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James Francis Cooke

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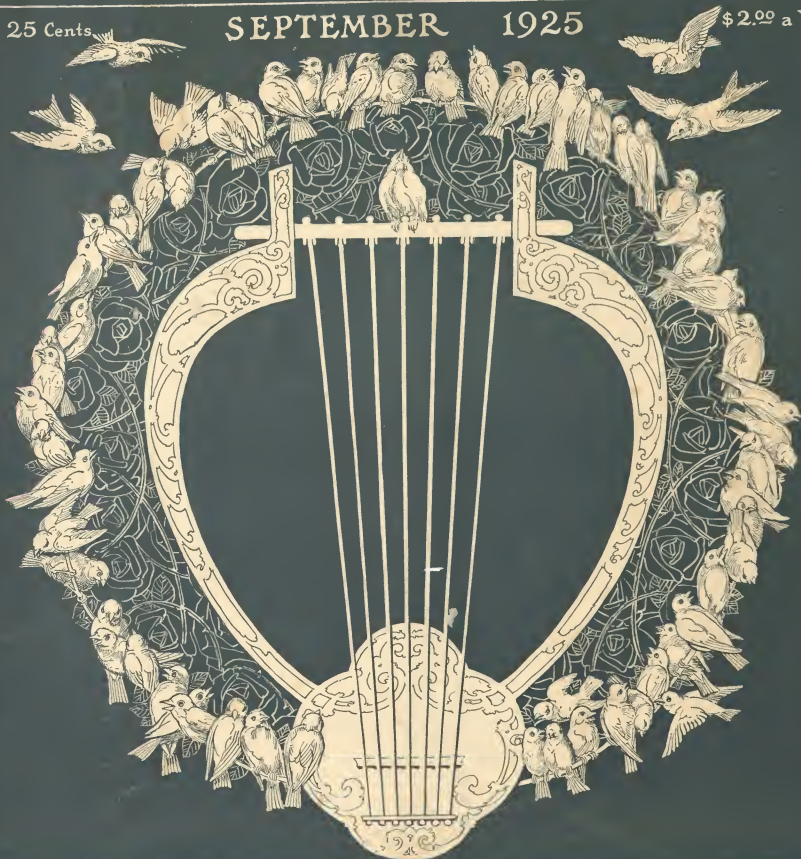
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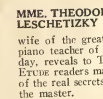
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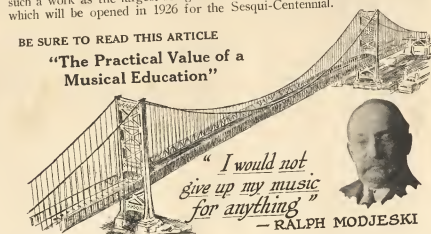
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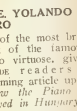


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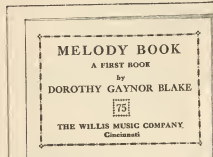
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Honorary Distinctions

THERE is a misty legend, undoubtedly apocryphal, but none the less pointed, that a famous master (was it Handel or Haydn?) went to a great English University (was it Cambridge or Oxford?) and there, after having received a degree of Doctor of Music, twisted his sheepskin into a fool's cap and, placing it upon the head of one of the college servants, announced, "There, I make you a Doctor of Music."

However spurious and clumsy this wit, the story is not without justice. Great universities often stoop from their academic dignity and confer honorary degrees upon men and women who have educated themselves to higher achievements than thousands of the graduates of the institutions conferring the degrees. This has happened innumerable times. It is a very pleasant bit of scholastic complacency—this recognition of the Alumni of the University of Hard Knocks.

On the other hand, academic degrees, given indiscriminately (even purchased in the past), can become a very delusive and dangerous source of abuse. They should be guarded with the greatest propriety. Society has a right to demand that these distinctions should be conferred only upon those who have done work that is admittedly of very great significance to mankind. The peddling out of degrees upon local celebrities whose names can never reach the permanent halls of fame is merely a pathetic pandering to human vanity. The achievements of one receiving an honorary degree should be apocryphal, otherwise the whole system of degrees becomes a farce.

In America, the degree of Doctor of Music has been conferred upon many musicians of high standing, almost invariably as *hon. causa*. A few men have worked for the degree and earned it in their course. Therefore the American distinction is hardly comparable with that of the great English Universities where the degree is rarely conferred except for work done along prescribed University lines and followed by a very "stiff" examination. On the other hand, there are thousands of English university graduates who possess degrees in music whose apocryphal accomplishments could hardly compare in any way with those of such Americans as Edward MacDowell, William Mason, Horatio Parker (Mus. Doc. hon. causa Cambridge University, England) or George W. Chadwick. When Sir Edward Elgar received the degree of Doctor of Music from Cambridge University, the distinction was about equally divided between the institution and the composer. The self-taught Elgar is at once the most masterly English composer since Purcell and at the same time the most unacademic.

We are, of course, wholly out of sympathy with any tendency to grant music degrees, particularly honorary degrees, unless there are some conspicuous evidences of accomplishment of permanent value to the times. When President Coolidge was invited last Spring to attend some twenty college commencements and receive honorary degrees, it was quite obvious that the distinction of his presence was greater than any honor the college could bestow.

In music, the Doctor of Music receives upon the occasion a hood lined with pink, an insipid color to be sure, unless we desire to look upon it as the pink of perfection. Most of those who have received the degree have been so very busy in their after-lives that they have had little time to think of it.

THE ETUDE is pleased to congratulate at this time four of its friends who have recently received the honorary degree of Doctor of Music. Thurlow Leurance, noted investigator

of Indian music and composer whose delightful compositions are sung around the world, received the degree from the Cincinnati College of Music, where he had previously studied with Frank van Der Stucken and others. His work in original research alone would entitle him to high academic recognition. LeRoy Campbell, educator, who has been at the head of a flourishing conservatory for years, has made innumerable educational pilgrimages abroad and has been a contributor to THE ETUDE for many years, received the degree from Grove City College. Willem Van de Wall, one of the most remarkable musical workers of the present time, who has for years devoted himself to the problem of curing insanity through musical means and has accomplished wonderful results, received the degree from Muhlenberg College. Van de Wall is a psychologist of high ability and a musician who has played with many of the great orchestras of the world. Harry Alexander Matthews, English-born organist and composer of many notable cantatas, received the degree from the University of Pennsylvania, where he is conductor of the Glee Club.

Small Town Stuff

THERE is always a tendency for the city nit-wit to laugh at the small town. Forty-second Street and Broadway is supposed to be so much more sophisticated than Main Street and Willow Lane that these localities are represented as presenting comparative degrees of mentality.

What are the facts? We have just been over a list of representative American educators who have been considerable factors in the making of musical America. Less than twenty per cent. of the men were born in large cities. Eighty per cent. were born in small towns. Hurrah for the small town!

Too Much Technic?

THE technic of both the construction of music and the interpretation of music is singularly complex—possibly more complex than that of any other art.

In its mechanical aspect the technic of music is not unlike mathematics, to which the ancients invariably espoused the tone art. The composer who essays to write fugues is working out problems in aural calculus and trigonometry which might give some concern to the mathematician.

It is because of this technical equipment that composers and interpreters must acquire that they often neglect the art side, that is, the aesthetic principles which, after all, govern the character of the work and determine whether it is a mere contraption or an immortal masterpiece.

Mussorgsky, the Russian iconoclast, felt this very deeply and expressed himself thus as long ago as 1872:

"Tell me why, when I listen to young artists, painters and sculptors talking, I can follow their thoughts or understand their opinions, their aims; and I rarely hear these people talking technically save when it is absolutely necessary? When on the other hand I am with musicians I seldom hear them express a single living thought. One would think that they are all on school benches. They only understand 'technic' and technical terms. Is musical art so young, then, that it is necessary to study it in this childish manner?"

On the other hand, Mussorgsky would have been a greater composer if he had had more technic. It might not then have been necessary for the self-abnegating Rimsky-Korsakoff to rewrite much of Mussorgsky's technically weak work.

Technic we must have and have in abundance.

It is the fault of young musicians to think that they can fly without machinery. They are like the simple folk that the writer recently saw in a hospital for mental diseases. These unfortunate people were trying to fly by waving their arms in the air like the wings of a bird. Seated in a bi-plane with an engine and a spread of wings, they might have flown from coast to coast.

Our advice is to get as fine a technical machine as you possibly can. After you have done this learn how to run the machine so that you fly and at the same time forget the machinery, the technique. That, after all, is the trick of being a Beethoven, a Wagner, a Paganini or a Paderewski.

"Walk-Outs" Verbotten

The directors of the *Philadelphia Forum* have issued an edict against "walk-outs." The Philadelphia Forum is another expression of the inextinguishable initiative of Mr. Edward W. Bok. Like the venerable Brooklyn Institute (now over one hundred years old), it embodies, expands and regularizes the idea of the old Star Lyceum Course on a much more lofty artistic and educational plane. That is, men and women of national and international repute in Arts, Letters, Science, Statecraft, and so on, appear before the Forum. Because of philanthropic assistance here and there, and because of wholesale arrangements for appearances, the Forum members receive a great deal of information and edification for very little outlay.

Now the Forum directors are up in arms over the fact that some of the members have "walked out" before the "meetin'" was over. It goes so far as to announce that those who are guilty of this offense will not be permitted to take out new annual memberships.

Possibly there is no spot so irritating as the auditor who makes a practice of putting his own convenience and comfort above those of other auditors and rudely leaves a hall, disturbing the speaker or performer and breaking up the spirit of the occasion. The Forum contends that the members take the place of host and hostess to the visiting speaker or performer.

In other words, the sacred right to "strike" is taken away from the audience. "Walk-outs" are *verboten*. As there are two sides to every question we cannot help feeling that audiences deserve some protection against a tiresome or uninteresting performance, even though that performance is only two hours in length. We have, in other cities, often been "bored to death" by a dull program and have bravely stayed to the end merely to avoid giving discomfort to others. Indeed, we have often wished that we might have the excuse that parishioners gave to the clergyman who severely censured him for "repeatedly walking out in the middle of the sermon week after week." The poor man replied, "You will have to forgive me, doctor. You see I am a somnambulist, and I can't help walking in my sleep."

Bandsmen or Privates

The man who enlists in the United States Army has two kinds of pay: (1) The Glory of wearing Uncle Sam's Uniform and living as his guest; (2) A very slight money reward at the end of each month. Add to this, travel, educational facilities, training and comradeship; and we find that the enlisted men really get more than it might otherwise seem.

