forte and Piano-forte Playing." "His finely strung nature sought retirement, and fate had given him precisely that longing for rest and harmony which of necessity made the contra-bass of this world excessively painful to him. He ran restlessly from one abode to another, till he found in the Place Vendôme the best for dying in; he became more and more retiring, called for peaceful pearl-gray carpets, and gave full play to all his decorative emotions, which are the external proof of a harmonic soul."

"The art of his life was driven into isolation, into seclusion within the sacred recesses of his musical poems; and he knew well how so to level his life to the external observer, that the biographers—apart from his one great passion—had never so uneventful a life to record."

The well-known description of an evening with the master, which Liszt gives in his fanciful but yet so true biography of the master, is so rich in character that reality itself can hardly have been better. A melting twilight in the room, the dark corners seeming to produce themselves into infinity, the furniture covered with white hangings, no candle except by the piano and by the fireside. We distinguish Heine, Meyerbeer, the tenor Nourrit, Hiller, Delacroix, the unemotional Minkiewicz, the gray-haired Niemcewicz, and George Sand with propped arm leaning back in a chair. The people stand around Chopin in the twilight and hardly know whence these magic tones had come."

"Truly in Schubert there is the divine spark."—Beethoven.

"CHOPSTICKS" A LA RUSSE

MANY pianists are familiar with the composite *Paraphrases* written on the theme of "Chopsticks" by a number of celebrated composers. In "My Musical Life," Rimsky-Korsakoff gives the following account of the origin of this curious work: "Late in the spring Borodin and Cui and I engaged in a joint composition of a peculiar nature. Lyadoff also joined us. Here is what it was. Some years before, Borodin, in fun, had composed a most charming and odd polka on the following theme:" (The writer then quotes "Chopsticks.")

"Repeated over and over again, this motive was intended, so to speak, for one unable to play the piano, while the accompaniment called for a real pianist. As I recall it, I was the first to conceive the idea of writing, jointly with Borodin, a series of variations and pieces with this theme constant and unchanging. I induced Cui and Lyadoff to join in the work. I recollect that at first Borodin showed hostility to the idea, preferring to publish his polka by itself, but soon he joined us. In passing, I remember Cui's astonishment when I brought him the fugue on B-A-C-H (B flat-A-C-B) which I had composed with the accompaniment of the above motive. Without disclosing the secret, I played the fugue on B-A-C-H minus the motive. Cui naturally did not warm to my composition. Then I asked him to play the tune; at the same time, I, myself, struck up the fugue."

"By the time we had to leave town for the summer, we had accumulated many pieces on this motive. I had even too many of them and later excluded some from our collection. . . . The *Paraphrases* so delighted Liszt that he added a short transcription of his own on the same motive and wrote us a flattering letter about them; this V. V. Stassof published in due course."

The Musical Scrap Book

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

Conducted by A. S. GARBETT

ABOUT SONG-ACCOMPANIMENTS

FROM *The Consort of Music; A Study of Interpretation and Ensemble*, we learn from J. A. Fuller-Maitland that "It is difficult to say at what moment in the history of the Song, the accompaniment began to have points of musical interest as distinct from the singer's part. In Bach, whose separate songs are of course only with a figured bass, only one other treatment of the accompaniment occurs, that in which there is a regular obbligato for the instrument, making up a duet for the voice. By the time of Haydn and Mozart the value of the accompaniment as a separate means of expression is already perceived, and in the 'Canzonets' of the former there are numberless cases of its use in this way, even with occasional pictorial suggestion as in *My Mother Bids me Bind My Hair*, where the words 'while others dance and play' inspire a little skittish figure in the accompaniment. . . . In the songs of Zumsteeg, who is generally regarded as the pioneer of the art-ballad in Germany, the ritornelli, or what were called 'symphonies' by English musicians, contain all the pas-

sages in which the accompaniment is allowed any individuality or phrasing of his own; and the same holds good of a very large number of songs even down to modern times. Loewe wrote many ballads in which the connecting theme of the whole is occasionally brought into the accompaniment, and Beethoven in the *Liederkreis—An die ferne Geliebte*—puts exquisite bits of ritornello into each of the songs and binds them together with the theme of the first resumed at the close; this resumption is begun by the piano, which heralds the change (three bars before the three-four time) with little imitations of the voice-part and a flourish which though soft must yet be fully alive. In Schubert there are plenty of instances of all kinds of treatment of accompaniment from the simplest arpeggio figures to the most elaborate and even technically difficult accompaniment; but in nearly all cases the figure of the accompaniment must be mostly kept in the background, and individuality reserved for the ritornelli."

VON BÜLOW'S MANNERISMS

WILHELM GANZ, a German musician and concert impresario in London who is not to be confused with Rudolph Ganz, the pianist, has some interesting pages in his *Memories of a Musician*, including the following notes on Von Bülow, the great pianist and masterful conductor of Wagner's works in Bayreuth. "It was," he says, "a long time before the great pianist Hans von Bülow was properly appreciated in London, for people, instead of listening to his playing seemed only to notice his mannerisms. He was, as a fact, very short-sighted, and when he played he took off his spectacles and moved his head about rather grotesquely; but this was not an affectation, it came naturally to him. He was always entranced in the music, and really could not see his audience at all without spectacles; but his gestures and apparent grimaces used to amuse them. . . . Bülow was a little man, thin and wiry, and full of wit and sar-

casm. He was very sensitive about his slight build, and on one occasion, when he was conducting a concert at Berlin, he wrote and asked my uncle, the Konzertmeister, whether he couldn't come to his aid, saying: 'Must I, with my anti-Murphy stature, lead on Madame Clara Novello, or cannot a better cavalier be raked up?' Murphy was a well-known Irish giant of the period."

"A young English pupil of von Bülow told me a characteristic story of him. Bülow always impressed upon him the importance of the serious study of musical form and structure. Happening to come into the room one day, he heard his pupil playing Mendelssohn's *Songs Without Words*. Bülow remarked, 'Mendelssohn! Das ist eine Krankheit für die Jugend!' Which might be translated: 'Mendelssohn! That's a children's disease!'"

BERLIOZ' FIRST MUSICAL EXPERIENCE

IN the Gilbert and Sullivan opera, *Iolanthe*, there is a song about the House of Lords, in which it is said that this august body in the Napoleonic age

"...throughout the war
Did nothing in particular
And did it very well."

Berlioz, the most iconoclastic and for many years one of the most prolific of French composers, confesses to having emulated this aristocratic example in the days of his youth. In his inimitable autobiography he thus describes his first communion:

"Kneeling in the midst of a multitude of white-robed maidens, I was rudely awakened by the priest summoning me to take precedence of all those fair young girls, and go up to the altar first. Blushing at this act of discourtesy, I went up to receive the sacrament. As I did so, the

choir burst forth into the Eucharistic hymn. At the sound of those fresh young voices I was overwhelmed with a sudden rush of mystic passionate emotion. A new world of heaven of which I had heard so much; and strange proof of the power of true expression and the magical influence of real feeling. I found out ten years afterwards that the melody so ingeniously married to sacred words and Nina's song, *Quand le bien aimé revient*—was my first musical experience. This in this manner I became religious—my weekly confession to the director of my conscience was 'My father, I have done nothing' to which the worthy man always replied, 'Go on, my child, as you have begun,' and so I did for several years."

JOYS OF A COMPOSER

MOST of us who attempt the difficult art of musical composition might reasonably remember the confession of Samuel Pepys: "Was all day in my chamber composing some ayres, God forgive me!" According to Ernest Austin, however, the art is not without its pleasures. Mr. Austin, a noted English composer, writing in the *London Musical Opinion*, not only confesses his joy but also gives some good technical advice:

"One of the most exulting experiences of a composer," he tells us, "is surely the first performance of an orchestral work. To hear the sounds but dimly imagined on paper issued in the varied tone-colors of the orchestra is almost like visiting a fairyland of one's own conception. When a lad I used to compose a great deal of chamber music, chiefly for wind-instruments, and I was privileged to hear these first tried over by a group of the finest wind-players in London."

"Young students of composition might bear in mind the great advantage to be obtained by being in contact with wind-players. The wind-section of the orchestra is sheer romance! Each instrument is a thing apart, a joy in tone-color that demands specific knowledge and experience if it is properly employed. Every mistake in scoring is glaringly revealed on a wind-instrument, every known and calculated effect is delicious. I made trios for flute, horn and piano, and clarinet, horn and piano, and more exquisite combinations I do not know. At the trials of these trios, I learned more than any treatise on composition could teach me. And the players never failed to advise me on any point I had failed in. When I learned the luxury of tone existing on the lower notes of the flute, the value of arpeggios on the bassoon, the horror of very high notes on the clarinet, and endless other matters, I realized that the hardest part of the orchestra to master is the woodwind."

"The only safe course for the average pupil is to practice regularly or not at all."

TWO GUINEAS FOR LABLACHE

LABLACHE was the greatest operatic basso of his day—literally the greatest; for he charmed his audiences long after sit in a chair in the middle of the stage part. Ella, in his "Musical Sketches," gives an amusing anecdote of this gay Neapolitan.

"Lablache," he says, "who commenced his career as a contrabassist, was a most accomplished musician. Fond of literature and the sister arts, and a man of acute observation, his fund of anecdotes, related that a stranger once visited Lablache in London, and with extreme politeness asked his terms for a singing lesson. Lablache replied, 'Two guineas.' The stranger then placed on the table a bank-note and made an appointment to see Lablache the same evening. The latter, on arriving at the appointed address, was announced and introduced by the valet in a where several ladies in splendid dresses were presented to him, and an animated conversation ensued. At last, embarrassed he was to give a singing lesson to whom not want a lesson," said the lady of the house, "we only wished to enjoy your conversation, you are so droll."

"There were only two things I could do," said Lablache—"to get angry and return the money, or to keep it and laugh over the adventure. And, ma foi! I laughed!"

In true gipsy style, full of life and vigor. Grade 4.

GEORG EGCELING, Op. 218

Vivace M. M. ♩ = 144

mf *f* *sf* *mf* *f* *sf*

mp *ff* *Fine* *mf*

f *ff* *sempre ff* *poco accel.* *a tempo I.*

mf *D.C.**

TRIO *Meno mosso* *mp* *f* *mp*

f *ff* *a tempo* *p* *Ped. simile* *p* *mf* *f* *ff* *sf* *D.C.*

SCENE DE CARNAVAL

A graceful *air de ballet*, with opportunity for contrasting tone coloring and much taste in interpretation. Grade 4.

Moderato con grazia M. M. ♩ = 63

AUGUST NOLCK Op. 252

The musical score is written for piano in 3/4 time, key of D major. It consists of eight systems of music. The first system begins with a piano (*p*) dynamic and includes fingerings (1, 2, 3, 4, 5) and slurs. The second system features a *rinforz* (reinforcement) marking and continues with piano dynamics. The third system includes a *sempre scherzando poco a poco accelerando* instruction. The fourth system has a *Ped. simile* (pedal similar) marking. The fifth system is marked *più ritenuto* (more retarded). The sixth system includes a *p* dynamic and a *Fine* marking at the end of the system. The seventh system begins with a *rinforz.* (reinforcement) and *mf* (mezzo-forte) dynamic, followed by *p*, *rit. pp* (ritardando, pianissimo), *dolce* (sweet), and *più accel.* (faster). The eighth system includes *espr.* (expressive) and *senza Ped.* (without pedal) markings. The score is rich in musical detail with many slurs, accents, and fingerings throughout.

rit. *a tempo* *p* *l.h.* *l.h.* *r.h.*

p *p* *f* *sempre dolce* *p* *rit.* *D.C.*

Musical score for 'Robinson Crusoe' in D minor, 2½ grade. The score is written for piano and includes various dynamics (p, f, mp, pp) and tempo markings (rit., a tempo, sempre dolce). It features complex fingerings and articulation marks throughout.

ROBINSON CRUSOE

Poor old Robinson Crusoe!
 Poor old Robinson Crusoe!
 He made him a coat of an old nanny-goat,
 I wonder how he could do so.
 With a Ring-a-ting-ting and a ring-a-ting-tang,
 Poor old Robinson Crusoe!

From Mother Goose

A useful teaching number, exemplifying the key of D minor. Grade 2½.

Mournfully M.M. ♩ = 76

DOROTHY GAYNOR BLAKE

p *mp* *a tempo* *f* *mp* *ritard.* *pp*

Musical score for 'Mournfully' in D minor, 2½ grade. The score is written for piano and includes various dynamics (p, mp, f, pp) and tempo markings (a tempo, ritard.). It features complex fingerings and articulation marks throughout.

(The sea)

ALL ON A SUMMER'S DAY
IDYL

CHARLES ANCLIFFE

A song-like composition (with secondary voices to be brought out), rising to a strong climax. Grade 4.

Andante con espress. M.M. ♩=72

pp

p

mp cantando

mf

p

mf

f poco allargando

Lento

pp

poco agitato

f rall.

f appassionato

mf

più mosso

ff

rit.

rall.

a tempo I?

p subito

pp meno mosso

The first system of the musical score consists of three staves. The top staff is in treble clef, and the bottom two staves are in bass clef. The key signature has one sharp (F#). The first staff contains the melody with various ornaments and slurs. The second and third staves provide harmonic support with chords and single notes. Performance markings include *cresc. molto*, *ff con mesto*, *ff*, *pp* *lento*, *perdendosi*, and *ppp*. Fingering numbers are present throughout the piece.

IN A GIANT'S GARDEN

A clever and entertaining characteristic piece affording good practice in heavy chord work. Grade 3.

MONTAGUE EWING

Very slowly and heavily M. M. ♩ = 72

The second system of the musical score continues the piece across five staves. It features complex chordal textures and melodic lines. Performance markings include *f*, *ff*, *r./h.*, *Fine*, *basso marcato*, and *D.C.*. The piece concludes with a double bar line and a final chord.

THE AVIATORS MARCH

THE ETUDE

In true military style, very full and brilliant. Play with strong accent.

