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James Francis Cooke

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



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MORITZ MOSZKOWSKI

DIED 1925

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MAY, 1925

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THE ETUDE

MAY, 1925

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Opening With Prayer

Is the "good old days" very few serious or formal undertakings were launched without opening the meeting with prayer, humbly invoking the help of the Maker of all things. In this frivolous era we are more likely to commence the "proceedings" with a Jazz orchestra. Some day we will all wake up to the fact that we have lost a great deal by forsaking the guidance that comes from having our minds directed toward lofty, noble, beautiful and inspired things.

At Temple University, in Philadelphia (that remarkable institution built through the self-sacrificing labors of Dr. Russell H. Conwell, the magnificent), there is a Women's Club which has adopted a Collect or short prayer which might well become a regular part of the order of service of the thousands of musical clubs in all parts of the country. We are very certain that it would contribute immensely to the harmony and the rhythm of the club spirit:

Keep us, O God, from pettiness; let us be large in thought, in word, in deed.

Let us be done with fault-finding and leave off self-seeking.

May we put away all pretense and meet each other face to face, without self-pity and without prejudice.

May we never be hasty in judgment, and always be generous.

Teach us to put into action our better impulses, straight-forward and unafraid. Let us take our time for all things, make us grow calm, serene and gentle.

Grant that we may realize it is the little things that create differences; that in the big things of life we are as one.

And may we strive to touch and to know the great common woman's heart of us all, and, O Lord God, let us not forget to be kind.

To this we would add another plea, for musical clubs.

Let us use our music for the good of mankind and the worship of the Almighty, so that all who know us may realize the power and the joy and the inspiration that come from music.

The Musical Dictionary Habit

NOAH WEBSTER (1758-1843) is said to have made \$12,000,000 from his dictionaries and spelling books. The original Webster was only a fraction of the size of the present International Dictionary. If Noah Webster lived in this day of cross-word puzzles, his income would be multiplied ten times. Nothing has ever worn out so many dictionaries as the cross-word puzzle craze. Some publishers have even gone to the extent of putting new jackets and covers on their old dictionaries and putting them upon the market as "Cross-Word Puzzle Dictionaries."

The habit of consulting the dictionary is one of the best possible mind expanders. Every music teacher, every student, should possess a good musical dictionary and a good musical biographical dictionary. The Oriental proverb, "The confession of ignorance is the threshold of knowledge," is the wisdom of some age-old seer. Don't be afraid to run to the dictionary. Get the largest and best dictionary you possibly can; but, if you cannot have the fine six-volume Grove Dictionary, get the next best work within your means.

Moritz Moszkowski

(1854-1925)

THE death of Moritz Moszkowski, on March 8, came as a sad relief to those who knew him best. This inimitable master of smaller forms was destined to spend his last days in terrible agony from a throat disease which made every breath a pain. American musicians came nobly to his aid, when his desperate straits were learned. Errors friends contributed to his welfare, through a subscription conducted by this journal. Therefore, through the help of these musicians and his professional confrères, he was saved the terrors of poverty in his last hours.

Moszkowski was so well known, and so much has been written about him, that it is not necessary to make further comments here. During his life he was a fine friend of THE ETUDE, contributing frequently and reading the journal regularly, as his many letters of advice and suggestion testify. His delightful compositions form a permanent part of the literature of the piano.

Musical Contests

WE WERE just about to make the insane comment that "This is the age of contests." When was there a time when there were not contests? All life is a contest or a constellation of contests. Contests began with the protoplasm and is destined for eternity. The gladiators may be crawfish or Zeppelins; but the contest goes on in all eras or peace.

There is no word-measure by means of which we can estimate the value of contests to the world, nor can we determine the extent of their devastation.

The very word "contest" implies that someone must be vanquished.

What is the issue?

How often we see the defeated contestant in after years triumph over the successful one. Think over this paradox.

In war the vanquished often have to pay terrifically for their defeat.

Witness our own South, which only after sixty years is coming into its own. Yet who can write on the books of time and say whether such a defeat was destructive or profitable to those who suffered it?

Germany has been in the depths of her post-war struggles. Will that war make the German people a stronger people, as it seemed to make the French after the Franco-Prussian War? Who knows? It depends largely upon whether the loser is a "good sport."

That is the whole problem of contests.

If the spirit of good sportsmanship is promoted, the loser is inspired rather than crushed. Perhaps this is the reason why musical contests have flourished in Great Britain, where the tests of sportsmanship seem to surpass those of some other parts of the world.

The musical contest idea, whether we find it in bands, in orchestras, in choruses, in individuals, or in the many forms which have distinguished the Welsh Eisteddfod, has gradually come over the seas to America and Canada; and we may expect more, and still more contests.

A huge city-wide musical contest was made part of New York's last Music Week. It was a notable success. In the nation as a whole the National Federation of Music Clubs has been conducting contests for over a decade. The plan of reaching up gradually from local contests through State contests and district contests to the great national contest is one which has

been very carefully and commendably developed. The State contests will be held between the fifteenth of February and the thirtieth of March. Those who contemplate taking part in these important contests should write to E. H. Wilcox, Chairman, North Dakota University, Grand Forks, N. D., for the booklet giving full information. The finals will be held in Portland, Oregon, in June, 1925.

Peace-time contests are invaluable. They foster a friendly, instead of war-like, spirit. They provide outlets for natural racial emotions and rivalries that might otherwise find expression in fire and sword.

Dreams, Dreams, Dreams

DREAMS are the soul of great art.

The artist who has never dreamed, never soared to Elysian heights.

It is the dream, the inner-seeing, that enters the being of the creator and the interpreter and seems to float him to higher levels.

We have no sympathy with any system of musical instruction that suppresses dreams. The only excuse for the hard and necessary grind of technique is to make your art-dreams come true.

Take your student by the hand and point out that the road to the dreams world of music is over a hard and stony path often beset by cruel thorns leading to the fairy vision beyond.

Because teachers of music do not inspire their pupils to follow these wonderful figments of fancy many complain bitterly that they do not succeed in getting the young folks to practice. Who wishes to ding-dong away at practice unless something very wonderful can be gained thereby?

A great many of the most beautiful things in music are clothed in a fabric of dreams. Most of the great works of musical art have come from dreams.

*"One of those passing rainbow dreams,
Half light, half shade, which fancy's beams
Point on the fleeting mists that roll
In trance or slumber, round the soul!"*

Ah! rare Tom Moore, how beautifully you dreamed those lines.

Kill the dreams of youth and the flower of art withers as though touched by an icy blast. Perhaps the greatest teacher is the one who inspires the greatest dreams and then shows how to work to realize them. Montaigne must have had this idea when he wrote:

*"I believe it to be true that Dreams are the
true interpreters of our Inclination; but there
is art required to sort and understand them."*

A Notable Career

Mrs. Singing Societies in Europe and America are extending congratulations to Max Meyer-Obersleben upon the celebration of his seventy-fifth birthday last month. No man during the last half century has written more widely-adapted male choruses than this genial and scholarly Bavarian, for many years the director of the Royal School at Würzburg. Excellently trained in the highest musical ideals from his boyhood, a pupil of Cornelius, Rheinberger, and Franz Liszt, a master of modern counterpoint and a director of note in Europe, Meyer-Obersleben has countless friends and admirers wherever his fame has gone. Two of his American students later became editors of THE ENRICH. In 1909 he visited America as the Prize Judge in a great Singfest in New York City. His compositions include several operas, symphonic works and a great deal of interesting and instructive work for the young. He is still in the full vigor of life, producing new works and teaching every day.

Marco Enrico Bossi

Nor since the death of Giuseppe Verdi has Italy suffered such serious musical losses as during the last six months. Its greatest contemporary masters of the art, Puccini and Bossi both passed away unexpectedly in this time. Puccini rose to his greatest heights behind the proscenium arch and Bossi in the realm of the cathedral. While Bossi was not so widely known as Puccini, his genius was no less great. His organ works, his masses, his works for chorus and orchestra, all indicate a mind of great breadth and technique of the highest order.

Maestro Bossi came to America at Christmastide last year, through the initiative of the Wanamaker organization which had arranged to have the famous organist play upon the wonderful instruments they maintain in New York and Philadelphia. Shortly after his arrival he was taken ill but seemed to regain his health completely so that he was able to conduct and play some magnificent programs. His "Paradise Lost" was presented in Philadelphia with a large chorus, orchestra and the huge Wanamaker organ. It is a work of epic ideals and rich and beautiful color. Bossi was far ahead of the art of Donizetti and Bellini as Brahms was ahead of that of Franz Abt.

Bossi was born April 25th, 1861, at Salo, Brescia, Italy. His father was a noted organist. The young man studied at the Liceo Rossini in Bologna and at the conservatory in Milan. One of his teachers was the great Ponchelli. The demand for his services as an organist became very great; and his compositions for organ are known around the world. He was an admirable teacher and became the director of two well-known conservatories in Italy. As a composer, his works are fresh, original, virile and lofty in sentiment. He succeeded in being a modernist without irrationality.

During his recent visit, your editor had many conversations with Maestro Bossi, in his native tongue. He was a man of the most intense sincerity, great mental agility, and strong emotional force. With it all was a fine gentlemanly demeanor that one might expect of a real nobleman. Once at the keyboard, he was totally lost in his art, oblivious to everything around him, going from one composition to another as though continually inspired by some great external force. Rarely have we met a man so devoted to art and so thoughtless of his own personality. He made a special trip to Philadelphia for the conduct one of his works for the Palestrina choir, directed by his friend and pupil, Nicola A. Montani. The last meeting Metropolitan Opera House in New York. Mark Hambourg, the famous piano virtuoso, and Maestro Mauro-Cottone, a pupil of Bossi were in the box. It was a splendid opportunity to gain an insight into the brilliant and highly trained mind of a really great musician. His criticism of the creaking of the music was so far in advance of his confrère that he might easily have been patronizing. Instead he showed his greatness by sympathetic appreciation.

Baby Masters

Mrs. LEO OBERSTEIN (Pauline Mallet-Prevost), in a most interesting address before the Philadelphia Music Teachers Association, discussed modern methods of teaching children. She feels that the little ones should begin to attempt to compose at the very start of their work. In other words they should play around the keyboard, finding little melodies, finding little tunes which are an expression of themselves rather than the imitation of others. It is surprising what pretty tunes some little tots actually do produce. Mrs. Elinor Perfield, a housewife from a similar angle, and many other child specialists, have worked from a similar angle. Mrs. Hamilton's excellent book, "Composition for Beginners," tells the teacher just how to go about producing the best results in teaching very little tots how to make little melodies and harmonies. Many teachers have found this to be a delightful book.

What Makes Piano Playing Difficult?

By the Noted Virtuoso, Pianist and Teacher

ALEXANDER RAAB

Alexander Raab is a gifted and scholarly pianist and virtuoso of great brilliance. He was born in Hungary and educated uniquely at the Vienna Conservatory and under Leschetzky. He has played with great success in all parts of Europe. In 1911 he made a tour of Russia with Kubelik. In England his recitals met with distinguished success. Coming to America

during the last decade, he has settled in Chicago and has since been one of the foremost teachers in the western metropolis, where he is on the faculty of the Chicago Musical College. Other interesting articles from Mr. Raab will appear in THE ETUDE in the future. THE ETUDE is continually endeavoring to present new ideas from new writers from world music centers.

In a theory-book Richard Wagner is quoted as saying that it is possible to teach even but not what to compose. This emphasizes the fact that ideas cannot be taught. The only teachable element in art is its technique.

Talent and genius are innate. Acquired technique enables the artist to present his gift in indirect expression. However, there is no doubt that help can be given, also in an artistic sense, and even to a genius, by the right guiding influences. Musical taste can be developed to a great extent and also the ability to listen to and to hear music in the right way.

I have seen remarkable improvement in the interpretative ability of young instrumentalists who were fortunate enough to strike the right guidance for their studies. Of course, artistic qualities were latent in them, as artists cannot be created by teaching, though teaching may awaken and improve dormant talents. The test of the bona artist is the way in which he uses the acquired technique.

Leaving artistic questions aside for the moment, and speaking only of the teachable part of art, its technique, let it be clearly understood that the word technique is used in a somewhat limited sense. I cover with it only a highly stabilized and dependable mechanism. No other kind of mechanism is of any use. To give the student such a technique is the highest achievement of teaching. To acquire such a technique is the greatest support a gifted student can get from outside help. Of course, no conceivable perfection of technique can prevent the disturbing influences of indisposition, "off-days," peculiarities of different instruments, and so on. The greatest and most experienced performers are sometimes the victims of adverse influences. It would be superhuman if they could avoid them. But the stability and dependability of technique—though unable to protect the performer from such influences—will certainly diminish their effect.

What Can Be Taught

The fact that technique is universally recognized as the only teachable and learnable part of the art of piano playing leads us to expect good technique from every serious pupil of every good teacher. Yet we cannot deny that, in spite of serious and ambitious efforts, the majority of students do not acquire it; and the Concert-hall is still the only place where we can find a display of "perfect" technique. This phenomenon is the more puzzling since there cannot be any other group of teachers, surpassing the piano teachers' group in the number of intelligent, progressive and patient members.

To what a library of publications has been devoted to technique! Numberless books on piano playing and collections of exercises have been published, bought and used. There was hardly a pianist or instructor of whom we did not purchase exercises or some other matter on technique. Even Brahms added two volumes to the available material. Yet, how doubtful the results!

Involuntarily we are driven to ask whether technique is so terrible a problem as to be nearly unsolvable for so many!

Eliminating Obstacles

Hundreds of young people have been enticed by great pianists, have determined to "get it," yet failed. To find out why they failed we must first eliminate those obstacles which, although serious, are not serious enough to account for the failure. Many a hard practice, ambitious student is driven from house to house by tortured neighbors, with whom one cannot help to feel some sympathy. Others have suffered from unavoidable changes of teachers representing opposite "methods" and "schools." Neither of these, however, less familiar difficulties are sufficiently important to account for the unsatisfactory results of years of honest effort.

Many students, who after ten to fifteen years of conscientious work, with quite a respectable repertoire at their command, feel utterly uncertain of their technique. One day they will play some difficult composition to their complete satisfaction and find themselves next time utterly unsatisfactory with the same composition. The student, knowing how much time and effort he applied

to studying the piece, is naturally puzzled by such an experience for which he does not find any other explanation but his lack of real talent.

The trouble is that talent in itself does not guarantee good playing. How many talented people play often very badly! We must, on the other hand, be careful not to mistake mere physical despatch for talent. Naturally skilful players are not always the most talented ones. Many a clumsy student who had to work hard to acquire what the skilful pianist had got by nature, rose as an artist far above his showy competitor, often to the surprise of his own teacher. If it were possible to estimate the time and energy spent in the whole world, at the piano, in the effort to acquire a sound and reliable technique, we would get staggering figures. The results are certainly not in proportion to the effort.

The inequality between the effort and the failure to acquire technique has led to experiments with different



ALEXANDER RAAB

methods. The generation before us sought their salvation in scales and arpeggios. Schumann wrote about the futility of spending hours practicing them. Faith in exercises as means to acquire a safe technique has been shaken more and more; and nowadays we find a marked distrust in them. We even seem to approach a desperate extreme.

Intelligent teachers and students begin to reason somewhat like this: "If practicing exercises conscientiously and laboriously for years does not give a perfect technique, something must be radically wrong." And here we arrive at the question: "What is it then that makes piano playing difficult?"

There is one fundamental reason. Our *unnatural physical behavior and attitude at the piano*. To some people this explains more or less exaggerated or too single. Yet, it is the best and most nearly correct.

Intelligent teachers and students begin to reason somewhat like this: "If practicing exercises conscientiously and laboriously for years does not give a perfect technique, something must be radically wrong." And here we arrive at the question: "What is it then that makes piano playing difficult?" There is one fundamental reason. Our *unnatural physical behavior and attitude at the piano*. To some people this explains more or less exaggerated or too single. Yet, it is the best and most nearly correct. —even the last exercises—togetherness. No amount of practice—even the best exercises—can help to acquire a reliable mechanism, if the student does not start with the right physical attitude at the piano. It is very rare to find students who use their fingers, hands, wrists and arms in a natural way, while playing. Most of them "hold on" more or less tightly to their arm or elbow. This unnatural attitude makes natural movements impossible, from the very outset. I often wish one could show by

X-rays under what tension the body is held. It would perhaps convince some players that they cannot expect to play perfectly and exactly in such an unnatural attitude of the body. Watching the efforts of some of these hard "working" youths, one must get the impression that piano playing is some sort of of unnatural exercise.

One of the most frequently observed bad habits at the piano is the drawing up of the shoulders. Nobody would expect success in any other kind of physical action if that part of the body which is supposed to perform it would be halfway withdrawn from the object of manipulation during the performance. If the arms are drawn towards the shoulders, pulling with them the hands which should be comfortably placed on the keyboard, one cannot expect exactness of execution, even if careful practicing has preceded the performance.

"Why do you do that?" I once asked a new pupil when he drew up his shoulders and arms, prepared to attack the piano. "What do I do?" he asked blankly. He had not played a note yet and could not guess what I meant.

"What do you do to your shoulders and your arms?"

"Nothing," he answered, greatly puzzled and obviously annoyed with a teacher who found faults before he heard the pupil play.

"Nothing," I repeated, "Will you get up, please?"

Down came his shoulders at this request and his arms hung easily and naturally from his shoulders. "That's right," I said, but saw that he didn't know what it was that was right.

Flying Hands

"Now sit down again and play." He approached the chair with a perfectly natural motion, but no sooner had he drawn the chair under himself than his shoulders went up again like a lift-bridge at an approaching steamer.

"There you are again! Why do you do that?" I gave him time to find out what I meant, but the drawing up of his shoulders was already so much of a habit with him that he did not realize at all that he was putting his body into an unnatural position.

Another rather frequent bad habit is the wild throwing up of the hand from the keyboard into the air. As if piano playing consisted chiefly in fancy motions of hands and arms in the air. Many players would be puzzled about the purpose of such "expressive" motions if they could see their playing on the screen. I have seen pianists, even gifted ones, throwing their hands up to the ears.

High or Low Wrist?

Of course the other extreme of "sticking" all the time closely to the keyboard without ever lifting up the hands is just as unnatural and prevents free and natural motion. "Flying" over the keyboard, barely "touching" the keys and never "feeling" them is one of the worst habits of pianists. It results in leaving out notes in passages, to the great surprise of the player who felt that he had worked hard enough to achieve perfect playing.

I am sure there is no piano teacher in the country who has not been asked by some of his pupils whether "high or low wrist" is to be preferred; or, whether the fingers should be "curved or flat," and which position of the hand is the best and most nearly correct? Imagine anyone trying to play a whole composition with hands and wrists held all the time in the same position, with fingers kept through the whole performance curved or flat all the time. Play the piece which distributes the work evenly over all the muscles concerned. Many more examples of unnatural behavior at the piano could be mentioned, but it is not necessary to go further to illustrate the point in mind.

Isn't it strange that just pianists should develop

so many unnatural habits? Of all the musical instruments the piano lends itself to the most natural handling. Sitting before it on a comfortable chair we are able to follow our hands with easy motion to the right or the left. Occasionally we can even lean back. How different it is with the violin, for example. There is hardly anything more unnatural than the position of the left hand with the right arm held up in the air for hours. Think of the violin, where one sits behind the instrument and plays in front of it; and the double Bass where one has to stand behind the instrument, pressing the fingers sideways to it and sliding vertically to the next tone. Or think of having part of the instrument on your mouth. Yet I must admit never to have seen any other instrumentalist going through the absurd contortions some pianists are indulging in.

The Easiest Way Is Best

The reason is perhaps that these instrumentalists are during their studies more concerned to find out how to handle their instrument in the best and easiest way than in puzzling whether "the hand should be absolutely quiet, or the fingers lifted high." For the pianist as for every other instrumentalist it is of supreme importance to start playing in a healthy and physical way, handling the instrument in the best and easiest, that is, in the most natural way. To detect the tendency to unnatural behavior which might lead to habits endangering future perfection is one of the most important that services a teacher in his endeavor. Preventing the natural behavior from acquiring such habits means also saving him much struggle and discouragement.

To tell a student that "everything will come out all right in time if he only works hard" is a great mistake. From the very beginning of the child's piano playing up to the highest grades the natural behavior at the piano must be watched and preserved if we want to assure the greatest amount of success.

Many an inexplicable difficulty in the playing even of great artists can be traced to mistakes made in the preparatory period of their studies. A wrong foundation cannot insure a firm building. A naturalness of action is not generally recognized as the most important thing, and in fact an absolute essential for reliable playing. Piano teachers must see to it that its importance be emphasized. A child playing with tension in his hands, arms and muscles, with jerky, unrhythmic motions, has a doubtful future as an artist. No such student can ever acquire the effortless, sure playing that we admire and enjoy in the great pianists performers. Seligmann said in his *Golden Rules*: "If you do not 'play well' the piano, you do not play the piano." Let us always remember this and take it as a warning, not to labor but to play the piano.

