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### Volume 43, Number 10 (October 1925)

James Francis Cooke

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## The World of Music

**A Pacific Coast Association of Singers** was instituted at a dinner given with this purpose in view, at San Francisco, on July 17th. A code of ethics was framed to govern the best interests of teachers and students of singing; to lend dignity to vocal culture; and to discourage misrepresentation and charlatanry.

**A. Baldwin Sloan**, composer of the one-act opera, "Jack and the Beanstalk," and several other successes, including "The Boy Who Sailed," is now in London, where he is working on a new opera, "The Boy Who Sailed," which he expects to have ready for production in the near future.

**The Brahms Festival** is announced for next May at Heidelberg. The Brahms Society will participate, and Wilhelm Furtwängler is to conduct.

**A Xaver Scharenka Memorial**, to be erected in the city of Vienna, is being planned, and a fund for that purpose is being raised. The monument is to be in the shape of a statue of Scharenka, and is to be erected in the city of Vienna.

**The Shanghai (China) Municipal Orchestra**, with Marie Part and A. P. as soloists, closed its regular season last in June. Through the season it gave two performances at the race course and in the Public Gardens.

**Charles W. Clark**, internationally known as a brilliant soloist and a leading vocal teacher of Chicago, died suddenly of a heart attack while visiting in the Parkway Theater of Chicago, on August 3. He was 40 years of age.

**The Shanghai (China) Municipal Orchestra**, with Marie Part and A. P. as soloists, closed its regular season last in June. Through the season it gave two performances at the race course and in the Public Gardens.

**Chinese Opera**, with native interpretative artists, is now permanent institution in Boston New York and several western cities; and it is soon to be held in Chicago.

**Ballet** is enjoying a renaissance in London; and The Musical Standard says editorially that for modern ballets: the short stage of life are by no means the least beautiful.

**The Carnegie United Kingdom Trust**, which is now permanent institution in Boston New York and several western cities; and it is soon to be held in Chicago.

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# THE ETUDE

OCTOBER, 1925

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## Klavirmässigg

With the directness peculiar to the tongue, the German word *Klavirmässigg* (meaning a piece of music especially adapted to the playing characteristics of the piano) has a wider connotation than is at first evident.

Not all good music is good piano music.

There are certain types of music peculiarly adapted to the voice, to the violin, to the organ, to the orchestra.

In the study of score reading, the editor was obliged for a considerable time to play Palestrina Masses from four clefs. However beautiful these compositions are for the voice (and few more gorgeous choral effects have been achieved than those of Palestrina) they lose miserably when played on the piano. Played by a string quartet they would sound far better. Likewise, the lovely piece of Russo-French *bizarrie*, the *Bird of Fire* of Stravinsky, when played upon the piano sounds in many passages as though some keyboard blunderer were improvising nonsense.

The truth is that many of the masters knew music thoroughly but did not comprehend the soul of the piano nor the possibilities of the instrument. Even Schubert, who rose to great pianistic moments, often permitted his pen to put down passages that are far better adapted to some other instrument.

The most pianomässig of all composers is unquestionably Chopin. His very soul was pianistic. He knew the instrument as few others have even commenced to know it. In other ways, Beethoven, Weber, Mendelssohn, Schumann, Grieg, Moszkowski, Rachmaninoff, Paderewski, Schmitt, Poldini, Debussy, Ravel, Arensky, Sgambati, Albani, Chaminade, Godard, Percy Grainger, Raff, Cyril Scott, Eliebert Nevin and others have spoken through the piano in the language of the piano.

The piano has its limitations; and these should be previously considered by all who write for the instrument as well as those who play for it. Take, for instance, the following passage from one edition of the Strauss "Blue Danube" Waltz. The low thumping and growing bass is ineffectively un pianistic. It does not fit the hand and it sounds ineffectively.

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This stand is both pathetic and absurd. The greatest artists of the world have been the most skilled technicians. It makes no difference whether they have acquired it largely themselves, as, for instance, Wagner, Elgar, Rimsky-Korsakoff, Mrs. H. H. A. Beach, and others, or whether they have acquired it through years of laborious study with other masters—a technique is indispensable.