Tempo di Marcia (Vivace) M. M. $\text{♩} = 120$

SECONDO

E. KRONKE

The musical score for 'The Aviators March' is presented in a single system with two staves. The key signature is one sharp (F#), and the time signature is 2/4. The piece begins with a forte (f) dynamic and a strong accent. The notation includes various musical symbols such as eighth notes, sixteenth notes, and rests. Dynamic markings include f, sf, mf, and ff. The score includes a 'Fine' marking and a 'D. S. S.*' marking. The music is characterized by strong accents and a military style.

* From here go back to % and play to *Fine*, then play *Trio*.
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THE AVIATORS

MARCH 1925

Page 179

Tempo di Marcia (Vivace) M.M. $\text{♩} = 120$ MARCH
PRIMO

E. KRONKE

The musical score for 'The Aviators' march is presented in a single system across eight staves. The notation includes a variety of rhythmic values, with a prominent use of triplets and sixteenth notes, particularly in the right-hand parts. Dynamics are clearly marked, ranging from *f* (forte) to *ff* (fortissimo) and *mf* (mezzo-forte). The piece is marked 'Fine' at the end of the first system and 'D. S. S.' (Da Capo) at the end of the second system. The tempo is indicated as 'Tempo di Marcia (Vivace)' with a metronome marking of 120 beats per minute.

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

TRIO

f *mf* *più f* *rall.* *p* *mf* *p* *D. S.*

THE UGLY DWARF

A companion piece to the *Giant's Garden* (by the same author), to be found on another page.

Moderato M.M. ♩ = 84

SECONDO

MONTAGUE EWING

f *poco rit.* *Fine* *f_z* *f_z* *p* *p* *f_z* *f_z* *p* *poco rit.* *D. S.*

TRIO

PRIMO

Musical score for the Trio section, featuring piano and violin parts. The score includes various musical notations such as *f*, *non legato*, *rall.*, *p*, and *D. S. S.*. The piano part is written in the left hand, and the violin part is written in the right hand. The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat), and the time signature is 2/4.

THE UGLY DWARF

MONTAGUE EWING

Moderato M.M. ♩ = 84

PRIMO

Musical score for "The Ugly Dwarf" section, featuring piano and violin parts. The score includes various musical notations such as *f*, *poco rit.*, *Fine*, *fz*, *p*, and *poco rit.*. The piano part is written in the left hand, and the violin part is written in the right hand. The score is divided into measures, with some measures containing multiple notes and rests. The key signature is one flat (B-flat), and the time signature is 2/4.

STRUTTING OUT

In contemporary dance style, characteristic and full of rhythmic go. Cleverly harmonized. Grade 4.

IRENE MARSCHAND RITTER

The musical score for "Strutting Out" is written for piano and bass. It begins with a piano (*pp*) dynamic and a *cresc.* (crescendo) marking. The score includes various musical notations such as slurs, accents, and fingerings. The piece is characterized by its rhythmic and harmonic complexity, typical of contemporary dance music. The score is divided into seven systems, each with a piano and bass staff. The key signature has one flat (B-flat). The piece includes first and second endings, and a variety of dynamics including *pp*, *p*, *cresc.*, *f*, *mp*, and *p*.

This musical score is for a piano and Trio. It consists of eight systems of staves. The first system has two staves, with the first staff marked with a '1' and the second with a '2'. The second system is labeled 'TRIO' and 'mf', with the first staff marked with a '1' and the second with a '3'. The third system has two staves, with the first staff marked with a '2' and the second with a '2'. The fourth system has two staves, with the first staff marked with a '3' and the second with a '3'. The fifth system has two staves, with the first staff marked with a '2' and the second with a '2'. The sixth system has two staves, with the first staff marked with a '3' and the second with a '3'. The seventh system has two staves, with the first staff marked with a '3' and the second with a '3'. The eighth system has two staves, with the first staff marked with a '1' and the second with a '2'. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*, *f*, and *ff*.

SWAYING TO AND FRO

THE ETUDE

GEORGE F. HAMER

In this *arpeggio* and "cross-hand" study piece, we find both the short alternations of the hands, and crossings of same duration. All must be managed very evenly. Grade 3.

Tempo di Valse M.M. ♩ = 63

The musical score for "Swaying To and Fro" is a piano study piece in 3/4 time, marked "Tempo di Valse" with a metronome marking of 63. The key signature is one sharp (F#). The score is written for piano and consists of 10 staves of music. The piece begins with a mezzo-forte (mf) dynamic and features a variety of musical techniques, including arpeggios, triplets, and "cross-hand" passages. Performance markings include "mf", "cresc.", "poco rall.", "a tempo", "f", "Fine", and "ten. D.C.". The piece concludes with a double bar line and a repeat sign.



CHOPIN PLAYING
FOR HIS FRIENDS
Painted by Balestrieri

P. O. G.

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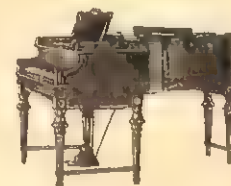
Ballade No. 3—Chopin	GODOWSKY
The Lorelei—Liszt	LHÉVINNE
Jeux d'Eau—Ravel	MOISEWITSCH
Humoresque—Dvořák	ORNSTEIN
Prelude C Minor—Rachmaninoff	RACHMANINOFF
Etude G Sharp Minor—Chopin	ROSENTHAL
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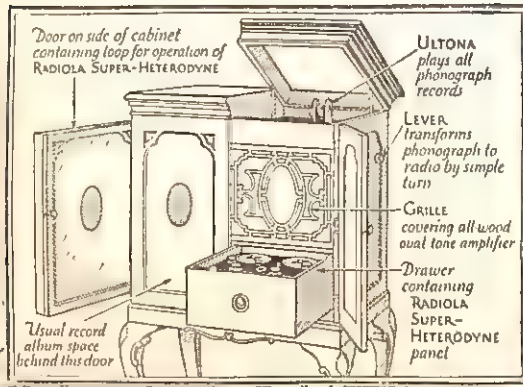
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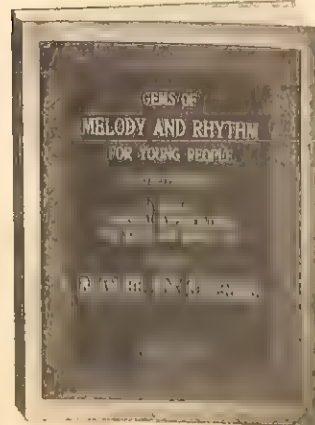
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The musical score for "Fête Rustique" is written for piano. It begins with a piano introduction in 6/8 time, marked "Moderato spiritoso M.M. ♩ = 126". The key signature has two flats (B-flat major). The score is divided into several systems, each with a treble and bass staff. Dynamics include *mf*, *dim.*, *p*, *mp*, *p*, *pp*, *mf*, *dim.*, *f*, and *pp*. There are also markings for *Fine*, *mf sans Ped.*, and *D.S. ♯*. The Trio section is marked "TRIO" and "sans Ped.". The score concludes with a *pp* marking and a *D.S. ♯* marking.

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ff *rall.*

a tempo *mf* *mf* *piu f* *Ped. simile*

f *f* *ff*

Fine *fz* *fff* *mp* *scherzando*

fff *fff* **D.S. %* *rall. e dim.*

TRIO *Meno mosso*
Melodia assa cantabile *cresc.*

mf *mf* *f* *ff* *Presto ma non troppo* *ff* *fff*

Tempo I.

rapido *mf rall. e dim.* *p* *mf* *f* *mf* *D.S. al Fine*

CRADLE SONG

Slumber, darling, gentle dreams attend thee,
Softly nestled in thy cradle bed;
Ev'ry blessing, Heaven send thee,
Guardian angels hover round thy head.

Arranged from one of Schubert's songs: showing what may be done with the simplest of harmonies by one who knows how. Bring out the melody, but keep all subdued. Grade 3.

Andante semplice M.M. ♩ = 63

cantando

F. SCHUBERT

pp *p* *mf* *pp* *ppp*

HARVESTERS' DANCE

PASTORALE

THE ETUDE

FREDK. BOSCOVITZ

A joyous country dance, the "drone bass" suggesting the "bag-pipes." Grade 3.

Moderato M.M. ♩ = 108

mf

p

fp

p

pp

Fine

ben cantando

espress.

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First system of the musical score for "Told in the Firelight". It consists of two staves (treble and bass clef). The key signature has one flat (B-flat). The tempo/mood markings are *doloroso*, *pp*, *rall.*, and *a tempo*. The system includes various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

TOLD IN THE FIRELIGHT

A useful study in alternating related keys; minor, then, major. Grade 3.

Allegretto M.M. ♩ = 72

HELLER NICHOLLS

Second system of the musical score for "Told in the Firelight". It continues the two-staff format. The key signature changes to two flats (B-flat and E-flat). The tempo/mood markings include *p*, *poco rit.*, *a tempo*, *p*, *f*, *fine*, *poco rit.*, and *D.C.*. The system features complex musical notations including slurs, ties, and fingerings.

IN THE FOREST OF ARDEN

In the manner of an old pastoral dance. A good "picture" piece. Grade 3.

Andante M.M. $\text{♩} = 108$

CHARLES WAKEFIELD CADMAN

last time rall. Fine

mf

pp

poco rall. D.C.

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SERENADE

A smooth and flowing violin melody. The tasteful piano part is more than a mere accompaniment.

Poco allegretto M.M. $\text{♩} = 54$

NORBERT RÖSCH

mf dolce

f *mf* *f* *mf*

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rit. f

rit. f a tempo

poco rit.

p poco rit.

poco rit. Fine

poco più mosso

mf poco più mosso

f

poco rit. a tempo

poco rit. a tempo

f tenuto

mf

D.C.

III Sw. (Soft Strings 8', Lieb. 8')

II Gt. (Chimes *ad lib.*)

I Ch. (French Horn or Clar. & Flutes 8' & 4')

Ped. (Soft 16')-III

KATHLEEN MAVOURNEEN

N. Crouch

Transcribed and paraphrased
for the Organ by
EDWIN H. LEMAREA favorite Irish
melody in a delightful
new transcription.Andante M.M. $\text{♩} = 76$

MANUAL

PEDAL

poco rit. *p a tempo*

sempre legato

ten.

pp rit. poco *pp* *Un poco più* *poco rit.* *f*

(add soft Flute 4') *mosso* *dim* (add V.H. & Trem.) *rit.* (add strings & Trem. to Ch.)

a tempo *nf* *sf* *ten.* *rit - e - dim. - poco* *a tempo* (Celeste only) *pp* *ppp* II (Chimes)

TILL THE DAWN BREAKS THROUGH

Monica Rily

The title for this song was selected by the Radio audiences of KDKA, KYW, KFKX, and WBZ.

RICHARD KOUNTZ

Poco lento e molto sostenuto $\%pp$ *poco*

Twilight creeps across the sky Close behind the dying day,
Dawn comes stealing from the east As the dark night fades away,
And it brings the time for words That only friends can say;
When every care and sorrow May
And it brings a long the light Of a new and brighter day;
A day of promise and of pleasure, Of
be forgot until the morrow, And every sad and anxious thought Goes fading away. In the
hap-pi-ness without measure, A day of joy that will for every past Mis-for-tune re-pay.
shadows of evening we will go, When the day-light is gone, With the stars to light our way, with silver glow, While the
night goes dream-ing on; As the dark clouds o'er-head go drift-ing by And the day comes a-
new, We will watch the dark-ness fade from out the sky, And wait till the dawn breaks through. through.

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A DEAR LITTLE GOOSE

THE ETUDE

WORDS ANONYMOUS

AUGUST HALTER

Alla recit.

Allegro

f

colla voce

While I am in the "ones" I can

fro-lie all the day I can laugh, I can jump, I can run a-bout and play. But when I'm in my "tens," I must

get up with the lark, And sew, and read and prac-tice, From ear-ly morn till dark. But when I'm in my "tween-ties?" I'll

be like sis-ter Joe; I'll wear the sweet-est dress-es And may-be have a beau! I'll go to balls and par-ties And

rit.

wear my hair up high, And not a girl in all the town shall be as gay as I.

rit.

a tempo

When I am in the "thir-ties" I'll be just like ma-ma And may-be I'll be mar-ried To a

splen-did big pa-pa. I'll cook, and bake and mend and mind, And grow a lit-tle fat; But ma-ma is so sweet and nice, I'll

not ob-ject to that. Oh, what comes af-fer "thir-ty?" The "for-ties!" Mer-cy! My! When I grow as old as for-ty I'll

think I'll have to die! But like é-nough the world won't last Un-til we see that day, It's so ver-y, ver-y, ver-y, ver-y,

Slentando

ver-y far a-way.

rit. *f* *a tempo*

IN MY BARK CANOE

CHARLES O. ROOS

From *Forgotten Trails*. These are not Indian songs, but tell, rather, of the great "out-doors."

THURLOW LIEURANCE

Moderato **Andante moderato**

Thru blue-dark night in shin-ing dew, Thru whis-p'ring dark In the

star-like dew, I wait for you in my ca-noe; On bend-ing reeds glow fire-flies Like

fall-en stars From the far off skies, Deep in your eyes Such mag-ic lies.

rit. Such mag-ic lies

Moderato **Barcarolle**

On Birch Bark Moon Send your bright beam, Guide my ca-noe On wind-ing stream, Guide my ca-

con moto

noe Down sil-vered stream.

Andante moderato

dolce p.

Thru whis-p'ring dark in the star-likedew, I wait for you In my ca-noe,

I wait for you.

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ANOTHER year's work in the studio has made still more evident the fact that of all the knotty problems of singing the one most difficult for the student to comprehend is the principle of resonance.

The voice is a musical instrument, and all instruments are formed by the uniting of two principles; the tone producing principle and the tone re-enforcing principle. Everybody knows that the tone is produced by the play of the breath upon the vocal cords. Almost everybody knows that the tone thus produced must have free entrance into the resonating chambers in which it gains richness of quality and carrying power. But while almost everybody understands this law, it frequently is not made clear enough to the student so that he grasps its full meaning.