In the past, however, the Army Bandsman felt that they had the small end of the stick. They longed to be rated as musicians and not as mere "privates;" they felt that their leader should have the same rank and emoluments that belonged to the Chaplain. They felt that if the average pay of the Navy Bandsman is \$67.00 a month that the Army Bandsman at \$41.00 was rather badly off.

Ten Dollars a week for providing inspiration to our fighting men is ridiculous. Ask any soldier what music means in the morale of the Army. It is remarkable that the bands of the past have been as good as they have, with such very low pay. If we are to have Army Bands at all, let us make it worth the while for the men that make the music.

The Student's Eyesight

The music student's eyesight is a most important matter. In reading music the eye is continually under a greater strain than when reading text, because of the rapidity with which music must often be read and because of the great number of things which the eye must take in at one time.

Let us suppose for instance that one was asked to read at one time and at a rapid rate the following lines of text:

The antipodes of this part of the world
The present state of municipal real estate
The negro art of another remote period
The fauna of the region around the equator

This is only more difficult in degree from the task that confronts the ordinary student in reading a complicated piece of polyphonic music, with five moving parts. Imagine the strain upon the eye striving to grasp many different things.

The Eyesight Conservation Council circulates an article by M. Luckish, Director of the Lighting Research Laboratory of Nela Park, Cleveland, from which the following is quoted:

"The modern living-room is a place of many recreational activities. While the average home to-day has one or two portable lamps, the living-room is the place where several may be used, e.g., one on the library table, a floor lamp for the piano, a floor lamp near an easy chair, and at theavenport. In purchasing a portable lamp one should examine the lighting effect by sitting down by it and noting the spread of light and the shading of the light-sources. One of the primary faults of portable lamps is that usually not enough light escapes upward. Open-topped portables are very much to be desired. One of the great advantages of the portable lamp is that it supplies light where desired and that it may be decorative as well as useful. The use of portable lamps does not mean that ceiling fixtures should not be installed so that they may be used when desired, or that wall-brackets should not be supplied. However, the wall-brackets in living rooms should be considered largely from a decorative standpoint and should contain small lamps which are well shaded."

The Unmusical

SUSCEPTIBILITY to music is comparative.

At the top of the gauntlet stand such supremely musical personages as Bach, Mozart, Wagner, Schubert and Chopin. With them may be ranked their finest interpreters.

At the bottom we find people of all kinds. The lack of musical appreciation is by no means an indication of a lack of general intelligence. Wendell Phillips, General Grant, and many others, contradict that. Hearing is one of the senses. There are people who have lost their sense of taste and there are people born with a very feeble sense of smell. Thousands struggle through life with color-blindness.

The unmusical person is to be pitied but not patronized any more than would be the color-blind person. Where there is what can only be called an atrophied musical sense, it seems almost hopeless to try to redevelop it.

Sir Oliver Lodge recently said: "Take a dog to a concert. Does he hear Beethoven? No; he hears a noise. Some people are in the same predicament."

The trouble is that some of the "some people" have the manners of a dog and persist in baying at the music which they are incapable of appreciating.

A Notable Season

This issue of "The Etude" opens the 1925-1926 season of "The Etude Music Magazine," a season which will be characterized by more practical, entertaining, inspiring music and musical educational features than any previous year. Our contributors have sent us the most stimulating, authoritative, fresh, youthful and helpful material we have ever seen. Progress to higher musical triumphs with "The Etude."

THE ETUDE

FRANK LA FORGE was born at Rockford, Illinois, October twenty-second, 1879. He studied with Harrison M. Wild in Chicago and with Leschetitzky, Labor and Nováček in Vienna. For six years he was the exclusive accompanist of Mme. Marcelle Scmhlich on her tours of Germany, France, Russia and the United States. He has composed many exceedingly beautiful songs. As an accompanist he is unexcelled. He is the teacher of the sensation-ally successful Metropolitan Opera Company star of last season, Lawrence Tibbett.



How to Play an Artistic Accompaniment

By the Noted American Pianist-Composer-Accompanist and Teacher
FRANK LA FORGE

NOT MORE than a decade ago musicians were inclined to regard accompanying as an activity of minor importance. It was considered a useful accomplishment to have; but for a serious artist to devote his major effort to this phase of the art was scarcely to be thought of. Even Leschetitzky, with whom I studied for four years, regretted my ultimate decision to become an accompanist—for I had studied as a soloist with him—and he strongly advised me against it. He shared the prevalent view of that time that accompanying should be a minor and not a major pursuit. Some years later, however, he changed his viewpoint, when I appeared as accompanist to Mme. Scmhlich at concerts in Vienna, and told me that he could see in accompanying a great art, an art worthy of the best efforts of any serious pianist.

The advancement in the art of accompanying has been notable in the last ten years. It is now regarded more seriously than formerly, by professional musicians and public alike. There are many more singers and other soloists at the present time and a correspondingly greater need for accompanists. When formerly a mediocre performance on the part of the accompanist was acceptable, the standards of the profession are now much higher and the field broader. Pianists and students are finding it to their advantage to cultivate the art either as an adjunct to their solo playing or as a specialty. And accompaniment-playing will prove beneficial to the soloist, because it will acquaint him with some principles of ensemble playing which every well rounded pianist needs to know.

To my mind, the accompanist who has a thorough command of the resources of his art compares very favorably with the orchestra conductor. Toscanini, for instance, has a more comprehensive knowledge of the opera he is conducting than the individual members comprising his company. The latter are as blocks in a mosaic, dissociated parts. It remains for Toscanini to weld these blocks into a finished and beautiful whole. An old axiom in geometry comes to mind—a whole is greater than any of its parts. Accordingly Toscanini must have a more extensive equipment than the individual members of his company. The same can be said with respect to the accompanist. He should know, for instance, more about the song than the singer who sings it. The latter centers attention upon the melody while the former must not only know the melody and words but also supply the harmonic investiture as well. While he cannot do, yet he must have a knowledge of the whole; while the average singer usually has knowledge only of his part. Thus it is apparent how extensive the art becomes to anyone who would study it seriously.

In studying a song, all my pupils, both of singing and of accompaniment, go through the same procedure. An outline of that procedure might help the pianist to get some practical hints for playing an accompaniment artistically.

What then is the first thing to do in learning to play an accompaniment? The usual reply to this query is that the player should take up the piano part and study it. As a matter of fact, this is the last thing to do. As previously stated, the intelligent accompanist should make a great study of the song than the singer. The former should begin his task just where the composer began—with the words or poem. The composer got his inspiration from the poem and then set his thought to music. Accordingly, begin every song in this way, going over the words, getting the feel of them, finding out the sentiment expressed, locating the high lights, the shadows, the climaxes, and finally committing the words to memory.

Some composers, notably Schubert, gave very few indications of how a song should be played or sung. A maddly sprang into Schubert's consciousness almost as a full-blown flower. He was one of our most spontaneous composers, committing his thoughts to paper hastily, and quite frequently forgetting about them afterwards. Beethoven, on the other hand, worked with meticulous care, refining, polishing, bringing to his task the spirit of the craftsman. He gave more indications as to interpretation. This notebook, showing the developing process of his themes, is to-day the most valuable treasure that exists for students of composition. Composers may be spontaneous in evolving their creations or they may work slowly, depending on their particular type of temperament. The point remains, however, that an understanding of the inner meaning of the lyrics gives the best clue to the song's interpretation, aside from indications.

The next step of the composer is to fit his melody to the words. Accordingly, after committing the words to memory, learn the melody, playing it as a unison with both hands and beating the time with your foot. In this way the rhythm and melody soon become ingrained in your sub-conscious mind. Lawrence Tibbett, who studies with me, works out his entire repertoire in this manner.

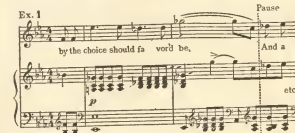
After achieving the first and second steps, the player has laid a solid foundation for building the accompaniment, which is the third and final step. He can now work out the details of the accompaniment logically and intelligently.

In addition to the words, I commit all my accompaniments to memory and my present repertoire consists of over three thousand songs. Memorization is a decided asset, but I advise it only for those whose memory is dependable and facile. Personally I believe that if the

THE art of accompanying is one of the most difficult to master. The old idea that anyone who was a somewhat indifferent soloist might eke out a livelihood at accompanying has long since been abandoned in higher musical circles. The accompanist must be a master musician with quick wit, splendid judgment, extensive experience and a really very great digital technic. More than this he must have a chameleonlike mind to fit his mood instantly to that of others who employ his services.

ear memory is cultivated from the beginning of study, almost anyone can develop a reliable memory. To be able to divorce himself from notes is a great advantage to the accompanist. He is then able to watch the singer closely and anticipate his every nuance.

To proceed then with the final step, working out the details of the accompaniment. There are two details here to be noted that make the difference between the mediocre and the finished, artistic performance. I have heretofore alluded to the singer because vocal accompanying is more frequently encountered. However, there are violinists and others to be considered. The procedure as previously outlined, with the exception of learning the words, applies to all forms of accompaniment playing. In accompanying violinists and other stringed instrument players, the physical limitations of the soloist impose fewer obstacles. The singer, however, must breathe, a fact to be borne in mind by the accompanist. Notable commissions must be made for breathing and the accompanist should know when and where. If the singer, for instance, sings a long phrase, the breath supply is gradually depleted. Consequently the singer must not take breath again for the next. Invariably unless the accompanist senses these situations, he will rush ahead of the singer before the latter has sufficiently recovered to resume. The following illustration from Schumann's *Er, der Herrliche von Allen (He, the Best of All)*, from "Woman's Life and Love," is a case in point.



In this instance, unless the accompanist knows that breath should be taken, necessitating a pause immediately following C, he will continue in tempo ahead of the singer, thus causing confusion. Such instances (where the composition allows no natural breathing places—rests or pauses) require a constant rubato on the part of the accompanist. Free from notes, the latter is able to watch the lips of the singer, to sense such situations, and to feel the nuance. Otherwise he should mark all important breathing places, particularly where the singer must recover from a long phrase.

The second consideration in working out the accompaniment puts the final stamp of distinction on a perfor-

When Marlowe wrote, in his sixteenth century: "Oh, thou art fairer than the evening air, Clad in the beauty of a thousand stars,"

he did not know that instead of "thousand" he might have said billion, or even trillion (in the French-American sense of billion, meaning a thousand millions; the English meaning of billions is a million times million, or what we call trillion).

I remember how amazed and awed I was, not so many years ago, when I read that there were at least "three millions" in the universe. "Three millions" is "some number," I assure you; and some of these stars probably have even more than our sun's eight planets.

But three millions has been found in recent years to be almost as ludicrous an understatement of the real number of stars as Marlowe's thousand. Three billions is the minimum number now indicated by the revelations of the 100-inch telescope on Mount Wilson in California, and by the recent marvels of celestial photography and spectro-photography.