The great French sculptor, Auguste Rodin, probably the nearest modern approach to Michelangelo, wrote:

"No sudden inspiration can replace the long toil which is indispensable to give the eyes a true knowledge of form and of proportion and to render the hand obedient to the commands of feeling."

Therefore, our advice to young people in the study period, between the ages of six and sixty, is:

Get that technic!

Strive for it, struggle for it, work for it, pray for it, fight for it; never be satisfied until you have developed it to the highest degree.

Then you will be ready for inspiration!

## Musical Patent Medicines

THE DAY of the patent medicine ended as it should in a dismal fog of ignorance and haze of credulity.

There are still fakirs who shout their worthless cure-alls from the heavens. Organized effort upon the part of physicians has served to educate the public so that there are fewer people now who are willing to pay two dollars for five cents' worth of chalk, peppermint and cayenne pepper mixed with pump-water and labeled "The Elixir of Immortality."

Cooperating with the doctors have been the newspapers, periodicals and the reputable advertisers of America. The paper that published "unethical" advertisements immediately lost caste and there are few publications that could afford to become pariahs.

Music has not escaped its "patent medicines." We have known of dozens of miraculous methods, the main purpose of which has been to escape work. Anything that would promise results in incredibly short time was tried by the old army of natural-born loafers who expect success to be dumped upon them from the cornucopia of fortune.

In music the great element is growth—steady, substantial, regular growth. Unfortunately it often happens that the same farmer's daughter, who would laugh at the advertisement, "Feed Your Calf our Magic Giant Pills, and It Will Grow into a Cow in Four Weeks," will actually sign a coupon and send in to the fakir who advertises, "Learn the Piano in Four Weeks. Success Guaranteed."

The average beginner who can get through with a good elementary book, such as the "Beginner's Book" in three months is doing unusually well. That of course is the mere beginning—the first step. Some unusually bright pupils, by dint of great natural talents and a great deal of keyboard activity, are able to play surprisingly well after one year's instruction.

Some of the old-fashioned piano methods seem longer, and there are admittedly very superior Graded Courses upon the market, which, by cutting out waste, do shorten the course of progress. THE ETUDE and its founder have made a life work of this.

In the long run, however, the pupil has to travel just so many miles to reach the goal. There is no patent method which will do away with work.



## Josef Hofmann

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## Royal Favor

IGNACE JAN PADEREWSKI, former Premier of Poland, has recently been knighted by King George, a worthy distinction for many philanthropists bestowed by the famous pianist upon British military enterprises. According to report he will not employ his title "Sir," but prefers to struggle through life with the fame that he has attached to his name, sans alphabetical additions. "Sir Ignace" sounds almost as unusual as "Dr. Napoleon Buonaparte," "Professor George Washington," "Honorable Ralph Waldo Emerson." When one is really great, titles become ridiculous.

Royal favor to-day and royal favor three centuries ago are two quite different things. Note the particular cringe that Henry Purcell adopted when he dared to think of honoring his King by dedicating his Sonatas of III Parts to his ruler.

"To the King. May it please your Majesty, I had not assumed the confidence of laying my following Compositions at your Sacred feet, but that (as they are the immediate Results of your Majesties Royal favour, and benignity to me which have made me what I am), so, I am constrained to hope, I may presume, amongst Others of your Majesties over-oblig'd and altogether undeserving Subjects, that your Majesty will with your accustomed Clemency, Vouchsafe to Pardon the best endeavours of your Majesties Most Humble and Obedient Subject and Servant,

"H. Purcell."

## Superb Teaching Fields

AMERICAN teachers have an exceptional field. Our American children are remarkable in many ways. Miss Mary McSkimmon, the recently elected president of the National Educational Association, expressed her opinions upon American Children, in *The Boston Traveler*. Her optimistic outlook, after a lifetime spent in teaching in Massachusetts, makes a very cheery prospect for those teachers of music who have to work in the same field. Miss McSkimmon said:

"A few years ago the spoiled American child was the theme of many a caustic pen, native and foreign. To-day the little children seem to go along their happy way serenely, most of them intelligently brought up by their mothers, all of them highly approved of by their fathers. With much more freedom than children of other nations, they are frank and winsome. No one can honestly call them spoiled.