What, for want of a better term, is called "voice placing," is establishing such free and elastic interaction in the tone-producing mechanism as permits the tone to concentrate in the resonance chambers. This is essential to the skill of singing; and, failing in this, the results are always haphazard. At times the student will catch it without understanding quite how or appreciating its importance, and at other times will miss it and realize that something is wrong without knowing just what nor how to remedy it.

Freedom of Action

"Voice placing" is establishing such freedom of action in the tone-producing muscles and such concentration of the tone in the resonance chambers as brings out the best quality of the tone and makes the voice a responsive instrument at the command of the singer.

How to do this in the individual case is work for the studio where the peculiarities of the individual can be studied to the best advantage. But there are certain general principles which can be set forth by words upon the printed page for the benefit of serious students.

The difficulty the young student finds in comprehending this principle of resonance arises primarily from the fact that nothing in his instinctive feeling for singing, or in his casual experience as a beginner, has taught him to appreciate its importance. He knows in a misty sort of a way that the tone is made in the throat and that the breath has something to do with it; and that is about all. That the true timbre of the voice is brought out by the concentration of the primary tone in the resonance chambers of the head is so foreign to his experience and mode of thought about the voice that at first it does not represent anything definite to him. Therefore he is working without an understandable goal.

At times benefit can be derived by illustration through analogy. Nothing is exactly like anything else, but some principles come close enough so that they aid us in grasping general ideas.

Practical Experience

The voice is an instrument, and its value depends upon the beauty of the tone quality. The purpose of voice study is to learn by practical experience and intelligent observation how nature fashioned this instrument, so that by obeying these laws the singer shall be able to produce with ease and certainty tones of musical beauty. If he gains such skill as enables him to sing with ease and beauty, he will have value, for the simple reason that people will like to listen to him. No matter how much time and effort he may put into his study, if the result is not pleasing to the ear he might as well give up the struggle, since people will not care for his singing. Beauty of tone is what gives worth to the voice.

Beauty of tone is the result of such natural functioning of the tone-producing mechanism as removes all strain. The fundamental law of the Old Italian School

The Singer's Etude

Edited for March by the well known Teacher and Critic

KARLETON HACKETT

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

Knotty Problems in Voice Study

By Karleton Hackett

of Singing was that the beauty of the tone comes through freedom of tone production. Everybody agrees to this. Too often, however, the young student gains the impression that this is a sort of platitude, like "Honesty is the Best Policy;" to which, also, everybody agrees but few, alas, make it the actual rule of life.

Beauty of tone comes through freedom of tone production. But the young student is apt to get things turned round. Instead of putting all his intelligence to work on establishing these conditions of freedom and elasticity in the tone-producing mechanism, he gives all his attention to trying for what he thinks is a good quality of tone. This is putting the cart before the horse.

The Untrained Ear

The young and untrained human ear is the most unreliable guide the student can follow. This seems at first an incomprehensible thing. The young student thinks that if he knows anything he knows the sound of his own voice; and up to a certain point this is true. What he does not realize, however, is that the sound with which he is familiar may not be at all the kind of tone his voice ought to produce.

If there be inelasticity, tension or rigidity in any part of the tone-producing mechanism it will show in the quality of the tone. This is how the trained ear of the teacher recognizes the improper condition which it is his business to rectify. The student has become accustomed to this quality of tone so that it does not disturb him. But the teacher, listening dispassionately from the outside, can hear that the quality is not good, and, if he understands his profession, he knows what must be done to correct the trouble.

Physical Law

Anybody, with a good pair of lungs, a healthy throat and ordinary intelligence, can loosen the various tensions and rigidities which interfere with the making of good tone. Here we enter into the realm of physical law. The tone-producing muscles are muscles governed by physical laws in their functioning, just as are all other muscles. By intelligent observation and practice the student can learn what they ought to do and the conditions under which they function to the best advantage. It is because we are dealing with physical law in the development of the voice that we have confidence in undertaking the work of voice training. It is upon this fact that the skill of the singer is based. He has to do with certain physical conditions which he can learn to understand and control.

The first thing the young student must do is to put his whole mind on establishing these conditions of ease and elasticity in the tone-producing muscles and to cease worrying about the quality of the tone. This, however, is more easily said than done, since the young singer always is thinking about the quality of his tone and

yet without any clear and definite standard as to what it ought to be.

It is impossible for the true timbre of the voice to show itself until the right conditions of freedom in the tone-producing mechanism have been established and the muscles have had time to knit together into firm texture and have developed their vigor through exercise. Therefore, in the beginning he has no way of telling exactly what his voice ought to sound like. So the more he thinks about his tone the more confused he becomes and the more hesitant he is in the use of his voice. The more he worries the worse he sings; and, unless he gets his mind cleared out and the proper direction given, he is headed straight for disaster.

But we will take it for granted for the moment that he is a plastic and responsive student. Then he will give his whole attention to the freedom of the tone-producing mechanism, and at once he will begin to make progress. Just as soon as he watches the physical sensations of tone-making, he is dealing with actual sensation concerning which there is no doubt. Just what his tone sounds like he cannot be sure, but always must ask some outsider. But what his tone feels like, this is actual sensation, personal to him; and as soon as he observes carefully light appears. He can tell whether the tone feels more comfortable and is produced with greater ease, or whether it stiffens up and gives the sensation of tightness in the throat and effort in the breathing apparatus.

Relaxing for Tone-Production

There is not the slightest question that if the student gives his attention to relaxing the tension on the tone-producing muscles he can do so. The whole skill of singing is founded on this fact. The muscles are under the control of the will; therefore, if the singer will put his mind to it he can relax the interfering tensions.

As soon as the sense of effort in the breathing muscles has been relieved and the tension in the throat relaxed the tone passes up into the resonance chambers of the head. This is the law. Nature so functions the mechanism and it inevitably favorable. Yet here we find ourselves up to our neck in the Slough of Despond because the public does not like the sound of the tone!

Don't Worry so Much About Quality

The young student cannot in his own voice tell the difference between resonance and harshness. It is very confusing, and to set the matter right requires sympathy and tact on the part of the teacher. We say for the student not to worry himself about the quality of his tone but to give his whole attention to establishing these physical conditions of freedom and elasticity. Yes, but the student is human; it is his own voice, he wishes above everything to produce a fine quality of tone, and this new tone, which the teacher says is

right, sounds to him harsh, hard and unpleasing.

This is the most difficult problem in learning the art of singing. Like all other human problems it is partly psychic and partly physical. The teacher must somehow gain the confidence of the student so that the latter can subordinate himself and do willingly what he is told. Often it is necessary to have a frank talk, perhaps several of them, something to this effect:

"Why do you study with me? Theoretically, because I am supposed to know more about singing than you do; is it not so? Your interests and my interests are identical. If you do exactly as I say and consequently learn to make the kind of tone which I tell you is good and then when you sing for people they like it, this will benefit me. The people will say 'He sings well. Who taught him?' This would help my reputation as a teacher. What conceivable reason could there be for me to labor with you for the sake of teaching you to make tones that people would not like to hear? What good would it do me for people to say after they had heard you, 'I think he is rotten; who do you suppose ever taught him to sing?' What kind of a reputation would I have if this was the sort of result produced in my studio?"

A little talk of this kind clears the air. The student begins to realize that possibly he may be mistaken as to the accuracy of his own hearing. It is, however, a delicate point and must be touched sympathetically by the teacher if the result is to be successful. For it is confusing to the student when his own tone sounds harsh and unpleasing.

This has to be dealt with unceasingly because, at least as far as my experience goes, no young student likes the sound of his own voice when all repressive tension has been removed and for the first time he hears the pure resonance in the tone. For all practical purposes it may be said that every young student has a certain degree of tension in the tone-producing mechanism which prevents the production of his true tone. The purpose of voice study is to relieve this tension so that the tone-producing mechanism may function with freedom. The moment there is the normal elastic interaction between the breathing apparatus and the vocal cords, the tone passes inevitably into the resonance chambers of the head. As has been stated before, this is the manner in which nature intended it to function; and it always follows the law the instant the impediments have been removed.

A Law of Acoustics

It is a law of acoustics that the higher the pitch the smaller the tone. As the singer goes up the scale maintaining the freedom of the tone production, he becomes conscious that the tone is growing lighter, smaller and placed higher in the head. This is very disturbing to him; he cannot understand it and feels that it is not right. He knows nothing of the compensating law that the higher the pitch the greater the intensity and consequently the greater the carrying power.

Almost without exception the young singer begins singing in the lower part of the middle voice. The normal voice develops first in this register. There are a few light, high voices which develop first in the head register; but these are comparatively rare, for certain physical reasons. The lower part of the middle voice is where most people speak and where the singing voice is most like speech. The young singer first tries his voice in this register; and, if he has naturally a good voice, the tone comes easily, because he feels no need to make any physical effort and consequently he sings with comfort and pleasure to himself.

Within a comparatively small range he

feels at home, becomes accustomed to the sensation of ease and to the sound of the tone. He learns early, in fact his natural instinct tells him, that he ought to have an even scale. He knows that his middle voice is good because it comes easily and he finds that people like the sound of it. Therefore he takes it for granted that the way to gain an even scale is to carry this same tone upward without change to his extreme top limit. This sounds to the uninitiated like good sense, the difficulty being that nature did not construct the voice this way.

In order to carry upward this character of tone of the lower middle voice he finds that he must exert a constantly increasing pressure, must push with the breathing apparatus and grip with the throat. This, of course, violates the first law of singing, that the tone-producing mechanism must function freely and without the sense of strain. But the moment he eases up on the tension he finds that the tone becomes lighter and smaller, goes higher into the head and loses the depth and fullness to which he has become accustomed in the lower tones. This is one of the reasons why he needs instruction; because, left to himself, he will not permit the tone to follow the natural law, become lighter in character and go higher into the head.

Ease and Freedom

It is all very confusing for the young student. He knows that his tone ought to be rich and full in quality and of mel-low timbre; he also knows that it ought to be produced with ease and freedom. But when he tries to carry into the upper range the depth and fullness of his lower tones, he finds that he has to strain—and he realizes that cannot be right. Yet when he eases up on the pressure and permits the tone to go into the upper resonance chambers where it feels comfortable, the tone sounds to his ear thin and hard and he cannot make up his mind that it is right. Therefore he is all at sea.

This is where the teacher comes in. He must somehow convince the student that he is dealing with natural law and consequently must learn to adjust himself to it. The tone-producing mechanism of muscles, ligaments and nerves. These are governed by physical laws just as are the movements of the hands or arms. These laws must be learned by intelligent observation and practice or the voice will develop into an instrument which will respond certainly to the impulse of the will and produce tones of beauty.

Complex Physical Mechanism

The only thing the young student has to tie to in his practice is the fundamental law of the old Italian school; that the beauty of the tone comes through the freedom of the tone production. If he adjusts himself more closely to this law, so that he produces the tone with greater ease, then he can be sure the tone has a better quality, no matter what it may sound like to him.

Every teacher has had innumerable cases in which the student produced a tone which the teacher knew was good, but the singer did not like it and would not sing it save under the immediate influence of the teacher. On the other hand the tone which the pupil liked the teacher knew was not good and must be changed.

Then what is to be done? Somehow the teacher by his sympathetic appreciation of the pupil's point of view must win his confidence and must show him that the freedom of the tone production is the basic essential upon which everything depends.

Most young students think only of the quality of the tone and this in the most misty sort of way without any definite

standards. It is difficult to make them understand that the tone is the result of the functioning of a complex physical mechanism and that, if he is to produce a tone of fine quality, he must learn the laws of this physical mechanism and adjust himself to them. It is not difficult with the intelligent student to prove to him that by observing certain rules he can produce a tone with greater ease; not difficult, because nature asserts herself the instant she gets half a chance. But it is not easy to make him realize that the result of this greater ease is a tone of finer quality. The skill of the teacher consists largely in his capacity to persuade a pupil to do what he does not like to do for long enough to produce a result. This is the everlasting human problem.

A Rich Tone

It comes back invariably to the question of tone quality. The young student desires, and very properly, a tone rich, full and mellow, yet when all repressive tension has been relaxed and the tone goes up into the resonance chambers where it belongs, it sounds to him thin, small and harsh. He cannot tell by his own ear the difference between the true resonance and harshness. Yet this is precisely what he must learn to distinguish if he is ever to gain control of his voice and sing with certainty and beauty of quality.

Usually this result is gained only through convincing him of the physical fact. Singing is not a theory, but a definite fact. The singer does not produce theoretical tones but actual ones; and these are pleasing or otherwise, according to the natural quality of his voice and his skill in its use. He must find some way in which he can produce the tones with certainty, so that he knows he can sing every note in the music before him. If he is afraid of certain notes, fearing that he will produce a poor quality, or go out of tune, or even that his voice will break (as has been known to happen), he has not mastered the art. The inevitable result will be that he will sing timidly and be likely to fall into precisely the errors he most wishes to avoid. So it must be made practical. He must be taught as a result of his own experience that what he has to do is something he can do.

Resonating Surface Must Be Hard

Every resonating surface must be a hard surface. The resonating system of the violin is of wood, that of the piano is a combination of wood and iron, those of the human voice are primarily the bone surfaces of the front of the face where they are covered by the thin mucous membrane. The cartilages of the throat and the bone structure of the chest also have their part to play in re-enforcing the resonance of the voice, but primarily it depends on the concentration of the tone in the resonating chambers of the head.

The physical sensation of the concentration of the tone in these resonating chambers is not at first agreeable to the young singer, and the resulting tone is not pleasing to his ear. It is his voice, not pleasing, and he must make the tone, so however, and he must make the tone, so if good results are to be obtained he must somehow be made to understand what he is to do and why. Without mutual understanding and sympathy between pupil and teacher, it is almost impossible to attain any good result.