And then some! We really need a little slang here to relieve the tension of the mind. How childish and silly are all the fairy stories of nature hatched out by the human imagination when compared with the miraculous realities revealed by the science of astronomy!

Don't faint away when I tell you that these 3,000,000,000 stars constitute merely our universe (in which our sun, with this earth and the other planets is a mere speck), and that there are in addition to our universe a countless number of other stellar systems or universes in which our beggarly family of three billion stars is negligible—a mere grain of sand in the combined beaches of all the oceans.

In the words of Mr. Serviss: "What we have been regarding as the universe is 'only one small gleaming in the sunbeams of infinity.'"

Our Dwarf Sun and Earth

The climax of our abasement and wonder is reached when we come to the question of size.

It is humbling enough to find that, as compared to the sun, the earth is merely as a pea compared with a pumpkin; but when the astronomers assure us that there are other suns millions of times bigger than our tiny sun, we begin to have a faint idea of our utter insignificance in creation.

In the words of Prof. Russell, of Princeton, "the measurement within the past two years of the diameters of Betelgeuse, Antares and Arcturus by the interferometer at Mount Wilson has revealed the last lingering doubt as to the existence of giant stars, and has placed beyond question the fact that the sun belongs to an inferior order of stellar bodies—that even the earth is but a dwarf planet, so the sun is but a dwarf star."

Our sun is a million times as big as the earth, but its diameter is 260,000 miles, which makes it a giant star equal to twenty-seven million suns like ours! As Professor Nicholson, of Chicago University, has pointed out: if this giant star were placed as near to us as our sun, its brilliant surface would fill out the whole visible heavens!

Try to imagine that and pity our poor little sun.

What It All Means to Musicians

And now for the application of these overwhelming astronomic revelations to the world of music.

The microscopic world of musical notes, which we are told, trillions of little globes like this earth to make one star like Betelgeuse, where does the "world" of music come in? Isn't it rather presumptuous on our part to speak of a "world" of music?

And the individuals in this world of music—how important are they in creation? About as important as a droplet in the spray arising from Niagara Falls and as a second.

But let me tell you, in strict confidence, that during my long residence of four decades in the musical "world" I have got the impression that nearly every individual in it looks on himself as if he were the pivot around which the whole universe revolves!

Sir George Grove no doubt exaggerated when he wrote that Schubert was the only modest musician on record. There have been others and there are some now. But the vast majority of musicians need an axis on which to show them their utter insignificance. Teachers, singers, students, players, all need to study astronomy as a moral tonic as well as an emotional stimulant.

A moral tonic, I say—and this brings me to the most important reason *d'être* of this article—a sermonette in a few short paragraphs.

Musicians, in any cases, attach altogether too much importance to petty amusements, jealous rivalries, odious comparisons and trifling disappointments. Fodder for their darken their days and nights. That is due to their

never thinking of anything but themselves and their immediate surroundings.

The world they live in is almost as limited as that of a cat which never leaves its room in a tenement. They mistake their tallow candle for a sun, a star.

It will do them a world of good to realize that the universe does not revolve around such grains of sand as they represent. They should learn, in the words of Emerson, to distinguish between the blaze of a burning tar barrel and the final conflagration of all things.

Astronomy will cure their ludicrous egotism, pettiness and megalomania. It should be taught in all music schools and private classes.

How Goldmark Won a Hearing

By A. S. L. Wym

CARL GOLDMARK'S "Sakuntala" overture is well established as a universal favorite, and it is interesting to learn that for once a work of this kind was appreciated from the first. Goldmark was comparatively unknown when he wrote it. In the Boston Symphony programs a little incident regarding this work is related as follows:

In 1910, Sigmund Bachrich gave information to the *New Freie Presse*, of Vienna, about the first performance of the *Sakuntala Overture*, and 'Die Königen von Saba.' Bachrich, as a youth, used to listen with an orchestra for Goldmark, so that the latter could have more time to compose. In return for this, he had the privilege of being the first to get acquainted with the new manuscripts. When the *Sakuntala* was finished, it was submitted to the Philharmonic Orchestra in Vienna. It was customary with that organization on receiving a promising manuscript to play it over at rehearsal, and then decide by a majority vote whether it should be performed. No one is ever allowed to be present at these trials, not even the composer.

"Bachrich ascertained when the *Sakuntala Overture* was to be put on trial and managed to smuggle himself into a dark corner of the hall. His heart beat violently when he wrote it. When it was merely over an unusual thing happened; the players themselves broke into enthusiastic applause, and the conductor, Dessoff, exclaimed in Viennese dialect: 'I guess there's no need of taking a vote on this one, even the composer.'

"Bachrich had heard enough. As fast as his legs would carry him, he ran to the Kaiserhof Cafe, where Goldmark was waiting impatiently. When he got there he began talking rapidly, but he could not utter a word; he nodded, 'Yes—yes—yes,' and the composer understood and rejoiced."

The Talking Machine and Small Children

By Jesse McMaster

EVERY normal child likes music, and every normal child has a preference as to selection. Interested parents of a small friend of the writer's have a collection of "Jame's pieces" on the lower shelf of the cabinet, marked so that she can associate the marks with the selection.

Careful direction and supervision for several days taught her to operate the machine with as much care as an adult.

She is now able to enjoy her choice of music at her own inclination, and without damage to her parent's talking machine.

Finger Tips

By Rena Idella Carter

A TEACHER recently said: "Does it ever occur to you how much we have to talk about finger lifting? It seems sometimes as though the majority of the time spent by students might inwardly against the necessity for finger action, and in some cases appear determined to have none of it."

One of the best and simplest remedies lies in an exercise given me by one of my instructors who had spent years in exploring modern methods. I quote it here:

"Place the hand on a table with the fingers curved and writing on the table. Raise one finger, counting 'one.' As you do the table will vibrate slightly; each finger rebounding very high and waiting until the next '4' is counted. Repeat three times and on the following '4' take the next finger. Practice with all fingers in turn. Do not encourage as you raise the finger.

The question of the finger is quite as if not more important than the down-action."

Imagination in Playing

By Edith Josephine Benson

SOME pupils have facile technique, but their playing lacks the imaginative quality. Dynamics are too studied; the listener almost sees rests, slurs and staccato marks.

The following suggestions are for developing the expression of imagination. They may be used not earlier than the late third grade, and are only for the pupil who has dynamics, rhythm, speed and touch.

The material is a study containing light passages, as compositions of Czerny, Heller, Berlioz and Berens. A study unmarked and having no special form like a dance or barcarolle. It is a freedom necessary to develop imagination. The teacher should create a definite program about something airy, a bee, a butterfly, a bird or a fairy. Have it rise rapidly, float, prouette, poise on a leaf or flower, fly straight across the lawn.

To make the playing suggestive, use crescendo or diminuendo for straight flight, both for soaring, rolling, shading, and accent for the fluttering of wings and slurring, and exaggerate staccato and even rests for long notes sometimes. A prouette can be suggested by contrasting a long note with a delicate rubato group preceding or following it. Certain small groups are excellent for practice in accent and shading, if the fluttering, whirling, whispering. The control learned in the management of these groups can be applied to phrasing in accompaniment, either in solos or in accompaniment for voice or other instrument. Sequences can move variety by contrasts in dynamics or tempo, by fine shading, and by increase to a climax on the last sequence or decrease as if whispering a secret.

The teacher should select most of the pieces in the first study for interpretation leaving something for the pupil to select. Later the pupil should create his interpretation without help. Every study must be perfectly learned first; then, when imaginative playing begins, counting will be unnecessary. Rhythmic feeling must be free, the player will have freedom in tempo. By using certain devices for definite parts of the program, the pupil learns to make technique serve his feelings.

A Helpful Hint for Teachers

By Florence Belle Soule

TEACHERS having a large number of pupils often find it difficult to remember the details of each pupil's work, from week to week.

In order to overcome this, I cut white paper in strips (4x7 inches) and attach one to the exercise book with a paper fastener.

On this paper I write my criticism of the lesson, give points about practice and outline the new work for the following lesson.

By using both sides of the paper, I can see at a glance what progress has been made for the week, and the pupil knows what work has been good and which pieces or exercises need more study. He cannot forget what the teacher gives him as the paper tells the story. This plan works splendidly.

Those Little Feet

By A. Lane Allan

DO you happen to have, among those little people that visit your studio, some whose legs are far too short to reach the floor? Have you ever tried sitting on a seat that is too high for a while, yourself?

Try it. You will hasten to do something that will make these youngsters more comfortable the next time they come to take a lesson.

A footstool that usually made the taller children comfortable was found inconvenient for the tiniest one, so a large dictionary was placed on the floor first and the footstool was put on top of it. I served the purpose, the little feet kicked the piano less often and the attention was given to listening, not wriggling around on the bench because one foot was "asleep!"

"THERE is only one road for genius or talent to take at the beginning of its career, but sooner or later he will encounter a pairing of the ways, and be confronted with the hard task of deciding which path to pursue."

—Eusebio.

Lights on Piano Touch and Tone

As Seen by the Psychologist,

OTTO ORTMANN

Of the Psychological Laboratory of the Peabody Conservatory

THE FOLLOWING material is taken from *The Physical Basis of Piano Touch and Tone*, by Otto Ortmann, issued by E. P. Dutton & Company. The work as a whole is a thoroughly scientific analysis of the subject from the standpoint of the trained scholar. Much of this is unsuited for journalistic publication because of the complexity of physiological and mathematical terms with which the ordinary reader is unfamiliar but which deserves serious consideration of the expert in understanding the action of the piano and the action of all its parts that the student should presents the subject thus:

"The action of a grand piano, although it varies in certain details in the product of different makers, is the same in general principle, for all grand styles of the instrument now in use. This principle is illustrated in Figures 1a and 1b. A is a wooden block called a key, pivoted at C that it can move only in a vertical plane. Beneath each end of the key is a felt pad (D), which limits the descent of either end. Fastened on the inner arm of the key is a lever, F, which connects with a second lever, G. This, with the lever H (self), a bent lever known as the hammer, which will be explained forms the compound escapement which will be explained later. The upper end of H is cylindrical in shape and covered with leather. When the key (Ivory-covered end) is not depressed, the upper end of H supports a small cylindrical knob on the arm, J, of the hammer, K, which is pivoted at L. It is important to note that the only point in which the hammer (the tone producing body) comes into contact with the rest of the action before H production is in this one point X, where the end of H support L."