"As to the school children, all experienced teachers will agree that they were never so easily controlled as now. They are good comrades with each other, consider their teacher to be their friend, and are proud of the honor of their school. The judges of the juvenile courts in well ordered communities throughout the state will tell you of the vast improvement in the behavior of the children of to-day. In whole school systems, truancy, the mother of mischief, is about unknown. The policeman is rare who does not speak with pride of the fine boys and girls on his beat, even if he has to admit that they are too daring in the face of the perils at street crossings. The school children are better behaved than their fathers were.

"As for the older boys and girls, they are as unspoiled as we will allow them to be. Parents who in their own youth lived frugally, worked hard, saved thriftily, and denied themselves the self-indulgence that weakens and debases, will not let their children, through these methods, earn that same best gift of enduring character. They pamper their sons and daughters with the gratification of every wish. Uncared luxury degrades youth by destroying all incentive for endeavor. If the young people are spoiled, it is we who are to blame. We who know too well the power of suggestion surround them with abundant suggestion to evil. If we were as shocked at the bad film as we think we are, it could be put out of commission by simply refusing to pay to see it.

"We cannot choose what laws we will obey—liquor, speeding, gambling—and then expect our young people to set us a good example by obeying them all. When we clean up our own lives, these young folks will have the chance to be what they were born to be, not only unspoiled, but the material out of which a new world will be made, and the best one that this old earth has ever seen."

## Chopin on Mammoth's Tusks

THE *Piano Trade Magazine*, in an interesting article upon the ivory used in making piano keys, states that while the best ivory is that which is cut from the tusks of African elephants, substitutes of all kinds are also used.

One peculiar substitute, according to this report, came through the importation of some mammoth tusks that had been unearthed in Siberia. These tusks were believed to have been buried for some 50,000 years. There are reports that mammoths have been cut out of the ice in the far north in such a marvelous state of preservation that smaller animals have eaten their flesh. Certainly the ivory has been well preserved.

These mammoth tusk piano keys were sold to dealers in America; and it is possible that some who read this article may play upon this ivory which roamed the tropical North Pole ages ago. It is certainly a far call from the Arctic Jungles to a Chopin *Berceuse*.

## An Epoch-Making Advance

FOR years *THE ETUDE* has advocated in strongest terms the great value of the sound-reproducing machines in musical education. There can be no question but that the impetus these remarkable inventions have given to the art has much to do with the enormous interest in music study at the present day.

Our readers, however, will unquestionably be amazed by the recent improvements which have been discovered, most of which will be on the market in a very short time.

The improvements are so radical and so extraordinary that they represent an advance over the present sound-reproducing machines as great as the present instrument is over the old-fashioned cylinder machine.

Electrical recording and electrical reproduction, intensifying and clarifying the tone remarkably and pointing to the possibility of much longer and finer records, represents one stage of advancement. The principle is similar to that introduced with radio tubes. The difference is startling.

Another extraordinary discovery is purely acoustical and is based upon what is known as "matched impedance" whereby the impediments are removed scientifically, admitting astonishing increase in volume, compass and accuracy.

These inventions open the door to a new art. They are so radical that the recording laboratories will make over thousands of records which were considered the superlative effort of the manufacturers only a few months ago.

Old records played on the new machines are vastly improved and the new machines will play old records, but the lovers of good music will hardly be content until they have investigated the field and heard the almost unbelievable results of the new machines with the new records.

Our experience has shown that the talking machine and the radio increase the demand for better musical instruction. Teachers should realize in this, as these new machines, combined with the radio, offer the music student of the private teacher in the small town even greater advantages in some ways than the wealthy pupil in the metropolis could secure only a few years ago.

This great advance points to a new art in recording and in reproducing, a revolution in the industry, as well as enormous improvement in the facilities for musical education.

## A Year of Musical Prosperity

EVERYWHERE there are indications of enormous prosperity in the musical field. The demand for musical instruction never was greater. It is clearly indicated that teachers and performers who really have worthy services to offer to mankind await a glorious harvest of opportunity. We, of *THE ETUDE*, are especially grateful to our thousands of friends who have been helping to make our circulation climb higher and higher every month.