It all must be made practical. The skill of singing lies in establishing such conditions of ease and freedom in the tone-producing muscles as permit the tone to flow through the throat and concentrate in the resonance chambers of the head. This can be done if the pupil will give his mind to it, because this is merely adjusting himself to the physical laws governing tone production. The disturbing element is the quality of the tone when freed

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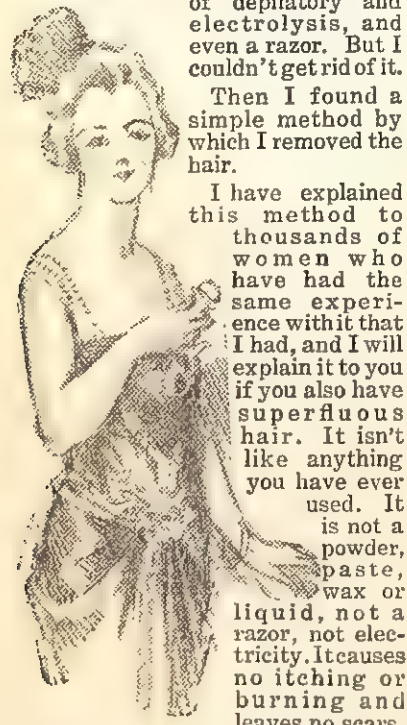
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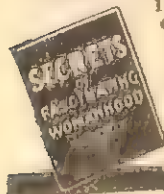
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from restraint, so that it concentrates in the resonance chambers and takes on the true resonance.

This is "voice placing." The beauty of the tone comes through the freedom of the tone production. The freedom of the tone production is the result of understanding certain physical laws and learning by practical experience how to adjust oneself to

them. Then the tone takes on its true quality and the foundation of skill in singing has been laid.

It is a curious fact that the young student cannot recognize by his own ear the pure resonance of his own voice. But such is the fact. Somehow he must be made to comprehend this fundamental essential. The printed words can aid if they are read with sympathetic intelligence.

The Voice Is a Wind Instrument

By Karleton Hackett

THIS is one of the fundamental facts in singing; the voice is a wind instrument. Never permit this to escape your mind. Also remember that the tone is produced by the outflowing of the breath. A singer must have strong and well-developed breathing muscles or he will not be able to do much. But no matter how vigorous his breathing apparatus nor how full a breath he can inhale, if he does not know how to use it, when he begins to sing the results will always be uncertain and disappointing.

Singing is a natural act, something which nature intended us to do just as we were intended to speak. When we speak we let the breath flow freely into the tone and never worry our heads as to whether or not we shall have breath enough to finish what we have to say. In fact, you probably know people who can talk ceaselessly and whenever they need a breath they catch it so rapidly that you can scarcely get a word in edgewise.

Yet when these same people sing they usually begin to light nature by stiffening up the muscles and trying to hold back the breath in the desire to make it last. Therefore they get into misrelations with nature, set up tensions which interfere with good tone, and suffer from the embarrassment and discomfort of short-windedness. This comes from a primary misconception as to the functioning of the tone-producing mechanism.

The tone is made by the even, steady outflowing of the breath. Instead of learning what this means and establishing the conditions of ease and elasticity which permit this free outflow of the breath, they begin by what they think is controlling the breath. This usually means to hold back the breath as much as possible; which merely results in rendering the entire mechanism stiff and clumsy in its action.

After the lungs have been filled by a deep inhalation, the breath must come out. This is a law of nature with which one cannot contend any more than with the law of gravitation. But instead of adjusting himself to this law and permitting the breath to flow forth naturally the young student begins fighting to keep it back. He cannot prevent it from coming out any more than he can use his arms for wings; but in his endeavor to control the breath and let it out as slowly as possible he may make his vocal apparatus so rigid that a free tone becomes an impossibility.

Young students somehow gain the notion that breath-control in singing is something artificial, outside of nature and only to be mastered by a long and laborious course of training. The ability of a fine singer to sustain the long and beautiful phrase does indeed demand time and study, but it is based on the understanding and observance of natural law.

Our Orchestral Beginnings

In these days when symphony orchestras are growing up in almost every community of any size, and of the larger cities each supports several such organizations giving scores of concerts and with millions of dollars in endowments, it is interesting to read in Dwight's "History of Music in Boston" of our early start in this line of culture:

"In that year (1839) Mr. Schmidt formed the nucleus of an academy orchestra with an amateur club. These amateurs played with him a Mozartian symphony by Romberg and several good overtures of the light and pleasing order. . . . In 1840 the Freyschütz overture began to be played. There were organ performances by Mr. F. F. Müller, violin solos by Mr. Schmidt, etc. . . . The concert (January 16, 1841) was wholly instrumental—

Romberg symphony, overtures to *Anacreon* (Cherubini), *Masaniello*, Weber's *Jubilee* and solos. . . . In the eight concerts of the season, ending February, 1841, the Academy brought out two of Beethoven's symphonies (for the first time to Boston ears), namely, the *first* and *fifth*, besides one by Romberg. . . . For seven winters these symphonic feasts were continued regularly at the rate of six or eight each season, for the most part in the Odeon (though finally they were obliged to take refuge in the Melodeon), until the public patronage fell off and they came to an end, ever regretted by 'the appreciative few,' in the spring of 1847."

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"Le Coq d'Or"

By Rimsky-Korsakoff

THE success of any work of Nikolai Andreyevitch Rimsky-Korsakoff is always a source of gratification to the musician because of the master's strong but exquisite musicianship. Born in 1844, Rimsky-Korsakoff came into the theatre of Russian musical art at the time of its greatest development. Like many of the immortal Russian composers, he was trained for another field of life work. Although his musical talent was very evident at the age of six, his parents had the old aristocratic notion that the boy should be trained for a military career; and accordingly he was sent to the Naval Academy in Leningrad (St. Petersburg, Petrograd ???-grad). His studies were constantly neglected for music; but he graduated, nevertheless, and in 1856 was sent upon a naval cruise. He wrote what is believed to be the first Russian Symphony (Symphony in E Flat). Balakirev, the leader of the Neo-Russian School of Music, realized the great vision and rich native ability of the younger man and encouraged him, as he likewise inspired Cui, Moussorgsky and Borodin.

When Rimsky-Korsakoff returned to Leningrad nine years later upon the completion of his world tour as a naval officer, he had the joy of hearing his symphony produced for the first time, under the direction of Balakirev. This was sufficient to establish the musical reputation of the young composer and enabled him to secure the appointment as Professor of Composition at the Conservatory of Leningrad, which he retained until his death, despite repeated offers to become director of the conservatory in the Russian capital as well as that of Moscow.

Rimsky-Korsakoff's bigness was shown by the fact that his first attempts to teach composition revealed to him his own weaknesses, and he set about at once to improve

his own technic by a grueling course of self-study, which resulted in giving him a surer and finer hand in his art than almost any other modern composer in his field.

Rimsky-Korsakoff's works in the symphonic and dramatic fields, as well as in that of song, are marked by a freshness, color and originality which explain their distinctive appeal. His genius for orchestration, developed to the highest degree, was in a large measure responsible for the success of Moussorgsky's "Boris Godounov," which Rimsky-Korsakoff virtually re-orchestrated from beginning to end. With the exception of three or four works, Rimsky-Korsakoff's dramatic compositions have a strictly Russian background and in many instances introduce veritable Russian folk songs. Rimsky-Korsakoff also wrote many of his own libretti.

The "Golden Cock," founded upon a well-known poem by the Russian mulatto humorist, Pushkin, was first produced as an opera in Zimlin's Private Theatre in Moscow in 1910 after the composer's death. When the work was first given in Leningrad, it was declared impossible for the grand opera singers to sing and dance at the same time. Accordingly, Fokine, the famous ballet master, hit upon the plan of having the singers sit at the side of the stage and sing while the dancing was done by professional dancers and pantomimists. The composer's family protested vehemently; but this method of production has pursued the work through the opera houses of Paris, London and New York.

The very original treatment of the themes, the novelty of the subject, the color and the orchestration identified the opera at once as a work marking a decided advance in the technic of musical art.

Laparra's "La Habanera"

"A work of sheer genius" is the way in which a famous European critic described "La Habanera" when the opera was first given at the Opéra Comique in Paris. Raoul Laparra, composer of "La Habanera" and "La Jota," was born at Bordeaux, France, May 18, 1876. He was born in France, his father was Italian and his mother of Spanish ancestry. He was educated at the Conservatoire, studying under Massenet, Fauré, Lavignac, Diemer, Godard and Goullé. In 1903 he won the coveted *Prix de Rome*. In

1907 he married Miss Marie Shanafelt, an American, and since then has spent much of his life in America. He has, however, toured Spain repeatedly, and is one of the greatest living authorities upon Spanish folk music. It was his intention to write a cycle of Spanish operas, of which "La Habanera," produced in 1908 at the Paris Opéra Comique, was the first and "La Jota" (produced 1911) was the second. "La Habanera" is admittedly one of the most distinctive musical tragedies of the modern operatic stage.

Story of "Le Coq d'Or"

Act I—A hall in the Royal Palace. Seated on his throne, the King worries about his bellicose neighbors. While he disputes with his courtiers, the Astrologer enters and presents to the King a *Golden Cock* which foretells all events. Its varying oracles alternately inspire festivity and terror.

Act II—A narrow gorge in a dark night. Dead warriors lie everywhere. King Dodon and his army enter disheartened. They prepare for battle, when the Queen of Shemakhan emerges from her tent and sings a "Hymn to the Sun." King Dodon and Polkan, his general, entranced, listen willingly to her announcement that she will conquer Dodon's capital. Dodon is ready to give her anything, even to Polkan's head; and prepares to return to his capital to make her his bride.

Act III—In stifling heat, with a threatening storm, the royal procession enters the palace amid the acclaim of the populace. The Astrologer appears, reminds the King of his promise to gratify his every wish in return for the *Golden Cock*, and asks for the maiden Queen. Enraged, the King strikes the Astrologer down with his scepter, the *Golden Cock* flies down from the spire and kills Dodon by a peck on his head. The Astrologer revives and tells the audience that all has been but a fable, himself and the Queen being the only real persons.

The Story of "La Habanera"

Act I—A Grand Hall in a Spanish Palace now inhabited by peasants. Pedro and Ramon, brothers, are both suitors of Pilar. Pedro has won, and while, in the pre-nuptial festivities, the crowd in the street below dances the Habanera, the brothers quarrel and Ramon strikes the departing Pedro between the shoulders with his navaja. The dying Pedro threatens to return to haunt the murderer "every year, lacking a day," if he fails to confess. On the discovery of the dead Pedro, the Father and Pilar wring from Ramon an oath to avenge Pedro's death.

Act II—Scene I—A corner of a Patio, under an autumn moon. The "year, lacking a day," has passed, and the half-frenzied Ramon listens to the Father rebuke him for laxity toward his oath and to Pilar's tender words for the dead. Three blind musicians enter and playing a doleful disguise of the Habanera. Behind them appears the Ghost of Pedro and tells Ramon that unless he confesses he will return the following night for Pilar.

Scene II—A Campos Santos (burying ground) surrounded by galleries of tombs. A low sun. Ramon and Pilar pray at the grave of Pedro. A funeral procession chants "I Am the Resurrection," in which Ramon again recognizes the motives of the Habanera. Pilar gradually inclines towards Pedro's tomb in subduing sleep, while Ramon vainly attempts confession until her spirit has fled, when, with his secret in his heart and madness on his face, he slinks into the night.

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A Foundation Principle for Organ Playing

LEARN to play a composition slowly. It is very doubtful if the composition can be played rightly at the metronome tempo, unless it can be played properly at a slower tempo. One of the dangers to-day in organ playing is the unwillingness of most students to do the irksome thing in practice.

If one wishes to reach the highest office in any corporation he must begin at the bottom. It is so in organ playing. The president of a successful automobile company must know the working parts of an automobile. This knowledge is not acquired in the beautifully-furnished office of the president but in the assembling plant where overalls are a necessity and where hands are smeared with oil and grease. The successful concert organist, likewise, acquires his ability not at the console of a wonderful four-manual organ, but under conditions which, save for the love of his work and his instrument, are anything but inviting.

Harvest never comes before seed-time. Results never amount to much where hurry and indifference prevail in preparation. The writer well remembers his study of Reubke's "The Ninety-fourth Psalm" sonata. It cost months, not weeks, of preparation—practice of the pedals only, practice of the manuals only, practice with a metronome ticking slowly beside him—always practice, practice, practice. After a while came the light, and with the light came an understanding of the sonata, a command of the keys, an assurance which made the public presentation a pleasure to anticipate and to realize.

Satisfaction rarely comes to the organ student until he has been to the "assembling plant," and there examined slowly and carefully his parts before putting them together for the consideration, the acceptance and the inspiration of those who love and admire the greatest of all instruments.

A little thing done in a big way should be the ambition of every sincere organ student; an ambition which does not seek the easiest and quickest way to the peak, but rather the way which combines the most thorough and the most honest effort.

The Organ Recital

THE possibilities of the organ are not appreciated by many non-musical people. They hear it in church in the accompaniment to the hymns and anthems. They may have some local pride in their parish church organ. They may be pleased with the music they hear from Sunday to Sunday and so commend the work of the organist. As to the artistic possibilities of the organ or the rich store of music which has been written for the noblest of all instruments, they are profoundly ignorant. But how shall the non-musical public be taught to appreciate and admire the music for the organ unless it is played for them? Yet they seem to treat the work of the organist, when he plays strictly organ music or music not connected with the singing of the choir, as quite unworthy of their attention. There is some justification for the organist when he says, as we have recently heard one, "There is no use playing a Mendelssohn sonata or other decent music. The people will not listen to it. I give them what they want, light, easy stuff, popular melodies." The people do want more than that. They are willing to listen to more than that. This remark, we believe, is not wholly justified by the actual conditions.

The Organist's Etude

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

Edited for March by RALPH KINDER

Organ Technic

TECHNIC! What a fascination this simple word has for the vast majority of organ students! Indeed, are there not many of those who have graduated from school or conservatory, or who have severed connection with private teacher that feel and believe there is only one thing to be acquired from now on—technic.

A well-developed and fluent technic is, of course, greatly to be desired on the part of every organist. It is for this reason that most good and thoughtful teachers of the organ advise, and even urge, their pupils to play the piano well. How glad now the writer is that when a boy his organ teacher insisted that he spend much—I almost wrote *most*—of his time at the piano. Technic, to the organist, is like gasoline to the motor. It is a vital necessity. Indeed, who can recall the brilliant technic of a great virtuoso without a thrill?