"When A (the player's end of the key) is depressed, B rises (principle of the simple lever). This causes F to push G up until the point h comes into contact with M, a stationary (but adjustable) nut for locking B, which is the end of the bent lever H. When F comes to rise, through continued key-depression, the lever H, after it touches M, pivots at this point of contact, causing the end h' to move in a direction, right angles to the vertical motion of the hammer-arm, J, and when a given point is reached causes h' to jump or slide or escape from beneath the hammer-stem. This point is known as the point of escapement and is so adjusted as to operate when the surface of the hammer-head N is about 1/2 in. from the string, P. The jerk (under playing conditions) throws the hammer over the intervening space against the string, and because of the elasticity of the compressed felt of which the hammer-head is made, as well as the elasticity of the steel strings, the hammer is immediately thrown back. If, in the meantime, the key, A, has been permitted to remain in its depressed position, the hammer is caught by the check, Q, and is gradually released as the end A of the key ascends. If, on the other hand, we wish to repeat the key-depression, the escapement mechanism is so adjusted that the end h', re-engage the hammer-arm, J, immediately after it releases the hammer, P, and a second depression of A will again drive N against the string. (This is what is meant by the 'repeating' action.)

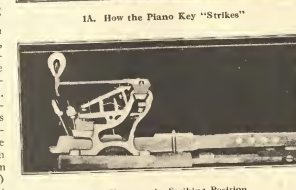
"The mechanism here described is a machine. A machine is a contrivance by means of which force can be applied to resistance more advantageously than when it is applied directly to the resistance. The action of the piano is a machine which enables us to overcome a resistance at one point by applying a force at another point (the key end). It employs the principle of the lever and is a complex leverage system. Since it is obvious from the diagram (Fig. 1) that the distance through which the hammer end moves is greater than the distance through which the key end moves (the distance of armation of the force) moves, it becomes evident that the purpose of this machine is to transfer force into speed.

Strings, Sounding Board and Pedals

"THE AUTHOR next calls attention to the fact that, as the pitch of the tones desired varies, the strings are, short or long, thicker or thinner strings are employed. Some of the lower strings are wrapped with thin steel

or copper wire. The tension of all the strings on a grand piano when tuned is over twenty-five tons. The number of strings used for each pitch varies. For the very low tones one string is used. "What we hear when a string on the piano is struck is not due chiefly to the vibration of the string but to the resulting vibration of the sounding-board. The sounding-board is a large, thin, slightly convex and carefully constructed sheet of wood, covering practically the entire area of the instrument beneath the strings. It is in direct and permanent contact with the supports at the end of the strings, and is joined to the outer case of the instrument, though otherwise free to vibrate.

"The vibrations of the string are transferred to the sounding-board, which, through its size, intensifies them by setting into motion a much greater volume of air. "The action of the sounding-board of the piano is not of sympathetic resonance. The fundamental condition of sympathetic resonance—equality in the natural frequencies of the two vibrating bodies—is not present in the piano. The sounding-board does not vibrate but causes the air waves proceeding from the strings all upon



its surface, but because it is joined to the string through the bridge at one end and thus receives the vibrations directly. If one of two tuning forks of the same frequency be sounded, the other will also vibrate without any other medium of transmission than the air. That is a case of sympathetic vibration. If a tuning fork be placed firmly upon a table, the tone becomes distinctly audible, since the vibrations are communicated to the table, which, acting in this case as a resonator, reinforces them. This is a case of forced vibration, and it is this type of resonance that we find in the piano.

"There are three kinds of piano pedals in general use: the damper pedal (popularly, though inaccurately, termed the sostenuto pedal), the una corda pedal (known as the soft pedal), and the sostenuto (middle) pedal. The first, when depressed, keeps the dampers lifted from the strings, all of which are consequently free to vibrate until their energy is spent or a release of the pedal brings them down upon the strings again. The *una corda* pedal shifts the entire action of the piano aside so that the surface of the hammer, instead of striking three or two strings, strikes two or one. The *sostenuto* pedal keeps any damper or damper raised which happens to be raised when the pedal is depressed.

"The pedals of the piano have two primary functions: to sustain tone and to color tone.

"The plank or color tone carries the tuning pins is called the wrest-plank. It is made of wood in the older makes of instruments, and of metal, with holes for making wooden plugs, in the modern makes. The tuning pins, which are threaded to ensure a firmer grip, are driven into these plugs. The wrest-plank is firmly fast-

ened to the frame and case of the piano. Through it, no vibrations are intended to be conveyed. Consequently, absolute rigidity, which insures the maintenance of the string-tension, is a desideratum.

"There are two bridges in the piano; the wrest-plank bridge, and the sounding-board bridge or belly-bridge. The former, sometimes called the pressure-bar, regulates the various string levels necessitated by over-stringing; the latter accommodates the various string lengths of the vibrating end. The sounding-board bridge is important because it transmits the vibrations of the strings to the sounding-board. The exact position of the belly-bridge varies somewhat with the various instruments. It is generally divided into two or three sections, each group of strings, or overstrung in the manner in which they are arranged on overstrung.

"The wrest-plank bridge determines the point at which the vibrating length of string begins. It is used in all of several forms: a blunt edge above or below the strings, a metal form, or a hole for each string.

"Overstringing is that process adopted in order to accommodate the various lengths of the strings to the size and shape of the instrument. It permits the lower, longer strings to be stretched above and diagonally across the higher strings. When this occurs once, the instrument is said to be single-overstring; when done twice, it is double-overstring. The place of the hammer in these cases is always kept parallel to the string.

The Modern Piano

THE MODERN piano dates from the time of introduction of metal into its construction. This took place about 1820. Between 1770 and 1820 the complete, all-wood grand piano was perfected. Originally, the metal frame was conceived to overcome difficulties of tuning strings of various metals which were placed at different angles to the frame. Whatever form the metal frame has now assumed, it consists essentially of a great or small number of iron bars set at various angles. The introduction of metal into piano construction has influenced tone because of the greater elasticity of metal as compared with wood. Below the strings and sounding-board we find the wooden frame consisting of a series of horizontal heavy wooden bars other and also reinforce the harp-shaped case. This is either solid wood (mahogany, oak or black walnut) or, in the more recent makes, layers, sometimes more than twenty, of maple or oak. The advantage of the layer-process is supposed to be an increase in resonance effect.

The entire object in selecting a case and framing it is to secure a proper ratio of elasticity and rigidity, enough vibration and enough of the latter to insure stability against the enormous tension of the strings. Generally speaking, the use of metal tends to give the tone brilliance, and the use of wood tends to give it 'softness' and 'depth.' We should therefore expect a combination of metal and wood to produce the best results. Too much or all metal would produce a metallic, clangy tone; too much wood, a dull, thick and 'plummy' tone.

"What are the effects of the various forms and gradations of pianistic touch upon the movement of the piano key?

"The piano key (the part visible to the player represents less than one-half of the entire key or lever) consists of an abutment and a half-long and seven-eighths of an inch wide. It pivots on a point midway from either end which makes it a lever of the first kind, that is, one in which the fulcrum is between the power and the resistance. The vertical pin at the fulcrum, upon an additional vertical pin at the outer key end, prevents the lever from moving in any plane except a vertical one. Moreover, the felt key blade beneath each end of the key limit the vertical distance through which the key may move to approximately one-eighth of an inch at its base. This is a mechanism capable of being moved at its extremities through a vertical arc of three-eighths of an inch and immovable in any other way.

"No matter how we hold our hands, how gently or harshly we stroke and drive our arms, how curved or flat our fingers, we can do nothing else to the key than move it

JOHANN FAUSTUS, Ph.D.

Gounod's "Faust," as everybody knows, is based upon Goethe's poem of "Faust," but Goethe was neither using his own invention nor drawing wholly upon medieval legend for the original character of his drama. Faust, it appears, was a real person, and however much of a charlatan he may have been, was originally a college graduate with a doctor's degree. We learn something about him in Krehbiel's introduction to the score of "Faust," Schirmer edition:

"The real incarnation of the ancient superstition . . . was John Faust, a native of Württemberg. He was a poor lad, but money inherited from a rich uncle enabled him to attend the University of Cracow, where he seems to have devoted himself with particular assiduity to the study of magic, which art, or science, then had a respectable place in the curriculum. After obtaining his degree he traveled about in Europe, practicing necromancy and accumulating a thoroughly respectable reputation. To the fact of his existence we have the testimony of a physician, Philip Begardi, a theologian, Johann Gast, and the reformer Melancthon. This sorcerer Faust, said Luther's friend, an abominable beast, a covetous slave of many devils—*hominis bestia et clova multorum diabolorum*—boasted that he, by his magic arts, had obtained the imperial armies to win their victories in Italy." Melancthon says, moreover, that he had himself talked with the man; Luther refers to him in his *Table Talk*, as one lost beyond all help.

In a book published in Frankfurt in 1587, by an old writer named Spiess, the legend of Dr. Faustus received its first printed form. An English ballad appeared within a year; in 1590 there came a translation of the entire tale, and this was the source from which Marlowe drew his *Dr. Faustus*, brought forward on the stage in 1593, and printed in 1604. New versions followed each other rapidly, and Faust became a favorite subject of the playwright, romancer and poet."

WORK AND OVERWORK

The following is culled more or less at random from a most interesting chapter on Genius, Work and Overwork, in Henry T. Finck's great book, "Success in Music."

"Alexander McArthur relates that a pupil once said to Rubinstein, regarding Beethoven's sonata, Opus 53: 'I don't need to practice it—I know it thoroughly. It is only a waste of time to practice it more.' One of his saddest expressions came over Rubinstein's face, for there was never a master that lived at he did in the work of his pupils. 'Don't you?' he said slowly. 'Well, you are eighteen and I am sixty. I have been half a century practicing that sonata and I have still to practice it. I congratulate you.'

"Thalberg declared that he never ventured to perform one of his pieces in a public hall but he had practiced it at least fifty hundred times. Kubelick never neglected his exercises except on the day when his wife presented him with twins. 'I work work work,' said Caruso to an inquisitive friend.

"Yet there came a thing as overwork. 'I am not the slave of my violin; the violin is my slave,' said Sarasate.

"Misdirected energy is worse than indolence, and there is much of it. It is said that Leschetizky pronounced the two English words 'hard work' with intense scorn, and that he was annoyed with those energetic Americans who seem to think that the one requisite in music is the same as in pioneer conquests over a primitive forest. Work, work, work. Talent, judgment and brains are required, too, in music."

The Musical Scrap Book

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

Conducted by A. S. GARBETT

BRAHMS AND HIS FROGPOND

Sir GEORGE HESCOTT'S "Recollections of Brahms" contain some charming incidents that give a human touch to this rather austere master (who must at times have found the humility and self-abasement of his own disciples rather trying).