## THE ETUDE

# Talks on Playing the Piano

Written Expressly for "The Etude"

By ISIDOR PHILIPP

Professor of Pianoforte Playing at the Paris Conservatoire

(Translated from the French by F. L. T. Seabury)

DURING the thirty years and more that I have been teaching I have observed a large number of pupils whose complexity of temperament and nature, types of intelligence or of incompetency, have given me much material for study. According to this experience new light and ideas have overwhelmed me.

The eminent masters with whom I have had the good fortune to associate, Georges Mathias, Theodor Ritter, Stephen Heller and Saint-Saëns, have shown me that the method of teaching is constantly modified according to the age, hand, talent and enthusiasm of the pupil. I try to find a way of obtaining the best results in the shortest time. Obviously can thus become a means of expression instead of being the chief aim of pianistic studies. Persistent effort should give artistic results proportionate to the care taken. An appeal should be made to the pupil's intelligence and reason, to induce him to work with the brain more than with the fingers, to make him think and concentrate. He must be made to understand that it is not the quantity but the quality of the work which counts; that mere mechanical work, without thought, is useless. Above all, he must be shown how to work. And it is this that I shall endeavor to explain here. Obviously, I do not pretend to say everything, nor eloquently at that, but I hope something new will be found in the following pages.

After the technique of the piano has been mastered, the pianist has another difficulty before him—interpretation. If one's technique has been gained by intelligent and persistent work, talent alone is insufficient—it will result in artistic interpretation which is the union of thought, sentiment, taste, simplicity and knowledge. But, to interpret well, the fingers must be prepared to play any difficulty that appears on the pages of ancient or modern works.

It is a small matter just to play notes correctly; but one needs to be enough of a virtuoso to master the hardest technical problem and to interpret the composer's thought. The possession of a brilliant technique does not entitle one to be called an artist, but in order to interpret artistically, this technique is absolutely indispensable.

## The Piano's Efficiency

THE PIANO is the only instrument on which can be produced at the same time melody, harmony, polyphonic problems and the most complicated passages, and it is, without the favorite instrument of the great masters. The pianist then should be the ideal instrument. But this, alas, is not the case. Viduisti—a Kreutzer, a Tchaikovsky, a Huberman, a Heifetz, and still others, play religiously what the composer wrote; but pianists, for the most part at least, do just the opposite. The composer is nothing to them. The pianist permits himself every liberty. I often ask myself, why? I suppose pianists are so accustomed to playing alone that they have a tendency to exaggerate, and to exhibit too often, what even beginners—a great presumption rather naïve, call their *personality*. To this they frequently add gestures, movements of the body, exaggerated and grotesque antics. One might wish that these "small fry," who never seem to realize the shortness of life, could be more simple and modest.

The piano is not in itself a simple instrument. Its *legato*, compared with the *legato* of the voice or violin, is merely approximate. Nevertheless, a correct and expressive interpretation of the melodic part depends solely upon a beautiful *legato*. One should play as near to the *legato* of the violin or voice as possible. It is a mistake to believe that the quality of the tone depends upon the perfection of the instrument one plays. No. Each artist has a tone-quality of his own. No one fortunate enough to have heard André Reboussin or Biscini could ever forget the extraordinary tone-colors which these artists of genius drew from their instruments. Listen to a Paderewski, a Rosenthal, a Hofmann,

a Ganz, and you will notice immediately the marked difference in the tone-quality of these masters of the piano.

Everything plays an important part in the quality of tone obtained by an artist, such as suppleness of the arms, freedom of movement, conformation of the hands, pliability of the skin, finger-tips thick or thin, and the reflective or impulsive temperament of the artist. Gradation, variety of tone, is one of the greatest difficulties of the piano. In spite of every natural ability—suppleness of the arms, perfect hands and strong fingers—it is work after all, *meritum* work, that will develop the quality which alone gives the infinite shadings necessary to musical expression. One does not always have perfect instruments at one's disposal, so the problem is to produce a beautiful tone on an instrument which hinders the performer with too heavy or too light a touch (action) or by a general lack of mechanical responsiveness. The pianist should be skilful enough to modify his execution instantly. This is not possible on



ISIDOR PHILIPP

all keyboards, however; but a good instrument responds easily to the most delicate pressure of the fingers.