But is technic really all? To fulfill one's mission as an organist can there be nothing to aim at beyond the "slipping" up and down the keyboard or pedalboard of his instrument as the spider spins from top to bottom of his wonderfully-woven web? Is there nothing else in organ playing than the desire to play every note exactly as the score indicates?

Accurate technic is a splendid asset in a true and conscientious study of the organ; but it is only the beginning in music. The goal should be the thought, the personality, the picture, the soul, that technic must

convey to those "listening in." And it is to those at the "other end" that an organist should give most of his consideration when at the console. A sermon may contain the most wonderfully woven English; but that fact does not guarantee the saving of a soul. It is the message that counts. Just so in organ music. A simple *Berceuse* might be played with faultless technic and with exquisite registration, and yet be like the touch of one from whom life has departed. A glorious *Chorale* or *Symphony* might be played with a technic which causes us to gasp and admire, but if there is no message accompanying the display it is not likely that, save for curiosity, one in a hundred would care to "listen in" a second time.

A desire for much technic should not be discouraged. On the other hand, a desire for more thought, more personality, more pictures, more soul in organ playing should, it seems to many, be given greater encouragement by those who love the instrument. Let us do away with this cancer in present-day organ playing, this craze for speed and this fear of a wrong key, and let us permit the sunshine of personality, the vividness of imagination and the love of goodness and righteousness to enter in. When these features will have become a part of a performer's existence, then, doubtless, will existence for lovers of organ music be more real and worth-while.

Tact and Personality

Nor long ago a teacher in a prominent city received a letter from a young organ student in which the latter bemoaned the fact that he was unable to secure a better position than the one he then held. The teacher knew conditions well. He knew that the young student was very proficient in his organ playing, but lacked those two assets, so necessary for success, tact and personality. Perhaps some of us can learn a lesson from another's misfortune. What is the chief requirement for success to-day—that you have unusual ability in your chosen work, or that you do things and say things that will draw people to you? The answer is easy—both; but the latter first.

Very often in these days a position is gained by a disposition that indicates a willingness to please those with whom it comes in contact. A "grouch" hasn't a field than in the business arena. The adage "Personality gets the position; ability keeps it," has much truth in it. Then musical standing and our positions seek not only a greater ability, but a greater desire to serve, a greater willingness to please, and the development of a disposition and personality that will attract people to us.

Mr. Ralph Kinder, Editor of THE ETUDE Organ Department for the present month, was born at Staleybridge, Manchester, England, January 27, 1876. At the age of five he moved to Bristol, Rhode Island, where he became a chorister in Trinity Church. He studied organ with the choirmaster, the Rev. W. R. Trotter, and with Hamilton MacDougall. Later, in London, he studied with Lemare, Dr. Pearce and Dr. Turpin. For the past twenty-five years he has been the organist of Holy Trinity Church of Philadelphia. He has played as a concert organist in nearly every state of the Union. Several of his organ compositions have been widely used.

Congregational Practices

By Sydney H. Nicholson

Organist and Master of the Choristers,
Westminster Abbey

(The following excellent article from one of the foremost British organists appeared originally in "Musical News and Herald.")

CONGREGATIONAL singing may produce a fine musical effect, but only if two conditions are fulfilled: the congregation must be in earnest in its efforts, and the music must be suitable.

It is useless to hold congregational practices without the good-will of the congregation; for the mere rehearsal of hymns, etc., without the co-operation of all present will produce no results of value. In making a start with congregational practices the conductor will probably be met at first with shyness and apparent apathy. If he is fortunate, ten per cent of his forces may really sing with vigor and energy; another forty per cent may perhaps join in a tentative way, and the remainder will probably make no attempt at all. The first aim of the conductor must be to inspire an infectious enthusiasm. Once this is fairly started it will spread rapidly, and in quite a short time the number of those who make no attempt to sing will become negligible, and almost everyone will at least make some sort of a "cheerful noise." When this is gained there will be something to work on, and progress may be looked for; but while a congregation is merely bored or suspicious little can be done. Make your congregation *want* to sing, and they will soon learn to.

The Personality of the Conductor

Much must necessarily depend upon the personality of the conductor; it is a trying ordeal for the average layman to get up in church and harangue a congregation. He has to steer his way between the Scylla of dullness and the Charybdis of flippancy. He may be tempted to make jocular remarks which would be well suited for a choral society but inappropriate in church; his natural reticence and fear of irreverence may lead him to a non-compelling ineffectiveness. The best advice is to adopt as far as possible a natural style; to give few directions and those as clearly and simply as possible; to aim at broad effects rather than detail.

A few reliable singers placed in different parts of the congregation will be useful, and in making a start it is a good plan to distribute the choir in groups of two or three through the nave: for a feeling of isolation is a great discouragement to those who wish to sing. But as soon as possible such an arrangement should be dispensed with, first because it does not reproduce the actual conditions at service time, and also, as will be shown later, the choir will be needed for other purposes.

Most people can sing to some extent if they try; but it may be taken as substantially true to say that for ten people who can sing a "melody" there will not be more than one or two who can sing harmony correctly, even from music, while not more than one per cent of an ordinary congregation can be trusted to sing harmony correctly "by ear," unless, perhaps, it is the bass part of some very well-known chant or hymn. Consequently the singing will have to be mainly in unison at any rate at first. Harmony singing should be welcomed so long as it is correct; but "vamped" harmony, or the so-called "singing seconds," is to be sternly discouraged. So that those who wish to sing in harmony must be provided with music.

The melody then becomes of dominant importance in the choice of music. A

Practical Details

Tempo Must Be Adopted

Unison and Harmony

English language in their hands and mouths. . . . Just so long as the public is taught that a song recital in French

Unaccompanied Congregational Singing

German and Italian is more 'elegant' than one in English, just that long also will the unthinking public prefer the foreigner and by the same token pay him better than the American."—*Mc SLU NEWS*

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Pointers for Organ Students

By Ralph Kinder

1. START the study of harmony at an early age; and study with one who knows how to teach the application of harmony. It is not enough to know the various chords in music or how to write basses and melodies. To analyze the notes and chords of a composition—whether hymn-tune or symphony—leads to a speedy learning of the composition, to a proper interpretation as well as to a keener understanding and enjoyment of the composition.
2. Attend orchestral concerts as much as possible and learn to distinguish the tones of the various instruments. Study the character of each instrument. It is impossible to know the possibilities of an orchestral stop in an organ until one has heard the original instrument played or, even better, is able to play it one's self.
3. A good musician sees good in another musician and a poor musician sees good only in himself. Do you think that the merit of a musician can be judged in this way?
4. Find the teacher that imparts thoughts and ideas. With the aid of these thoughts and ideas develop your own repertoire.

5. Has it occurred to the reader how much truth there is in the saying: "An incorrect key struck, held and released the correct way can accomplish more good than the correct key struck, held and released the incorrect way?" In other words it is the "touch" in organ playing that is of primary importance.

6. Do not keep your audience listening to a sustained note or chord while you fix your registration or turn your page. Successful business men meet their appointments punctually and answer their mail promptly. Successful organists have their registrations prepared when the time to use them has arrived. Omit notes, if need be, to meet this requirement, but never lose time.

7. Thirty years ago the legato touch in organ playing was almost universal. Today the up-to-the-minute concert organist uses the staccato or wrist touch fully as much as the old touch. Has the modern organ given birth to this new touch?

8. The question is frequently asked: "Should a hymn-tune player play only the notes notated?" The notes seen in a hymn-tune are for the voices to observe; the organist plays these and as many duplicates as he deems it wise to use.

Hymn-Tune Playing

By Ralph Kinder

THERE is no subject of greater importance to the church organist than that of hymn-tune playing or hymn-tune interpretation. Much is written on the subject—too much can not be written, especially by one who is experienced in this work. It has been said that hymn-tune players, like hymn writers, are born, not made. Doubtless there is some truth in this claim, yet it is just as true that one who is not gifted in this most important art can develop it by means of study and practice.

There is nothing more inspiring than a well-known hymn sung to a fitting tune by a great congregation accompanied by one who knows how to accompany. A baton is not necessary. A choir is not essential. Two things, however, are vital in the proper accompaniment of the hymn-tune: the first is an adequate organ; the second is an organist who possesses the quality of rhythm. One must not confuse time and rhythm. They are different terms and express different meanings. Good time, even time, appropriate time, each is, of course, essential in any and every musical pursuit—as much so in hymn-tune playing as in the playing of a march by a military band when on parade. Incidentally in private practice one should not fear the results of an over-abundant use of a metronome. Such results are of great benefit in any field of music and are especially valuable in the development of this most essential thing in hymn-tune

playing—rhythm. Another word is accent. It has been said that accents cannot be acquired at the organ. This statement is not true. An accent is just as possible in organ playing as it is in piano playing. In the latter it is often produced by the use of force; in the former it is made possible by the manner in which two successive notes or chords are played.

When one begins to feel the advent of rhythm and accent in his hymn-tune playing, then discretion must be exercised in deciding where this accent in each measure must come. "Stand Up, Stand Up For Jesus," is a well-known hymn to which has been set two excellent tunes (4-4 time has been employed in both settings.) Do not many organists seem to feel, when these four beats have been counted evenly and properly, that everything necessary has been done to make both hymn and tune an inspiration to both singer and worshipper? As a matter of fact, the inspiration from this wonderful hymn and these two inspiring tunes comes, and only can come, when the tempo is brisk and when on every first and third beat the accent is marked. The familiar tunes to "Love, Divine, All Loves Excelling," have two accents to each measure also. Sullivan's tune to "Onward, Christian Soldiers," likewise, has two accents to each measure. The tune "Hursley" frequently used to the hymn "Sun Of My Soul, Thou Saviour Dear," has one accent to each measure, the accent coming on the first beat.

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Opera Composing De Luxe

AN interesting account of the composition of part of Donizetti's famous opera, "La Favorita," is given in "Great Italian and French Composers," by George T. Ferris, in which the latter tells us:

"'La Favorita,' the story of which was drawn from *L'Ange de Nigida* and founded on a French play, *Le Comte de Comminges*, was put on the stage at the Académie with a magnificent cast and scenery, and achieved a success immediately great, for as a dramatic opera it stands far in advance of all the composer's productions. The whole of the grand fourth act, with the exception of one cavatina, was composed in three hours. Donizetti had been dining at the house of a friend, who was engaged in the evening to go to a ball. On leaving the house, his host, with profuse apologies, begged the composer to stay and finish his coffee, of which Donizetti was inordinately fond. The latter sent out for music paper, and finding himself in the vein for composition, went on writing till the completion of the work. He had just put the final stroke to the celebrated *Viens dans un autre patrie* when his friend returned at one in the morning to congratulate him on his excellent method of passing the time. . . . In composing, Donizetti never used the pianoforte, writing with great rapidity and never making corrections. Yet, curious to say, he could not do anything without a small ivory scraper by his side, though he never used it. It was given him by his father when commencing his career, with the injunction that, as he was determined to become a musician, he should make up his mind to write as little rubbish as possible, advice which Donizetti occasionally forgot."

Donizetti's rapidity is further explained, of course, by the simplicity of his music; the elaborate complications of the modern operatic score were not then in vogue and many abbreviations were then possible in writing music.

Little Hints

WHEN a hair of the bow breaks, in playing, do not pull the broken ends out with a jerk at the point and frog; for this is apt to loosen some of the other hairs. The broken parts of the hair should be cut off neatly with a pair of scissors; or they can be bitten off; although my dentist tells me this is rather hard on the teeth. Many violinists carry a very small pair of scissors in their vest pocket or in the pouch in the end of the violin case, for use in cutting off broken hairs. It is necessary that the hair be perfectly tight in the bow, as, if there are many loose hairs, it is impossible to get a good, firm, smooth tone. The breaking of the hairs will not loosen the remaining hairs, but pulling the broken ends out will do so.

Violin Facts

JOHANN PETER SALOMON, an eighteenth century violinist, had the distinction of being born in Bonn, in the same house in which Beethoven was born.

RODE, author of the famous *Twenty-four Caprices* (one in each major and minor key), was violinist to Napoleon Bonaparte when the latter was First Consul of France, directly after the French revolution. Beethoven wrote for Rode the famous Violin Romance in F.

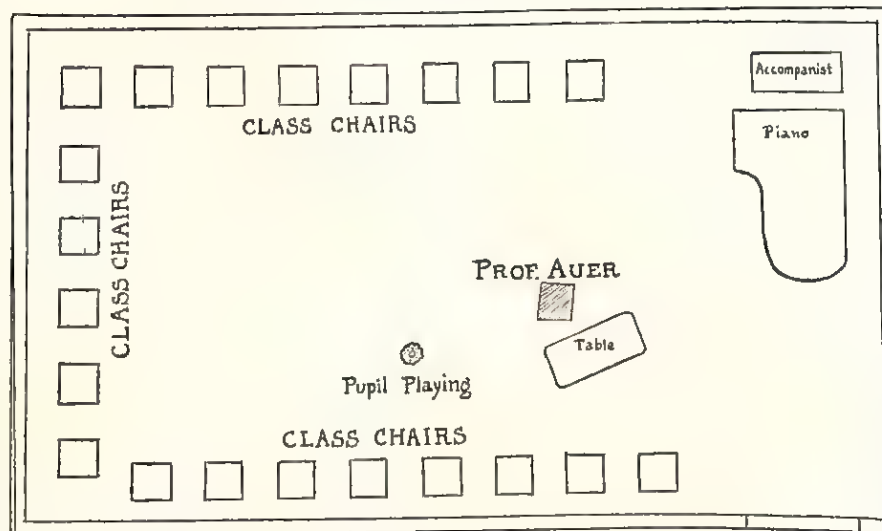
TARTINI was not only a famous violinist but also a writer of note on musical physics, and was the first to discover the fact that in playing double stops their accuracy can be determined by the production of a third sound, which appears when they are played in perfect tune.