Lessonettes

By Edoka Heller Niekelsen

1. To preserve the rhythmic flow in a long retard, establish the tempo, measure by measure, rather than note by note.
2. A trill in instrumental mode suggests variety in form and does not imply that only three voices are being introduced.
3. Playing a composition from memory, with the metronome, insures a firmness of technique.
4. To promote rhythmic brilliancy, a passage of octaves, use the first and fourth fingers for all black key octaves and the first and fifth fingers for all white key octaves.
5. To add an artistic touch to the waltz, lengthen a trifle the second beat and shorten the third beat.
6. The four-part hymn tune affords excellent material for simple harmonic and harmonic analysis.
7. The *Andante* is a godsend; merely an added thought given to a composition by its composer.
8. The *Appassionato* is played "on the beat."
9. A hooking process of the fingers is necessary when chords are present that contain a given melody note requiring special emphasis.
10. Upon completing the performance of a composition, the fingers should not leave the keys until the damper pedal has been released.

"To pointer to the following is, real or supposed, of prospective audience's certain, the musical mind towards artistic discipline."—M. D. CANNON, CHESLE.

The naturally trained, uncoached specialist, whose only enjoyment lies in the performance of music as in talking about it, has little chance to command the right sort of position in his community, he is large or small.

—KENNETH S. CLARK.

How the Busy Teacher Can Develop His Hearing

By Alexander Hemenway

It is not merely regrettable, it is very unfortunate that so many professional musicians have a poor sense of pitch. To ask a busy, tired teacher to make a course in sight-singing and ear-training is considered, and, if he lives in a small town, there is no instruction to be had in this, the most important branch in music. Though the most important, with many teachers it is the most neglected subject in the curriculum.

This regrettable fact inspired itself most forcibly upon me, but also so many teachers have been helped by a simple, yet perhaps a wider dissemination of the plan through the columns of *The Etude* would be desirable.

No teacher need despair for his lack of pitch-discernment; and since no good musician has yet attained too great a mastery of the sense of musical hearing, the scheme is good for the poorly and the richly endowed musician.

The procedure suggested is not only simple, effective and interesting, but it also lends itself to endless enlargement. It is positive in its results and needs nothing, save an extra time, since it makes a matter of minutes of the teacher, he in turn will be a better teacher to his pupils and so they too will be benefited. Furthermore, every teacher soon induces his pupils to do the same and better musicians result. What is this wonderful scheme? It is not wonderful at all. It only calls for persistence and application.

Let us take as an example, a teacher who is uncertain about the intervals of the major scale who hears them. Need he despair? Not at all! Let him take heart and devote five minutes at every lesson to ear-training along the following steps:

While the pupil is playing a simple piece or exercise, look away from the notes and keys and mentally name the tones of the melody as they are played. The Clementi Sonata No. 1, would then be C E C G G, and so on. If the pitch is lost, look at the notes and get a new start while you play the better. In fact, in a piece that the student has taught often and knows well is a good one to begin on. The beginning must be easy, so as not only to establish confidence, but also to bring to the mind a succession of tones that are more or less familiar. If this is done a few minutes at each lesson, a habit is established and the usual will do it successfully at all times, which is as it should be. Music to the musician should be like a language. He should know and recognize the tones of music as he does the words of his mother tongue.

Hearing acquired the faculty of being able to name the tones of the melody a more difficult problem comes next. And here a warning must be given against demanding too much at once. This is a grave error and causes

mindless discouragement. If there is no fun in the game, then it is too hard and it must be simplified. The greater number of times the guess must be right or the individual desponds and all is then lost.

But to come back to our next problem. Having acquired the faculty of following the melody, the next step is to hear the bass. This is first begun on the tonic. Let us say the piece is the *Minute Value* of Chopin, in D flat. Decide that you will recognize the D flat in the bass whenever it occurs. When this is possible, next take D flat and A flat and finally attempt all the bass notes. In a *fa* the ear has time between the bass notes to adjust the next tone; and compositions that would a bass singly, in regular time intervals, are best to begin with.

When the single bass tone can be detected the next step is to develop harmonic hearing. That is not as hard as it may seem. Again, do not ask too much in the beginning. This should be heard on very simple pieces in which the chords are well marked and the harmonies few in number.

Decide on the basic chord. Let us say, the piece is in C major. Try to name it every time it sounds. Do not, at this stage attempt any other harmony than the tonic chord, C E G. There is more to be gained from being able to recognize a harmony. The music then merely being the next harmony from the appropriate standpoint of greater value. And this is developed at first by limiting the attention to one chord only. Next comes chord and enter on C F D. Now listen for the tonic and the dominant. Next train for the triad, C E G. Having acquired this then take up the three triads, name them, try to name all harmonies as they come. But, to yourself; do not merely think them. Call them out you have given the name but are then uncertain if you guessed correctly.

At times ask your pupils to name the tones or chords while you play. Tell them that they must at first learn to hear the music; not merely see it; which is all to them and to time music will react on their minds and tongue.

The surprising results I have gained by this simple scheme anyone can attain. A warning is in order that you try to solve problems of a musical nature in order that you so far been mastered. Not only is it difficult to fail too often, but also the many vague and indistinct impressions rushing in on the mind confuse and, instead of a satisfying progression, there is a disappointing retrogression.

My Card System

By R. L. Barnett

The greatest time and nerve saver that I use in my teaching is my card system.

Every teacher of experience knows hundreds of compositions that have been used in teaching, but without something to keep the whole list constantly in view she will fall into the habit of using a few things over and over again until it is impossible to put any enthusiasm into teaching them.

How often the teacher says, "Beatrice needs a piece with some good arpeggios work in the left hand. The only one I can think of is written in sharp and she really ought to do something in flats." The result is that Beatrice gets an overdose of sharps simply because a certain piece which was exactly right for her needs has temporarily escaped the teacher's overworked memory.

Here is a solution. Keep on hand a supply of 8 by 5 inch cards ruled on one side. When a good teaching piece is found write the composer's name, the name of the piece, the key and opus number, also the publisher's name and number of the composition as catalogued, at the top of the card. Below that write the title, signing the name of the composer, then the kind of work that will be accomplished by practicing the piece, number of pages, grades of reading; in fact, everything that may serve to give the memory as to the value of that piece. On the back of the card make a staff (with a music pen which may be five or six in all) on which write out two measures of each chord. Then file the cards according

to keys; or by composer; or by form; filing alphabetically, scale study, arpeggio, Staccato, Octave, Phrasing.

In this way a varied list from which to select will be haphazard, not it away in the back of the file and still select something at will from the back of the file and still discard it as being too difficult. If a piece does not work well asking a pupil to spend hours of practice on it, destroy the card and thus keep the list clear of undesirable material. I do not destroy a piece good in clear of undesirable material, but I do destroy the card, but mark it so that I may wish to re-learn.

Much as this system helps the teacher, it helps the learner as well. When ordering he does not say "Send me a piece by So and So," but "Send me a piece by So and So." Through that composer's works to discover the kind of card and then order a "Cradle Song in G." Refer to its So-and-So published by.

One piece added each week means a great gain in material in a year's time. The main thing is to be sure it is for the pupil. The main thing is to be sure in a composition, how much technical material there is of musical appreciation.

Practicing for Perfection

By H. ERNEST HUNT

(The following is an extract from a series of lectures given by the author at the London Training School for Music Teachers and therefore entitled "The Practicing of Music"—B. P. Dutton & Co.)

Points on Practicing

PRACTICING has two objects. In a general way the purpose is to secure a perfect performance; but there must be the more immediate object of engraving a perfect record in the brain. The performance is merely the reproduction of the record, just as in the gramophone, and no power on earth can ever make the performance better than the record. Those who are familiar with the process of recording for the gramophone will know what extraordinary care must be taken, and to what endless trouble all those concerned will go. To imitate the extreme importance to be attached to the perfect engraving, as the person who engraves on his own brain by practice frequently does not.

Taking Supreme Care

Any imperfection in the brain record must come out in performance; for neither arms, hands, nor fingers are themselves. Their motion is the muscular response resulting from a nerve stimulus which is supplied according to the pattern in the brain. Imperfections, therefore, must ultimately be referred to the brain. Here are the mistakes, the blurs, the gaps in memory, and all those discordant elements which go to mar a performance. All this serves to emphasize the importance of taking supreme care during practice over the engraving of the record in the brain.

Concentration

This necessity for care demands concentration, and the attention must be directed solely to the matter in hand. We cannot afford to allow the attention to be distracted, to wander, or to become diffused, for all these slowly imperceptible imperfections are accumulated, and also necessary that the practice, especially the early stages, should be slow, in order to be perfectly accurate. To sacrifice accuracy for speed is one of the greatest mistakes that can be made. Every slip or mistake that we make owing to our endeavor to go too fast is engraved permanently, and can never be completely erased. We may put it right on the next occasion, but the set result is then that we have done it once right and once wrong. The two cancel each other out, and we have actually done nothing at all except to confuse the system so that we can probably never get a perfectly clear pattern.

Making Patterns

In this light it is a great fallacy just to "run things through," or play them through "something like" on the first occasion. This inflexible, is the most important occasion of all and the one which we should endeavor at all costs to make as accurate and perfect as possible. There is a little proverb which says—"First to come last to go," and it finds its analogy in all psychological work. If the mistake comes first and the correction follows after, the correction, being late, is the first to vanish; then we are left with the original mistake. Notice how, when having made a mistake and having subsequently recalled it, we, to our chagrin at our performance, make that original mistake again, in spite of our best will and intention. The flurry or nervousness, the fatigue or the ill-health, have taken away the later correction and left the earlier mistake. We cannot too strongly urge that the first making of the pattern should be done as carefully, but with scrupulous accuracy and regard.

Regularity

Regularity of practice is a condition of the best work. There is a rhythm of conscious taking in and subconscious assimilation, just as there is a rhythm between eating and digestion. When this rhythmic regularity is kept, the best results are secured; but where it is disturbed there comes a falling off in the product. An hour a day would be far better than two or three times at a stretch with irregular intervals between. All nature works in a rhythm without strain or fuss, but whenever rhythm is destroyed by irregularity the efficiency of the working is surely destroyed.

The "Don't Care" Attitude

Attention should also be paid to the mood in which we practice. The "don't care" or slouched attitude is fatal, nor are we likely to secure results of beauty if we are in a bad temper or depressed. All art work demands a certain sympathy, and where the emotions are tuned to a harsh or undesirable note that sympathy will be conspicuous by its absence. Even the room in which we practice will have its atmosphere and its own particular effect upon us. The best work is done in our own accustomed room, where we have generated our own "conditions." But for a sensitive musician to have to do his practice on an unsympathetic instrument in a room full of glaring examples of inartistic taste, is to ask him to do his work under conditions that render good work impossible. The temperature of the studio or room should also be at a comfortable level; if it be too cold, or too hot, again the work suffers. Practice during fatigue is valueless or even worse, for the inaccuracy or inefficiency of the acute messages, both incoming and outgoing, render good results more than doubtful.

Technical Practice

Practice may be of two kinds, mechanical or mental. In the former case the impression recorded in the brain comes from the outside, through the ears and the various muscular actions and adjustments. In mental practice the stimulus is generated from within. A spot of lemon juice placed upon the tongue will immediately produce a flow of saliva; but the imagination can be made to picture that spot of lemon juice, and the same flow will be started. In other words, the stimulus from within that comes within the same type of result. This point is most important, for it means that we can engrave the record in our brain (and this, he it remembered, is the immediate object of practice) by our imagination, as also by our technical practice. The facility and definition with which this can be done will, of course, vary tremendously with the individual. Those people who have active imaginations and well-developed visual powers will naturally be able to secure greater results than those who are poor visualizers. Technical practice tends to dull the brain, but mental practice, on the contrary, calls for a development and increase in the mental powers.

Mental Practice

The advantages of mental practice are many and various, though we do not suggest that it can entirely take the place of technical work. There is, first of all, a saving of time, for mental work can be carried on at odd moments when access to an instrument is not possible; and, in addition, the mind working in thought can travel faster and cover more ground than is possible in the normal way. Secondly, it is a great labor saver, and reduces wear and tear on the fingers; and it also saves the instrument and spares the neighbors' nerves. Thirdly, when we are working in thought we need picture no mistakes. Our fingers may make errors, which are recorded by memory, but there is no reason why the mind should picture anything but a perfect performance.

Mechanical Practice

If we set the imagination to work, we can picture our technique finer and more fluent than we have found, and, if we practice this higher standard of technique until it acquires dominance in the mind, we shall find that when we go to the instrument some of the imaginative technique has been assimilated. We would suggest that at first a small portion of the time allotted given to mechanical practice should be allotted to mental work and the result carefully noted. As the success becomes more marked, more time may be given to mental practice, and less to the mechanical part. Discretion must finally decide the proportion of time that may best be allotted to each kind. In mental work, as comfortable in a chair with the minimum of movement, and with the eyes closed, is the best (and the least dimmed). Then depend on as vivid, definite, and clear a manner as possible, all the mental and muscular actions that would be carried through in actual performance, though no motion is actually made.

Sequences

The experimenter will come upon many other points; for example, in cases of stress and emergency the mind seems to have the power of seeing many things simultaneously rather than in sequence. At any rate, if they do follow one another, the mental pictures move with such rapidity that they might be correctly described as "flashing" in the mind. It may be suggested that just as a musician grasps a whole sequence simultaneously, so with the development of this power of mental vision he may be able to record and rehearse in a simultaneous picture a whole passage, even a movement that might take two, or three, or more minutes in performance.

Imagination

On the emotional side, imagination can obviously take us to heights we do not ordinarily reach. Such limits as there are to mental freedom arise from the senses and from the general restrictions of thought and behavior that hedge us round. These, in the imagination, can be transcended, and the emotional message can be enhanced, and shades of delicacy introduced to make a rendering certainly finer than our usual. These patterns, we suggest, can be engraved and engraved again until they become as paths in which the thoughts will run, and then they will enable us to reproduce some degree of the emotional achievement we have been rehearsing.

Flexibility

If we take the concrete point of flexibility, whether in finger or in voice, and make reference to a passage which we have found difficult, we may try the experiment of dropping all technical work and resorting to mental. We rehearse the passage, defining vividly in our minds a dozen or more times, picturing the desired flexibility and ease that we would possess, making sure that the picture is very real and as clear as we can possibly make it. Then keeping that picture in freedom, though defile in the mind's eye we try the passage through on the instrument or the voice. The half a dozen mental reproductions will probably have made the passage distinctly easier, and such an experiment is but the simplest of beginnings. Set it well as we wish to us with confidence by the demonstration that there are at any rate possibilities in the method.

Staleness

Mental practice will also enable examination pieces or other items to be kept up to current pitch in a technical way without any danger of their growing "stale." Staleness comes from the over-repeated sense impressions. The stimulus ceases to gradually cease, respond with the original vigor and interest. Any external stimulus ceases after a time to produce the same effect and reaction; but mental work, since the stimulus comes out from within, does not grow stale, always be kept fresh, full of vigor and interest, right up to the moment of performance. The technique generally can be kept up to standard also in this way. In fact the whole question of mental working is vital in the experimental stage, and with the vast resources of the subconscious mind as yet unexplored, it is quite impossible to set limits as to what may or may not be done. But it is certain that there is a road and very profitable field for research and exploration, and it is possible to say that, so far as experiments have been carried at present, the results are astonishing and exceedingly full of promise.

Persistence

As to persistence, that is just a matter of how one perseveres. To persevere in pulling up the rag while standing dumbly on the other end is as futile as anything I know. And yet, fantastically accurate, and it is just what many people who study are doing all the time. Health is a vital factor in any career. Yet, to say that all great artists have been in fine physical health would be seriously untrue. There have been some of his greatest things while sick in all ways. Schumann, too, was not well for the greater part of his life, and Chopin wrote superbly when in the last stage of consumption. I think it is quite in order to conclude that the health is not the cause of the work, but is inseparable from them. There are too many sick successes to believe otherwise.

Taste is tremendously important in the pianist's career. The art of just enough instead of 'now much'

or "too little" is a fine art indeed. To hit the happy medium is the ambition of all sincere artists.

Temperament is an abused word. I once heard a very gruff old concert-goer say, "Blah! Just another word for temper?" She was not far from the truth. If sincerity is included in temperament I think it makes an ideal situation.

Brains and right thinking are essential. Right thinking may be divided into two very important parts: (a) concentration; (b) self-criticism. These two divisions are indivisible. It has been said that absolute concentration is a mental impossibility. That may be true of absolute concentration. But a general concentration is far from impossible and is highly necessary to any progress. To work while one works and relax when one is not at work is an accomplishment that leads to greater ones.

Self-criticism is the thing I should place immediately after talent in the list. The criticism of others is sure to be biased more or less by whether the critic likes or dislikes you. But it is really impossible to fool yourself either about your own shortcomings. I should say that self-criticism is a fine art and one curiously and unfortunately undeveloped in our age.

A Prelude to Practice

By Russell Gilbert

1. Wash your hands. If the piano keys are dirty and sticky wash them also.

2. Decide just how long you shall practice. Then divide up that time among the things that are to be studied.

3. Have a pad on the piano. If you think of anything that you must do after you have finished practicing, write it down so that your mind may be free.

4. Never begin to practice unless you have warmed up your mind all other thoughts than those of your lesson. Concentration is the secret of the artist's practice.

5. Think what your teacher told you to do, before you begin to play, not afterwards.

6. When you feel drowsy and your mind refuses to concentrate, walk around or do anything that will cause the blood to circulate through your brain. Then you will be ready to resume your work. Little children need frequent breaks for exercise.

7. Do not thump the piano when you lose your temper over a hard piece. Play the passage more softly and slowly. The more softly you play a passage the more you will hear and appreciate the beauty of its harmony.

8. If people enter the room while you are at practice and annoy you, just play scales in fourths and fifths and they will soon find duties afar off. Words are unnecessary.

9. Always air the room before you begin practice. You cannot concentrate while breathing in bad air.

10. If your fingers are cold, rub them briskly and open and shut your hands quickly to start the circulation.

11. Overtaking practice is good to arouse the circulation. Cold fingers must move at a much slower tempo than warm ones; but they can be just as accurate.

The Beat Before the First

By Helen Oliphant Bates

All things are measured by comparison. A note cannot be heard or felt as accented or unaccented until it is compared with another note. For this reason it is always advisable to count at least one beat before the first note of the piece. This insures a better start. If a piece begins on the second beat that is, the fourth measure, and you do not count the first beat you will come in with a thump where there should not be one. If your piece begins with a fraction of a beat before the first accent, as for example, three-sixteenths in 4/4 time, you should count the fourth beat and then count towards the first. Then you will be sure to come in gracefully and play the three unaccented sixteenth notes in the proper relation to the first beat.

If the piece begins on an accented beat, you will not come in with enough precision unless you count and feel the unaccented beat before.

Conductors have to give a beat before the first to get their performers started together. Why not imagine that you are conducting every time you play a solo and give yourself a beat to work into the rhythm and spirit of the composition?

What is Music?

By Prof. F. Corder

of the Royal Academy of Music of London

My attention has been drawn to the following paragraph, which appears to be an example of vague, loose, gaseous writing only too common in journalism:

"Does music prove an aid in all branches of learning? A statement of amazing character comes from Oxford University. All the musical work at Oxford is done at Magdalen College. Here is the remarkable feature: Only ten per cent of the Magdalen students elect to take up music. But those ten per cent who have chosen music capture practically all the honors in prizes, scholarships and medals given each year by Magdalen. Let us analyze this. There are about one thousand students, let us say. One hundred ignore it. Nine hundred ignore it. Say there are two hundred honorees. One hundred and eighty in every department, not only in music but literature, mathematics, history and science, are distributed among the one hundred. The other twenty are divided among the nine hundred. This condition was not the record of one year. It was the consistent record of thirty years in succession. Perhaps the pupils just naturally seek an understanding in music as essential to their well-rounded culture. Perhaps it is something else. Is it not possible that the influence of music upon the mental condition of the students gives them an alertness, a keenness, an imaginative fire which reacts upon everything they may have to do? In our own contact with music in schools, institutions, factories, etc., we have had definite reports of better results in it. Our hundred students of better results in science, better mathematics reports, better history percentages, better results in carpentry, bricklaying, everything."