One should be able to vary the accents indefinitely, and to go with equal ease from the most powerful fortissimo to the most mysterious pianissimo.

The quality of tone is modified, then, by the controlled action of the fingers. It can be energetic or tender. Naturally, too, a hand that is short and thick or one that is long and slender, a bony or a carse hand, are all quite different. No two hands will produce the same tone, but even a bad hand can be improved and refined by careful observation and intensive, concentrated work. Do not expect of the piano more than it can give. Our modern instruments have remarkable resources and are so made as to play louder than one's satisfaction for large halls. To play louder than one should is to mar the carrying quality of the tone.

There is no difference in the sound of a single tone on the piano whether it is played by a child or a great artist, since by itself it expresses nothing. It is in the relation of one tone to another that the pianist should seek and find expression and nuance. At the piano we must prepare the tone before making it, and that is the great art of the pianist. Once the tone is made all the movements of the body, hand or arm, cannot change it. On the other hand, the tone of the piano is more easily altered as soon as made, and it is this modification which is interesting since it instantly permits of expressive shading.

The quality most desirable in a piano is tone. Tone should be worked for from the first and the pupil must listen attentively for it. Why does one play harshly or unmusically? The answer is easy to give: Because

one practices that way. It is better to practice piano, or at the most, *mezzo-forte*. The articulation should be firm without being forced, the fingers playing on the soft part of the hammer. An excellent result will be noticed at once. The tone will improve and have a singing quality. The manner of teaching should be modified, I repeat, according to the age, talent and hand of the pupil. The difficulties are not the same for all. One hand will execute naturally the trill or the double notes, which costs another much trouble. (Field, for example, never could trill rapidly in spite of every effort.) But by slow work, thought, concentration, listening to the self, the tone one gets from the piano may always be improved. Too much stress cannot be laid upon the usefulness, the necessity of *slow work*. The greatest masters agree on this. Georges Mathias told me that Chopin required his pupils to practice from the first slowly and legato, with very full tone, almost loud.

## Heller and Saint-Saëns Say, "Slow!"

STEPHEN HELLER gave me a rather striking motto—"Practice very slow—progress very fast," and Saint-Saëns also said, in the humorous way he had of expressing himself, "One must practice slowly, then more slowly and finally very slowly."

Never become impatient over the necessity for very slow study; for confidence, so indispensable, and accuracy, are acquired only by slow practice, thought and intelligence. This slow work, which I recommend, requires constant attention to the touch, upon which tone-quality depends. So, then, instead of forming the habit of rapid playing, it is better to train one's self to play slowly. It is the only efficient way to progress.

Know what is to be done before beginning to practice. Think first, play afterwards. The work of the brain should precede that of the fingers and never cease to direct and control them. "One-fourth finger-work, three-fourths brain."

A technical problem practiced intelligently, with useful variations, with rhythms which change the place of the accent, thereby strengthening each finger with different dynamic degrees, bring prompt results and definite progress.

The proper use of the pedal is very important for total effects. It reinforces the tone and gives it brilliance, breadth and fullness as well as sweetness, charm and grace. On the contrary, the wrong use of the pedal has a most deplorable effect, destroying all clarity, and by confusing harmony and the melodic design.

The pedal has been called the soul of the piano. There is considerable truth in this. The pedal helps to overcome the natural dryness of the piano-voice. The use of the so-called *loud* (or *damp*) pedal alone, the soft pedal (*una corda*) alone, or both together, multiplies the nuances that a talented player may obtain from the piano.

The good use of the pedal depends upon the sensitive-ness of the ear, the taste, and the soul of the artist. It needs of the ear, the taste, when the playing is not clear there is too much pedal. The use of the pedal is so closely connected with the work interpreted, with the personality of the performer and the perfection of the instrument, that it is difficult to give absolute rules. A number of books have been written on how to use the pedal; but these theories are upset at the first experience on the concert stage. However, no matter how it is used, it must never become a "coche-misère"—to conceal one's shortcomings.