"In the afternoon we resolved to go on an expedition to find his billfrog pond, of which he had spoken to me for several weeks. The distance, but he would not be being very great, we walked on and on across long stretches of waste moorland. Often we heard the weird call of billfrogs, but the distance, but he would billfrogs. No, that's not my pond yet, and on we walked. At last we found it, a tiny pool in the midst of a wide plain green with heather. We had not met a human being the whole way, and this solitary spot seemed out of the world altogether.

"Can you imagine, Brahms began, 'anything more sad and melancholy than this music, the undefinable sounds of which for ever and ever move within the pitiable

compass of a diminished third? Here we can realize how fairy tales of enchanted princes and princesses have originated. Listen! There he is again, the poor King's son with his yearning, mournful cry."

"We stretched ourselves out in the grass—it was a very warm evening—lighted cigarettes and lay listening in deep silence, not a breath of wind stirring for fully half an hour. Then we leaned over the pond, caught tiny little billfrogs and let them jump into the water again in the stone, which greatly amused Brahms, especially when the sweet little creatures, happily to be in their element once more, hurriedly swam away, using their nimble legs most gracefully and according to all the rules of the natatory art. When they thought themselves quite safe, Brahms would tenderly catch one up again in his hand, and heartily laugh with pleasure on giving back its freedom."

SALZBURG—THE BIRTHPLACE OF MOZART

In his book "Music and Manners," while discussing a Salzburg festival he visited, H. E. Krehbiel thus described the little town where Mozart was born:

"Travelers know the marvelous natural beauty of Salzburg's position in the valley of the Salzach—how snugly a portion of it nestles under the cliffs of the Mönchsberg on the left bank of the river, hugging the sheer rock so closely that it actually overhangs the houses in one of the streets; and how, where the valley widens toward Hohensalzburg, crowned by the castle-fortress, it opens out in the squares, each with its quaint fountain or statue, that afford approaches to the few large structures in the city. Except on the opposite bank of the river, where the graceful slopes of the Caputinerberg give easy foothold to the lovely villas that smile from the deep foliage of gardens and forests, and

the wide plain left by the retreat of the mountains from the river is filled by buildings of a modern type. The idea of spaciousness is utterly foreign to the town. The streets are narrow and wind about in the most bewildering manner, following in a general but devious way the course of the river.

"Cross-streets are few; in fact, glancing along the house fronts one might easily fancy that the need of going across-town had never occurred to the builders. Instead of cross-streets there are hundreds of arched courts which afford passage from one winding street to another. The general effect, enhanced by the narrowness of the streets, is one of prison-like gloominess, and only the bright sunlight of festival week and the banners which hung from the majority of the houses gave the city a cheery appearance."

THE MISCHIEVOUS OFFENBACH

WILLIAM ARTHUR asserts that the only aught Offenbach had as a boy was that of balancing a little wire cane on the tip of his nose. Others, probably more accurately, say that as a boy he practiced the violin and later the 'cello considerably, and showed great ability, but was unable to practice a great deal on account of ill health. Though foreigners were not admitted to the Paris Conservatory at that period, Cherubini nevertheless admitted young Offenbach (whose real name, of course, was Lévy, "Offenbach" being the place of his birth).

A writer in *The Musical Quarterly* says: "He was admitted into the orchestra of the Opera Comique, where he and his colleague at the desk, Seligman, were notorious for countless jokes. One of their fancies was to play, by turns, every other note of their parts, and it can easily be imagined what the effect of this must have been in

by their inherent completeness, or, maintaining them, he destroys all their power and causes them to vanish utterly.

—JOHN C. CAVENISH, in the American Mercury.

THE ETUDE

SULLIVAN AND THE "UNION"

The success of "H. M. S. Pinafore" in America caused its authors considerable financial loss, owing to unprotected copyright in this country; so their next opera, "The Pirates of Penzance," was partially composed and first performed in New York under the direction of Gilbert and Sullivan, in person (December 31, 1879).

From the book on "Gilbert and Sullivan," by Cellier and Bridgeman, we learn that "Arthur Sullivan had an amusing story to tell of his experience in association with the American landowners. These gentlemen were all under the strict control of a musical trade union. A scale of charges was laid down for every kind of instrumentalist, according to the nature and degree of his professional engagement. For example, a member of a grand opera company must demand higher pay than one who was engaged for ordinary lyric work, as in the musical comedy."

Accordingly, when the announcement went forth that the opening performance of "The Pirates of Penzance" would be conducted by Mr. Sullivan, and the manager of the opera house, the points to impress upon his orchestra the greatness of the honor of playing under the baton of England's most famous composer, the landowners showed their appreciation of such distinction by demanding salaries on the grand opera scale. There seemed likelihood of ructions. Whereupon, Arthur Sullivan addressed the men in modest terms, disclaiming any title to the externals. Declaring any title to the externals honors they would thrust upon him, he protested that, on the contrary, he should esteem it a high privilege to be asked to conduct the performance."

At the same time, rather than expose the cause of any dispute or trouble among them, he was prepared to cable home to England for his own orchestra, which he had made to appear for the first time at the Leeds Festival. He hoped, however, that such a course might be avoided. The Americans promptly took the hint and agreed to be conducted by Mr. Arthur Sullivan."

"Nothing licentious or sporting of it should be allowed to pollute good music. Music is democratic. It develops character. It is international. A noble symphony belongs to all the world."

—CONGRESSMAN RATHBONE, of Illinois.

MODERN IMAGINATIVE

"The modern teacher has progressed beyond the stage of imposing his own standard upon the pupil," says H. Ernest Hunt in "Spirit and Music," an interesting English study of musical philosophy, more than 100 years old.

Mr. Hunt quotes a teacher who wrote him: "A young pupil (age 14) came for a lesson playing Parizet's 'Prelude and Fugue.' She had learned the 'Prelude' and had had one lesson fortnight before, on the 'Fugue.' We went through the technique and I told her a little about the 'Prelude' when it was danced, the derivation of the name, and so on. When she played it she played it very, very slowly, but quite correctly, and finished in time. I asked her if she liked it quite as slowly as that, and she replied that she thought it was rather tedious with their long-drawn-out notes, and that it sounded 'dancer very slowly,' so I left it."

"This, we may add, is an illustration of a method quoted by a teacher in a diploma examination paper, but it aptly shows the new spirit. The teacher had no mind to force her own views upon the pupil. He insisted that the dance should be played more quickly, so that it might have stolen the child's mental picture and destroyed her interest in the piece."

THE ETUDE



Great Orchestral Masterpieces

As Heard in the Concert—Over the Radio—In the Movies—On the Talking Machine

Rimsky-Korsakoff's Gorgeous Oriental Suite SCHEHERAZADE

Described by VICTOR BIART

Late Official Lecturer of the New York Philharmonic Orchestra

This article inaugurates a series of musical discussions upon great orchestral masterpieces, by the brilliant pianist and lecturer, Victor Biart. Mr. Biart has a fresh and entertaining manner of presenting these subjects, and the series will be very novel in many respects. Next month the subject will be the *Deafâh* "New World Symphony." In the music section of

this issue our readers will find excerpts from "Scheherazade," the famous composition of the great Russian master, Rimsky-Korsakoff. This work has been heard on hundreds of orchestral and band programs in recent years. It is very frequently heard "over the air," and talking machine records of the work have had a very wide sale.

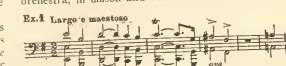
The composer originally further provided the separate movements with the following subtitles:

1. The Sea and Sindbad's Ship.
2. The Tale of the Calendar-Prince.
3. The Young Prince and the Young Princess.
4. Festival at Bagdad. The Sea. The ship is wrecked on a Rock Surmounted by a Bronze Warrior. Conclusion.

From this it would seem natural to infer the purpose of the composer to describe and depict in music a series of pictures according to a definite program. He has, however, disavowed any such intention. He identifies himself with the music, and as to the identity of the young prince and the young princess, he leaves to individual interpretation. He also tells us that the shipwreck, which is depicted near the end of the composition, has no connection with the story of the Calendar. In his autobiography, recently published,

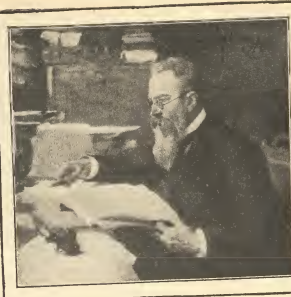
the composer explains his expressive purpose in this suite, which is merely to portray the atmosphere of Oriental romance and narrative as told in "The Arabian Nights." So eager was he, in fact, to avoid a program so definite as to savor of realism that in a subsequent edition he suppressed the headings of the separate movements. That which in Rimsky-Korsakoff was the fantastic, the element of personality in a light of colorful beauty. This introductory matter leads into the Principal Theme of the first movement proper, which begins in E major. Allegro non troppo, 6-4. The melody of this theme will be recognized as the *Schahriar* motif, now in the measure of the movement.

The work opens with the proud, majestic *Schahriar* motif presented in solemn grandeur by nearly the full orchestra, in unison and octaves:



Here the orchestra unfolds its graphical picture of the sea, thus the first subject in the entertaining series of narrative of the *Sultana*. The music plainly sings a tale of the sea, with its weird chronicle of adventure and tragedy. This vivid portrayal of the sea is one of the most beautiful examples of tonal marine depiction and points to the fascination which the sea exerted upon the young officer during his three-year cruise. A quiet softness and kaleidoscopic shifting of the theme, which recurs frequently during the movement.

The arpeggio figure in the accompaniment, known as the wave motive, and portraying with its continually alternating



RIMSKY-KORSAKOFF

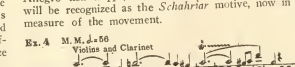


Then behold! the beautiful Sultana appears in the enchanting melody sung by the solo violin accompanied by interpolatory chords gracefully strewn by the harp. This is the *Schahriar* motive—a veritable flower of musical melody.



Every note of this melody, in the free rhythm of sensitive recollection, breathes the spirit of narrative. In assigning this sweetly representative melody to a solo instrument—in this case the violin, the queen of song among instruments—this skillful composer illuminates the element of personality in a light of colorful beauty. This introductory matter leads into the Principal Theme of the first movement proper, which begins in E major. Allegro non troppo, 6-4. The melody of this theme will be recognized as the *Schahriar* motif, now in the measure of the movement.

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The arpeggio figure in the accompaniment, known as the wave motive, and portraying with its continually alternating

—"My Musical Life," by N. A. Rimsky-Korsakoff, translated by J. A. Joffe, edited with an introduction by Carl Van Vechten.