Now before we can comment upon this statement, we must have a clear idea of what is meant by the term music. The science of music and the practice of the art of music are two totally different things. The theorist and critic, the pianist, the organist, the orchestral instrumentalist and finally the vocalist are human beings with nothing whatever in common. To talk about the one hundred students "taking music" presents no meaning whatever to my mind. The orchestral performer and the singer may be quite eminent in their profession, may have a brilliant worldly career, and yet may be wholly, deeply ignorant of music. The theorist, or the conductor may be profoundly acquainted with all that has ever been written or composed, and yet may be unable to put his fingers on the piano. To talk about "choosing music" or "taking up music" has no value or no meaning when applied to these classes, members of which are never machine-made, but grow into their positions in life in all kinds of ways and under all kinds of circumstances.

Before attempting to discuss such a question as "Does music prove an aid in all branches of learning?" the

writer should, therefore, make it quite clear in what sense (if any) he is using the term music. Next, he should obtain more definite statistics as to the sense in which the term is used in the universities. I have had numerous pupils who have been or are intending to become undergraduates or graduates of colleges, and have always regarded them as a class apart. They have generally been very intelligent men; but I should hesitate to call them musicians. They have always chosen the theoretical department of music, not in the least because it interests them, but because it is an easy subject to "crash" for their necessary examinations. They have almost invariably been organists, who are, as I say, now braying their subject. A brainy man is sure to do well in whatever subject he "takes up," whether it be counterpoint or carpentry; but although it has been said of Mozart that if he had not been a musician he would have been an eminent mathematician, it does not in the least follow that the same would have been true of Beethoven. The latter, we know, was unable to cast up his weekly washing bill, except by making single pennies, and then dividing them off in tens. No, a real musician may be of good, even transcendent ability in his own line, but I have never noticed that *therefore* he is clever enough to come in when it rains. He may be keen about around, or he may not, but I have never music and his powers in the department whatever.

It could have been wished that the writer in the New York Evening Mail had taken the precaution to collect some definite statistics instead of the imaginary ones he may such, but possibly there are professors at Oxford whose opinion may be relied upon and who can furnish plain evidence in his article. I am personally unable to furnish any opinion may be relied upon and who can furnish plain evidence in his article. I am personally unable to furnish any opinion may be relied upon and who can furnish plain evidence in his article.

"In our own contact with music in schools, institutions, results in all activities. It is quality of their report of better what is the "music" which has had this result? Clonal performance of jazz hands? I find it difficult to believe, better results in mathematics, history, carpentry, or even bricklaying. I am open to conviction on this point, but certainly should like confirming statistics. Little years of experience among musicians of all sorts fails to confirm the proposition; and the Evening Mail writer defense of the city. Leopold's town council debating the gentlemen, there's nothing like leather."

Sparks from the Musical Anvil

Flashes from Active Musical Minds

"Why should millions of people be deprived of what they adore—the tender, simple love ballad—because a few highbrows call it sickly sentiment?"

—GEY D'HAERLOIT.

"In the last half century the piano has developed into an orchestra by itself, and one has to play a better instrument on which to play. One is capable of producing nuances and color which were not possible before."

—MORITZ ROSENTHAL.

"Children must be taught to read music, must be sent out into life with full power of self-acquiring the message of the printed score, must feel what they see and add to their hear, but the hearing must be first prepared the way for the visual work of later grades."

—FRANCIS EARLOTT CLARK.

"Love for the music and the best modern works must come from a study of both and from hearing them presented repeatedly by real interpreters, those who have a message to give. Such appreciation will add to the daily enjoyment and enrich the total of human life."

—JACOBS.

Unless the player has imagination and can interpret in a more or less individual way, he better not decide on play pieces full of notes. There are plenty of people who can imitate such life and beauty in their playing, but they will grip an audience, who is destined for the profession of artist."

—GEMMA FARRINGTON.

"It is a common experience in reading a book to discover that the author is expressing in clear language the complex, imperfectly formed thoughts which, while in the mind, creates a picture made up of a mass of confusion, so that when we hear a fine composition well formed, we say to ourselves: 'This is what I have always felt but never could express.'"

—HAROLD BAUER.

"The clarinet is not only one of the most important instruments of the orchestra, but it is in fact absolutely necessary. Its beautiful, but it is in fact absolutely expression, an extended range of compass, facility of execution, and its use of such value to the orchestra that its absence is greatly missed the selection of music which lacks this instrument is precluded from much of the best in its repertoire."

—DR. PERRY DICKINSON.

"I Simply Cannot Memorize"

Of Course You Can if You Know How and Sincerely Desire to Memorize

This Novel Article by

WILLIAM ROBERTS TILFORD

Tells You Some New Principles in Memorizing That Will Enable Anyone Who Can Remember His Own Name to Memorize Music

Vitalize! Analyze! Test!

These are the three great words in memorizing.

Vitalize!

Put that word at the forefront of all your plans for memorizing.

"Aliveness" is its Anglo-Saxon synonym.

We memorize in proportion to the degree of our Aliveness.

Try this out with one measure or one section from your favorite piece.

The first step is preparation. Do those things which go to make you alive, vital, intense, keen, alert, brisk, smart, quick in wits, ready and "snappy."

This calls for:

**Normal health,
Sufficient rest,
Proper digestion,
The right mental attitude.**

Most of the people who cannot memorize easily are sick and do not know it.

Others have atrophied memories, brought about by the fact that they have never made an honest effort to memorize or have never known how to go about memorizing systematically.

If the reader cannot memorize, it behooves him to find out very quickly in which class he belongs.

The mind is like a sensitized photographic plate. The impressions upon the plate come through three channels:

**The Ear,
The Eye,
The Touch.**

The more sensitized the plate (the mind), the quicker are the impressions recorded. Substitute the word "vitalized" for "sensitized" and you will have one of the great secrets of memorizing.

Let us suppose that you have made sure that your health, your rest and your digestion are all right. This means that your blood circulation is excellent and that the brain will receive its quota of rich red and white corpuscles regularly. If you have learned the passage that you desire to memorize, the next step is to get your mind in right shape. Don't lounge at the good folk who tell us that we control our minds by averting certain thoughts. Before you approach the passage you desire to learn, make the following assertions:

I know that I can memorize this passage today.
I know that I am hereby alert in the highest degree.
I know that this is the most lucid moment of my day.

I know that I must proceed slowly in order to have a clear mental picture.

The Real Test

The real test of memorizing is to set a definite time in which to accomplish a specific group of measures which your own judgment tells you should be accomplished in that time. Entirely too much time is wasted in memorizing. The work should be accomplished in a certain time, if at all. If you fail the first day, return to it the next day, and again and again. Always know that it can be done and that you can do it as well as anyone, if you persist.

The first price to be memorized is the hardest. There is a technique in memorizing which seems to come with practice. If you have become accustomed to memorizing you will soon think nothing of memorizing in one session what might have taken a week before that time.

Do not, however, expect this to occur unless you cultivate increasingly your powers to compel yourself to be alive, vibrant with mental and muscular and nervous animation.

The accompanying diagrams show perhaps what is meant by this:

Figure I represents a measure as it appears to thousands of people who desire to memorize and who conscientiously give hours and hours to accomplishing it, but who will never achieve their purpose in their lifetime. These people are like sick minds or sick bodies, so that the memory is like the hands of the shore. Nothing makes more than a passing impression to be

wiped out the next moment. They see the measure they desire to memorize like this. It seems in a cloud because the mind is weak, or tired, or sick, or drugged with toxins due to lack of fresh air, exercise or good food.



FIG. I. How the weak, sick, or tired mind views a measure.

Figure 2 shows the measure as it appears to the more alert mind, but a mind not making any special effort. The notes are seen but they are still obscure in some degree. This is the kind of a person who repeats over and over like a parrot, "I can not memorize. I can not memorize," but who could easily memorize if the mind were intensified. It is as easy to intensify the situation as it is to turn up the light in a dimly illuminated room.



FIG. II. How the unalert or "scatter-brained" student reads a measure.

Figure 3 shows how the measure appears to the average student trying to memorize. The notes are all there and they are seen, but they do not stand out in bold relief as they do in Figure 4.



FIG. III. How the measure appears to the average indifferent student.

It is only a step from 3 to 4 and a very easy step. The practical teacher with younger pupils can make this step by very simple means. Some times a sharp click of the hands will stimulate the average intelligent child. Some times an interesting story. In any event the mind must see and hear the measure with outlines strong, clear, sharp and clear.



FIG. IV. How the measure appears to the alert, healthy, normal student trained in modern processes of concentration.

Analysis and Memory

There seems to be little doubt that the analytical mind is one which has little difficulty in developing a good memory. While one meets an utter stranger in the street one receives a general impression of his appearance.

One does not perhaps note any one feature or characteristic or coloration, unless those be particularly marked or exaggerated. Actors and artists assumed peculiar characteristics and dress in the olden days so that they would be remembered. If the reader will recollect how difficult it is for one to remember names and faces at a public reception he will realize how difficult it is to retain images in the memory without some analysis.

However, if the professional politician or the clerk of a great hotel meets you in a crowd he has so trained his mind to analyze your outward characteristics and your manners that he may surprise you some years later by calling you by name, although he has not seen you in the interim. It is his business to remember, and he does not see you as a conglomerate whole but as a group of features and habits, which group he analyzes and stores away in his memory.

How would such an individual with a corresponding training in music grasp the following four measures of a piano arrangement of Dvořák's "Humoresque." He would make such a category as this:

1. Signature: 1 ♯; Key of G.
2. Metre: 2/4.
3. Tempo: Poco lento e grazioso.
4. Dynamics: Leggero—lightly.
5. Melody: Begins on tonic or first of scale.
6. Harmony: First measure tonic; second, subdominant; third, tonic; fourth, dominant.
7. Melodic Outline: The melody seems to surround the main harmonies of each measure.
8. Touch: The left hand is played staccato; the right hand, lightly with all rests observed.
9. Expression: There is a *crescendo* in the first measure but a *decrescendo* at the third and the fourth measures.
10. Pedalling: The pedal in the first three measures is employed on the first beat but released on the third beat.
11. Phrasing: How the shurs group logically connected notes.
12. Fingering: See that the right fingers are used.



Here are ten distinct features to help you remember. They are not unlike meeting a stranger and noting that the individual has: (1) Mouse-brow hair; (2) Lead-grey eyes; (3) A pug-nosed nose; (4) Large nostrils; (5) A firm jaw; (6) A stiff mustache; (7) Well-shaped ears; (8) A broad forehead; (9) A well-set neck; (10) Large shoulders, and, finally, that the individual's name is Peter C. Plimmer.

In other words, you would be doing in made just what the hotel clerk would be doing with his customers to fix their names in his memory.

Test

Finally we come to the matter of testing. Here the writer has nothing new to offer. The tests must be reduced to a scientific basis. You will need a kind of

New Ways of Studying Runs

By LAURA REMICK COPP

ONE of the well-known earmarks of virtuosity, that of brilliant running passages, is often wondered at by amateurs equipped by good instincts aspiring to be artists; but in reality it is more easily attained than suspected and does not require nearly the talent that interpretation does.

Some are gifted with fleet fingers and a keen hearing sense of speed, which give them an advantage naturally; but the kind of virtuosity mentioned can be acquired to an astonishing degree by the untalented. The necessary and suitable condition of the muscles to respond, produced by being post-master of the art of relaxation, is taken for granted as a premise and starting point; and this article is designed to touch upon that phase of the subject at all. However, no one can successfully carry out the ideas outlined until mentally he can control his physical means of expression; so, in case he cannot do so, let him set to work under the guidance of someone authorized and capable to see that this is properly done, or let him work away at some good text-books such as Frau Malwina Bree's or P. L. Premier's volumes on the Leschetizky principles of technique, the Matthay books, and others.

Any intricate place should be studied analytically and constructively, so that no detail can fail to be noted or escape attention. A thorough knowledge of the notation will add to one's certainty of fourth and fifth of one, giving greater speed and brilliancy, and much more quickly than the usual procedure without it—depending on eye to read, ear to retain the sound, and fingers to produce it. If the hands are called upon to assist, and actually accompany the preparation, the excellence of the difference in the result is marked.

ROUGH PLACES MADE PLAIN

In *Concerto* by MacDowell there are some runs that fairly astonish when a student of the text accompanies their execution. Measure 32 and the ensuing closely the first, which when looked at closely is found to contain four sharps, indicating E major.



Isn't it much better to have this bit of information as an aid rather than to depend, without it, on the eye to read accurately and the ear to correct any false notes played? After the key is determined, all those aggressive accidentals do not look so formidable and are just as many "rough places made plain."

Of course, MacDowell had no right to take us so by surprise by interpolating an E major scale in a perfectly good C major passage and after it returning serenely and entirely unaffected to the same C major phrase; but he did it and, unless we tire and cut out the fascinating *Concerto* from our repertoire, we must continue. He goes moreover from flat to sharp and sharp to flat for his next finger fling to B major. This seems to affect him somewhat, so the succeeding measures this time are not strictly in C but modulatory and are followed by E minor.

However, these sudden changes are nothing to what the composers do to the old, accepted and stereotyped musical fabric, when they combine so many keys at once that our human ear is no guide for tonality and our ability to analyze according to signature is thoroughly flouted. So accept these innocent ones as very modest and unassuming.

To dissect any scale-like phrase, several details must be noticed. On what degree does it begin; is it straight and continuous or does it come back a note or two and skip before going on; does it remain diatonic or have some chromatic steps; does it include leaping intervals, e. g. thirds, e. g. leaping intervals and rhythms? The E major run begins on the fifth degree of the scale and ascends, including every succeeding tone for two octaves and one note over, from F up to and including C \sharp , then back two tones, of which the A is chromatically altered, proceeding diatonically to and including C \sharp , then skipping back a third to E and on for five notes, jumping a third this time upward and to our relief coming to an end on a chord.

To make execution easy for the people good enough to play their music, composers should undoubtedly write only simple scales, beginning on the first degree and progressing in a straightforward, conservative fashion to the top and not too far either; for, good ones know, these perfectly legitimate ones are sufficiently hard to play in a style clear enough, with a smooth, cantabile tone and the necessary speed. However, once they persist in any ingenuitous, acrobatic fashion and delight in aimless wanderings, starting anywhere in any scale in any key at any time, passing their way evenly for a distance, then recklessly tumbling down over while extraneous of broken intervals, chromatic plunges, trills, maypops, turns, and what not, picking themselves up, trying to regain the former altitude and not doing it step by step but in haste jumping a whole octave or more sometimes; if they persist in this inconsiderate and confusing manner and call it inspirational, what is left for us poor mortals but to follow, and not stammeringly, oh?

Amazing Audiences

It is the only chance to get even with the composer, dead perhaps—since to his ashes—for putting us to no end of trouble to judge his fantastic finger-fancies safely and accurately in our heads and to be able to "put them over." But in the end we will score a triumph, if we can rise to the dizzying heights with surety, interpret with virility and by analytical study acquire the facility that amazes audiences, grips them and makes them respond with an enthusiasm and spontaneity that inspire an artist and spur him on to give of his best.

Then, when this point is reached, we to the one who has not mental grasp and pose. He needs time to keep his artistic balance before the consuming fires of enthusiastic expression from his delighted hearers and must brood these great emotional waves, so that easily mean more success or ruin, with intellectual equilibrium and aplomb sufficient to maintain the affinity already established.

But to the runs, the second,



B major, begins, as it should, on the key-note but does not continue in proper fashion, as it goes down a half step before ascending an octave and three tones over, and the passage adheres to the key. One half-step, F \sharp interjects; two more scale steps, G \sharp , A \sharp ; then one whole tone, B, and a half-step backward are taken, B \flat , A \flat ; from whence the scale goes to C \sharp , skipping downward a third only to ascend higher to D \sharp , skip a third to A \sharp and end in a chord. So, with various backward movements on the way, it, at last, reaches the goal.



The E minor passage is in formation like the E major, only it is minor as to signature, also in the second measure it has C sharp and C natural, both the raised and the natural sixth of the scale.

Julianus Schirmer by Leschetizky is interesting material, as all sorts of miscellaneous series of notes are present. About half way through a long one is in evidence.



Beginning on A natural, an eight-note chromatic scale downward leads to D flat and a series of figuration work consisting of four notes, the starting one, D flat, a tone up, F sharp, the starting one again, D flat, and a tone up, C sharp. This same formation is repeated in six groups, but closer analysis is necessary as half and whole steps count. The first group takes a whole step up and back, D flat, E flat, D flat and half down, C, the second a half up and back and half down, purely chromatic, the



LAURA REMICK COPP

third, fourth, and fifth being the same, but the sixth has all whole steps. Each group is begun a half step below the closing note of the last one.

With a sixteenth rest intervening a long fifth is begun upward after a skip of a third downward as a beginning. In spite of the numerous accidentals and signature of five flats, the key is F major at first, but by various stages reaches the original D flat at the close. After the downward skip of a third a straight scale of four notes occurs, then three half steps, E flat, E natural, F, a full turn of five notes on F with half steps below and above, a diatonic scale of D flat comes next with an A natural inserted and D flat made D natural extending from F with a turn to high C \sharp , which is the first note of a chromatic passage of eight notes to A flat.

The entire piece is excellent for technical analysis; and when dissected in this way the apparent difficulties roll away as fog and mist from a foggy landscape, leaving all clear, homelike and revealing such rare eloquent music that we gaze in wonder not knowing anything so delightful was there.

Elusive Loveliness

Only the longer and more complicated measures have been used as illustrations. Many readers will recall how exquisitely Paderewski plays the C sharp minor *Waltz* of Chopin; but have you, who play it, realized the consecutive skeleton which underlies the dissimulating scale at the very end, that run of elusive loveliness and vanishing charm, as he plays it?



Beginning on A, the sixth degree of C sharp minor, a run of nearly two octaves is made, but not strictly diatonically. Oh, no, there are various chromatic steps inserted serving as excellent pitfalls; and now be to the midway step! Expecting a D sharp, a D natural is used instead in the first octave; but both sharp and natural occur in the second. Likewise there are both G natural and G sharp, making a chromatic step, but strictly diatonic. Otherwise the scale is a regular one of C sharp minor, but the natural from with sixth and seventh lowered or rather not raised, is more often occurs; but the ending from C sharp is straight chromatic with skip upward to the high C sharp as a close.

Chopin's compositions are full of what is called figure work or a series of notes composed of varying intervals and successive steps, which have different keys as a starting-point, but follow in a structural way practically the same.

No. 6



In his *Fantaisie Impromptu*, in the thirtieth measure beginning on E and going down a half step, up a half step, down a half or in other words, in tri-bis-bis, down another half step, up a half step, up one-and-a-half steps and again up one-and-a-half steps in a figure occupying half a measure. Reiterations of this occur on F sharp, C sharp and A in succeeding measures, with slight variations at the end, as a skip of two-and-a-half steps is used in place of one-and-a-half. In the next figure and next to the last interval is one-and-a-half steps in one place, two-and-a-half in another and two steps in yet another.

In measures twenty-nine and thirty-two on D sharp and G sharp, the same figure is found but with more difference in intervals, commencing with a whole step down instead of half, then following on the same, but with two steps up. Nearly all work of this sort will have these slight differences in occasional intervals, but the melody is precisely the same.

Knowing the text, as important as it is, will not, however, suffice; so the next step is properly to practice what information has been acquired. Watch how each passage looks on the keyboard and learn its pattern. Go over it again and again with greatest care and extreme slowness, thinking each note and interval, remembering the text, and all this, as is learned in regard to it. Then play it mentally, seeing the pattern well itself about in and out among the keys and just "locking" it and realizing hard.

Anticipate Each Note

Most students err by not practicing slowly enough, so that the brain can anticipate each note, think it before striking. This deep realization makes for accuracy, a richer tone and clarity. After a sufficient preliminary amount of such study has been gone through, it is time to begin to acquire speed. The solicitude and gradualness with which this is done decides how successfully and artistically the performance will eventually turn out. Think and watch the pattern, and speed a grade at a time; and if each step is taken little by little, before long, the condition will prove efficient. Accuracy must be maintained, and it can be if tempo is kept within the limit of concentration. Play consciously and make the brain anticipate each note. One must have mental alertness in order to do this; and, if not born with it, he can acquire it. Do not force the mind on note; let it take its time; but keep it awake and moving. After a few repetitions it can work more effectively.

Using the metronome is a wonderful aid, as few understand how speed can be correctly obtained; but with this little mechanical instrument gauging any increase to a hair's breadth, one is greatly helped in places of difficulty. This kind of practice saves much time, may be called intensive, and does not admit of mistakes.

Watch the Pattern

Be able to analyze a florid passage thoroughly, learn the text, watch the pattern on the keyboard, make the brain anticipate each note, think what use is needed before it is played, work up the speed so gradually that the brain cannot fail to follow; do this each and every time, and then if your muscles are relaxed and in proper condition to respond to the demands you cannot fail to have a high degree of what is commonly called technique. Let the ear, too, assist by listening for quality of tone, smoothness, fluidity and other good qualities. Do not be afraid to think and feel the piano just ahead of the fingers, as many fail because they regard rapid playing as merely an involuntary muscular effort, depending only on the eye and fingers, and do not fully estimate how much the brain has to do with the performance.