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"

A Master Violin Teacher in Action



It is probable that very few readers of VIOLINIST'S ETUDE have seen a really great violin teacher in action. It is an interesting and inspiring sight, and I am going to try to describe how Professor Leopold Auer, teacher of Jascha Heifetz, Mischa Elman, Efrem Zimbalist, Toscha Seidel, and other world renowned virtuoso violinists, goes about it.

The master class is held in a large room, a grand piano stands in one corner, and there are seats around the sides of the room for the entire class. All lessons are separate. The student playing, stands before a music stand in the center of the room, and half way between the piano and the student, Professor Auer sits beside a table on which is placed his violin, which he uses in illustrating passages for the student and the class. The student's right side, in playing, is toward the piano and the master, who thus has a view of the student's bow arm at all times.

In the master class, violin concertos and miscellaneous pieces for the violin are principally studied, although an occasional etude by Kreutzer, Rode, or one of the other writers of these standard "studies" is heard. Purely mechanical and technical exercises are not taken up, as the master class pupils are supposed to have already studied fundamental violin technique.

The master arrives, and the class rises and greets him. With a cheery "good morning," he bows pleasantly to the students in different parts of the room.

A student is ready with his violin and music at the stand in the middle of the room, and the session commences. The piano accompaniments, which are always used when the works studied have piano parts, are played by an assistant, or by Mme. Auer, or if neither is present, the master himself sits down at the piano and plays.

Violin teachers frequently write to THE ETUDE whether they should play the violin with the pupil, or the piano, or neither? If they could attend the master class, the problem would be solved for them. Professor Auer does whatever he thinks would benefit the pupil most. However, the pupil does practically all the playing of the solo part. The piano accompanist confines himself to the accompaniment of the composition being played, only occa-

sionally playing a passage with or for the student, where the fault is not important enough to warrant the master taking up his violin, and illustrating it for the student. Where there is something radically wrong with the interpretation or technical manner of playing a passage, the master stops the student, and taking up his violin, plays it for him, as it should be done. And such playing! The class is in raptures!

Now mark you, he does not play the faulty passage *with the pupil*, as so many teachers do, but *for the pupil*, directing him to listen intently to the manner of playing, and to try and get the same effect. The Professor rarely glances at the music when playing these illustrations. This man seems to know practically the entire repertory of the violin from memory.

If I may venture to guess the secret of this teacher's success, I should say that it is due to his immense sympathy with the pupil's playing, and intense concentration on the pupil's work. Once the lesson is started, he seems entirely oblivious to his surroundings and directs the full power of his remarkable and magnetic musical intellect on the work in hand. His power over the pupil seems hypnotic, and he displays an almost feverish interest in getting him to play the composition according to his conception of the way it should be done. As the Christian Scientists say, he has an intensely "strong thought." It seems as if a spotlight of intense musical influence was being centered on the pupil at all times during the lesson. Needless to say this keeps the student "on his toes" constantly, and he is inspired to his utmost exertions to realize the master's ideals.

The master does everything which could possibly bring the pupil to a correct rendition of the music—feet, hands, voice, gesture, pantomime, all have a part by way of help. Much of the time he "directs" the pupil, beating the time with his hands (without a baton of course) exactly as if he were directing a symphony orchestra. There is a constant play of gesture, and pantomime illustrating the music, such as a conductor of an orchestra uses.

Sometimes the master will sing a phrase, again he will stamp out the beat vigorously on the floor with his foot, shouting "Count, Count, Count," to the pupil, who happens to be naturally weak in time. He

is a great stickler for rhythm and correct time, only allowing liberties where indicated by the composer, or where there is an artistic necessity for it. Sometimes he will seize the bow arm of a student and force wrist and arm to go through the proper movements, where the bow technique is incorrect.

All the time there is a running comment of criticism, or encouragement. "Sing, Sing, Sing, make the violin sing." "Count, Count, keep time," "Hold the head of the violin high in the air," "Don't scratch," "Keep the beat," "Don't press so hard on the bow," and so on.

No one is allowed to gloss over wrong notes. If one or two notes in a long run are false, the pupil must stop and correct them, or make a note of where they occur, and practice them out at home. If anything is wrong, the master senses it instantly. He goes to the heart of the difficulty at once, explaining the remedy, and illustrating the true and the false way of playing the passage, so that the student can realize the difference. He often uses the remedy of exaggeration, to show a student where his playing of a passage is incorrect. He first plays the passage correctly, and then plays it with humorous exaggeration of the faulty manner of the pupil, which sends the class off into gales of laughter.

"Not bad," is about as far as he usually goes in the way of praise for the pupil's efforts, but if he occasionally bestows a "Very good," the student is elated to the seventh heaven of delight.

One advantage which a teacher of such immense experience of life and music possesses is the fact that he has lived in almost every country in Europe and knows the characteristics and national life of their peoples. Moreover, he was personally acquainted with the composers of many of the leading works in the literature of the violin, thus knowing the ideas of the composers about their works and how they wished them to be played. Above all he knows the correct traditions of the entire repertory of the violin. Hungarian, Polish, Italian, French, Bohemian, Spanish violin music all have their traditions and correct method of interpretation.

At the close of the session the students are welcome to ask any question or explanation, which the master answers in the most genial manner.

The lesson over, the master is much fatigued, owing to the intense mental concentration which he brings to bear on his work. In the master class he gives only four or five lessons a day, and not every day at that. This intense concentration and keen sympathy with the efforts of the pupil are without doubt the cause of his remarkable success in producing such a host of world-famous virtuoso violinists.

Macmillan on "Practice"

"PRACTICING so much is worse than practicing too little," was the advice given by Francis Macmillan to a young violinist whom he heard while on one of his recent concert tours. The distinguished violinist explained his reasons for this statement. "Too much practice," he continued, "will make you stale in the same way as too much exercise makes an athlete stale. Listening to good music, reading practice when it is combined with it, problems you listen and read with the problems you have to solve in your mind."

—N. Y. Musical Courier.

"Do not perpetually strive to achieve. Have frequent periods for reflection and time to rest. There is a time to work and a time to be idle. Do not overtax yourself. There is a wide difference between persistent effort and nervous haste."

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A Visit to Vieuxtemps

(Continued from Mr. Braine's interview with Prof. Auer, on page 157.)

AN arrangement had been made for young Auer to play for the great violinist, although with some difficulty, owing to Mme. Vieuxtemps' dislike for prodigies who constantly besieged her husband for a hearing. Prof. Auer in his book describes the occasion as follows: "On the day set we drew near the hotel in which the Vieuxtemps were occupying a fine apartment. Entering we were received very cordially by Vieuxtemps himself, and very coldly by his wife, who played the accompaniments at his concerts. After a few polite words regarding my studies had been exchanged, I was permitted to take out my violin—a poor enough instrument—and to play. Mme. Vieuxtemps sat down at the piano, looking decidedly bored. I myself, nervous by nature, trembling with emotion, began to play the 'Fantaisie Caprice.' I do not recall how I played it, but it seems to me that I put my whole soul into every tone, though poorly supported by an insufficiently developed technique. Vieuxtemps encouraged me by an amiable smile. Then, at the very moment when I was in the midst of a *cantabile* phrase, which I was playing all too sentimentally, Mme. Vieuxtemps leaped from the piano stool and began to walk precipitately around the room. She bent down to the ground, looked here, looked there, beneath the furniture, under the bureau and the piano as though she was hunting for something she had lost and could not find.

"Brusquely interrupted by her strange action, I stood with wide open mouth, with no suspicion of what all this might mean. I felt as though I had been cast down from illuminated heights by a fiery explosion rising from the abyss. Vieuxtemps, himself astonished, followed his wife's progress around the room, with a surprised air, and asked her what she was looking for under the furniture so nervously. 'One or more cats must be hidden in this room,' said she, 'meowing in every key!'

"She was alluding to my over-sentimental *glissando* in the *cantabile* phrase I was so overcome by the shock that I lost consciousness, and my father was obliged to hold me in his arms lest I fall. Vieuxtemps turned the whole affair into a joke, patted me on the cheek, and consoled me by saying that later on everything would go better. I was then no more than fourteen.

"The interview was at an end and my father and I left the hotel with tears in our eyes, discouraged, unhappy and crushed to earth. From that day on I hated all *glissandos* and *vibratos*, and to this very minute I can recall the anguish of my interview with Vieuxtemps."

"Is the popularity of violin playing increasing in the United States?"

"Yes, to a very marked degree. Even in the six years I have lived in this country I can notice a great difference. The standard of violin playing is constantly increasing here and the number who wish to study the violin is also increasing to a remarkable degree. The United States has a wonderful musical future."

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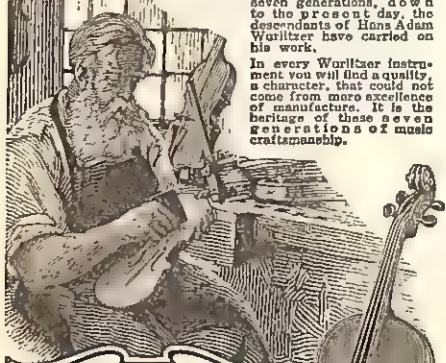
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flexible wrist and many teachers advocate producing the staccato bow from the wrist, or a combination of wrist and forearm. I find that staccato bowing can be produced more brilliantly, evenly and crisply by using the upper arm and stiffening the wrist to a point of actual inflexibility. An extremely rapid and effective staccato can be produced in this manner.

"Occasionally the rules of violin playing have to be changed somewhat to assist in the production of certain bits of technic. For instance, in producing left hand *pizzicato*, it can be done easier and with more effect, if the left elbow is held much farther to the left than in its usual position. By this position the fingers of the left hand can get a stronger grasp on the strings to be picked, and the resultant tone is larger and clearer."

"Do you use the so-called 'minute bowing'—60 seconds duration to a stroke, in your teaching?"

"I do not use in exercises such excessively slow bowing as a full minute by the watch to each stroke; but I have my pupils do a great deal of slow bowing, counting, say, from 8 to 18 or sometimes more at moderate tempo, to each bow stroke. This answers every practical purpose for developing good bow control."

"Have you a cure for stage fright on the part of the violinist?"

"If you mean any medicine or chemical, or hypnotic means to prevent or cure stage fright, I do not know of any which are at all dependable. Many of the most famous artists in the world have suffered extremely from nervousness and stage fright. Each individual is different in this respect. Joachim never smoked the day he played. I, on the contrary, used to smoke all day. Many violinists in Europe take a glass of claret or other wine before going out to play, but I have never seen that it helped matters any; and I firmly believe that there is no use taking medicines, liquors, or preparations, to give the violinist the necessary courage. I have known violinists who could face the largest audience entirely at ease and without a tremor, while others would suffer agonies of nervousness. The whole matter depends on one's constitution, mentality, and nervous system."

"What are the worst faults of violin pupils who come to you here in the United States?"

"Bad school; that is, many of them have not been taught correctly and are not well grounded in the fundamental principles of violin playing. There are too many teachers at work who do not know how to teach the violin. However the situation is improving wonderfully here in America, in violin playing and teaching, and in music generally. I notice a wonderful advancement even in the time I have been living in this country six years in all."

"I hope to become an American citizen."

Prof. Auer is the author of two interesting works, "Violin Playing as I Teach it," and "My Long Life in Music." He is at present at work on a new book "Interpretation of the Violin Repertory."

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Should the Teacher Play?

TO THE ETUDE:

Although, from an individual standpoint, I consider my question a silly one, nevertheless for the betterment of the profession I kindly ask you to consider the following question:

"Is it possible or morally right to accept advanced pupils, to try to teach 2-3 part inventions of Bach—Chopin Polonaises—Rondo Capriccioso of Mendelssohn—Cramer's 100 velocity-studies and so on, when such a teacher has absolutely no technic to interpret such compositions to his pupils?"

We are all aware that any number of so-called teachers hide their shortcomings behind that stale and worn-out excuse, that a good teacher necessarily does not have to be a good player. I am a teacher of advanced pupils, and consider it my duty to interpret each composition which I assign for study.

But some would-be teachers by pose and persuasion accomplish much which is detrimental to *bona fide* teachers whom they hurt musically and financially.

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Helpful Practical Hints

TO THE ETUDE:

This is my first letter to THE ETUDE. I certainly appreciate this music magazine. I look forward to it every month.

Maybe you would be interested to know what I have written on the subject, "Helpful Hints in Practicing Exercises," which consists of twelve rules which the teacher should insist upon.

Helpful Hints in Practicing Exercises

The teacher should insist on the following rules:

1. That there be correct reading and accuracy of playing in all tempi.
2. That evenness of tempo be maintained.
3. That the pedal is not to be employed in the playing of exercises.
4. That each exercise be repeated uninterruptedly a number of times, seven, nine, or twenty-five times, according to the endurance of the student.
5. There should be no muscular tension in any part of the playing apparatus.
6. Each note should receive its exact value, no overlapping of tones.
7. That all exercises be played slowly.
8. That the speed must be gradually developed.
9. That exercises are usually played *mezzo*, *fz*, then *fz*, and later *legiero*.
10. The exercises must be played with positive and negative accents, and also without accents.
11. The metronome may be used for maintaining an even tempo.
12. That accuracy of rhythm prevails.

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Once a week is most suitable for practices. Members should be allowed to take their own parts home; and those having lessons would be well-advised to get their teacher's guidance on how to play their own pieces.

Second-violin parts are not pleasant for practicing alone but double-stopping studies of similar nature, and in similar keys, can be worked at.

Of course, where some band-parts are not in use, through absence of those particular instruments, the first violins, or whoever has the necessary cues, will have to fill in the missing parts.

A double-bass player is not always available, in which case someone should be found to learn the instrument. Usually it will be necessary for the orchestra to help purchase one—for double-basses are expensive. Any person with previous musical knowledge, and sturdy fingers, can soon learn sufficient to put in the bass part of simple orchestral stuff. Even the firm sounding of the first note in every bar makes a wonderful difference to the rhythm and solidity of an average piece of music.

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An orchestra should tune to the oboe's A, unless of course a piano is included in the combination.