Rhythm and Time

In an excellent article on "Rhythm" which recently appeared in *The Express* by Mr. Guy Maier—of "Maier's" fame, he wrote on the "difference between rhythm and time," pointing out how mere correctness of time is "merely rigid, mathematical precision," whereas correct time combined with a true sense of rhythm is what we call "the real poetry of motion" and that "elastic give-and-take" without which music must be meaningless. The opening section of this "Réve Angélique" is an excellent study in this respect, for the triplets in the right hand play steadily instead of with the elastic give-and-take which the first will be very classic.

Rhythm and Time

At the re-entry of the subject, twelve measures later (B), a new effect is obtained by doubling the melody in the top note of each triplet, and of this upper octave a feature should be made. It is somewhat similar to a melody being played by the clarinet in the orchestra, and on repetition, being joined by the flute playing an octave higher, thus enriching the tone. Coming to the *Poco più Mosso* (C) it will be seen that almost the whole of this section down to (D) is a repetition of the rhythymical pattern of the first two measures. This

At the *Lento* (D), the chords should be well spread, fully sustained with the pedal, and a quasi-organ effect aimed at. Again here, this being a four-measure pattern six times repeated, variety must be obtained. For instance, commencing *p*, a gradual increase in the volume of tone might be made up to the fourth four measure repetition, and then with a gradual *diminuendo*, conclude the section quite *pp* two measures before E. The section commencing at E, down to the re-entré of the subject should be very freely treated, keeping however a strong sense of rhytmical proportion. The recapitulation which follows hardly requires further remark, if the general principles, as enunciated above in reference to the opening section, be carefully thought out and applied.

Sparks from the Musical Anvil

Flashes From Active Musical Minds

"The 'small town' program is absurd. There are no small town audiences in the United States. Programs should be built for people, not places."

—FRIEDA HEMPEL.

"Music is an actual spiritual need that will be satisfied in one way or another by every individual. Lack of understanding of the high importance of good music is the explanation of its apparent neglect in so many places."

—FERRUCCIO BUSONI.

—OSSIP GABRILOWITZ, ST. PETERSBURG.

"The pupil is a sensitive reflector of what the teacher thinks he can or cannot do. If the teacher is waiting with bated breath and a sarcastic remark at the tip of the tongue for the same mistake to occur again, likely as not it will occur. This time it is not the pupil's fault. It is the fault of the teacher!"

A. OLAV ANDERSEN, ST. PETERSBURG.

—YOLANDO MERO.

"The pianist whose ability begins and ends with the piano alone is overlooking many opportunities to broaden his art. I do not imply that one should take up five or six instruments for the sake of versatility. It is hard enough to master one. Nevertheless, the pianist will find the study of another instrument—particularly the violin—to be decidedly helpful in many ways."

—HAROLD BAUER.

THE ETUDE

Preparing for a Recital

By Dr. Annie W. Patterson

The professional musician naturally aims at perfection; absolute accuracy in delivery and technique. This aim is, however, seldom really attained, even by the most distinguished performers. One can, nevertheless, aim at being as near high-water mark as possible. How to reach the best of which one is individually capable is the real problem. Possibly it can only be solved by the individuals themselves. But a few practical hints regarding "method" in preliminaries may help the aspirant.

Excessive practice is as much to be avoided as the other extreme. Whether the work to be prepared consists of one or several numbers, time for study of the piece should be so proportioned that rest-periods come in between; otherwise the nervous energy of the artists may suffer. Let us assume that a pianist has a full program before him, with which he is fairly, but by no means completely familiar. Some will make the weak places strong in shorter time than others; some, again, will acquire more easily and rapidly than others.

devoted practice need to be fixed and rigidly adhered to, save in the case of illness. No attractive function outside these times, or likely to encroach upon them, should be considered. A good deal of self-denial is needed in all this; but the diurnal drill should not be scamped save in cases of dire necessity. The actual number of

Having settled on, and, if possible, made sure of some much uninterrupted time daily at the keyboard, the pianist comes the question of dividing that time to the best advantage. Nearly all earnest musicians agree that a certain amount of "drill"—in way of exercise-work—is essential for the well-being of the fingers and wrists. The chosen repertoire sometimes may be found to sup-

The best plan is, at the start of the preparation period, carefully to go over every item on the list, and take note of pieces, or passages, that will need special attention. The very best executants are not ashamed of plodding over "cranky" measures hundreds of times.

near. Rather do the bulk of practice well in advance so that you can take it easily as the ordeal approaches for then nerves and health must be equal to any other strain put upon them. In between whiles, never omit to take daily walking exercise, if available. See, too, that your diet is simple and wholesome; that the things you go to build up the expert artist in all lines of life. Above, all, do not attempt anything that you cannot do very well. But "what's worth doing is worth doing well."

THE ETUDE Music Memory Contest

Last May "The Etude" presented on this page a "Music Memory Contest" which pleased so many of our friends that in response to their demand we shall make this a regular monthly feature of "The Etude." The contest for September will be found in the back pages of this issue.

RÊVE ANGÉLIQUE
KAMENNOI-OSTROW

A Master Lesson on this piece, by Katherine Goodson, will be found on another page of this issue.

[illegible]

Musical score for the left page of 'The Etude'. The score is written for piano in G major (one sharp) and 2/4 time. It consists of seven systems of staves. The first system is marked 'Un poco più mosso M.M. ♩ = 96'. The second system includes a first ending bracket and a 'rit.' (ritardando) marking. The third system includes a 'mf' (mezzo-forte) marking. The fourth system is marked 'Lento' and includes a first ending bracket. The fifth system includes a first ending bracket. The sixth system includes a first ending bracket. The seventh system is marked 'Tempo I.' and includes a 'cresc.' (crescendo) marking. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Musical score for the right page of 'The Etude'. The score is written for piano in G major (one sharp) and 2/4 time. It consists of seven systems of staves. The first system is marked 'stringendo' and includes a first ending bracket. The second system includes a first ending bracket. The third system includes a 'ritard.' (ritardando) marking. The fourth system is marked 'Tempo I.' and includes a 'p' (piano) marking. The fifth system includes a first ending bracket. The sixth system includes a first ending bracket. The seventh system includes a first ending bracket. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Più mosso *ritard* *Lento*

RAINBOW DANCE

CARL WILHELM KERN, Op. 517

To be played in a light and delicate manner, with some freedom of tempo, Grade 2.

Moderato M.M. #144

a tempo *dim.* *Fine*

Più animato *mf* *cresc.* *rit.* *a tempo* *rit. molto* *DC.*

LITTLE SWEETHEART

A song without words, based upon a single theme. This *must* be sung out clearly in the various registers, especially where it is transferred to the left hand, Grade 4.

ARCHIE A. MUMMA

Longingly *p* *f* *mp*

animato *f* *mp* *rit.* *f*

mf *f* *mf* *mp* *rit.* *commodiously*

mp *in time* *rit.* *p*

f

slightly faster *slower* *pp* *mp* *rit.* *pp slower* *ritard.*

DANCE OF THE SUNFLOWERS

SECONDO

THE ETUDE

P.B.STORY

In the tempo of a modern gavotte with a jaunty swing.

Moderato M.M. ♩ = 108

Musical score for the Second part of 'Dance of the Sunflowers'. The score is written for piano in G major, 2/4 time. It consists of 12 measures. The first measure is a whole rest. The second measure is a half note G. The third measure is a half note A. The fourth measure is a half note B. The fifth measure is a half note C. The sixth measure is a half note D. The seventh measure is a half note E. The eighth measure is a half note F. The ninth measure is a half note G. The tenth measure is a half note A. The eleventh measure is a half note B. The twelfth measure is a half note C. The score includes dynamic markings: *p* (piano) at the beginning, *f* (forte) at measure 3, *mf* (mezzo-forte) at measure 6, and *f* at measure 9. The piece ends with a *Fine* marking and a *D.C.* (Da Capo) instruction.

THE ETUDE

DANCE OF THE SUNFLOWERS

PRIMO

P.B.STORY

Moderato M.M. ♩ = 108

Musical score for the First part of 'Dance of the Sunflowers'. The score is written for piano in G major, 2/4 time. It consists of 12 measures. The first measure is a whole rest. The second measure is a half note G. The third measure is a half note A. The fourth measure is a half note B. The fifth measure is a half note C. The sixth measure is a half note D. The seventh measure is a half note E. The eighth measure is a half note F. The ninth measure is a half note G. The tenth measure is a half note A. The eleventh measure is a half note B. The twelfth measure is a half note C. The score includes dynamic markings: *p* (piano) at the beginning, *mf* (mezzo-forte) at measure 3, *f* (forte) at measure 6, and *mf* at measure 9. The piece ends with a *Fine* marking and a *D.C.* (Da Capo) instruction.

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THE ETUDE

R. WAGNER

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Maestoso M.M. ♩ = 108

THE ETUDE

MARCH OF THE MASTER SINGERS

from "DIE MEISTERSINGER"

PRIMO

R. WAGNER

Maestoso M.M. ♩ = 108

STOLEN KISSES

THE ETUDE

WALTER ROLFE

Good alike for dancing, drawing-room or teaching. One of Mr. Rolfe's best waltzes. Grade 8½.

Allegro scherzando

Tempo di Valse M.M. ♩ = 64

Musical score for "Stolen Kisses" by Walter Rolfe. The score is in 3/4 time, key of B-flat major, and consists of 8 measures. It features a piano introduction with a crescendo, followed by a series of chords and melodic lines. The tempo is marked "Allegro scherzando" and "Tempo di Valse M.M. ♩ = 64". The score includes various dynamics such as "f", "cresc.", "dim.", "mp", "p", "ff", and "pizz.".

Sostenuto cantabile

Più animato

a tempo

Musical score for "Hearts Delight" by Frederick Keats. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano introduction with a crescendo, followed by a series of chords and melodic lines. The tempo is marked "Allegro" and "Tempo di Valse M.M. ♩ = 64". The score includes various dynamics such as "f", "cresc.", "dim.", "mp", "p", "ff", and "pizz.".

HEART'S DELIGHT

FREDERICK KEATS

A tuneful, drawing-room style. Grade 8.

Moderato M.M. ♩ = 108

Musical score for "Hearts Delight" by Frederick Keats. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a piano introduction with a crescendo, followed by a series of chords and melodic lines. The tempo is marked "Moderato M.M. ♩ = 108". The score includes various dynamics such as "f", "cresc.", "dim.", "mp", "p", "ff", and "pizz.".

Trio

Fine of

Trio

Più mosso

fenergico

meno

mosso

a tempo

a tempo

rit.

rall.