A study of the position of hand, arm and fingers, in difficult and awkward passages, is a great aid to expert manipulation of the piano. To insure carriage of

tone, the ideal place for the fingers to contact with the ivory is in the middle of the wide part where the balance-weight is; but this is possible only when no black keys are involved, and, fortunately or unfortunately, not everything is in the key of C.

Keep within the limits of good taste, of course; but do not hesitate, thus tempered, to assume any attitude that will give ease and accuracy, whether it interferes with what has been taught as the proper one or not. It is told of Beethoven that when he studied composition with Haydn he desired to know all of the rules "so that he could break them." And so, as most good ones are supposed to be violated at times, there is a main way taught to hold one's playing equipment, fingers, hands and arms; but the pupil is not expected to adhere to it always. In the majority of instances he can do so; but in exceptional places each must be studied individually. Sometimes the hand is laid casually across the keys, as, for example, to help the fifth finger strike perhaps a B flat, and many times in much black work fingers are used perfectly flat.

The Best Editions

Often it is necessary to strike not in the middle of white ones but way up among them so as to have ready access to the blacks. Try using the fifth finger extended on B flat, supposing a passage to end there; and see if it does not make for correctness. All intervals should be studied and just the right angle determined to manage them properly. It is a great help to know whether they are major, minor, augmented or diminished; but if one is not acquainted with those specific names, the general ones, 2nd, 3rd, 4th, 5th, 6th, 7th and 8th will help. The trick in executing passages brilliantly is to be over the notes, no matter how awkward the distance or hard to span; and it can be done by careful calculation. Prepare as much ahead as possible; that is, get the hand into shape to cover them and hold it there, using each one as needed and taking new positions as fast as they are required.

Fingering is naturally one of the most important fundamental steps. One should be alert enough to study it out to suit his own hand; but until this stage is reached it is better to get the best editions and follow them implicitly so that the underlying principles are assimilated. After careful thought select one way and stick to it, as nothing is more fatal than to have several and not know at the crucial moment which to use. The art of fingering is almost an exhaustless one; and Lischetsky was just master of its resources, changing the same passage in order to fit different sizes and shapes of hands.

Each pupil was made an individual case, treated accordingly and the best way for him selected. But not many are so gifted or have access to such rare knowledge.

A thorough acquaintance with runs from these many angles will reveal much so that intricacies, which have seemed impossible to untangle; and, after one has become accustomed to view them in this light, many other methods of procedure for speed and definite results will suggest themselves.

The Child's First Lesson

By Harry A. Tidd

The old maxim, "First impressions are most lasting," is especially applicable to a child's first lesson at the piano.

My habit has been to endeavor to establish at once with the child a relation which commands confidence and eliminates fear and restraint, also to impress him with the thought that the study of music is to be one of the pleasantest things he has done.

He is given to understand that he is going to produce music, as that is the thing he is interested in; that first he must know the letters on the keyboard; that is explained; that the keyboard is divided into three groups: the white keys, the two black keys, and the three black keys. The location of middle C is pointed out and its importance as a starting point is fixed in his mind. He is then asked to strike all of the C's, noting that they are higher and have the same sound except that some are repeats his alphabet backwards (from middle C to A, and strikes all the A's on the piano, noticing the similar surprised and delighted to find that he has learned all the keys on the piano.

The proper finger positions are shown him and their importance emphasized. A simple exercise on five keys of the fingers. If he has learned in school to read the by low is excellent, and the first does a neat book. One of the finger exercise previously given and all he has to do is watch his fingers and count four to each note he has done; this is being played with him. When actually "played music."

This will do for the first lesson, and he leaves with a light heart, anxious for his lesson day to come again when he will learn new things and play another duet.

The child has been interested because he has had music at his first lesson and technique has taken its place as a means to an end.

Questionettes

By Eutoka Hoffer Nickelsen

1. Can you explain the difference between:
2. A period and a phrase?
3. A mordent and a trill?
4. A mordent and an appoggiatura?
5. Measure accent and melodic accent?
6. Staccato and pizzicato?
7. 8va and Col?
8. The classical trill and the modern trill?
9. The conventional and intentional slur?
10. The superior appoggiatura and the inferior appoggiatura?
11. Playing with expression and playing with interpretation?

"The spirit of anything which a man makes, or does, is his nature expressed in those things, and the fitness or poorness of his work and action depends upon the way in which he feels or thinks."

—LUDWIG HENRY.

"I believe in the Open Door of opportunity in this country for all alike. We want the best in art. I do not suppose of entire programs of American music. The best way for it to be judged and to find itself is its inclusion in programs of standard and modern works of an international character."—ALBERT SPACULING.



Learning How to Finger

By SIDNEY FANTY

How to Avoid Brain Waste and Time Waste by Knowing Just Which Digits to Employ

(The following article is from the pen of a noted Belgian teacher, for many years Professor at the Royal School of Music and now also at the St. Michel Institute in Brussels. The writer has done excellent industrial work. "The 5th Piano Exercise," issued by Kegan Paul, French, English and Es, Ltd.)

WHETHER a composition present any difficulty of execution from a technical point of view or not, a good fingering is essential. This should be definitely fixed at the start and thereafter should be always adopted. Neither should it be changed except under very exceptional circumstances.

A continual changing of the fingering can but be prejudicial to a good interpretation. For this reason, the act of playing a series of notes belongs to the category of voluntary movements brought about by the action of our will-power, under a series of well-defined movements of certain muscles. The education of our will-power in this direction is a most important matter. This education can only be carried out by the reiteration of the same series of movements. By playing a certain series of notes over and over again, always employing the same fingering, the brain will automatically group notes and fingers, and the mental effort will practically be reduced to a minimum as regards this part of the execution. And whilst one lobe of the brain is automatically engaged in directing the group of muscles with regard to the production of sound or series of sounds pure and simple, the rest of the brain is at leisure to devote itself to the manner of producing them.

Concentrating the Brain

Not so if one is in the habit of constantly, or even occasionally, changing the finger. In this case the efforts of the entire brain must be concentrated on directing the series of muscles which will produce the sounds; nothing can be done subconsciously, everything must be done with the fullest attention. There is, therefore, in this instance, no possibility of giving undivided attention to the necessary tone-coloring or expression. It will be well understood that if we add to this effort still another one, i. e., the care of artistic effect, the work to be performed by the brain is too great to be done with adequate efficiency, and a perfect interpretation can neither be expected nor hoped for.

Let me give a simile: It is often quite easy to find one's way from one place to the other or from one town to the other, though we go by six or seven different routes or as many occasions. But it is quite a different thing to have the way in this can only be effected by going the same way continually. In like manner, the employment of various fingerings will prevent our becoming quite efficient and will lead to a very serious waste of energy and brain power.

When writing a fingering the position of the hand should be the easiest possible, by which is meant the most natural. Therefore care will be taken to discover the most convenient grouping of the notes; and if this be done properly, certain groups of notes will almost automatically be coupled with certain groups of fingers. Let me take as an example of my meaning the following passage, and endeavor to explain the process by which I shall obtain the most satisfactory fingering:—



The first thing to be done is to find out how to group the notes so that there may be a minimum of movement of the hand. Then, again, we must choose between extension or contraction of the hand. The latter is the better of the two in this particular instance, as it will facilitate the playing of the passage.

The following fingering would be quite incorrect, in spite of the fact that the hand retains the same position throughout the grouping of the notes:—



We find, here, a clumsy extension of the hand between the fourth and fifth fingers, whilst, on the other hand, the contraction between the thumb and index at the

beginning is equally annoying. Evidently I do not wish to infer that the extension between the fourth and fifth fingers, or the contraction between thumb and index should be generally avoided. For the moment I am only discussing the above passage.

But we can see at a glance that it is quite possible to play the first eight notes of this passage without displacing the hand. It is evident that the *e* may be considered as the *lowest* note of the group, not the *b*; the highest note is, of course, *a*. We now place the outside fingers, 1 and 5, on *a* and *a*, and find that 2, 3, and 4 fall naturally on *d*, *e*, *f*, *g*. This shows us that the second group (notes) will be taken on *d*. Either 3 or 4 would do for *f*; but as we have also the *e* to play, this must necessarily take the third and *f* the fourth fingers. The second half of the group would therefore be fingered as at 3a.



The first four notes, *c*, *b*, *e*, *f*, will then offer very little difficulty; the natural fingering will then be 1, 2, 4, 4, giving as a result for the group as at 3b.

The next group will consist of the following six notes, the fingering of which is too obvious to require discussing—3c.

We then have a slight displacement of the hand, bringing the thumb over *c* and the little finger over *a*. The immense advantage of playing on the white keys close up to the black keys will at once become apparent. We are able to place the thumb equally well on the black and white keys, and there will be neither doubt nor difficulty about the fingering for the following eleven notes of 4a.



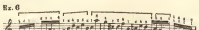
We can see quite easily that the remaining seven notes form two groups. It is equally apparent that the first three of the seven notes to be grouped as at 4b.

Only the last four notes remain, giving us the choice between the two fingerings of 4c.

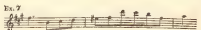
The choice of fingering must necessarily be ruled by the continuation of the passage. If the following notes were as at 5a,



the fingering would have to be like 5b. But in the event of some such passage as at 5c, where the next note is played by the thumb, the fingering would be as at 5d. The fingering and grouping for the entire passage would read as follows:—

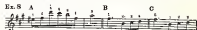


Let us consider one more example, taken from the "Alta Mazurca" of Lucia Costini, p. 4.

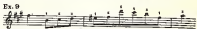


The same process will be applied as in the preceding example, in order to obtain the most practical fingering. In this case we must not forget to include a law of aesthetics in our consideration of the fingering, namely, the question of accentuation. We are hardly concerned about the first note, *f*, which is a long note, and being at the beginning of the phrase, is quite easily accented. If, the first note of the next line requires more attention, as we must necessarily have a change of position of the

hand, it is logical to place the thumb on the *c*, thus ensuring an accent almost automatically. The notes of 8a will then find their respective fingering quite easily.



It now remains to find the fingering for the first measure. This could be played quite well as at 8b; but if we place the thumb instead of the index on the *b*, as at 8c, we shall have the middle finger on the *d*, and it is easier to pass the thumb under the middle than under the ring finger. We therefore obtain the following result:



I have given some rules about fingering in general, but there can be no question of laying down rules which will meet all eventualities. The number of possible combinations of notes is so vast that no human mind could grasp the meaning of the result if worked out mathematically; therefore we consider this number as limitless. All that can be done in this matter is to show the pupil how to arrive at the desired result, and reason, logic, labor, and patience will guide and help him to resolve difficult questions of fingering.

But even if it were possible to lay down a sufficient number of rules to cover all eventualities, the pupil would still be compelled to exercise his powers of reasoning, because of his personal aptitudes and the peculiarities of his hand.

Finger Defects

Every one of our fingers has qualities and defects peculiar to itself. These various qualities should be explained scientifically. (I am almost tempted to speak of the personality of each finger.) With the aid of some of the innate qualities of each finger in particular, namely, of tone produced, speed, nevertheless, not be lost sight of. A conscientious student will consequently look after the general development of the hand whilst still cultivating the natural tendency of each finger in particular. However paradoxical this may seem, it is a fact that must not be lost sight of. We wrestle with Nature from the very beginning of our studies, in order to develop uniformity of touch; and the entire technical training of our fingers has that trend, in spite of the fact that some are heavy; others are clumsy; others, again, are agile. In short we seem to wish to sacrifice characteristics to uniformity.

Chopin's Fingering

Chopin perhaps more than any other master mind in the world of musical creation, realized the vast possibilities of utilizing the characteristics of the fingers. We note this in his *Nocturnes* especially, but also in many of his other compositions. To any one opening the pages of the *Nocturnes* for the first time the fingering appears decidedly odd. We often meet with passages where the fourth finger passes over the fifth or the fifth passes under the fourth. All such fingering should be respected, as the Polish master wished it so and not otherwise.

Little Eyes See Everything

By Hope C. Waters

The teacher's appearance has a great deal to do with the pupil's interest during the lesson hour. Do not give one cares to look at a sour-faced, drab personage for thirty or forty-five minutes. Smiles go a long way and keep the tiny test interest in the lines and spaces.

When teaching, speak distinctly and clearly, not loud and shrill. As to dress, do not wear the same outfit week in and week out, as the children grow tired of it. They will appreciate seeing you in a bright-colored, fresh-looking dress now and then.

So it is with shoes. Have them freshly polished and make run down at the heel, so one's shoes either make or mar one's appearance.

Do not fail to keep your hands in good condition, as the children observe such things and pattern after their teacher in many cases.

Do You Know

FRAN LOUIS MORENS Gottschalk and William Mason (both born in 1829) were our first American pianists of the first rank?

That the "Peace Jubilee" of 1869, organized by Patrick S. Gilmore, was our first great American Musical Festival?

That the first choral society in America, of which we have authentic records, was the St. Cecilia Society of Charleston, South Carolina, organized in 1762? However, a letter from the president of the Stoughton Musical Society (Massachusetts) mentions his connection with the organization "ever since and during 1762." The St. Cecilia Society went out of existence about the middle of the nineteenth century, while the Stoughton Musical Society is still active.

That Thalberg, in 1857, was the first European pianist of the first rank to visit America?

That the Organ of Boston Music Hall, dedicated November 2, 1863, was the first organ of concert proportions in America?

That Music in the Public Schools originated in Boston, in 1869, when Lowell Mason introduced it gratuitously, as an experiment?

That the first book (aside from an almanac) published in America was the *Bay Psalm Book*, issued in 1640, at Cambridge, Massachusetts?

That the first American public musical entertainment was "A Concert of Music on Sunday Instruments," at Boston, in 1731?

That the first published secular music by an American born composer, was *Seven Songs for the Harpsichord or For Piano*, printed November 29, 1788?

Do Not Anticipate

By Jean McMichael

MANY music students possess vivid imaginations. When allowed to develop in the wrong direction, these become menaces to their future.

Take the nervous students, who form the habit of picturing to themselves the many mishaps that might occur at a recital where they are to perform. For weeks little tragedies that are purely mental, materialize and become so real that by the time for appearance they find themselves nervous wrecks over catastrophes that will never be.

If, at an early stage, the young student who is inclined to anticipate trouble can be clearly made to understand that she is jeopardizing her chances of success, sapping her mind and body of the energy that is absolutely necessary for a public performer, she will then find her future as a successful virtuoso poised to develop. If, on the other hand, she allows this trait to grow, she will find herself with a handicap that the passing years will be unable to rectify.

Ten Times

By Mary R. Holman

ONCE upon a time there was a little girl who never, never, would learn her music lesson. She did not practice at all, and forgot from one lesson to the next what it was all about. She was a terror to the teacher, and a constant worry to her busy mother. The family decided that she had an talent whatsoever for music and that the teacher must be informed that lessons would be discontinued. Life was too short, and money too scarce to be spent for schooling.

But, one day something great happened. The little girl played her lesson through and knew it perfectly. Then, turning to the surprised teacher, she remarked: "Father enjoys my music so much that he makes me play my pieces over TEN TIMES to him every evening." Then after I go to sleep he writes a little note and slips it under my pillow so that when I awake the next morning I may know just what he thinks of my playing. It's great fun!"

The alphabet for music is progressive; and the only way to foster the musical sense is to treat the letters by easy stages towards the beauties and subtleties of the great composers. It is usually wiser to learn the alphabet before attempting to read Plato.

—HELMAN JAMES

Scientific Reviewing

By Harold Myning

The pupil often is told to drop a piece, after practicing it for a certain length of time, with the idea of further study later. This is all very good advice, but it does not go far enough. There is, indeed, as much to the art of reviewing as there is to the art of practicing; although to be sure reviewing is only a part, a very important part of practicing.

Was it not that well-known musician, Henry Holden Huss, who once advised students to let a piece rest and then go back to it after several months elapsed? But this should be done only after the piece has reached a certain stage of perfection.

The student, who will endeavor to learn the art of reviewing from a practical and artistic angle, will find that his playing will improve at least a hundred per cent. The following ideas have been found very useful when reviewing.

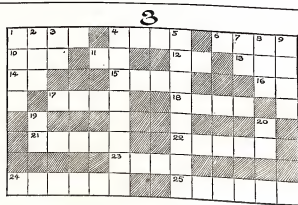
Suppose one is studying a piece four pages long. This week study the first page; next week study the second page and so on. In a month the entire piece has been studied. Now the piece should be dropped entirely. Go back to it after two weeks have elapsed and

this time work on it for two weeks. Drop it for a month, then go back to it once more, working on it this time for but a week. In this latter stage is when you should drop the piece for three or four months or possibly longer. You will find this system of reviewing will bring splendid results for it is all worked out on a scientific basis, and of course piano playing is partly art and partly science.

The pupil will note that as the piece progresses toward perfection, the intervals between each review are longer. There is a very good reason for this. It is simply that when we first learn anything, the thing is entirely new, our interest is aroused to a high pitch and we absorb a great deal. As we learn more and more, our interest wanes and in order to keep the mind in a receptive state, without which no progress can be made, we must let longer periods elapse between each review. Some pupils never could entirely master a piece until they followed the ideas outlined in this brief article, and if others will give them a trial, great and lasting results will be forthcoming.

Etude Cross-Word Puzzle 3

By Beatrice Furrington



This ETUDE is presenting a series of cross-word puzzles dealing almost exclusively with musical terms. No prizes are offered. The answer to No. 3 will be published next month.

9. A character used in musical notation to lower pitch.
10. Manuscript (abbr.).
20. The first of two Italian words meaning "at Liberty."

Answers

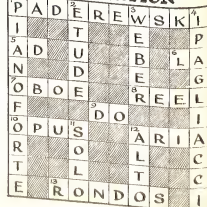
1. The lowest part in music.
4. A Christmas hymn.
6. A character which determines the position of the notes of the staff.
10. The branch of education to which music belongs.
11. Note of the scale.
12. A pronoun.
13. Note of the scale.
14. Con expressive (abbr.).
15. An organization.
16. Note of the scale.
17. A piece for two people.
18. A part in an opera.
21. A composer and violinist (German).
22. A three-toned chord.
23. Tidy.
24. An interval including eight degrees of the staff.
25. Instruments used in churches.

Do You

1. A composer born in 1685.
2. A part of the verb "to be."
3. Noun (abbr.).
4. A night song.
5. The words of a musical play or opera.
7. Spahn's manual.
8. Fiddle (abbr.).

The Following is the Solution of the Puzzle Published Last Month

2 SOLUTION

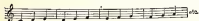


some kind, but in their effect on our intelligence they are as far apart as the poles. It is the same with any other musical composition, of whatever kind, ever written; and so the only possible conclusion one can reach, aside from the fact that the symposium is of finite value as an exposition of modern musical opinion, is that given by Professor Cordeur and some others: The question, "What are the Ten Greatest Musical Masterpieces?" cannot be answered.

For Developing the Fourth and Fifth

By M. Hansen

AN exercise that helps greatly in strengthening and developing the individual action of the fourth and fifth fingers is simply the old



played with the second, third and fifth and the second, fourth and fifth fingers, without any help from the others.

Place the thumb under the hand in the manner used in running the scale and, with the tip of the thumb resting on the nail of the fourth finger, play the exercise through two or three octaves, with the second, third and fourth holding the fourth quiet with the thumb. Then change the thumb to the third and repeat the exercise with the second, fourth and fifth.

By holding the fingers in this manner with the thumb, the fingers in use receive no help from the others and soon become much stronger and more independent. At first there may be a slight tendency in certain muscles to contract and hold themselves rigid, resulting in considerable fatigue; but, by watching and relaxing whenever any tightening is felt, the hand will soon become accustomed to the exercise and assume a natural relaxed state.

Violin Variations

By Otto Meyer

Says the Encyclopedia Britannica, apropos violin variations: "The variations of the old Italian violins contributed the most important element of their superiority in tone to their modern copies. These were the 'various you save all' cards the Violin Vendor from the corner paint shop. This is as true concerning violins as villas.

Charles Roedel, the famous English novelist, who was also an authority on violins, did not give up the search for the best Cremona violin until the very end of his life when he admitted, "I have not been able to discover the secret." And yet it was no secret in Stradivari's day except that each maker mixed and prepared his own varnish and had his particular and individual way of applying it to his instruments. But with the introduction of the quickly drying and more convenient spirit varnishes the violin-makers gradually lost their skill or their interest in the old-style product, which fades rapidly out of the picture; and with the end of the 18th century is gone for good.