## Advice and Observations

THE FIRST STEP toward becoming a musically pianist is to realize fully that progress can come only little by little, that everything must be done as perfectly as possible, that mind and muscle must coordinate, that thought should precede action, that a purely mechanical repetition of a passage fails with results, and that one's aim should be to make the greatest progress with the least effort.

It is a familiar expression that technique is but a means



to an end. Everyone admits that, but it is troublesome to acquire this technique, and here is the difficulty.

A good technique is only the beginning, but unfortunately, many persons consider it the end.

The most essential thing is mental work. Mozart said, "I do not aim to be original, and to describe my style would be very trying." But today, the most insignificant pianist takes impertinent liberties with the works of the masters, hoping thereby to appear original.

One's style should be correct, natural and simple, and should follow faithfully the nuances and indications of the composer.

Once, when a great pianist had just played Chopin's *Fourth Ballade*, with shadings (agucie and dynamic) of which the composer never dreamed, we spoke of his interpretation which he vigorously defended. But he could not answer me when I asked, "What would you expect of a pianist who treated one of your compositions the way you have just treated Chopin's?" Never change the character of a piece by caricaturing it.

One should avoid fatigue, mental or physical, by stopping work as soon as one feels tired.

It is not easy to note the progress made each day; but, after a certain amount of careful practice on a piece, it will be found to go with greater ease, the fingers will be more responsive and the ensemble more spontaneous.

#### Change for Freshness

THE ETUDES should be changed frequently. Something new will be found in each one. The skill of the fingers should become more and more noticeable. Concentrate particularly upon the difficulties which appear insurmountable, but after deep study leave them for others, returning to them again later on. I also advise not practicing too continuously on one difficulty. It is better to review it several times the same day.

Always practice the left hand alone, and always try also to bring the playing to a state of absolute accuracy, and to a greater speed than is actually required. Everything depends upon the bass. It is never sure nor firm enough.

When learning a new piece first of all read and analyze it without playing it, then read it correctly at the piano. This done, practice each technical or rhythmic problem separately, then in combination, listening to it all with greatest care.

Now begin to memorize. There are three ways: eyes, ears and fingers. I advise writing the notes, particularly difficult to recall, from memory, and away from the piano. Unity of interpretation will follow easily. Learn to listen to yourself with merciless criticism.

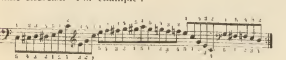
The study of the scales is necessary to develop velocity and quality, need not be done in a mechanical manner. Playing scales by the hour accomplishes nothing worth while. The use of rhythms will vitalize this study from the start. But above all, take care to practice them with varying shades of tone, going from fortissimo to pianissimo, crescendo in ascending, diminuendo in descending, and so on. The practice of crossing hands (right hand over and under) is very useful also. Practicing the repetition of two, three or four notes with fingers lifted high (also legato, then legatissimo), will give excellent results.

Practice the scales in all the keys with the C-scale fingering and with the regular fingering. Play them very heavily, then very lightly.

Practice in thirds, sixths, tenths, then *forte* in one hand and *piano* in the other, *staccato* in one and legato in the other. Do not forget the chromatic scale.

#### Power and Skill Developed

THE POWER and skill of the hands are increased by practicing extensions and contractions in the same exercise. For example:



It will be given special study to portions of pieces, difficult passages, and *s. n.* so that these parts may be conquered in advance.

A great deal of variety is needed in practicing exercises, and if certain exercises are found to give particularly good results they should be used often. But as soon as one difficulty is overcome the attention should be turned in another direction.

Practice changes in the intensity of tone, tempo, accentuation and rhythm, both hands alike at first, then in different ways: right hand forte, left hand piano, legato in right, staccato in left, hands crossed when passages permit.

A very soft and slow legato is difficult to do because

to play *legato* requires weight, and that is apt to increase the tone. The pressure of the fingers should be strong enough to produce a *legato* effect and yet gentle enough not to make it sound loud.

Never practice *forte*. Everything should be free and supple—the body, shoulders, wrists and hands—only the fingers should be firm.