D.C. 8

Trio

FRILLS AND LACES

THE ETUDE

A modern gavotte, very dainty and graceful; suitable for aesthetic dancing. Grade 3½

Tempo di Gavotte M.M. ♩ = 108

FRANK H. GREY

mf *Poco rubato*
mp sempre staccato
rall.
a tempo
1 *2* *Più mosso*
rall. *fine* *mf*
1 *2* *Trio*
Con calore
rall. *a tempo*
1 *2* *D.S. al Fine*

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* From here go back to ♩ and play to *Fine*; then play *Trio*.

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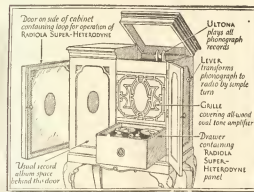
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For Mr. Victor Biart's interesting article concerning this music, see another page of this issue.

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rall.

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p

ff

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ten.

poco rit.

a tempo

Fine

D.S.

I HEARD THE VOICE OF JESUS SAY

H. BONAR

SACRED SONG

J. CHRISTOPHER MARKS

THE ETUDE

Andante religioso

mf *cresc.* *p* *mf* *dim.* *p* *mf* *ff* *rit.* *a tempo* *mp* *rit.* *mp* *rit.* *p*

I heard the voice of Je - sus say, -
Come up - to Me and rest; Lay down, thou wea - ry one, lay down Thy head upon My breast.
I came to Je - sus as I was, Wea - ry and worn and sad; I found in Him a
rest - ing - place, And He has made me glad. I found in Him a rest - ing - place, And He has made me glad.
I heard the voice of Je - sus say, Be - hold I free - ly
give The liv - ing wa - ter; thirst - y one, Stoop down and drink, and

THE ETUDE

mp *mp* *f* *cresc.* *ff* *rit.* *rit. molto* *mp* *p* *cresc.* *mp* *poco animato* *cresc.* *f* *mp* *cresc.* *f* *ff* *rit.* *p* *cresc.* *f* *ff* *rit.*

live. I came to Je - sus, and I drank Of that life - giv - ing
stream; My thirst was quenched, my soul re - vived, And now I live in Him. My
thirst was quenched, my soul re - vived, and now I live in Him, and now I live in Him.
I heard the voice of Je - sus say, I am this dark world's light; Look unto me, thy morn shall rise, And
all thy day be bright. I looked to Je - sus, and I found in Him my Star, my Sun; And in that light of
life I'll walk, Till trav - ling days are done. And in that light of life I'll walk, Till trav - ling days are done.

THINKIN' OF YOU

THE ETUDE

ADOLIN VRIERE

Moderato

RICHARD KOUNTZ

mp

1. Feel-in' kind o'
2. Time's a pass-in'

lonely some, Wond'rin' what to do, Just to keep from grow-in',
by me, Day on day a new, Folks seem kind o' wor-ried.

Wear-y through and through, Don't know what's the mat-ter, Wish I on-ly knew;
What I'm com-in' to; Kind o' feel I'll keep on Do-in' what I do;

On-ly pleas-ure seems to be A think-in' of you.
Just keep on a-sit-tin' roun', An' think-in' of you.

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THE ROBIN'S CALL

TYRONE KING

Moderato con moto

CECIL OSIK ELLIS

Molto espress

Out in the morn, I

Out in the morn, I

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THE ETUDE

hear a rob-in call-ing, Time has not worn the charm from rob-in's song Each ten-der note is
fall-ing With-in my heart, and call-ing, "I love you?" the bur-den of his song, "I love you?"

'Tis love and A-pril show-ers That paint the May-time flow-ers, Love and the morn-ing sun-shine

Blend in the rob-in's song; Tho' love be touched by sor-row, Still on a bright to-

mor-row Rob-in will sing, and joy will ring Thru all the world a-gain.

No cloud can hide the sun-shine, When rob-in sings his song a-gain.

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EMMAUS

J. FRANK FRYSSINGER

THE ETUDE

Emmaus, the village, eight miles from Jerusalem, mentioned in St. Luke, XXIV, 13. A strongly devotional melody, introducing *chimes* and *harp* effects.

Andantino M.M. ♩ = 54 Ch. Clarinet Sw. to Ch.

MANUAL

Chimes
Sw. Flute 8' with trem. (Box closed)

PEDAL

Ped. Bourdon 16' Sw. to Ped.

Harp or Sw. Bourdon 16', Flute 8', Picc. and Trem. (Box closed)

Harp or S. to Ped.

Echo or Sw. Vox Humana
a tempo
Ch. Concert Flute 8'

Ped. to Ch.

Lento
Chimes, Boxes closed

"Near-er my God to Thee, near-er to Thee."

rit. molto rall.

* Play the broken chords rather more deliberately than usual (in the style of a harp), releasing each key as struck, but sustaining the melody tones throughout.
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The Singer's Etude

Edited by Vocal Experts

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

The Teaching of the Old Masters on Singing

By the Eminent English Teacher of Singing
William Shakespeare

[The following extracts are made from Mr. Shakespeare's latest book entitled, *Plain Words on Singing*—G. P. Putnam's Sons.]

The quant, and often blunt style of teaching in those days, doubtless added emphasis to their remarks. We, in the present day, may feel well encouraged on finding that our own studies are based on similar lines. Possibly it may also strike us that a similar severe style would be of equal advantage nowadays, as it was in the olden times.

The substance contained in our Part I will have afforded a clear exposition of some matters which we found the old masters either did not clearly explain, or a knowledge of which they assumed that the student already possessed, viz., the simple details connected with the control of the breath; of the tone spaces in the mouth; and the unconscious action of the parts connected with the tuning and expression.

Underlying Truths

BY THE explanation of these fundamentals we shall the sooner recognize the underlying truths in the maxims to which we are about to refer. We shall also realize that in these teachings we have an embodiment of practically everything concerning the art of singing.

Giulio Caccini, born at Rome, 1558, later living in Florence as composer and singer, wrote as follows:—
"Many evils arise from the fact that the performer has not made himself quite master of that which he wishes to sing. This he admits of no mediocrity, and the more delightful the qualities we may find in the more must we bestir ourselves to bring them out with enthusiasm and love."

"I maintain that the first and most important foundation is, how to start the voice in every register. Not only that the intonation be faultless, neither too high nor too low, but that thereby the quality of the tone be preserved." [This surely means that the freedom of the throat, so necessary to unerring tuning, causes also the quality in the tone.]

De Facily, born in 1625, in Normandy, choirmaster and teacher of singing. Of great importance of his works on the art of singing is "Curious Remarks on the Art of Singing Well."

In this he says: "Hearing is a special gift. There are many kinds of hearing, and these are seldom united in the same person. It is this endowment alone which leads to accurate singing. In order to become a good singer, three very different kinds of nature are required: viz., voice, ability, and ear or intelligence—advantages which the ignorant do not admit to discern, in that they attribute all merit to the voice alone. The most abundant question in the world is: 'How long does it take to learn the art?' That depends entirely upon talent and ear." [Singing requires not only a voice, but also rare judgment and a refined ear.]

Pietro Tosi, born 1650, at Bologna, died 1730, in London, was one of the most cele-

brated singers of his time. He has recorded his experiences in a book called "Opinions of Singers," which gained a worldwide reputation.

He wrote: "The art of bringing out the voice consists in swelling the voice on one note quite gently in extreme softness, then gradually increasing to the extreme degree of strength, and afterwards, with the same skill, allowing it to go back from loud to soft."

Freedom and Dignity

LET THE pupil master be careful that the freedom and dignity; so that he may give pleasure to his hearers by a pleasing measure.

"I have not eloquence enough to impress on the student strict watchfulness, to secure a correct sense of rhythm; for even the best singers, there are few who do not occasionally dilute, the time as if it did not matter, and either drag or hurry it."

"The master should remember that he who does not sing in strict time cannot possibly deserve the esteem of intelligent persons." ["Tempo rubato" was not much used at this early period.]

He who does not strive with all diligence to attain the highest place in his profession soon begins to descend to the second, and gradually becomes satisfied with the lowest place.

"Singing demands such close application, that when one can no longer practice with the voice one must study in thought."

This must always stand in the world of music, to recognize that the best singer in the world must ever be his own pupil, and his own master.

"The master must be careful that his pupil's tones, when singing solfège, are produced purely. He, who has no keen sense of hearing should not attempt either to teach or sing; for the falseness of a voice which rises and falls like the eb and flow of a stream, is altogether ineb and flow. If those who give lessons in the rudiments of singing were able to show their pupils how to join their head voice with their chest voice, soprano voices would not be so rare as they are in the present day. [Note the importance to sopranos and mezzo-sopranos of being able to join the head voice to the medium voice.]

"A young beginner in the art of singing should try, as often as possible, to hear the

most celebrated singers and also the best instrumentalists. For by observation of their execution he can derive more benefit than by any other instruction.

"One should sing the most refined works of the best composers, such being delightful incitements to become better acquainted with good music, and to accustom the ear

to what is really beautiful. On the other hand, the master should accustom pupils to sing in the presence of such as gradually lose their timidity and gain confidence."

"There are two branches of his art that the singer must so entirely master that he become a second nature to him. He must (1) imperceptibly and rapidly fill the lungs with breath, and (2) be able to let it out again sparingly and yet with the full force of the voice."

This demands special study. The breath can be taken so quickly that one may produce with the least breath (or stream of air), a sound that gradually swells to the loudest note and again dies away.

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"In order to produce a clear 'A,' one should show at least six upper teeth." [For the middle and base notes, the face should express a wistful smile.]

"Tone is the stuff and material of all music. It has as much variety as the human countenance. A beginner must work up his tone as a baker does his dough, so as to give the needful character or feeling to every expression."

"Tone production depends chiefly upon the form of the mouth and lips and the position of the tongue. If the mouth is not properly opened, and if the lips cover the teeth too much, the sound remains in the mouth. If the head is thrust forward and upward, or if the lower part of the mouth is rigidly drawn down, not only does the tone suffer, but the flexibility of the voice is lost, because the free movement of the larynx is disturbed." [Much depends on the natural expression of the mouth and upper lip.]

"The more softly the breath through the open-throat strikes the hard palate near the upper teeth, and is kept in that position throughout a phrase, as if resting there; so much the more, through daily practice, the tones of the voice will become more sonorous and richer in tone. [For medium and head voice.]

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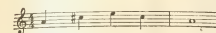
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that he may learn to measure his strength. For the degrees of strength in the human voice being innumerable, the more one knows how to master them, the more will one be able to touch the soul of his audience."

Jenny Lind, the celebrated singer, born 1830, in a letter to a pupil writes: "Before a note is sounded, the throat must be mentally prepared with a right position of the register in which the coming note lies, whether high or low. Hence appears a certain sign, and when once a note is there one must leap lightly to all the others, upwards or downwards, so that no break is then noticeable between the notes, and the phrasing receives its full value without interruption."