As Hewer remarks in one of his books: "Once it was generally known that copper could be hardened; how Stonehenge was posed; how the ancient galleys were rowed; how the old masters mixed their colors; how the poisons of the Medici were distilled; how amber varnish was made and how applied; and to-day nobody knows!"

Those of us who have been privileged to stare upon the supreme combination of wood and varnish in the "Dolphin Strad," have seen one of the few perfect things on this most imperfect planet. The name itself, the "Dolphin," is an attempt to picture the undulating and shimmering loveliness of that magic violin. "Stradivari, master, plastic delings under a windy sky," wrote a lady enamored of dolphins and black cigars. Would that she had known the "Dolphin Strad!"

"Inspiration is therefore only possible to us at our own level, and unless we are mentally attuned to a high note the inspiration itself will reach no high measure. It is true that a mood of exaltation, of earnest prayer or aspiration, may enable us to catch a glimpse of the higher vision, but under these circumstances it is apt to be elusive and fragmentary. The condition of any permanent influx is that the attainment thereof be habitually and continuously lofty."—H. Ernest Hunt.

What Musicians Think of One Another

By Francesco Berger

WHAT the world thinks or has thought of its great ones is not a secret. There is the trumpet of Fame, and, generally speaking, it has not failed to sound in honor of the great. Beethoven has been the only one that remained persistently deaf; sooner or later most of us come into our own. In a few isolated cases recognition of merit has been delayed for a time, but if we analyze this delay we frequently find that some objection, true as the individual's character has had a good deal to do with it. Though most men prefer eating their cake while alive to starving for want of bread, still, even posthumous fame is better than no fame at all.

Sometimes fame has originated, or at any rate been fanned into flame, by the big opinion, unreservedly expressed, of a well-established celebrity who speaks with authority. One poet has actually been known to praise another's poems, and a musician has been guilty of admitting that another had the measure of talent. Adverse criticism, too, has occasionally rebounded disastrously on the heads of spiteful or incompetent judges. It is rather amazing, and may be instructive, to recall some instances of both.

Beethoven and Rossini

It has been asserted that Beethoven thought lightly of Rossini, and he is said to have spoken of him contemptuously as a "vaseur pointer." If this statement is authentic, it merely proves that even a great man may have small prejudices; and it is quite possible that Beethoven's attitude of poverty may have induced him to regard the contemplation of his own circumstances, to envy the worldly success and loud-voiced popularity of the Italian. Anyway, Beethoven's open animosity for his depreciation of Rossini by whole-hearted approval of that other Italian, Cherubini.

Others, not by any means Beethovens, have also failed to recognize the genius of Rossini. A certain colleague of mine at a national music school, pointing to a portrait of Rossini hanging in my studio, once remarked to me: "I never could see much in him, can you?" I ventured to reply that I thought the man who composed "Il Barbiere" and "Guillaume Tell" must have had some talent. "Oh," said my friend, "I grant that he was melodious, but then anybody can invent tunes." It was news to me to be told this, and I am glad now that I did not then reply, "Well, why don't you?"

The early recognition by Schumann of Chopin's genius, and the hand of welcome held out by the composer to the younger one, stand in flagrant contrast with the adverse reception his music met with in this country in its early days. "The Royal Academy of Music," then under widely different management to its enlightened one of today, did not like Chopin's music, to discourage the study of Chopin's music within its walls. That this should have been the case within the memory of living men seems almost incredible to-day when Chopin is so fairly established in our midst as the greatest composer for the piano that the world has produced, and one of our most cherished Bell Pianos.

Another complete "about face" has taken place here in the case of Wagner. Not many years ago, a distinguished British musician, entrusted with the preparation of analytical programs for orchestral concerts, decried "to benurish his pages by analyzing such stuff as a Wagner score!"

The high esteem in which Bach is now held throughout the world has its stimulus, we all know, in the interest taken in his music by Mendelssohn; and by the propaganda which he initiated, Bach is no longer a school book, nor an ogre to the young music student, for even our boys at public schools are proud of being able to play "a bit of Baw."

Wagner and Mendelssohn

That Wagner disliked Mendelssohn is scarcely to be wondered at; their styles are as different as were their characters. But, had he been a man of good taste, he would not have descended, as he did, to making a public exhibition of his prejudices by ostentatiously denouncing him when at a concert in London he was called upon to conduct a work by Mendelssohn, remarking, as he did so, that he was loath to soil his hands by contact with such music!

Mozart has had whole generations of worshippers from his death in Salzburg to Saint-Saëns in Paris. The former declared to me that at the mere

mention of Mozart's name, warm tears of veneration and affection started to his eyes; while the other told me that in his life he never composed was so universally lovable or so so-called musical as Mozart.

Saint-Saëns had no great sympathy with the ultra-modern tendency. He kept a warm corner in his heart for some of the masters of the past whom it is the fashion of our day to deprecate, and he found much to adore in Beethoven's "Norma," as Mendelssohn did in Donizetti's "L'Esprit d'Amore."

King Edward and Saint-Saëns

At a Phillimore concert in London, at which Saint-Saëns had played a Beethoven concerto, I had the honor of discussing the performance with His Highness, King Edward, then Prince of Wales. As he was leaving St. James Hall, he caught sight of Sir Charles Hallé and beckoned to him. "Well, Sir Charles," said he, "and what do you think of the pianist?" Hallé, a fine musician, and not generally an inconsiderable man, must, on this occasion, have forgotten himself, for I stood sufficiently close to hear him whisper the word "astroce" to his Royal questioner. From a pianist's point of view, he was not far wrong, but from a brother artist it was scarcely generous. Saint-Saëns's playing was hard, dry, and unsympathetic; he intentionally abused crescendo and diminuendo, rallentando and accelerando, so that his performance was in interest and lacked grace. I organisms will forgive me. I would say that he played the piano like an organist.

Liszt was quite in his element when, in his preface to editions of Weber, Schuber, Field and others, he indulged in florid rhetoric. He was always courteous in his speeches and studiously hid his private criticisms.

His famous conductor, Costa, had his favorites and his pet atrocious, as most of us have without being famous conductors. He loved Handel, Mendelssohn, Meyerbeer, Rossini and Gounod. He disliked Verdi and detested Wagner. Once, at a performance of his Garden of "Guillaume Tell," he gave such a brilliant rendering of the overture that the whole of it (not a part) was heard to be repeated before the audience permitted the opera to proceed.

"Mendelssohn and Water"

His admiration of Mendelssohn led him to the skilful imitation of that master's manner, which he shows in his graphic "Els." When this otherwise excellent work was produced at a "Birmingham Festival" it met with a rapturous reception; but there were not wanting certain musicians who, in the public approbation of Edward Elgar and Charles Horsley, both at that time, pestered. Bach pronounced the young British composer, water," while Horsley declared he detected the "water" under the Mendelssohn.

That immoderate thought of Brahms be allowed in Bach and Beethoven as in which he limited his with musical alphabet. Not every musician will agree with Brahms, though all are unanimous in crediting to his taste, as such as he deserves. But, "everyone" on coming South, the Scotchman doubtless thought when, first time, he rejected the tender of asparagus for the "body" and manifested the strain, "how phyllophora."

Both Schumann and Mendelssohn were sincere admirers of our confidante Bennett and generously encouraged him in every way. I have written about this thing that the seed they so liberally scattered has not been enduring harvest.

Musical anatomy have been known to be as jealous one occasion, when walking with his friend Jones, who had ordered the finest amateur actor of his day, we met a rival actor.

"Excuse me for a moment," said I, "while I say a word or two to my friend, Johnson."

"What?" exclaimed Jones. "It is possible that a man of your age should associate with that vagabond, that John Robinson!"

"Certainly," I replied, and went up to him. His greeting was, "Were you walking with that irate fluted jacks Jones?"

A Lesson on the "Harmonious Blacksmith" of G. F. Handel

By MARK HAMBOURG
The Famous Russian Piano Virtuoso

As part of a definite educational plan inaugurated twelve years ago, THE ETUDE commenced a series of printed lessons on classic masterpieces, to be written expressly for this publication by eminent virtuosos and noted teachers. These lessons are real lessons, as nearly personal as they can possibly be made in print. They represent the sincere study and earnest scholarship of waster minds and are in no sense hastily contrived sketches written by others and presented as the work of illustrious musical celebrities. The series now includes

eighteen Master Lessons, which have been prepared by nine eminent experts, including such authorities as Stojcicki, Grainger, Miss Katharine Goodson, Mark Hambourg, Mrs. Edward MacDowell, Alberto Jonas and others. The enthusiastic interest of our readers has led us to continue the series, and our friends may look forward to a splendid lesson on Schubert's "Kamennoi Ostron" ("Reve Angelique"), by Katharine Goodson, and another, later, on the Liszt "Liebestraum in 1 flat," by Mark Hambourg.

Thus charming composition was written by Handel, for the harpsichord, and formed part of a work known as his *Fifth Suite in E major*. Its proper title is given to it in this Suite ought to be *Air and Doubles* (Doubles being an old expression, meaning simply, as its name implies, doubles to the notes of the Air). How it came to receive the name of "Harmonious Blacksmith" is not certainly known, though various traditions exist to account for this.

Rodolfo, in his excellent life of Handel, tells the story that Handel was engaged to have taken refuge one day from a shower in a blacksmith's shop at Edgeware, and while there he heard the blacksmith hammering the tune. When he got home he wrote it down and added variations to it. Another tale is that an enterprising publisher, one Lintott, of Bath, had as father a blacksmith, whose father-in-law was the one from Handel's *Fifth Suite in E major*. So Lintott published the Air and Variations under the title of the "Harmonious Blacksmith," in memory of his parent. In any case, however, the piece came by its name, it is now well known under that title all over the world.

Handel's Lessons

Handel was born in Halle, in Germany, on the 23rd of February, 1685. He did not write a great deal for the harpsichord, but in 1730 he sent a published lesson for that instrument which he called "Suites of Pieces for the Clavecin." Of these lessons or suites, Handel composed five, and the "Harmonious Blacksmith" is contained, as I have already noted, in the fifth one. These lessons were immensely popular, and deservedly so, inasmuch as they were beautiful. In the eighteenth century they were estimated as highly as the Beechbees. Sonatas are now for being perfect examples of music for the student to learn from.

For purposes of interpretation the "Harmonious Blacksmith" is unambiguous in its conception. That is to say, it should be played in the spirit of its title, the underlying idea all through being that of the blacksmith's hammer striking the anvil.

The Air

The opening measure, introducing the Air, should be played *mezzoforte* as marked, with a somewhat heavy but deliberative, suggestive of the cheerful blacksmith singing to the accompaniment of his rhythmic hammering. This opening section of the air should be repeated *piano*, but with the same kind of joyful deliberation. After the repeat in *piano* of the first section, the air can be taken up again *forte* at the second beat of the third measure, and return to *piano* at the fourth beat of that measure, as marked in the music. Continuing from the second beat of the fourth measure, the melody must be played very brightly and freshly, and then be brought down to an effective *diminuendo* in the beginning of the fifth measure. The top notes of the melodic figure in the fourth measure may be well brought out, and the whole piece ought to be extremely *legato*. In the fifth measure I do not play the notes on the second beat *piano*, as marked on the music, but *mezzoforte*, and I give a small accent on the "F sharp" on the third beat in the treble. Then I play the next figure on the fourth

beat of that measure *piano*, and take the melody up again from the second beat of the sixth measure roughly as brightly to the end of the Air. So far, the fifth and sixth measures of the second part of the Air. The repeat of this second part of the Air should be played *pianissimo* for the first two measures, but in the fifth measure of the repeat the accent should again be placed on the "F sharp" in the treble, though this time it should remain in the soft tone. The figure, however, on the fourth beat of the same measure, can now be brought out *forte*, and then again dropped to *piano* on the second beat of the next measure and preserved so until the end. This is all done so as to make a change in the rendering of the Air during its repetition, and thus induce variety of interest and tone color.

First Double

We now come to the first Double or Variation, where it must be at once pointed out that the left-hand part should be considered as absolutely adjunct to the melody in the right hand, and just act as its friendly supporter upon which it can lean. The figure in the right hand must be played as if the first note of each beat were an eighth-note, and must be held somewhat, in order to bring out the effect of a smooth continuity of tone. See first and second measures of first Double.

The melodic figure should be played as in the opening measures of the Air, first loudly, and then repeated softly. The left-hand part must be tremendously *legato*, with an accent on the "F sharp" on the second beat of the first measure, and a similar accent on the "first F sharp" again in the second measure with a *crescendo* in that second measure to try to create the effect of a kind of swelling up of sound. After the repeat, proceeding to the fourth measure of the Double, there should be another *crescendo* in the bass, and in the fifth measure, also in the left-hand part, an accent should be introduced on the second half of the second beat on the note "B." See fifth measure of first Double.

No *ritardando* at all ought to be made in the sixth measure of this Double the first time it is played, although one is marked in the music; and when it is repeated there should even be but scarcely any slowing down. Only a slight easing of tempo may be felt, and the close of the Double be a trifle more deliberate.

Second Double

This second variation can be either quicker in tempo than the first one, and the first and third notes of each figure in the left hand should be held on as though they were eighth notes, just as they are held in the right hand in the first Double. I prefer to start the right-hand part *mezzoforte* instead of *piano*, as it is marked, the first "B" being *forte*, the second "B" *piano*, and then making a *crescendo* to the last note, an accent "B" on the third beat of the second measure. See first and second measures of second Double.

The third and fourth measures should *diminuendo* again, and the left hand should contribute corresponding light and shade in sympathetic support to the right hand. In the second part of this Double (that is to say, in the fifth measure from the beginning), the first half

of this fifth measure may be *forte* and the second half *piano*, with a slight accent on the trill. In the sixth measure a little *shar* over from the "B" to the "B" is the second beat of the measure in the right hand should be made, and then the following notes in the treble, "C sharp," "B," "A," "G sharp," be pressed out with a certain deliberation of expression. See fifth, sixth, seventh and eighth measures of second Double.

The second and third beats of measure seven can be played *forte*, as marked in the music, but the fourth beat of that measure, and the first beat of the eighth measure, can be *piano* again. At the second beat of the eighth measure the melody must be taken up gently and brightly to the end. A slight slackening of the rhythm may be introduced at the very end of the eighth measure after the section has been repeated and the Double is at its close, but no real *ritardando* ought to be present, as I think that continually pulling up the tempo at the finish of each Double, as marked in the copy, creates a monotonous impression.

Third Double

In this third variation, like accents should be made on the first note of each triplet in the right hand, and the playing of these triplets must be highly rhythmic and smooth. At the same time care must be taken to preserve the characteristics of the original "Air" that is to say, the same variations of tone color in *forte* and *piano* ought to be used, as in the initial theme, on which all the Doubles are based. On the second half of the second beat in the second measure of Double three there is a tied "B" in the left hand which should be given a little accent. In the fifth measure there is a *crescendo* marked which is very important and must be carefully observed so as to make a fully-balanced increase of tone up to the *forte* in measure six. There should be no slackening of tempo at all at the end of this variation; it must finish up as brightly as it begins.

Fourth Double

This Double has characteristics already noticed in the second one, namely accents on each of the various "B" notes which occur three times in the right-hand part in the first and second measures. The left-hand triplet figure must have small accents on each first note of the triplet, as in the previous Double where the same figure is present, only then in the right hand. This whole triplet figure, running right the way through the variation as it does, must be performed in a very exact, neat, rhythmic and smooth manner, to give its proper effect. In the first measure of the repeat, in the treble, there is a "C sharp" on the third beat which ought to be accentuated, and in the fourth measure, the notes in the right hand starting from "B" on the second beat, and as "B"—E—C sharp—A—, should be brought out with a broadening of expression, so as to counteract the somewhat mechanical smoothness imparted by the perpetually running triplets of the bass part. I call this kind of broadening of the melody, the "humanizing" touch, which enlivens and imparts elasticity and interest to variations which are enlivened among by one continuous rhythmic figure, as this fourth Double is. See third and fourth measures of Double 4.

Fifth Double

To my mind, in this last variation the idea ought to be to try to convey an effect of sound like the rise and fall of water. This Double is often performed by students as though it were a school exercise, whereas it should present an interesting problem of tonal atmosphere. The first part of the movement can be played *forte*, and the repeat again *piano*. In the third measure the left hand has thirds on the second and third beats, and on the first beat of measure 4; namely "G sharp—B," and "A—C sharp," and so on, and these thirds should be played with a kind of swelling in the tone, so as to indicate that idea of liquid swelling and ebbing which I have already mentioned.

In the fourth measure, the third and fourth beats in the bass must be played with deliberation, while the melody is well brought out in the right hand. This is accomplished by giving pressure as follows, to the "A" of the sixteenth figure on the third beat in the treble, and to the "B" fourth sixteenth of the next group, and to "G sharp" first sixteenth of the next group on the fourth beat, and to "F sharp" quarter-note on the first beat of the fifth measure. In the fifth measure (right hand) on the second, third and fourth beats, emphasis should also be put on the first note of each successive ascending figure, thus on the "B" on the second beat, on "C sharp" on the third beat, on "D sharp" on the fourth beat, and on "E" on the first beat of the next measure. In the sixth measure, on the second beat, a small *crescendo* should be introduced into



MARK HAMBURG

the figure culminating on the third thirty-second "B" in the second group of these notes. Here, there should be on this same "B" a slight reticence of the rhythm, like an almost imperceptible *fermata*. Prominence should be given also to "C sharp" sixteenth on the third beat of this same measure, and to "A" and "G sharp" and "E" and "D sharp" in the two groups of sixteenth on the third and fourth beats, thus deepening the significance of the close of the phrase. See third, fourth, fifth and sixth measures of Double 5.

The second and third beats of the seventh measure should be *forte*, and the fourth beat, a sudden *piano* should be of the following measure dropped to *piano*. The second beat of the eighth measure can be *mezzoforte* with a *crescendo* on the third and fourth beats. See seventh, eighth, ninth and tenth measures of Double 5.

In the ninth measure, the notes on the first beat should be *forte*, and on the second beat, a sudden *piano* should occur, with an accompanying accentuation of the first note of the thirty-second note passage which is "B." A similar accent should be given on the first note of each of the mounting thirty-second notes runs which now proceed. A gradually rising *crescendo* must also be effected, reaching its apex on the top "B" on the second beat of the tenth measure. From here, the final descending scale should ring out, grandiosely brilliant, and the work be brought to an end with pompous accents on the last sixteenth, a *ritardando* being made only on these ultimate four notes leading to the final chord.

Etude Music Lovers' Memory Contest

How many of these famous pieces can you identify? The extracts are not all taken from the opening melodies of the pieces. The answers will appear in THE ETUDE for June. If you are a teacher, this will make a fine test for your class. Do you want more memory tests of this kind? Let us hear from you, as it is the desire of THE ETUDE to present only what is most desired by our friends. Music Memory Contests are now being held all over the United States.

THE HARMONIOUS BLACKSMITH

See a Master Lesson on this famous piece, by Mark Hambourg, on another page of this issue.

G.F. HAENDEL

See a master lesson on this famous piece, of Mark Hambourg, on another page of this issue.

G.F. HAENDLER

Air. Repeat Piano

For repeat (see Lesson)

Melodic top notes in treble well brought out.

Double 1

1st notes of each two sixteenths held as if they were eighths (see Lesson.)

Double 2

Slight increase of Tempo in this Double.

1st and 3rd notes of sixteenth-note figure held like eighths (see Lesson, 2d Double.)

Double 3

1st and 3rd notes of sixteenth-note figure held like eighths (see Lesson, 2d Double.)

Double 4

Accents on 1st notes of triplets in bass.

Similar

Bar 4

Slacken out notes in the treble.

p cresc.

dim. e rit.

Double 5

p

1

2

p cresc.

f

deliberate

p cresc.

dim.

forte

piano

mezzo forte

cresc.

forte

piano

cresc.

f

ff

rit.

pompous

BRIDAL ROSES

A WEDDING MARCH

A timely new wedding march. Many prefer to abandon the older and more conventional marches. Grade 3.

LEO OEHLER Op. 222

Tempo di Marcia Moderato M.M. ♩ = 76

mf *mansueto* *energico* *cresc.* *f* *mf* *cresc.* *f* *cresc.*

f *ff* *cresc.* *rit.* *Fine* *dim.*

p *tranquillo* *dolce cantabile* *mf* *p* *cresc.*

f *p* *dolce* *f* *mf*

f *mf* *a tempo energico* *f* *mf*

f *mf* *cresc.* *ff* *p dolce* *mf*

f *cresc.* *ff* *p dolce* *mf*

f *mf* *a tempo* *f* *mf* *cresc.* *D.S.*

TRIO Tranquillo cantabile

To be played lightly and delicately,
with some freedom of Tempo, Grade 9½

Allegretto M.M. ♩ = 108

FLEUR DE LYS

INTERMEZZO

WALTER C. SIMON

p

last time to Coda

2 and last time

mf più mosso

*rall. D.C. **

TRIO

p dolce

D.C.