Thus we see that whenever a few violinists can get together, some sort of ensemble playing may be started—with much benefit and pleasure to all taking part; and, maybe, later on, to other folks too.

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By Helen Oliphant Bates

HAVE you ever watched a mechanic putting a piece of machinery together? First he will lay out all the parts on a table before him. Then he will find those parts that belong together and screw them so tightly that they seem like one solid whole. When you finish learning your pieces do they sound as though you had just laid the parts on the table and were still hunting for the screws at the end of every section, or do they sound like units closely bound together? If they still sound like a lot of parts you should work down the points of juncture until these places sound as smooth as any other portion of the piece.



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Ensemble Playing

By Sid G. Hedges

AMONG the advantages of the violinist are the many opportunities for ensemble playing. No one ever heard of six pianists playing together, but a combination including half a dozen violinists can be met with in almost any town.

Playing with others is enjoyable, it stimulates and broadens interest, and it creates healthy rivalries.

The violinist need not get far before he can begin to gain such experience. As soon as he can read a hymn tune he may look out for another fiddler of about equal attainments with whom to play. If they can also acquire a would-be 'cellist, their joy will be complete; and the trio can play regularly together, increasing proficiency bringing increasingly large fields to explore and conquer.

But two violinists alone may do a wonderful lot of work. Violin duets are legion; and it should not be long before the two know some at least of the extensive works of Pleyel, Mazas, Kalliwoda and Rode.

It is usually easy for a pair of violinists to find a pianist eager for some trio work. A great amount of trio music, for piano and two violins, or piano, violin and 'cello, is available; and, with two violins and a 'cello, quartets become possible.

If neither 'cellist nor pianist can be found, but only other violinists, a good deal of stuff has been written for various combinations of violins up to eight in number.

Once the student has started this sort of ensemble playing, he will be ambitious to form a real orchestra. Usually, when he starts to do this, he will receive many offers of cornets, clarinets and trombones; but, at the beginning, he will be wise to refuse all such aid. Wind instruments, in small amateur combinations, are often troublesome. I have heard an orchestra consisting chiefly of screaming clarinets and braying cornets—but the effect was not happy.

The great point, when forming an orchestra, is to get a well-balanced combination. A pianist is usually necessary, or advisable, when numbers do not exceed fifteen or twenty.

I append here suggestions for pleasantly balanced orchestras. For nine members; 3 first violins, 3 second violins, 1 'cello, 1 double-bass, pianoforte.

For thirteen members; 5 first violins, 4 second violins, 2 'celli, 1 double-bass, pianoforte.

For twenty members; 5 first violins, 4 second violins, 1 viola, 2 'celli, 1 double-bass, 1 clarinet, 1 bassoon, 1 horn, 1 trombone, 1 timpani, 2 flutes.

For forty members; 8 first violins, 7 second violins, 4 violas, 4 'celli, 3 double-basses, 2 flutes, 2 clarinets, 2 bassoons, 2 cornets, 1 trombone, 3 horns, 1 timpani, 1 drum.

If there are but few players, so that a conductor can hardly be spared from among them, the first violin may act as leader, standing at his desk, with his instrument.

Everything, from the start, should be organized on business lines; and election should be made of a leader, deputy-leader, librarian, treasurer, secretary, enroller and advertising secretary, and a rollment and advertising of music. This latter business is not easy with an average orchestra for fairly accomplished performers and comparative beginners may both have to be catered for. To make of either exclusively will be a mistake. Even if fairly simple music is obnoxious there is no need to choose rubbish.

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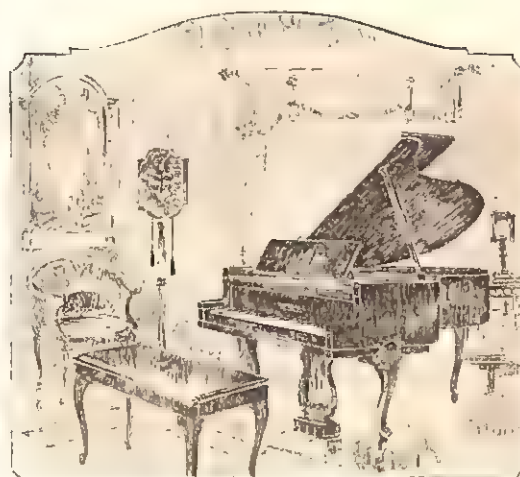
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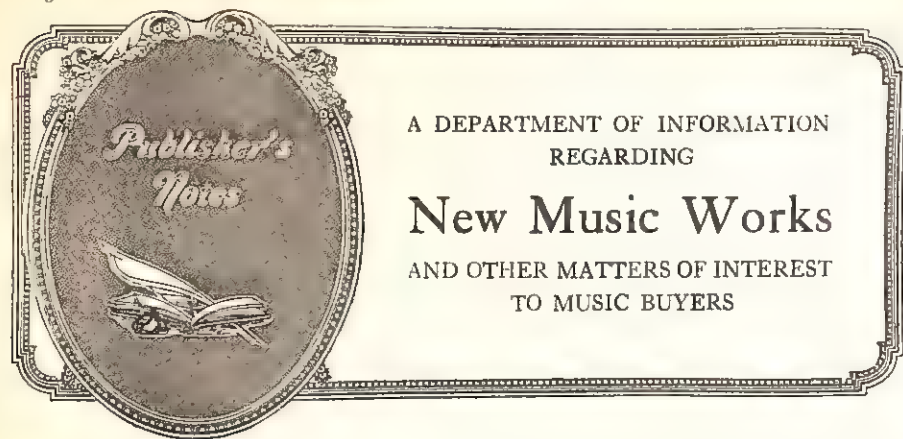
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This cantata will make a most valuable addition to the comparatively limited list of such works written for treble voices. The composer has given this unconventional subject a most effective setting and has made the most of the dramatic possibilities found in the text. A two-piano accompaniment enhances and greatly adds to the support of the voices. This will make an ideal number for festival occasions, the time for rendition being about 25 minutes. If desired, an orchestration may be rented. The special introductory price, at which one copy only may be obtained, is 25 cents, postpaid.

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

The previous successful cantatas along this line by Mr. Bliss will be the chief incentive to a perusal of this, his latest effort. Although written for four-part chorus of women's voices, the second alto part may be omitted without any appreciable loss in the general effect. This new setting has most beautifully portrayed the tender affection and romance found in the ever-charming Bible story of Ruth and Naomi. The part writing is smooth and within the range of the average voice.

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Album of Transcriptions For Pipe Organ By Orlando A. Mansfield

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Dawn of Spring Cantata for Treble Voices By Richard Kountz

Composers have perhaps found no theme so inspiring to the expression of the poetic and joyous than the subject of spring. Mr. Kountz has most admirably depicted the spirit of spring, with its major note of joy in this exceedingly melodious and singable cantata. The two-part chorus writing is varied by the introduction of solo parts and an optional four-part chorus is supplied, adding greatly to the interest. Grade schools, high schools and colleges will find in this cantata a most delightful and effective number for commencement day program. Time for performance, about 25 minutes.

Advance cash price for this work, at which one copy only may be obtained, 30 cents, postpaid.

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Pay no money to strangers who solicit magazine subscriptions. So many swindlers are touring the country that it is not easy to separate the wheat from the chaff. Unless you are convinced that the solicitor is honest, send the money direct to us and we will cheerfully give credit to any worthy magazine subscription agent.

(Publisher's Notes continued on page 224)

World of Music

(Continued from page 151)

Igor Stravinsky, the eminent Russian composer, made his American debut as conductor, when, in the first week of January he led the New York Philharmonic Orchestra at Carnegie Hall in three programs of his own compositions taken in historical sequence from earliest to last. Many of his foremost compositions are already too familiar to concert-goers to need further comment. As a conductor he has made a very favorable impression.

The Mendelssohn Club, a leading singing organization of Philadelphia, is this year celebrating its fiftieth anniversary. It was founded by W. W. Gilchrist, who remained its leader for the first forty years of its existence, since when it has been under the direction of N. Lindsay Norden.

The New "Municipal Opera" of Marcelles, France, was officially opened on December 4th. Royer's "Sigurd" was the work presented. The new opera house has a seating capacity of twenty-five hundred, every seat being in full view of the stage.

Harp Playing is to receive special encouragement in Wales. The Welsh National Council of Music has taken steps to encourage the study of the harp in the Welsh University Colleges and thus to foster the development of the music and use of their traditional instrument.

Marco Enrico Bossi, eminent composer and organist of Italy, made his American debut on January 21st on the great organ in the Grand Court of the Wanamaker Store of Philadelphia, receiving an enthusiastic reception from his audience and the press, for both his artistry at the console and his compositions.

The Only "Whistling School" in the United States, so far as we have been able to learn, is conducted by Miss Agnes Woodward of Los Angeles.

Lawrence Tibbett, an American baritone who is a native of Bakersfield, California, won a "wild demonstration of approval" for his interpretation of the rôle of Ford in Verdi's "Falstaff" at the Metropolitan Opera House of New York, on the evening of January 2. Let us hope for the very best for another American singer American trained.

The Bayreuth Festival is to begin on July 22. The works offered this season are to be "Die Meistersinger," "Parsifal," "Das Rheingold," "Siegfried," and "Götterdämmerung." The entire repertoire will have been given by July 29, though repeat performances will continue till August 30. Special excursion rates for American students, teachers and professors and artists are offered on the Mount Clay of the American Line, sailing July 4 and returning from Westphalia on August 6. Particulars as to travel may be had from any agent of this line, offices in all cities or towns of any size.

The Milwaukee Civic Orchestra has received an appropriation of five thousand dollars from the city council, one-half of the ten thousand dollars per year asked for by the organization. As the orchestra is to become active in the coming fall, the sum granted but covers the portion of the allotment which would properly fall in this calendar year, and the city's active support seems assured.

A Futuristic Moving Picture as an Interlude to a Ballet is a feature of "Raiache" (No Performance), by Erik Satie and Francis Picabia, which has been produced in Paris. A ballet as an interlude to a moving picture would more nearly fit the conventional idea of these entertainments.

Walter Damrosch has been seriously mentioned at Washington as a possible appointee to the important post of Ambassador to Germany. That such an honor should have been considered for Mr. Damrosch is a most estimable tribute to the musical profession of America. Not so far in the past the mere suggestion of a musician for such a place would have been received in the inner circles of politics with elevated eyebrows.

Twenty-Five Dollars a Week Increase in Salary has been asked by the Associated Musicians of New York, for the members of the New York Symphony and the New York Philharmonic orchestras. This may greatly affect the future of both these organizations, as their managements declare it impossible to continue their present membership and type of work with such conditions forced upon them.

Bulletin of the Presser Home for Retired Music Teachers

After the festivities of the Holidays, the residents of the Home have enjoyed mostly a quiet fireside life during the wintry January.

Only two entertainments of note have occurred. On the evening of January 12, the Reverend Forrest E. Dager, D. D., rector of St. Paul's Reformed Episcopal Church, gave the Presser Home Social Club a delightful evening with his humorous talk on "Shams in Speech," which he illustrated with many applications to daily conversation. Then on January 28 the Choir of the Lutheran Church of the Apostles, under the direction of Guy McCoy, gave a very enjoyable program of vocal and instrumental numbers, though the organization had to brave zero weather and icy pavements in order to fulfill their appointment. The Club is most grateful to all who have contributed to their pleasure in this way.

Album of Song Transcriptions And Variations For The Pianoforte

Good melodies are imperishable. In time, practically every good melody, no matter for what it may be written originally, finds its way into some form of piano arrangement. The best vehicle is the piano transcription, in which the melody is retained with its original harmonies, but given a suitable form of accompaniment and more or less ornamentation. In our new Album of Transcriptions we have included the best and most effective numbers to be found, chiefly those of intermediate difficulty.

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Seven Advance Publication Offers Withdrawn

We are pleased to announce that the following works are now ready; therefore, the low advance of publication prices are withdrawn. Our examination privileges extend to these works. Any music teacher or active music worker may secure any or all of these for examination, if desired.

Album of Arpeggios for the Pianoforte.

This is the third volume in the series of study pieces for special purposes. It has an appeal not only to the teacher desiring material to develop the pupil in the medium grades in the handling of the arpeggio in its various forms, but also to those players who delight in piano compositions, utilizing arpeggios. There are 20 interesting pieces in this collection, such as will hold the interest of the pupil to better advantage than the average arpeggio studies, which do not have the variety of keys and harmonies found in this collection. The price of this work is 75 cents, postpaid.

The Music Scrap Book, by N. Louise Wright.

This is an original work designed for the use of very young students and delightfully paves the way for any instruction book or method for teaching the piano. It takes young students through the elements of notation and the beginning of keyboard work. Teachers of children by all means should become acquainted with this work. The price is 60 cents, postpaid.

What to Play—What to Teach, by Harriette Brower.

This new musical literature work is an annotated outline of the pianoforte material arranged in program form from the first beginning to the work of the great pianists. These interesting studies in the selection of study and teaching material and in the art of program building will prove valuable to the serious teacher and artistic pianist and will be found interesting food for thought by all music lovers. The price of this new work is \$2.00, postpaid.

Cleopatra—Opera Burlesque. Book and Music, by John W. Brigham.

This is a decided novelty, being suitable for production with all the characters enacted by the male sex. These participants may be of any men's club or men's choral organization or it can be done by high school boys, since it is not difficult. It is very funny and there is a fine time for all in its production. It would require about 40 minutes, and therefore can be used as part of an evening's entertainment. The price of this work is 75 cents, postpaid.

Day Before Yesterday—Operetta for Children, by Cynthia Dodge.

Miss Dodge here offers another meritorious little musical play for children. The staging and costuming is easily cared for, yet is arranged so as to be an effective and attractive background for the pretty musical work of the children characters. The title is derived by reason of the fact that in this operetta there steps from the pages of history characters of the past. The price of this work is 60 cents per copy, postpaid.

Jolly Jingles for Little Fingers, by Helen L. Cramm.

This little volume contains some very attractive, bright and up-to-date first-grade pieces. Teachers will find them a real help with young students, and those who know other of Miss Cramm's little collections of teaching pieces will need no urge to make the acquaintance of this new collection. The price of this work is 75 cents, postpaid.