"For example, the middle notes A, C#, E must be so joined that they form a whole."



This happens through singing smoothly and staccato simultaneously, if I may so express myself, and this is above all things almost impossible to explain in words. I have often spoken to you about it, however, and given you examples. It depends upon the flexibility of the larynx, and must be practiced. [Another way of expressing the freedom and unconsciousness of the throat.]

In the Manual used at the Paris Conservatoire, we find:

"The singer should read the poets. Poetry and romance will kindle his imagination. This is necessary in order to express dramatic passion, to represent the character and thoughts of the persons of whom the romance and fiction speak, which persons he should simulate."

II. Comments on the Foregoing

I make no apology for repeating a few passages which seem to state in short the ideas of the old masters:

"In order to make a good singer, three very different gifts of nature are requisite—voice, ability, and ear or intelligence. 'It does not matter how much but how we sing.' How long does it take to learn the art? That depends entirely upon talent and ear? One must give up the idea of producing a great singer in the course of a year."

"There are two branches of his art that the singer must so entirely master that they become second nature to him. First, he must imperceptibly and rapidly fill the lungs with breath, and secondly, be able to let it out again sparingly, yet with the full force of his voice. In expiration, a singer must never become breathless, but always keep some breath in reserve."

"The note must be drawn out, not pushed out. The breath must be taken so quietly that one may breathe with the least breath a sound that gradually swells to the loudest note and dies away."

In other words, first get the note rightly produced and then add force to it. Indeed study all the notes at first rather softly, and then gradually louder, for "through piano singing does loud singing first become beautiful"; "win every high note in softness."

"Tone is the stuff or material of all music. It has as much variety as the human countenance."

The description of the tone being produced, as the thread is drawn and spun from the ball of flax, gives an admirable picture of the tones of the voice, being even in quality and unbroken. Equally true, it describes the sensation of the breath being balanced steadily towards one—not jerked or coughed out.

Our simple conclusion is this:

There is a looseness shown in the throat which the tongue, experienced sometimes during the most natural talking. The re-

sult of this freedom of the throat-space is that the instant the breath presses over so lightly, a full sound is heard. This fullness is the tone, and when the sound of the voice is prolonged, it is said to be sustained.

By this the good note reveals itself. The restraint over the breath is, however, very tiring to the body, but very loosening at the throat. It brings about, as it were, a sensation of the throat dropping in, of the tone floating on the breath, and of the voice placed in unconscious ease as never before. We understand thus the idea of "No throat, no tongue, no jaw; smiling lips; eyes soft and natural."

III. A Roman Singing School

We shall all read with the greatest interest Angeloni Bontempi's description of the plan of studies at the Papal singing school at Rome about the year 1624, which indicates clearly the remarkable earnestness of purpose of all concerned. Singing in class the pupils practiced for one hour daily, intervals of special difficulty for the acquisition of richness of tone. A second hour they practiced the trill. For a third hour different rapid passages; and, finally, one in the cultivation of taste and expression. This was done in the presence of a professor, who saw that they sang before a looking-glass, in order to learn to avoid every kind of grimace or unpleasant movement of the muscles, were it wrinkling of the brow, winking of the eyelids, or distortion of the mouth. In the afternoon the pupils often went through the Porta Anglica, not far from Monte Mario, in order to sing against the echo; thus becoming acquainted with their own fallings through listening to its answers. At other times they were either employed in the great performances in the churches, or were permitted to attend these, to enable them to hear the many great masters who flourished during the reign of Pope Urban the Eighth, 1624-1644. This course of studies may appear severe to us, yet we know that the singers of those times were able even in their old age to excite their hearers to admiration by their perfect technique, the richness and flexibility of their voices, and the vigor and duration of their breathing. The achievement of these results was undoubtedly assisted by the extreme caution exercised in the selection of the studies and songs used at the school of Rome, which were always kept within the bounds of the most natural compass.

May what is here written not lead to such inquiries as—

(1) What are the singing schools of the present day doing?

(2) Do they still maintain the same high principles?

(3) In our concerts and theaters, do we enjoy sounds of beauty which touch the soul; or are we not, at times, astounded and pained by notes unnaturally forced, frequently harsh, and even tremulous?

Gum at Lessons?

By Sarah Alvilde Hanson

"Does that really hinder thinking?" asks a pupil.

Positively, yes! It distracts the attention; it is not exactly courteous to the teacher. One could not call it a well-bred action at such a time, though it is probably permissible in the privacy of the boudoir.

Yes, I prefer pupils to dispense with gum at lessons—and they are usually nice about throwing it away at my request. Gum chewing makes pupils nervous. The Wrigley Wriggles are a problem to many teachers of juveniles.

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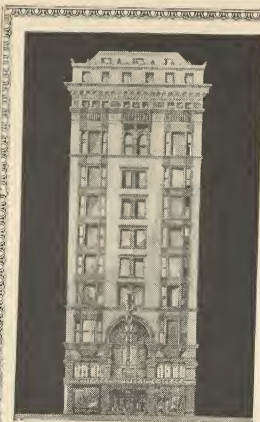
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Organ and Choir Questions Answered

By Henry S. Fry

Former President of the National Association of Organists, Dean of the Philadelphia
Chapter of the A. G. O.

THE ETUDE herewith inau-
gurates a question and answer depart-
ment devoted expressly to the Organ
and to the Choir. Mr. Henry S.
Fry is one of the best known of
American organists, and because of
his affiliations with organists in all
parts of the country, he is in position
to be extremely well versed upon all
subjects relating to the instrument.

What is the meaning of (1) Duplex Organ,
(2) United Organ, (3) Augmentation?

(1) A Duplex Organ is an instrument where
stops appearing in one manual are also in-
cluded in another manual, one set of pipes
used for both manuals. The following
specification of a small organ will serve as
an example:

SWELL ORGAN
1. Salicional (or Dulciana) ... 8 ft. 73 pipes
2. Stopped Diapason ... 8 ft. 73 pipes
3. Flute ... 4 ft. 73 pipes
4. Vox Celeste (or Unda Maris) 8 ft. 73 pipes
5. Oboe ... 8 ft. 73 pipes

GREAT ORGAN
1. Salicional (or Dulciana) ... 8 ft. 73 pipes
2. Stopped Diapason ... 8 ft. 73 pipes
3. Flute ... 4 ft. 73 pipes
4. Open Diapason ... 16 ft. 73 pipes

PEDAL ORGAN
1. Bourdon ... 16 ft. 32 pipes
2. Lieblich Gedackt ... 16 ft. 32 pipes

In this example stops Nos. 1, 2 and 3 in
the Great Organ are identical with stops
Nos. 1, 2 and 3 in the Swell Organ. Stops
4 and 5 in the Swell Organ are not duplicated
and consequently do not appear in the Pedal
Organ. Stop No. 4 in the Great Organ is a
separate stop, appearing only in the Great
Organ, and is the only stop appearing in the
Organ that is not duplicated from the Swell
Organ. In reading specifications, care should
be exercised in noting whether the term
"pipe" or the term "note" is used. When
the term "note" is used it is an indication
that the pipes used for that stop have already
been used elsewhere and are being "borrowed"
for a second usage.

(2) Augmentation is an instrument where
the notes of ranks of pipes are extended to
85 or 97 pipes and are used to produce tones
of similar quality to the original pitches by
means of these extensions. A specification
of such an extension, similar to the one above, if du-
plicated and unified, would result in a very

much more elaborate array of stops, as fol-
lows:

SWELL ORGAN
1. Dulciana ... 16 ft. 97 pipes
2. Bourdon ... 16 ft. 97 pipes
3. Dulciana ... 8 ft. (from No. 1) 61 notes
4. Stopped Diapason ... 8 ft. (from No. 2) 61 notes
5. Dulciana ... 4 ft. (from No. 1) 61 notes
6. Flute ... 4 ft. (from No. 2) 61 notes
7. Piccolo ... 2 ft. (from No. 2) 61 notes
8. Treble ... 2 ft. (from No. 1) 61 notes
9. Fifteenth ... 2 ft. (from No. 1) 61 notes
10. Oboe ... 4 ft. (from No. 1) 61 notes
11. Oboe ... 2 ft. (from No. 10) 61 notes
12. Oboe ... 2 ft. (from No. 10) 61 notes

GREAT ORGAN
1. Open Diapason ... 16 ft. 97 pipes
2. Dulciana ... 16 ft. (from Swell) 61 notes
3. Bourdon ... 16 ft. (from Swell) 61 notes
4. Dulciana ... 8 ft. (from Swell) 61 notes
5. Stopped Diapason ... 8 ft. (from Swell) 61 notes
6. Open Diapason ... 8 ft. (from Swell) 61 notes
7. Dulciana ... 8 ft. (from No. 1) 61 notes
8. Dulciana ... 4 ft. (from No. 2) 61 notes
9. Dulciana ... 4 ft. (from No. 2) 61 notes
10. Flute ... 4 ft. (from Swell) 61 notes
11. Piccolo ... 2 ft. (from Swell) 61 notes
12. Fifteenth ... 2 ft. (from Swell) 61 notes
13. Oboe ... 4 ft. (from Swell) 61 notes
14. Oboe ... 2 ft. (from Swell) 61 notes

PEDAL ORGAN
1. Open Diapason ... 16 ft. (from Great) 32 notes
2. Bourdon ... 16 ft. (from Swell) 32 notes
3. Dulciana ... 16 ft. (from Swell) 32 notes
4. Dulciana ... 16 ft. (from Swell) 32 notes
5. Open Diapason ... 8 ft. (from Swell) 32 notes
6. Bourdon ... 8 ft. (from Swell) 32 notes
7. Dulciana ... 8 ft. (from Swell) 32 notes
8. Flute ... 4 ft. (from Swell) 32 notes

While a specification of this type would be
useful for individual tone-color effects, the
result of the full organ ensemble would be
very unsatisfactory for the reason that there
would be too much "top and bottom," that is,
16 ft. and 2 ft. As all the Pedal Stops
are derived from the Manual Stops, the Pedal
Organ would also lose its effectiveness when
Full Organ was used. Unification of some
stops is desirable in some instances, but must
be used with much discretion if unsatisfactory
results are to be avoided. Additions could be
made to the above specifications without add-
ing "pipes"—all of the stops that might be
derived have not been included in the specifi-
cation.

(3) Augmentation is really another word
for Unification, but is more commonly used in
connection with the Pedal Organ, when some
of the ranks or sets of Pedal Pipes are ex-
tended upward, and are used to produce
stops of similar quality but of higher pitch.

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