CODA

IN A RUSH

MAY 1925

Page 335

A lively little number, affording good practice in technical work, especially in two-finger passages, Grade 2½

HANS SCHICK

Allegro M. M. ♩ = 126

The musical score for "In a Rush" by Hans Schick is presented in a standard piano format. It begins with a treble and bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The tempo is marked "Allegro" with a metronome indication of 126 beats per minute. The score is divided into measures by vertical bar lines. Fingerings are indicated by numbers 1 through 5 above or below notes. Dynamic markings include "mf" (mezzo-forte) and "f" (forte). The piece concludes with a "D.C." (Da Capo) instruction. The score is arranged in 10 staves, with some staves containing multiple measures.

CAVALRY RIDE

from "LIGHT CAVALRY OVERTURE"

From one of the merriest of overtures. Just right for a four-hand show piece.

Andantino con moto M.M. ♩ = 72

SECONDO

F. von SUPPÉ

The first system of the musical score for 'CAVALRY RIDE' is written for two hands in bass clef. The tempo is 'Andantino con moto' with a metronome marking of ♩ = 72. The key signature has one sharp (F#). The first staff begins with a piano (p) dynamic and a half note rest, followed by a series of eighth and sixteenth notes. The second staff continues the melody with similar rhythmic patterns. The system concludes with a mezzo-piano (pp) dynamic marking.

Allegro brillante M.M. ♩ = 116

The second system of the musical score is marked 'Allegro brillante' with a metronome marking of ♩ = 116. The key signature changes to two sharps (F# and C#). The first staff begins with a piano (p) dynamic and features a series of eighth notes. The second staff continues the melody with similar rhythmic patterns. The system concludes with a fortissimo (ff) dynamic marking.

CAVALRY RIDE

from "LIGHT CAVALRY OVERTURE"

Andantino con moto M.M. $\text{♩} = 72$

PRIMO

F. von SUPPÉ

flegato con sentiment

Allegro brillante M.M. $\text{♩} = 116$

ff

p

ff

SECONDO

THE ETUDE

The first system of the musical score for 'Boys' Brigade' consists of two staves. The top staff is in G major (one sharp) and 2/4 time, featuring a complex melody with many beamed sixteenth and thirty-second notes. The bottom staff is in the same key and time, providing a rhythmic accompaniment with eighth and sixteenth notes. The system concludes with a double bar line and a repeat sign.

BOYS' BRIGADE

A lively military march, demanding precision and a firm accentuation. Grade 2½

SECONDO

PERCY WENRICH

INTRO

Tempo di Marcia M. M. ♩ = 120

The second system of the musical score begins with an 'INTRO' section. It features two staves in 2/4 time. The top staff starts with a forte (f) dynamic and a series of beamed sixteenth notes. The bottom staff provides a steady eighth-note accompaniment. The system includes first and second endings, marked with '1.' and '2.' and repeat signs. The piece concludes with a 'Fine' marking. The third system, labeled 'TRIO', begins with a key signature change to B minor (two flats) and a tempo marking 'Allegretto marcato'. It continues with two staves, featuring a more complex melodic line in the top staff and a rhythmic accompaniment in the bottom staff, also including first and second endings.

BOYS' BRIGADE

PRIMO

PERCY WENRICH

INTRO

Tempo di Marcia M.M. = 120

TRIO

TWINKLING STARS

NOCTURNE

G.N. BENSON

A most effective drawing-room piece, introducing a variety of technique. Grade 3½.

Andantino M.M. ♩ = 96

p *cantabile* *Ped. simile*

cresc. *acc.*

f *rit. e dim.* *p* *a tempo*

f *stacc.* *meno mosso*

can espressione *meno mosso* *Fine* *Ped. simile*

a tempo *rit.* *dim.*

rit. *più mosso* *f* *string.* *ff* *brillante* *a tempo* *rit.* *mf* *a tempo* *rit. e dim.* *D.C.*

THE HAND-ORGAN MAN

Nowadays, this melody is heard frequently in the "movies" Grade 2½.

P. I. TCHAIKOWSKY, Op. 39, No. 23

Moderato M.M. ♩ = 132

p *marcato* *p* *poco ritard* *pp*

ALICE

"She takes a nap on a summer afternoon?"

From a new set of pieces *Alice in Wonderland*. To be played in the style of a *Lullaby*. Grade 2½.

MARI PALDI

Andante M.M. ♩ = 54

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KITTY KITTENS' DANCE

RUSSELL SNIVELY GILBERT

From the *Cat Concert*. Grade 1½.

Moderato M.M. ♩ = 54

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COTE D'AZUR
PENSÉE POÉTIQUE

MAY 1925

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The theme is to be brought out strongly, in the manner of a *tutti solo*. Grade 3½.

DENIS DUPRE

Moderato M.M. ♩ = 72

p

1 2

più rit. *Fine*

Più mosso *mf*

rit. *a tempo* *rit.* *D.C.*

THE GOBLINS' FROLIC

Exemplifying interlocking passages and cross-hand arpeggios. Grade 3.

CARL WILHELM KERN, Op. 504, No. 3

Allegretto M.M. $\text{♩} = 108$

First ending: *dim.*

Second ending: *Fino*, *p*, *rit.*, *lunga*

Tempo di Valse Lente

First ending: *a tempo*, *crea.*, *rit.*, *rit. molto*

Second ending: *D.C.*

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FLOWER WALTZ

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Full of the joy of youth and springtime, Grade 2½.

W. BERWALD

Tempo di Valse M.M. $\text{♩} = 144$

First ending: *mp*, *grazioso*, *p*

Second ending: *mp*, *canzando*, *pp*, *mp*

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First system of musical notation for 'The Etude'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto con grazia' and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *cresc.*, *mf*, and *p*. There are also fingerings indicated by numbers 1-5.

PETITE ROMANCE

In the operatic manner. To be played tastefully and with expression. Grade 3½.

Allegretto con grazia M.M. ♩ = 84

FRANK H. GREY

Second system of musical notation for 'Petite Romance'. It consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The tempo is marked 'Allegretto con grazia' and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings like *mp*, *poco rall.*, *a tempo*, *Con calore a tempo*, *rall.*, *Fine*, *più rall.*, and *a tempo*. There are also fingerings indicated by numbers 1-5.

THE GIANT AND THE ELF

1
Once in an enchanted wood
A grim old giant's castle stood;
This giant was a sleepy-head
And often stayed all day in bed.

2
An elf near by was a playful chap,
And oft disturbed the giant's nap.
And then the giant would rage and bellow
Terrible threats at the little fellow.

3
One day the giant had indigestion
And to find relief seemed out of the question;
The elf cured him with calamus tea,
And then great friends they came to be.

Grade 2

Slowly and mysteriously

Such a sleepy-headed fellow!

Text and music by
AILEEN WIER DORTCH
The playful elf!

The musical score for 'The Giant and the Elf' is written for piano. It consists of five systems of music. The first system is marked 'mf' and 'rit.' (ritardando). The second system is marked 'p' (piano) and 'faster'. The third system is marked 'p' and 'The angry giant'. The fourth system is marked 'p' and 'The elf laughs at the giant'. The fifth system is marked 'p' and 'The poor sick giant'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

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THE DANCING BEAR

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One of Mr. Ewing's entertaining characteristic pieces. Full of humor. Grade 3.

In a heavy lumbering fashion M.M. ♩ = 98

MONTAGUE EWING

The musical score for 'The Dancing Bear' is written for piano. It consists of two systems of music. The first system is marked 'f' (forte) and 'mf' (mezzo-forte). The second system is marked 'mf' and 'rit.' (ritardando). The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

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1st time only

Last time only

D.C.

(grows)

f

MORNING GREETING

One of the prettiest and most expressive of Schubert's short songs. As arranged here it makes a very effective piano solo. Grade 3.

FRANZ SCHUBERT

Semplice M.M. $\text{♩} = 69$

p

pp

pp

TARANTELLA

From Mr. Drdla's latest Opus. Just such a piece as the student likes to play: sounding brilliant and more difficult than it actually is and all in the 1st position

FRANZ DRDLA, Op. 191, No. 4

Presto M.M. $\text{♩} = 144$

VIOLIN

PIANO

Violin and Piano score for Tarantella by Franz Drdla, Op. 191, No. 4. The score is in 6/8 time, key of B-flat major. It features a variety of musical notations including notes, rests, accidentals, and dynamic markings such as *ff* (fortissimo) and *f* (forte). Performance instructions like *Cresc.* (crescendo) and *pizz.* (pizzicato) are included. The score is divided into systems, with some measures marked with first and second endings (1. and 2.). The piece concludes with a final cadence.

f

dim.

mf

cresc.

f

sf

Meno mosso

f

sf

Allegretto

f

Meno mosso

HOSANNA IN EXCELSIS

A dignified number, of festal character, suitable for the opening or close of service.

Maestoso M.M. ♩ = 108

Lento e espressivo

W. D. ARMSTRONG, Op. 115, No. 2

Sv. Vox Humana St. Diap. Flute

THE ETUDE

III Sw. (Oboe 8', Lieb. 8' & Trem.)

I Gt. (Chimes *pp*)

I Ch. (Soft 8' & 4')

Ped. (Soft 16') - I

LEAD KINDLY LIGHT

J.B. DYKES

MAY 1925

Page 355

Transcribed for the organ by
EDWIN H. LEMARE

A very effective solo setting of the beautiful hymn tune.

Con espressione M.M. $\text{♩} = 50$

MANUAL

PEDAL

The musical score is written for organ, with a Manual staff and a Pedal staff. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score includes various performance markings and registrations:

- Registration I:** III Sw. (Oboe 8', Lieb. 8' & Trem.), I Gt. (Chimes *pp*), I Ch. (Soft 8' & 4'), Ped. (Soft 16') - I.
- Tempo and Expression:** *Con espressione*, *M.M. 50*, *poco rit.*, *a tempo*, *sempre legato*, *poco rit.*, *a tempo*, *poco rit.*, *a tempo*, *rit. poco* (add Sw. Super.), *a tempo*, *dim. molto*, *a tempo*, *morendo*, *molto espress.* (Sw. Solo only), *ppp*, *espress.*, *pp*, *mf*, *f*, *ppp*.
- Change Sw. to V.H., Lieb. 8' & Super.**
- Change Wood (Unda Maris or Dulciana only)**
- Change (soft 32')**

THE ROSE OF LOVE

THE ETUDE

Words and Music by
BERNARD HAMBLÉN

Andante moderato

mp

p

In the hush of a peace-ful twi-light, As you sit for a-while a - lone, And you

poco cresc.

dream in the gar-den of long a-go, Where the seeds of the past were sown, When you think of the state-ly lil-ies, And the

poco cresc.

ro-ses you loved the best, Like a vis-ion clear comes a mem'-ry dear, Bring-ing glad-ness and qui-et rest.

cresc.

dim.

mf

All the world is a won-der-ful gar-den, There are flow'rs that we all must tend; There's a

dim.

cresc.

rose in each heart that will blos-som From the dawn to the jour-neys' end; It shall bloom in its beau-ty e-ter-nal, Breath-ing

dim.

cresc.

dim. e rall.

fra-grance from Heav'n a - bove, Till the shad-ows deep bring a peace-ful sleep in the Gar-den of Per-fect Love.

dim. e rall.

lento

MAUD LUISE GARDINER

HERBERT RALPH WARD

In a sprightly manner

mf *a tempo*

Oh! what's the use of sigh-ing when the South-wind blows And
Oh! what's the use of sigh-ing when the sun-shine's free And

rit. edim. *mf a tempo*

ev-ry lit-tle whisp-er's of the Spring, Duf-fo-dils in yel-low, each a kiss it throws. To
ev-ry lit-tle rose-tree climbs a wall, Fel-low-ship and mu-sic heart-i-ly a-blaze,

tell us Old Jack Frost has had his fling; Birds are sing-ing on the bough, Greens on the hill, And
Hap-pi-ness is in the rob-in's call; Hours are filled with glad-ness, Pop-pies are a-blaze,

all the ti-ny riv-u-lets are break-ing forth to trill. So, what's the use of mop-ing when all the world is gay,
Joy is com-ing to us in a thou-sand mer-ry ways. So, what's the use of mop-ing when all the world is gay,

What's the use of sigh-ing an-y day? What's the use of sigh-ing an-y day?
What's the use of sigh-ing an-y day? What's the use of sigh-ing an-y day?

D. C.

A.M. Foster

Taken from an *Operetta, "The Castaways"*

I CAN SING YOU A SONG OF SPRINGTIME

FAY FOSTER

Lightly M.M. ♩ = 84

mf

I can sing you a song of Springtime, of zephyrs, of
 I can sing you a song of rob-ins, of lin-nets, of
 I can sing of an A-pril morn-ing, of rain-bows, of

mf

dai-sies. I can sing of rip-pling stream-lets and sweet bird-lings call. I can sing you a song of twi-ght, of
 thrushes, They are rath-er pret-ty sub-jects, I've sung of them all. I can sing you a song of ros-es, of
 dew-drops, I can sing a song of Sum-mer, of Win-ter or Fall. I can sing you a song of stream-lets, of

mf

star-light, of moon-light; But if songs of springs should bore you, I can't sing at all. Tra la
 May-blooms, of sun-acts; But if songs of ros-es tire you, I can't sing at all. Tra la
 brook-lets, of leaf-lets; But if these little songs don't please you, I can't sing at all.

mf

con allegrezza

lu, Tra la la, Tra la

lu, lu lu, Tra la la, Tra la la, Tra la lu, Tra la lu, Tra la la, Tra la lu, Tra la

lu, lu lu, lu, Tra la la, Tra la lu, Tra la la, Tra la lu, Tra la lu, Tra la lu, Tra la lu.

Small Group Recitals

By Isaac Peck

Too often Pupils' Recitals consist of from fifteen to twenty-five numbers played by as many students. A more practical affair might be given by five or six children, before a small audience of parents and other pupils.

"But," you ask, "how can five children furnish an evening's entertainment?"

The plan is quite simple. Select groups of contrasting pieces. To many assign a group of bird pieces, such as Schilling's *Robin Red Breast and Bluebird* (Grade I) and *The Hawaiian Bird* (Grade II). Give water pieces to Anna, such as *Baldpate Brook* by Judd, *Dancing Waverley* (Wrist Study) by Russell, *Murmuring Brook* by Spindler, all easy Grade III. John will like farm pieces such as *Barn Dance* by Meyer (III), *Crickle's Parade* by Morgan (III), *Fisherman's Daughter* by Sr. of St. Joseph (II), *Phony Deer* by Spindler (III), *Fox and Goose* by Martin (I), *Hoppy Farmer* by Schumann (II), *Pencock* by Schiller (I), *Come Chick, Chick by Salm* (III). Harvey likes sports; and *At the Circus* by Reed (II), *At the Dance* by Martin (II), *The Chase* by Spindler (II), *Children's Game* by Paderewski, *In Park and Field* by Lange (II), *Hunting Song* by Spindler will please him.

Have each child to realize that soon he will be able to play a group of pieces from memory. Work on them one at a time, with systematic reviews. When the group has enough selections memorized, hold an evening musical at the home of one of them. Let this be an object lesson to other pupils, of what can be done by careful preparation.

Using a group of pieces gives a child confidence. All his eggs are not in one basket, so to speak. If he makes a mistake in one piece, he has a chance to make good in the next.

A similar but somewhat more advanced program is:

Birds—*Hark, Hark the Lark*, by Schubert-Liszt, *If I Were a Bird* by Henrich, *The Sparrow* by Godard, *Butterfly* by Grevin, *Butterfly* by Lavallo, *Birdling* by Grieg.

Flowers—*From Flower to Flower* by Kullak (IV), *Let's March* by Spindler (III), *Adorables* by Lange (IV), *Budding Flowers* by Tolani (IV).

Water—*An Meer* by Schubert-Miller (IV), *Casade* by Pauer (VI), *Drops of Water* by Aecher (V), *Gondoliers* by Meyer-Helmuth (IV), *Mountain Stream* by Smith (V), *Midst the Breakers* by Dorn (IV).

Music—*Music Among the Pine* by Wyman (III), *Music Box* by Lieblich (IV), *Edelweiss Harp* by Smith (V), *Thyadist* by Schumann (III).

National Music—*Austrian Song* by Pacher (III), *By the Wierping Waters* (Indian) by Laurance (IV), *Hielund Lullaby* (Scottish) arranged by E. B. Every (III), *Fourteen Boat Song* by Mendelssohn (III), *Turkish March* by Mozart (V).

No group recital given in a private home will prove monotonous to pupils, teacher or parents. The little trouble necessary for this change in the old scheme of things soon proves its worth. Pupils are spurred on to friendly rivalry and the annual closing recital will exhibit the general gain.

The Caruso of American Birdland

The Hon. John E. Rankin, of Mississippi, while addressing the Mississippi Society of Washington, D. C., made eulogy of the magical vocal genius of the southern mocking-bird. From this panegyric we quote:

"That distinguished gentleman should take a post-graduate course in his chosen field of study by going down into Mississippi and reveling in the songs of the southern mocking-bird—the greatest singer of them all.

"I can understand how one who has never heard him can exist in superlative terms the songs of other birds, for, as Shakespeare has wisely stated, 'The crow doth sing as sweetly as the lark when both are unattended.'"

"And if, as the poet Gorton has said, 'A nightingale dies for shame if another bird sings better,' then our melodious trill of Dixie's matchless songster would put a world of nightingales to instant and shameful death.

"He is the master of them all!"
The Caruso of field and forest, the Mozart of bird music, he seems to embody within his homelike repertoire

the songs of all the birds that ever lived and those that are yet to come.

"I would rather be the mocking-bird, which Longfellow has described as 'swinging about on a willow spray' and shaking from his little throat 'such floods of delicious music' than all the world would seem to stop and listen . . . than . . . to be the loathsome reptile and live a thousand years."

"We dignify as a national emblem the American Eagle that soars and shrieks its screams of defiance from the seduction of the crags; we perpetuate in verse and story the imaginary song of the mythical dying bird, but, in my humble judgment, there is none that deserves more praise, credit or commendation at the hands of enlightened humanity than the peerless mocking-bird, America's sweetest singer, who, em-bird, America's sweetest singer, with his inspiring note of gladness as he touches the golden harp of nature's sweetest song and 'sings with love and hope the languid souls of listening men.'"

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By Sarah Alvide Hanson

"What difference does it make whether you curve the fingers or not?" asked a pupil somewhat pettishly.

"Well, you have a better grasp on the keys if you keep to the line near the black keys. If you have occasion to use a black key you do not lose time in getting into place. Do not get either too far up or down, though,

ordinarily, the position is more pleasing even to the eye.

A grasp somewhat with the idea of holding a ball in the hand makes for easier curved-hand position. Curve the two joints and play firmly on the tips of the fingers, and you should make good tones. Fingers must also need to be kept short for piano-work.

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Again, others who become puffy or breathless from eating, thus threatening an interference with the free action of the diaphragm, would do better to allow meals to wait until after the performance.

However, people are rarely true to a type of any one particular kind, and they should never feel safe in judging themselves by the fixed regulations for any specified "type." Moreover individuals change markedly from year to year, from week to week, even from day to day; so that at one time they may be in a certain "type," while at another they may belong to exactly the opposite.

Thus it will be realized that, even after one has found a certain way of dealing with one's food, it is not advisable to hold hard and fast to that way in every instance. A change of mood or attitude may very logically necessitate a change in food.

Perhaps a singer has noticed, as many others have done, that excessively sweet foods tend to raise a film in the throat for several hours after they have been

eaten. This is almost universally the case; so it is usually unwise to eat sweets within several hours of singing. But the mere fact that other singers have noticed such a result, does not necessarily make it true in every case; and it would be nonsense to exclude sweets, especially if one is partial to them, unless experience has showed the same result to the individual.

Some singers feel an irritation in the throat for several hours after eating nuts. Again, this fact should not bar nuts from the tables of others, unless they notice the same result upon themselves.

Or a singer may notice ill effects upon himself and his voice from some food, the like of which has never before been noticed in or outside his profession. Nevertheless, once he is sure what food has caused these ill effects, there is only one wise course for him to pursue.

The question, then, of eating so as to sing well resolves itself into this: Most important, is discretion and common sense; most unwise, is blind imitation.



Defects of the Voice

By F. Lamperti

"One of the most defective kinds of voice is that which resounds in the cavities of the forehead, and which is therefore designated frontal voice. Everybody knows that the forehead never gives out a true voice, but the sound which is here spoken of arises from some defect in the vocal organs or from want of study."