King of Glory—Easter Cantata for Mixed Voices, by R. S. Morrison.

Choirmasters who plan to do an Easter Cantata and who have not made their decisions at this date should immediately secure a copy of King of Glory for examination. It is new and is the type of cantata that the average choir can present most effectively, the rendition time is about 40 minutes. The price of this cantata is 60 cents, postpaid.

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Music

By Lida E. Voight

A round and jocund Whole-Note
Has a pale, but friendly face,
And when he marches up the staff
He sets a stately pace.



But when a Half-Note comes along
He speeds things up a bit,
Though he can't hurry very fast,
For Time objects to it.



And now a Quarter-Note appears
And hustles Time still more;
But everything of Quarter-Notes
Would be an awful bore!



An Eighth-Note flies a saucy flag,
Calls, "Catch me if you can;
I won't wait long for anyone,
For Time, nor tide, nor man."



A Sixteenth-Note displays two flags,
To beckon lagging fingers,
And woe unto the girl or boy
Who long before them lingers!



Three flags upon a single stem
Are not so often seen;
When Thirty-Seconds scamper forth
There's little time to dream.

From Whole to Thirty-Second Notes—
With dots and holds and rests;
With clefs, and sharps, and flats, and
Time—
That's all that any music is,
From simple to sublime!

What Peter Saw

By Eveline Nutter

PETER rumbled his red hair with a hand that was just a bit smudgy. Then he frowned at Finger Exercise Number Ten, and set his metronome going. He raised the window shade and began to practice. Faster and faster raced his fingers, but he forgot to pay any attention at all to his metronome.

"Whew!" he said at last, "That is hard work!"

Here the metronome attracted his notice, for it was rocking and swaying back and forth and just as he was looking, fell over on its side with a bang. The little door in the bottom flew open and out stepped an Indian boy, no taller than your thumb.



"I am Wee-jig-i-jig," announced the little Indian. "If you want to know what I do, I am the fairy who looks after all the metronomes in the town."

"Oh, ho," said Peter, "you know who I am, do you?"

"I certainly do know who you are," he said. "You are the little boy who won't keep time. I have more trouble with your metronome than with any other on this street."

Peter giggled. "Well, you don't look much like a fairy."

Wee-jig-i-jig grunted, and tapped his

drum. "Being a fairy is not much of a job," he said. "I used to be the metronome for a whole tribe of red Indians."

"Oh," exclaimed Peter, "I didn't know Indians ever had metronomes."

"Just the same thing," insisted Wee-jig-i-jig. "I drummed for them."

"That must have been fun, Wee-jig-i-jig. But, being a fairy, of course you didn't have to practice."

Wee-jig-i-jig looked crosser than ever. "Of course I did. I used to be an ordinary Indian boy, as large as you are, perhaps larger—I forget. I drummed for the warriors, before they went into battle and when they danced and sang and played games. Sometimes they would sing hour after hour; and I knew all their songs and was too proud to make a mistake—ever."

"But I can't help making mistakes," protested Peter.

"Humph!" retorted the Indian. "You don't try. Once I stayed in that metronome for half an hour, drumming to help you, and you didn't listen at all!"

Suddenly Peter seemed to be in a strange forest, standing beside Wee-jig-i-jig, among dozens and dozens of Indian boys. They were drawn up in two lines, for some kind of a game. It seemed to be a sham battle, but they had no weapons. The lines dashed together and the boys began kicking each other. Two mean-looking boys kicked Peter's shin. He fell down and they kept on kicking him. Wee-jig-i-jig was beating his drum wildly. Peter jumped up, doubled up his fists, and rushed at the Indians. He knocked one down and then suddenly he was back in his own home, and Dick was calling to him from out in the yard. "Peter, Peter, aren't you ever coming out to play? You've practiced your old lesson about all day!"

Peter looked at the grandfather clock. Perhaps he had practiced long enough.

"Just wait a minute, fellows," he shouted back, as he started the metronome again. "Let's see if I can't play this exercise through once, *keeping time*."

And he did.

Musical Terms, No. 15

(Continued)

Tetrachord—a part of a scale, consisting of two whole tones followed by a half tone.

Timpani—the "kettle drums" of the orchestra, which may be tuned to definite pitch.

Transposition—placing a composition in a different key from the one in which it is written.

Tre corde—three strings (that is, without the soft pedal).

Trio—a composition for three instruments or three voices. Also applied to the second section in certain compositions.

Triplet—a group of three equal notes, caused by dividing a beat, or part of a beat, into three equal parts.

Triad—a chord, consisting of any tone with the third and fifth degree of the scale above it.

Tutti—all, denoting that all instruments or voices are to sound.

Never Too Late to Mend

By Sylvia Rabinowitz

LITTLE Ethel Lees had not practiced for three weeks, because her mother was away and Ethel took advantage of her absence to do as she pleased. But in another week her mother would return, so Ethel realized she had better do some practicing and review her pieces.

Very unwillingly she sat down to practice; but horrors! Something was wrong with her fingers. They felt so stiff and clumsy that she could hardly play at all. "I knew I would be punished for neglecting my music," she moaned. "What shall I do?"

Just then three little fairies appeared before her. "Who are you?" she asked.

"I am your Technician," answered the first one. "If you wish to recover me before your mother returns, you must practice your scales and exercises diligently and earnestly and never neglect them. Then I will return to your power and you can do what you please with me."

"And I," said the second fairy, "am your old friend, Rhythm. If you wish me to return to you, you must count, count, count. Then when your mother comes you will be able to play again in good rhythm."

"And I," said the third fairy, "am your Ability. I am always very eager to help you, but you never care to use me. If you did you would become an excellent player. Would you not like that?"

"Of course I would," said Ethel, seriously, "and I will obey all of you very earnestly and never again will I neglect my music."

Don't Let It Be You!

By Mrs. W. B. Bailey

There was a little pupil
Who took a little play
And found but little practice time
In all the pleasant day.

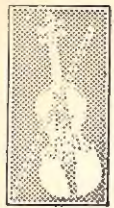
So he did but little practice
And on a later day
He wished he'd used his time instead
Of play, play, play.

Ten Little Fingers

By Marion B. Matthews

Ten little fingers, trying to play
The sprightliest waltz, elusive and gay;
Big Middle Finger is willful to-night,
And plays with a "bang," when his touch
should be light.

I must practice and practice until he obeys,
Or he'll lead all the rest into turbulent
ways.



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JUNIOR ETUDE—Continued

Junior Etude Contest

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

Subject for story or essay this month, "Rhythm in Music." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete, whether a subscriber or not.

All contributions must be received at the JUNIOR ETUDE Office, 1712 Chestnut Street, Philadelphia, Pa., before March 20, 1925. Names of prize winners and their contributions will be published in the June issue.

Put your name and age on upper left corner of paper and your address on upper right corner. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use a typewriter.

Competitors who do not comply with all of the above conditions will not be considered.

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

WHAT MY TOWN IS DOING FOR MUSIC (Prize winner)

The town in which I live has about five thousand inhabitants and one of the main entertainments here is music. Each year our town has a Lyceum course and a Chautauqua; and this is a great pleasure and encouragement to our people. In our town is a college and connected with it is a school of music. Recitals in which all are interested are given here during the year. Music is also taught in our public schools. The High School has glee clubs and orchestras in which all the pupils can take part. Special violin classes have been arranged for those desiring to take lessons. During the school year music memory contests are given. By these the pupils learn to recognize many pieces and to study the lives of the composers.

DOROTHY BARR (Age 13), Ohio.

WHAT MY TOWN IS DOING FOR MUSIC (Prize winner)

Our town is not very large but it is musical. There is so much that the town is doing for music that it would be impossible to tell it all. The music in the schools is very fine. In the grade school is a fine orchestra, and in the High School there are a boys' band and an orchestra. The orchestra has taken first prize in several contests. Our county (Mercer) was the first in the United States to have interschool musical contests. The High School also has an Orpheus Club and a boys' and a girls' glee club. We have a community chorus and they give a concert each year.

MARGORIE GEORGE (Age 14), Pennsylvania.

WHAT MY TOWN IS DOING FOR MUSIC (Prize winner)

Our town, or rather our city, is doing very much for music. We have a women's club which does everything possible to broaden the musical horizon of our city and to give every one a musical chance. In the settlement houses they are giving music lessons free to those who cannot afford to pay for them. This club also brings a large symphony orchestra here to give concerts; and they arrange with the public schools to dismiss the pupils early on such occasions. They also reduce the price of tickets to school children. Then we have a very musical and unusual philanthropist who devotes his time to training girls' voices in the schools. With all these advantages in our possession we hope in the future to have still more.

ANNE RUMER (Age 11), Ohio.

Honorable Mention for Essays

Gertrude Mingo, Lorene Wagenblatt, Ruth Klumb, Doris M. Evans, Cleo Whiker, Floyd T. Schantz, Anita Rosabelle Smith, Ruth Enright, Irene Walker, Catherine Powers, Amy Clark, Helen Hoffman, Louise C. James, Evelyn R. Teander, Lillian Steiner, Mary Downing, Jennie Abramson, Maxine Lauree, Catherine Bernish, Christine Carr, Alice Bastian, Lucile Joseph. N. B.—The essays this month were particularly good and it was hard to decide just who should receive the prizes. It is to be regretted that they can not all be printed, as all were interesting and showed that many towns are doing a great deal for music.

Of all the instruments there are,
Which one do you like best?
Well, pick it out and practice it;
But listen to the rest.

Puzzle Corner

Answer to Puzzle in December issue.

1, Lass—bass; 2, Car—bar, 3, Grace—brace; 4, Slat—flat; 5, Pine—line; 6, Cote—note; 7, Jest—rest; 8, Lot—dot.

Prize winners—

Vera Heckel (Age 8) Minnesota.

Mary Brandt (Age 13) Pennsylvania.

Norma Cross (Age 14) British Columbia.

Honorable Mention for Puzzles

Ethylene Swope, Cecelia Patzke, Agnes Yeager, William Erdsteen, Helen Lutes, Nita Turner, Katherine P. Robinson, Bryce Crawford, Josephine Bason, Gertrude Mingo, Frances Klapproth, Ruth Enright, Joseph Patzke, Jane Reed, Kathryn Schweiger, Mary Moeller, Anna Marie Duffy, Mary Lick, Elizabeth Chestnut, Lou Ernestine Buck, Honora Nacy, Anna Coulombe, Alice Burrows, Mae LeTourneau, Doris M. Evans, Helen E. Palya, Helen Erdsteen, Jane Pieha.

Puzzle

By Clara R. Bete

I AM composed of ten letters:
My 7, 10, 3, 4, is broad; My 9, 10, 3 is a soft leather; My 5, 4, 3, is a color; My 7, 6, 4, 1, is to cry; My 8, 4, 2, is a large body of water; My whole is a pianist.

Letter Box

Letters have been received from:

ELITH Lumsden, Margaret Wait, Helen Newell, George DeF. Burgessen, Betsey Ross, Helen Kessler, Irene Zercher, Elizabeth Hill, Esther Jenkins, Hazel Scott, Helen Losser, Mary C. Lewis, Sylvia Locke, Eva Clyde Lehman, Margaret Wickersham, Mary Josephine Irving, Eleanor Kehl, Marie Lepiom, Virginia Crance, Jennie Van Tesca, Ethel McKeel, Edna Earle Allen, Virginia Goth, Mary M. Clark, Mary Harris, Annie Lindgren, Ardith Baldwin, Drunelle Dennis, Loila Mae Dennis, Christine Bowen.

DEAR JUNIOR ETUDE:

Last January my father began taking the ETUDE for me, and today I gave a recital of piano music, playing all but two of the compositions from the ETUDE. A friend of mine played, too.

Both of us did everything from memory. Thelma recited the words of her pieces and then sat down and played them.

We both have yellow bobbed hair and are ten years old. My teachers said that if others knew about our recital they might be encouraged to prepare a little recital together.

We both have new pianos and just love the ETUDE.

From your friend,

MARION THURSTON (Age 10), Mass.

N. B.—Thelma and Marion certainly deserve great credit for their recital. Have any other JUNIOR readers, aged ten, ever given a recital all by themselves? If so, write and tell us about it.

DEAR JUNIOR ETUDE:

I have been taking THE ETUDE for several years and find so many interesting stories and pieces of advice that I don't think I could get along without you. We live in a very small apartment and my mother says we do not have room to keep the old ETUDes, as we but every month I cut the JUNIOR department out and put it in a large blank book I got, and I often take this out and read it over and over, and it makes a wonderful book. My friends often read it, too. I have over four entire years fixed this way, and several months before that, when I did not take you regularly.

I wonder if other JUNIOR readers do this, too, when they can't keep their old numbers? I think every one should do this, and my JUNIOR ETUDE book is one of my best books.

From your friend,

MARGOT HAYES (Age 14), Ohio.

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covered with white flowers in early summer, it makes a round and graceful bush.

ALTHEA (Rose of Sharon)

Nearly everyone is familiar with this beautiful shrub, blooms late in Summer when few other shrubs are in flower.

BUSH HONEYSUCKLE

makes a handsome bush with pink and white flowers in the early spring followed by beautiful and showy red berries during the fall.

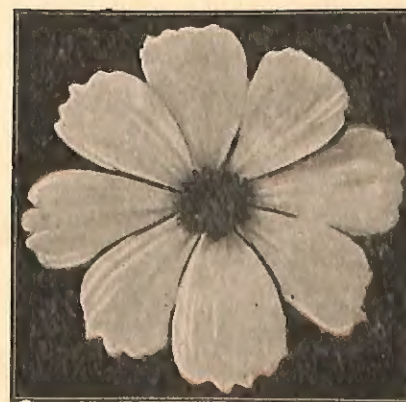
FORSYTHIA (Golden Bell)

The first shrub to bloom in the early spring. Branches cut off in the winter and put in a vase of water will bloom in the house.

SYRINGA (Mock Orange)

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A royal dish," quoth he,
"See how it sits and shakes in fits
Of laughter, just like me."
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