"This frontal sound is formed by tightening the throat; thus the air is denied a free passage and escapes above the voice. This produces a most undesirable result, something which can hardly be called voice, but which is, on the contrary, a disagreeable unmusical noise, colorless, muffled and cold, powerless to give life to any phrase and incapable of combining with another voice; for, let the frontal sound be ever so well in tune, it will always sound out of tune and will amalgamate with nothing else."

"There are (wonderful to relate) people who are so far blinded as deliberately to substitute this disagreeable phenomenon for real voices, who study it, and promise serious prizes to those who can imitate it. Needless to say, the best results from it are only possible to a very few, and it is only possible to change this displacing sound into a musical note when the pupil is young and has the good fortune to study under a competent master who, taking pains to teach the proper singing respiration, may succeed in changing the frontal sound into pure voice. To obtain such a result, however, most diligent study is indispensable. I have noted in another place that the frontal voice is most commonly found in Germany, and it evidently proceeds from the nature of the language spoken by its inhabitants."

"Another defective kind of voice is the guttural. The English are most prone to this, also owing to the nature of their language."

"The most seriously defective voices, then, are the frontal and the guttural. Other defects will be more easily corrigible by hard study, provided only that the vocal organ be not incapable of receiving benefit from exercises; for it is to be remembered that, in order to sing, we must have 'nature, nature and nature.'"

"Strictly speaking, there are no such things as nasal voice, head voice, chest voice, and so on; and, though we commonly speak of these, the terms are incorrect. All voice is generated in the throat; but the breath striking in various ways causes various sensations. Such phenomena, then, as guttural, nasal and frontal voices, arise as guttural, nasal or frontal defects in the vocal organ or from want of study; or they sometimes are the fault of a master who has not properly grounded his pupils in the school of breathing."

"It often happens that people think they get more voice by putting it in the forehead or throat; but they deceive themselves by this artificial process and delugation of the vocal organs. Frontal voice, I repeat, is bad, and guttural voice is the worst of all; and it is owing to the delusion that noise is voice that so many unfortunate actors and an inglorious career of these run the risk of being laughed at as soon as they open their mouths."

"Tremulous and husky voices are the most difficult to deal with. These arise from having overstrained the vocal organs, forced the upper notes, or unduly extended the chest register. Absolute repose for some time, followed by a good method of teaching, is the only way to cure such voices. No cure can be looked for where the pupil is not young. When tremulousness and huskiness exist only in some notes, they may be removed by study, but only if the pupil be young and have a good voice of extensive compass. It should remark that tremulousness must not be confounded with oscillation, which is a good effect produced by a strong, vibrating, sonorous voice."

"In conclusion, let me say that nasal sounds are most easily corrected when they arise from defective study; but, even when they are natural to the voice, they may be got rid of, provided that they are not generated throughout the whole compass. The famous Mancini was also of this opinion; but I must again repeat what I have previously said with regard to the age and disposition of the scholar."

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IMPROVISATION, or extemporization, as some prefer to call it, is a subject of special interest to organists from the fact that we are constantly called upon to make use of this art, whether it be to fill in awkward gaps in the course of church services or to supply preludes and postludes whenever a set composition may appear to be inappropriate or unsuitable to the occasion. It may be admitted, at the outset, that improvisation hardly ever forms part of an organist's regular training, and possibly this may be the reason that most attempts at extemporization are far from satisfactory. Too often we hear something like "I think it is commonplace sequence of familiar chords, with no melodic design or thematic development, and with almost an entire lack of modulation. The result, to the listener, is usually quite distressing, and after a few repetitions of the absurd familiar chords we resign ourselves to our fate and would gladly close our ears also if it were possible to do so.

It is to be aware that the excellent writers have contended that improvisation cannot be taught like any other branch of musical study. Either you have it or you have it not, say these authorities; and if you are not blessed with the gift of extemporization it is no waste of time to seek for it. To a certain extent this view may be correct, but, at the same time, it is undoubtedly true that some of our talents may be dormant or undeveloped, and unless we cultivate them by a proper method they will never go through life unaware of their existence. I believe this is frequently the case with regard to improvisation, and, with this thought in mind, I am tempted to make suggestions which may possibly prove helpful to the organist who has never given special attention to the subject.

Saint-Saëns' Opinion

As a matter of fact, very little has been written concerning improvisation, and of this there is not much that is of practical value to the organist who is seeking information.¹

Of importance to improvisation is the opinion of well stated by the great French organist and composer, Camille Saint-Saëns, in his "Musical Memories," a book which should be read by every musician. Saint-Saëns, who was a past-master in the art of improvisation, has this to say:

"Improvisation is the particular glory of the French school, but it has been injured seriously by the influence of the German school. Under the pretext that extemporization is not so good as one of Sebastian Bach's or Mendelssohn's masterpieces, young organists have stopped improvising."

Organ Is Thought-Provoking

That point of view is harmful because it is absolutely false; it is simply a negation of eloquence. Consider what the legend tells us, the heavenly music that the court would be like if nothing but set pieces were delivered. We are familiar with the fact that many an orator and lawyer, who is brilliant when he talks, becomes dry as dust when he tries to write. It is the same with the organ. *Leidenschaft*—Welly was a wonderful improviser (I can say this emphatically, for I heard him) but he left only a few unimportant compositions for the organ. I might also say that some of our contemporary writers express themselves completely only through their improvisations.

The organ is thought-provoking. As one touches the organ the imagination is awakened, and the mind's free rivers flow from the depths of the subconscious. It is a world of its own, ever new, which will never be seen again and which comes out from darkness as an enchanted island comes from the sea. Instead of this fairyland we too

The Organist's Etude

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Edited for May by Dr. HUMPHREY J. STEWART

Improvisation

By Humphrey J. Stewart

often have only some of Bach's or Mendelssohn's pieces repeated continuously. The pieces themselves are very fine, but they belong to concerts and are entirely out of place in church services. Furthermore, they were written for old instruments and they apply not at all, or badly, to the modern organ. Yet there are those who think this belief self-proving.

I am fully aware of what may be said against improvisation. There are players who improvise badly. That, however, has nothing to do with the real issue. A mediocre improvisation is always endurable if the organist has grasped the idea that church music should harmonize with the service and aid meditation and prayer. If the organ music is played in this spirit and results in harmonious sounds rather than in precise music which is like a wall of sound, it still is comparable with the old glass windows in which the individual figures can hardly be distinguished, but which are, nevertheless, more charming than the finest modern windows. Since an improvisation may be better than a good composition, a great master, on the principle that nothing in art is good unless it is in its "proper place." With all this I am sure we shall agree. The difficulty is to put these ideas into practice, and in avoiding it, overlooking this difficulty I shall endeavor to make a few practical suggestions for the benefit of those who may not have given much attention to the matter so far.

Knowledge of Harmony and Counterpoint Essential

In the first place, our would-be extemporist must have a good working knowledge of harmony; for without this he will not get very far. By a good working knowledge of harmony I mean a thorough acquaintance with the chord system, and facility in modulating from key to key. Incidentally, this will involve experience in part-writing, the proper resolution of dissonances, harmonization of melodies, and other features of correct musical composition. All these things are essential. They are, in truth, the very foundation on which we must build in order to make a success of extemporizing.

A knowledge of practical counterpoint is also very necessary. Not academic counterpoint so much as counterpoint in free style, for this will help greatly in the development of selected themes. To make the meaning clear, the student is referred to Mendelssohn's treatment of the Choral, *Nun danket alle Gott*, in the "Lobgesang." After the first verse (unaccompanied) the orchestra enters, playing a free contrapuntal accompaniment to the melody, or *aria franca*, to use the scholastic expression. We can imagine the composer, seated at the organ, improvising just such an accompaniment, and freely indulging his fancy in bringing the contrapuntal, which embellished the theme like the halo around the head of a saint in some old painting.

And here I would pause for a moment to point out the advantage which the German

organist enjoys through having absolute freedom in his accompaniment. This freedom is made possible by the fact that the German people are accustomed to sing their chorales in simple unison—or, rather, in octaves—leaving the harmonies to be supplied by the organ. In France the same custom prevails, so far as the plain-chant melodies of the Catholic church are concerned, so that the organist has ample scope for the exercise of his talent in the way of improvisation. The American organist, on the contrary, is tied and bound by a strict adherence to the four-part harmony of the hymn. He is like some animal in captivity, confined through life to walk round the four walls of his cage, with no hope of escape. Now we wonder that there has been but little development of the art of improvisation in this country?

Improvising on Hymn Tunes

As a first step towards extemporization, I would recommend the practice of adding a free accompaniment to standard hymn tunes, selecting for our purpose good solid tunes, such as "Old Hundred," "St. Ann's," "Haver," "Winchester," and "Tallis Canon." It would be waste of time to attempt contrapuntal treatment with modern hymn tunes, for most of them are not worth the trouble. Then, perhaps, in time the organist may desire to add the church service an occasional verse in addition, to a free organ part, and so in this way the congregation might be led to follow their good example.

Melodic Form

The next step should be a careful study of melodic forms, commencing, of course, with eight-measure melodies, and afterwards extending the process to melodies of sixteen measures length.

At this stage the student will find a little treatise entitled "Composition," by Sir John Stainer, very helpful. In fact, I know of no work in which the subject of melodic form is treated so thoroughly, and yet so concisely. Very naturally, Stainer divides the subject into two sections—first, melodic outline, and second, rhythmic outline. In both of these divisions his explanations are quite complete and satisfactory; and the student will derive great benefit from a careful study of this little text book.

Following this, the student should attempt to invent his own themes, and use them as a basis for extemporization. It will be both interesting and helpful to treat the theme as an *aria* with variations, following any good model in the form of composition, such as Mendelssohn's *Stich Organ Sonata*. After a few attempts the student will be generally surprised to find that he has gained some facility in the varied treatment of a given theme, especially if he is fortunate in having the advice and guidance of a capable and sympathetic teacher.

It is necessary that frequent changes in registration should be made, in order to avoid monotony. I have often noticed, when

listening to improvisations, that an otherwise satisfactory effort of this kind is spoiled by lack of variety in the stop combinations. A word of caution may also be given concerning the incessant use of the pedals, for nothing is more tiresome or monotonous than the constant "boom" of the deep pedal tones. As a result from this, the student should acquire the habit of practicing with manuals only for a few measures; or, if the pedals must be used, let him try shutting off the pedal stops, as usual only a couple to the manual on which he happens to be playing. Then, when the pedal stops are again brought into use, the deep 16-foot tenors will be most effective.

Extemporization in Sonata Form

Having gained experience in the treatment of simple eight-measure and sixteen-measure themes, the next step should be the use of two contrasted subjects in related keys. For this purpose nothing can be better than the model known as the sonata form, and for a proper understanding of which I would recommend the student to the pianoforte sonatas by Haydn and Mozart, together with the earlier sonatas of Beethoven. Careful analysis of these young composers' many useful ideas in the way of extemporization, and then to find himself able, in some degree, to frame his improvisations on classical lines. Working on such a definite plan is always helpful, and it should be regarded as an important way restricting not limitation.

Although these hints have been condensed into very few words, yet it must be expected, in order to put them into practice, many months will be necessary. Still, its result will be worth the effort always remembering that artistic excellence can only be attained by patience and perseverance. We list a few recommendations to the great masters of improvisation, and among them Dupré and Lemaire—and possibly we might get the years of earliest study by which Max Dauterive brought the art of improvisation have always been the work of Sir Frederick Ouseley, for example, could extemporize a fugue with ease and certainty, the organist frequently heard him do this at the time he held the chair of music at Oxford; but then it must be remembered that Ouseley always wrote his daily exercises in counterpoint—possibly a canon or a piece counterpoint.

An English Master

Henry Smart, whose works for the organ are not so generally known in the present day as they were in the past, was a master of extemporization. In this case, however, the fact that Smart was totally blind during something of his musical career may have had much to do with it. I can just remember Sebastian Wesley, hearing Samuel Wesley extemporize, and the recollection of his wonderful performance remains with me to this day.

Perhaps, as a conclusion, I may be permitted to cite an amusing story of an English organist. The story goes that Wesley, during the time he was organist of Winchester cathedral, was in the habit of practicing every day on the organ, and whilst he was playing, the cathedral closed its doors to the public. One day, however, on some visitors desired to inspect the building but found every door locked. Finally they had found one of the vergers and asked to be admitted. "No," he replied, "You cannot go in just now." "But," said one of the party, "there must be some inside, for we can hear the organ playing." "No," he replied the vergers, "that's why the cathedral is closed." Dr. Wesley is practicing his extemporization for tomorrow's recital!

¹There is an excellent little treatise on this subject, "Extemporization," by J. H. Sawyer, which might be consulted with profit.

Suggestions for Accompanying on the Pipe Organ

By S. M. F.

One of the most important features of an organist's equipment is the ability to accompany satisfactorily. When using numbers which have been expressly written for organ, no difficulty is encountered, as such will sound well when played exactly as written. Should occasion oblige one to adapt to the organ music written for the piano, ineffectiveness will arise the need of some adjustments.

For example, in an arpeggio or chorused passage the use of the damper pedal on the piano is relied upon for sustaining the tone. When the same is played on the organ this effect would be lost, because each tone would cease to sound when released. Therefore, the detached effect may be remedied by holding some of the chords down, preferably the highest and lowest.

A mucky or counter-melody in any voice may be made effective by playing it with a contrasted tone color on another manual. In accompanying violin solos, it is often desirable to use organ stops which contrast with the tone color of the violin melody. That is, when the violin melody is in the G string, use stops of a light tone color, as the Dulcinea, Vox Celeste and Viola Mundi.

Later, when the violin melody returns to a higher register, Diapason and Flute tone make an effective accompaniment.

The most commonly used method of sustaining hymns is to play as written, giving no help to the organist. Another method is that of giving the soprano voice to a solo stop, the Oboe, Clarinet, English Horn or a like tone, and filling in the left and tenor voices on another manual, while the pedal takes the bass.

Use of registration should never take place within a phrase. In hymns of the average length, whatever change is desirable, should be made between the verses. Artistic use of the swell pedal, or a slight addition or subtraction of total volume, during a verse would give all the variety wanted. Ordinarily, 8-foot tone should predominate, with 4-foot added to give brilliancy. The use of 16-foot stops and couplers is not advisable, unless for rare occasions on accompanying a very large chorus. String tones brighten the color and add blend well with the Diapasons. The Reed and Vox Humana tones lead very little service as good accompaniment and should, therefore, be used with discretion and not for too long a time.

Organ stops are imitative of the tones produced by the string, wood-wind and brass instruments of the orchestra, or are imitative, their tones being unproduced by any other instrument.

It is necessary that an organist be able to think in tone colors and reproduce by combination the result of his thought. If the combinations of tone used are not entirely pleasing to the ear, either the ear or the combination is wrong. The many tones have been catalogued by printing names on the stops which control registers. Now, all tone is a matter of hearing, not of nomenclature, or pipe shape or material. Hence, the necessity of the organist acquiescing himself with the tonal forces at his disposal, and following their force as indicated by a study of the effects produced by the different colors of stops of different colorings. This exacting task, which requires thoughtful observation, exercise of the memory and a sense of scientific and artistic culture, proves that "there is no royal road" for registration in organ accompaniment.

Organ and Piano

Editor of THE ETUDE:

In the discussion of the question "Does Organ Practice Injure Piano Playing?" I was surprised to find that only organists, and not pianists, opinions had been obtained. It is a conceded fact that piano playing does not injure the organ touch, but is rather helpful to it, and only the reverse question should demand our attention. Organ playing demands no more than that a key is depressed, and it does not matter what position the hand, wrist or arm is in, the tone produced will always be the same in time the fingers grow accustomed to letting the registration make the tone and a definite touch is fixed. On the other hand, the piano demands various touches, positions and attacks, according to the quality desired, and a definite and distinct touch must be applied to every individual stop. If organ playing is persisted in, the result will in time be only one touch, and the different shadings and tone colors necessary for artistic piano playing will be lost, resulting in a monotonous quality of tone, which is usually lacking. Of course, the piano playing will suffer only in proportion to the amount of organ practice indulged in.

All great organs emphasize the necessity of piano practice to insure clarity of touch; but I have yet to see the great pianist found it necessary to practice piping. Some people say that Bach and Handel played the harpsichord and organ equally well; but I think that all who have played the harpsichord, and agree with me that that instrument requires only one touch, and that touch resembled our organ more than our modern piano.

FRANK W. ASHER, F. A. G. O.,
Organist Mormon Tabernacle, First
Methodist Episcopal Church, and
Temple Esau Israel, Salt Lake City.

The Organ Couplers

By Helen Oliphant Bates

When the great organ is coupled to the swell it loses some of its individuality, because it adds to its tone color the characteristics of the swell. The same is true of the pedal organ when coupled to the manuals. For fullness and richness the manuals, for balance of tone, it is often advisable if not imperative to use the couplers. But the average organist loses opportunities for variety and contrast by using them excessively. The beautiful and expressive great organ should sometimes be heard alone, and the deep powerful pedal tones should occasionally be heard without the addition of the manual color. This is one of the many ways of avoiding the monotony which is the organist's most dangerous pitfall.

Errata—In an editorial note of the February issue of THE ETUDE it was stated that Mr. Frank H. Grey was "born in Boston, Mass., November 19, 1883." We in the meantime have been informed authoritatively, that this should have read, "November 19, 1883, in Philadelphia, Pennsylvania."

The author of "There is a Long, Long Trail" is Zoe Elliott, while the author of "Keep the Home Fires Burning" is Vincent Novello. This was incorrectly stated in the Value Department of THE ETUDE for April.

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How to Transpose

By Annie Patterson, Mus.Doc.

Singers, in particular, are often faced with the difficulty of having favorite songs just a little too high or too low for them. Not realizing the task they are putting upon an instrumentalist they will ask an accompanist, possibly on the eve of a performance, to play such and such an item a whole tone above or beneath the written music. How to accomplish this promptly and effectively is the problem.

Many musicians remain all their lives content to perform such a feat more or less by ear. That is to say, they start in the required key and chance to "feel through somehow." But this is a very slipshod method of procedure.

Allowing that vocalists are often unreasonable in their demands, in these respects and do not require what skilled musicianship is really required to make a key-transposition neatly and correctly, yet occasional arise when it is absolutely necessary to transpose in order to save the situation. This is the case when one selects with a piano very much below pitch; whilst the Church organist has often, in a dilemma, to consider the needs of a small amateur choir, no member of which can reach the higher notes of a specially chosen hymn or anthem. The problem is: how to put up (or down) a semitone, tone, or major or minor third, as the case may be. It is seldom that a larger interval than the third is required.

Students are advised to begin with that comparatively easy task, the turning of a simple chant or harmonized air from a key with sharps into one with a similar name having flats in the signature. Suppose we take a well-known hymn-tune, such as "Dunfee," which, usually written in E-flat, may have to be transposed "up" on a key-pitch school-house or harmonium. Mentally substituting the signature of E major (four sharps) for that of E-flat (three flats), the player should have little or no difficulty for the first two sentences. At the third (latter portion) we find A natural. The equivalent of this (in the sharp key), is A sharp. Throughout one should, of course, remember that each note is raised

one semitone, though the note-name remains unchanged.

Raising the same tone a whole tone (into the key of F), the mental process of key-signature substitution being repeated, it will possibly help the performer to think that each note played must be a note-name one letter higher (in this case a full tone) above the written note. The A natural of the 6th bar will now become B natural. Putting all up a major third higher is by no means so easy. One needs mentally to visualize the key of G major in place of that of E-flat. The original A natural of the third phrase will now become C sharp.

It is in connection with transpositions of this kind that a knowledge of harmony will greatly help the student. The one accidental that occurs in this time is the "leading-note" to the Dominant (of the "ending-note"—a frequent one—key). This modification—a frequent one—being easily recognized in this and similar times, those needs be no great difficulty.

Double-measure tunes in E-flat and A-flat may now be chosen and similarly treated as subjects for transposition. In "putting-up" a tune, a theme in a sharp-key should be lowered to the flat-key of the same name. The intervals of a tone, or a major or minor third, down should be also visualized and thought out harmonically as far as possible, until the action becomes automatic, or almost so.

The transposition up or down of more complicated compositions (both vocal and instrumental) needs considerable practice. Often the treble part only, or else a measure or couple of measures at a time should be attempted. Playing with others (in chamber music) frequently necessitates transposition. In this case careful, intelligent and repeated carefully practice exercises of this safe road to success, Transposition of a key is invariably easier matter than "at sight" on an instrument. In writing, one can keep the key as well as harmony in mind. As a general rule, it is best to remember that accidental sharps and naturals become naturals and flats respectively when transposed from sharp to similar flat-keys, and vice versa.

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THERE are a great many left-handed people in the world, and not a few of them wish to play the violin. It is often a problem whether the left-handed player should try to learn to bow with his right hand, as in the case of a normal player, or to make the left the bow arm.

A correspondent writes to THE ETUDE on the subject: "Will you kindly help me settle the following problem? My husband is a teacher of violin and we have a boy of five years who is much drawn to the instrument. But, unfortunately, he happens to be left-handed. Would you advise teaching him to play left-handed, reversing the strings, or have him try to play in the regular way? My husband has decided to get him a half-size violin, but hardly knows what to do about the left-handedness. Do you think that this handicap could be overcome? He seems very musical, and I believe would make an enthusiastic pupil."

Like every other problem in this world, a great deal can be said on both sides. The best way to settle the matter would be to secure a boy making a similar case, right arm to bow; and then if it is found to be impossible for him to make any headway in this manner, a change could be made to the left as the bow arm. As a rule young children, such as this five-year-old youngster, can learn to bow with their right arms without difficulty, whereas it might be impossible to accomplish this result if he were fifteen. It is just about impossible for a violin student of adult years who is left-handed to a very small degree, to learn to bow with the right arm. With a young child it is different. Brain, muscles and the nervous system are elastic and pliable, and nature adapts herself to what is required.

In Germany many children are educated to be ambidextrous, that is, capable of using either hand or arm with equal facility. They can write, draw, use tools, and so on, as well with the left as with the right hand. There are many things which a child can do that one does not think the right arm and sometimes with the left hand; and with sufficient practice from childhood, there is no doubt that one could succeed in doing everything equally well with either hand.

One of the most brilliant violin pupils I ever had was a young boy who, in early childhood, was left-handed, but who learned to play the violin in masterly fashion, using the right as the bow arm. This young boy could play like a virtuoso, in violin concertos, and a dozen of the other standard concertos in superb manner, and made a great success as a concert violinist. As this young boy was left-handed to a great degree, he had extraordinary facility in his left-hand work, while he use of the bow with the right arm from her childhood gave her equal facility in the use of the bow arm.

There are degrees of left-handedness. Some left-handed people display extreme awkwardness when they try to use the right hand for a task requiring good mechanical precision, while others are more expert. It is very largely a matter of age and practice. Smimming up, I should say that the following are the rules governing the matter:

1. In most cases children before the age of ten, who are naturally left-handed, can be successfully taught to bow with the right hand; but it is sometimes exceedingly difficult as they grow older.

Pupils, in their teens can sometimes learn to bow with the right arm, although naturally left handed, but it is sometimes necessary to have them use the left as the bow arm.

2. With pupil over the age of 20, the left-hand limb has become, truly fixed that it seems impossible for them to change to the left hand and arm in bowing.

Students of the violin studying in the

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"

Left-Handed Violinists

profession, should bow with the right hand. "Southway" pickers are very popular on the baseball diamond, but left-handed violinists in the profession of violin playing, I fear. The left-handed bowing of a concert violinist would strike the audience as awkward, and in a symphony orchestra it would be very unpleasant to see part of the violins using their right, and part their left arms. I have seen left-handed violin players in amateur orchestras, but never in professional.

In teaching the violin, I fear it would

also be difficult for the left-handed violinist to teach right-handed pupils, owing to the difficulty in giving them a correct bowing.

There is no possible objection, however, for left-handed pupils studying for their own amusement and doing public playing in an amateur way.

The violin must be changed for the left-handed pupil. The strings must be reversed, reading E-A-D-G, from left to right. The bound post and bass bar must swap places, too, to accommodate the different position of the strings. Any violin maker or repairer can make these changes, the charges usually running from \$5 to \$10.

Taking Out "Crooks"

Nor long ago, in New York City, I was in the workshop of one of the most skillful violin repairers in the United States, or in the world, for that matter. A young man came in and said he had a bow, for which he had paid a considerable sum, which had gone bad. It had acquired a bad "crook" to the right and was all but worthless for good playing.

"I will see what I can do for you," said the repairer, "perhaps I can fix it." The repairer removed the screw and frog of the bow. This he hadged a jet of gas-braze his work-table, and held the part of the stick of the bow where the crook was, above the flame of the gas, but not near enough to it to scorch the varnish. With skillful and practiced fingers he manipulated the crooked stick, bending it as one might bend a piece of lead hot iron.

After a few minutes' manipulation he handed the bow to the astonished young man, as straight as the day he had first purchased it. The young man told me, long with the following comment, "Well, I knew you could put crooks in iron or take them out with heat, but I did not know the same process would work with wood."

It may come as a surprise to our violin readers that wood may be made to assume different shapes, to a limited extent, by the agency of heat. The deep inward curve which is put into a bow so that it will hold the hair tight, and "draw" tone without shattering on the strings, is put there by heat. The bow-maker, as soon as the stick is finished, changes it into the required curved position, and subjects it to a strong degree of heat. After a certain length of exposure to heat, the bow acquires the permanent curve required.

A good bow must have the deep curve to the hair; for if it loses this curve it is of no further use for good playing, until it has been again subjected to heat and the curve restored.

A crooked bow is one which has a "crook" to the right or left, when it is screwed up ready for playing. Thousands of good bows are thrown away by their owners on account of these "crooks," because they do not know that in a great many cases the crook can be removed by careful manipulation while held over a gas jet.

The success of the operation depends very largely on the skill with which it is done.

The Violinist's Costume

It is often a problem to the violinist to know just what would be the most suitable costume for public appearances. Miss Cecilia Hansen, the Russian violinist, one of the best known concert artists before the public, has devoted much study to the problem, and believes she has solved it, as set forth in the following interview. Miss Hansen says:

"It is the duty of the artist to look as attractive as possible. For a singer, this is easy. She may wear a hat, if her style of beauty demands it; or she may change costumes to conform with the music. There is no such latitude for the violinist. Can you imagine anyone playing the violin and wearing a hat at the same time? Nor may the gown be too spectacular. It must be

dignified, and a most permit simple freedom for the arms. A close-fitting dress is out of the question.

"My solution of the question" Miss Hansen says, "is to have my frocks fashioned after Grecian robes, which are after all the most sensible and beautiful. They are often plain, dainty and white; and they are worn on phibian."

"As a matter of fact, I have rebuffed them to a minimum or eliminated them altogether. I have tried to create pleasing but unobtrusive costumes for my concerts, so that the 'crook' which is the main thing, will be the principal attraction. I believe, like the gowns, so much the better; but a true artist must appeal through music—not through fashions."

'Cello Enthusiasts

We ask our friends who play violin to inform all their acquaintances who play the 'cello to look forward to an excellent article upon the subject which we have secured from the famous 'cellist, Hans Knicker.

The Second Violin Problem

NINE-TENTHS of the public appearances of pupils' orchestra and ensemble classes are judged as far as possible on artistic results are concerned, because the directors or instructors do not know how to handle the second violin problem. The average violin teacher or director of public school orchestras, preparing for a recital, concert or other public appearance of the class or orchestra, divides his violinists into two equal divisions of first and second violins. The best and most talented he puts in the first violins, and the least advanced, most unsympathetic and least talented are doomed to play with the second. The inevitable result will be that any good work done by the first violins and other instruments will be paralyzed by the poor work of the second violins.

Now I do not mean that instruction in second violin playing in these classes should be abandoned altogether. During ordinary rehearsals, it is an excellent idea to divide the class equally into firsts and seconds, and to give each division the part to be played in the first violin division without having any special appreciation in second violin playing. Nothing will better develop steadiness in time, ability to play double stops and general musicianship than practical second violin work in an orchestral or string quartet, or any ensemble combination. I remember in my own studies in boyhood what a wonderful impetus playing second violin parts in an orchestra and in a string quartet gave to my early musical education.

Even compared to the first violin, second violin playing is not too difficult. When a second violin part is arranged in chords, half of the seconds can be instructed to play the upper note of the chord, and the other half the lower note, until they develop enough skill to play the chord as written.

But in preparing for a public appearance it is different. The director is taking having a lot of raw young second violins trying the work of the others. The pupil especially those of violin playing, and in the early stages of violin playing, and as a rule do less damage to their talent, will play first violin than would be the case if playing second, since the first violin part contains the most melody, and he will consequently find it a better time. Such a pupil is trying to play a second violin part will often play a wrong note or chord for several bars at a stretch without even knowing the reason for it. It takes a pupil of very good talent to play even easy second violin parts.

In some way the teacher has gotten ahead among teachers, and elementary students of the violin that anybody can play "second fiddle," and the popular phrase, "playing second fiddle," has made sitting at the second violin stand more or less a badge of disgrace. Now this is all wrong. It requires considerable musicianship to play in a kind of a second violin part correctly, and to play second violin in a professional symphony orchestra, string quartet or other chamber music organization one must be a finished violinist as a real artist.

Many young violin students profess to despise second violin parts and will not play them or try to play them under any circumstances. In this they are making a mistake, for by refusing to learn to play second, they neglect a great field of development which would make them much better musicians. I have seen conservatory young men who do not possess enough musical ability to sit down to the second violin desk of a theater or movie orchestra and play the part acceptably.

To return to the preparations for a public performance by a pupils' class or orchestra, I would advise the director to cut out all second violin players who are unable to play their parts in time and make

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A few of them may be able to play the first violin part, or a good deal of it, but those who can play neither part without spoiling the general effect should be left out altogether. Better hurt a few feelings than ruin the whole affair. As the famous violinist and teacher Joachim said, "Impure violin playing is like a disagreeable odor. It spoils the air of the room." Just as a lot of youngsters playing second violin parts all out of time and time will ruin everything which those who do play correctly can do.

If one can be found to play second violin acceptably better leave the part out altogether and rely entirely on the piano for accompaniment. If the first violin section of the class is large enough so that some of the talented ones can be spared to play second violin, this will solve the problem. The division into first's and second's where a piano is used need not be in equal parts, since the piano takes the place in volume of two or three or more second violins. In making the division, the

director will have to be guided by the general effect so as to know how many to put on each part to make the best effect. Students who play badly out of time, and play wrong notes without knowing the difference, should be ruled out altogether. Two good seconds will be better than six or eight poor ones.

Deciding how many to put on each part can only be ascertained by actual trial since some play so much stronger than others. Two professional firsts will often make more volume than four or six amateurs, and two professional seconds than six or eight young students. Keep on dividing rehearsal until a good balance is struck as to volume of tone produced between the firsts and seconds.

When solo and viola players are used in these chamber orchestras, or ensemble classes, they should be advanced enough to play their parts reasonably well. If their crude work spoils the general effect they had better be left out.

Beginning

By Sid G. Hedges

Many young violinists abandon their efforts after a few months' work, merely because they have not begun well. Among the most common reasons for their discouragement are: poor instrument or outfit, bad lessons, failure of interest, difficulty over the expense, absence of strong motive for learning, inability to work consistently.

Any of these things may trip up the student unless he is thoroughly prepared. "Well begin as half done" applies very aptly to the violin student.

Let us look into details. It is commonly believed that any instrument will do to learn on. A much more truthful slogan could be, "The poorer the player the better the fiddle." Some violins are so bad that Paganini could scarcely make them sound well. Clearly, with such a fiddle, the novice cannot hope to achieve anything but blundering noises. And a constant unpleasantness does not encourage the player especially when he knows that however he tries he cannot hope to meet it much.

But give to the beginner a sweet old fiddle that occasionally, when his action is good, yields an unexpected beautiful note, and you will make the player years that every one shall have that magical charm. New violins are shouted about and hoarded; old ones are not—they do not need to be. Whatever great players may say, you will find that they almost invariably play on old fiddles.

A new violin may improve, or it may not; an old one is pretty reliable and settled—usually, if it changes at all, it will be for the better.

A friend once expressed thus his opinion of the distinction: "An old violin," he said, "has a soul: a new one hasn't."

But a good new violin is better than a bad old one.

Should not you buy a violin out from a general store—a man who specializes is more likely to give good value.

Inlaid tail-piece, decorated pegs, patent brace, brilliant varnish, ingenious construction—these things mean a violin to do with the best worth of a fiddle. Get your instrument, or an experienced friend, to help you with your equipment, and don't be in a hurry.

You cannot judge a teacher by the entrance of the man who taught him, or by the fees he charges; or the quantity of his disciples. What you want to know is whether he can teach. Look at the pupils he turns out; are they well-paced, practical players, or affected, ineffective "talents"? Are his pupils the man, does he seem enthusiastic about the music, does he seem to be connected with fiddling, does he seem to know all about them, does he in-

spire you with an eagerness to learn; does he seem keen on making you a violinist—or just on getting your cash?

You will probably have to pay well for a good man; but it is well to be worth it. A good test of a teacher is the diversity of his lessons and teaching. If you find a man who never introduces variety into his curriculum, leave him straightaway: he will not be worth your money.

But failure of interest is often caused by habits of playing. Practice is essential but it is not everything; there should be plenty of playing for sheer enjoyment—with made, from memory, and by ear.

The violinist keeps in touch with the violin world. To be a regular reader of the "Violinist's Etude," of course, keeps one in the most helpful atmosphere. Books, too, on every phase of violin matters, are invaluable, keeping one fresh and keen.

Expense, in learning, can vary very much. It is usually much cheaper to buy second-hand equipment at the start. A good many dollars may be saved in this way—especially if you have sufficient patience to hunt around until you find some acquaintance with a fiddle he does not use.

There are two ways of saving money on lessons: either by having shorter lessons from a good teacher, or by going to a poorer teacher. The latter plan is not to be recommended.

Running expenses need only be very slight; an occasional book of music and a string now and then are about all. And winter advertisements may say, it is not essential for the beginner to get the best quality violin—strings. A strong, cheap string will serve well enough.

Many violin students lose interest because they have never been sufficiently keen at the start. You should have a stronger motive than jealousy of a friend who can play a little; or a desire to use a fiddle because you have one.

If we will raise one's enthusiasm to a high pitch at the beginning, and this can best be done by hearing a lot of good violin playing. A great soloist is a certain means of inspiration, yet you desire any inspiring music. The memory of a Kreisler's playing will remain with you a life-time.

You should understand, when you begin to study, the magnitude of the task you have undertaken. If at any time, in playing the violin, there would be no value in it; but it is not. Even if your time is very moderate, the ability to play simple, familiar tunes devotionally you must be prepared for several years of study.

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before very much pleasure can be given to others by one's playing, or gained for oneself. Unless you are prepared to spend at least that amount of time it is scarcely worth while starting.

Of course, study may be interesting or dull; that depends very largely on the teacher; and if a teacher does not keep on the pupil's interest by variety of work and clear evidence of his progress, he should be immediately changed for a more capable man.

You should not, however, change your teacher without a thoroughly sufficient reason. Everyone who teaches has his own method of work; and a good deal of time is lost by the student adapting himself from one method to another.

So, take care at the beginning that you understand all that you are undertaking; that your equipment is efficient and helpful; that your environment is propitious; and then, success will surely come!

The Care of the Violin

By E. F. Marks

The scrupulous care the concert violinist showers upon his beloved instrument and the affectionate tenderness with which he handles it are noteworthy virtues to be emulated by owners of less valuable instruments. The strings of his violin are not soiled or frayed, neither is its glowing varnish dulled by accumulated dust; nor is it begrimed with dots of old and blackened resin. On the contrary, when he draws the instrument from its case, it displays, like the cherished tool of a careful workman, both freshness and cleanliness.

The case is simply fitted with two soft, light-weight pads of velvet, one for the lower compartment, and the other for the upper, to protect the instrument from marring and scratches liable from rubbing the hard rough wood forming the case. The instrument itself is carefully wrapped in a kerchief—a silk kerchief, all its own—to exclude as much as possible the outer air. As the transition from cold outside frosty air to the warmth of a heated room is apt to affect both the strings and the wood of a violin, and sudden exposure to a different temperature should be avoided as far as circumstances will allow; and the danger of a sudden or immediate change

should be minimized through graduation.

When returning the violin to its case after use, not only dust but also any moisture resulting from the hands or breath should be removed from the body of the instrument and the strings relaxed. Likewise, the hair of the bow should be loosened and the stick well wiped—for this wiping of both the body and the stick a silk rag is most excellent. The bow is fastened in its rack and the violin wrapped in its silken cover and placed upon the pad in the bottom of the case; then the upper pad is securely placed over the entire contents before the lid is finally closed down and locked.

A violin should not be kept near an open window but placed in a sheltered niche or warm corner of the room where no current of air will strike upon it, as the variability of temperature is detrimental to any instrument; not only to the stringed instruments, but also to the wind instruments and instruments of percussion. Finally, be persuaded to take the best care of your instrument. Do not think accumulated dirt, old rosin and scratches will enhance the value of your violin or give it either pedigree or the mellow tone of age.

Violin Questions Edited by Mr. Braine

Orchestra By-Laws

II. 1. II.—You can get a constitution and by-laws for your orchestral club from one of the women's clubs in your city, making such changes as are necessary for your organization. 2. It would be a mistake to try to have two orchestras in your club, one playing classical music and the other jazz. These do not mix. Better have one orchestra, playing music such as theater orchestras play, at first, and gradually working into the classics as your orchestra acquires proficiency. 3. Twenty-five cents a week would not be too heavy dues, since you will have music to buy. 4. Let the members vote on a club motto, flower and club colors, as in this way the members will be better satisfied with the choice. 5. You could start with as few as six members, adding to the number gradually. 6. Choose the best and most experienced

musician in the club for director, whether he is president or not. 7. Increase your club to any size you like, but be careful not to take in a new member who cannot play an instrument well. One poor player will spoil the effect of the playing of ten good ones. 8. White costumes, made of orchestra of young women, are very pretty for orchestra of young women. 9. Two costumes are enough, no matter how many other instruments you have.

Shortening Violin Neck

1. C. G. A. would not advise you to have the neck of your violin shortened to facilitate the playing of trills and passages requiring much stretching capacity. Your violin is no doubt carefully made to take a neck of the standard length. If you shorten it much it puts the violin out of

(Continued on page 377)

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Violin Questions

(Continued from page 371)

adjustment. Shortening it would also lessen the pressure on the bridge, which would detract from the brilliance and sonority of the violin. Try a seven-eighths size violin, a so-called "baby's size" which I have no doubt would help a great deal. 2. Possibly you can stretch a tenth easier than you imagine if you go about it right. I have seen many violinists with hands really smaller than the average, but of great stretching capacity, who could stretch tenths with ease. Go to a first-class teacher and have him show you how. There are some good pictures showing how to stretch tenths in "Viola Study" by Gruenberg, which you might get. The hand is not held in the unusual manner in stretching tenths.

G. Z.—There are millions of violins in existence with Stradivarius labels pasted inside. As Stradivarius made all his violins by hand, you can readily see that he would scarcely have had time to make all these millions of violins. I cannot tell whether your violin is original or counterfeit without seeing it. The label means nothing, as it is so easily counterfeited. Show your violin to an expert.

A Stradivarius.

I. T.—It is, of course, possible that your violin with a Stradivarius label, brought over to this country from Madrid, Spain, in 1832, is genuine; but it is not probable. There are millions of imitation Stradivarius violins all over the world. The only way for you to tell is to have the violin examined by an expert.

Criticizing Teacher.

E. S.—If you will reflect a little you will see how impossible it would be for me to criticize a teacher's method of teaching a pupil, when I do not know and have never played before. I could tell if you could teach incorrectly or not. A pupil should be asked by the teacher how he does at all times, if he thinks he is being taught incorrectly and does continue in the teacher, the best thing is to get another. 2. About studying both violin and piano, there is no harm in doing this. Almost every scholar plays the piano. In fact, conservatories it is obligatory for the violin pupils to study piano, also, as part of the course.

Bird's Eye Strainer.

S. H. S.—I have never seen a genuine strainer with a bird's-eye maple back. I have made many artificial copies of French instruments. There are many imitations.

Plagiarists.

T. R. L.—Frisson (Gipsy) Mazurka by Gabriel Marie, would probably be what you would want. It has some showy left-hand passages and fine piano passages, but a national composition of some merit.



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Voices of Spring, A Two-part Cantata, by Richard Kossuth. This is a short cantata that is very timely. It is not difficult and can be effectively worked up in a reasonable number of rehearsals, by an actual rehearsal of doing two part work, yet at the same time it is suitable for any young boy or woman's chorus. There are several places, where solos may be used, or an alto chorus, or soprano chorus may do these respective solo parts. The entire rendition would take more than twenty minutes. The price is 30 cents.

Light, Cantata by Richard Kossuth. Here is an ambitious work for the school chorus, or it would make an acceptable and artistic offering, if effectively handled by a women's choral organization. A decided attraction of this work is the accompaniment which is for Piano-Four Hands. Although written for three-part chorus, there are frequent opportunities for four and six-part singing if desired. This cantata would require around twenty minutes to produce, and the price is 60 cents.

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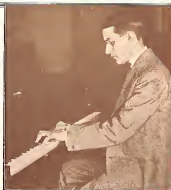
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