Stephen Heller has said that the study of a piece should ripen. That is, a piece once learned, should be viewed after a little rest will be played much more freely, and after several such treatments it will go very well indeed.

As to fingering, always choose the one that goes best.

#### Listening to One's Self

I FIRMLY believe that in practicing on an instrument the most difficult thing is to know how to listen to one's self intelligently. What hours have been wasted by pupils who practice without concentration or control!

Seek for the greatest perfection even in the minutest details. So many are satisfied with too little, and practice too often without thinking. Why spend hours practicing difficulties which could be easily mastered?

Some hands readily execute double-tones, others the trill, and still others the scales.

There are technical problems that give the most trouble and pass by those which come naturally and without effort.

True piano playing is impossible without a perfect technique. It is absolutely necessary to cultivate one to interpret a work with the perfection it requires.

The best work is done with the brains. This is the secret of the greatest economy of time. A technical problem practiced intelligently—with proper variety, with rhythms that change the accents and so strengthen each finger, with different tonal shading—will soon put one on a big ahead.

To produce a beautiful tone, Thalberg said, one should in the first place play the bass before a hand of velvet, the touch being felt rather than struck. It is essential to maintain the utmost suppleness in the arms, wrists and fingers.

Also important to avoid the ridiculous manner and bad taste of playing the bass before the melody, producing all through the piece the effect of continuous syncopation.

It is well to observe moderation in all movements of the body (which should nevertheless have absolute freedom), to maintain perfect repose in the arms and hands (which should always be supple), never to attack the keyboard from a height, to listen to one's self when playing, to be strict and to know how to criticize one's self. As a rule one works too much with the fingers and not enough with the intelligence.

To play too fast is a capital offense. It is very much harder than you might think not to hurry and not to play fast.

"There are pianists who abuse the pedal so, or rather, they use it with so little logic that their sense of hearing is perverted and they lose all conscience for pure harmony." This was written in 1860!

Change from slow to fast only by degrees, and do it rhythmically.

As speed increases motion decreases. Remember that it often spoils a piece to play it too rapidly, that slow study is indispensable for perfect work, that speed makes for imperfections.

#### Vary the Tempo!

NOTICE THE TEMPO indicated by the composer. Weinberger says in his "Art of Conducting," there is no slow tempo that requires a more rapid movement in certain passages, to avoid the impression of drag. Neither is there a *presto* that does not also need a quieter interpretation of in some places to avoid the feeling of hurry.

The metronome is invaluable in establishing the tempo and maintaining it to the end, as well as to regulate any deviation, in increasing or decreasing the speed, however slightly.

Pianists with great technique often allow themselves to be carried away by their facility in rapid playing. This exaggerated speed hinders the music being understood. The ear is assailed by so many different sounds that it cannot follow anything.

Beethoven said of these "pianists": "The speed of their fingers puts to flight their intelligence and feeling." And Mozart said: "It is easier to play fast than slow." But it is a good thing to do? The listeners are the piano being played but hear only sounds that mean nothing to them." Does it not seem strange to assert that virtuosity conflicts with the beautiful, when Bach, Beethoven, Mendelssohn, Weber, Schumann, Chopin, Liszt, Brahms, Saint-Saëns were particularly *for virtuosi*? Are there any pages more beautiful than the Etudes of Chopin, or more dazzling

than those of Liszt? In the concertos of Saint-Saëns and Brahms, is virtuosity itself which constitutes their chief beauty, for their rhythmic and melodic character can be executed only by a virtuoso.

The concertos of Liszt still astonish us in our day, by their audacity, ingenuity and variety. Are they not works for the virtuosi? And our modern music, is it not written for the virtuosi, also?

Never forget the good old English saying: "What is worth doing, is worth doing well."

#### Inspirational Moments

With Cultured Minds That Love Music

"We must judge music by its nationality, not because of its nationality, but because of the temperament from which it emanated."—ALBERT JOYEUX.

"What the art of music needs today far more than anything else is to return to the creation of beautiful music without any other purpose."—WILLIAM HENDERSON.

"Now music is unique among the arts in that it is vital in the very difference. It has not come down to us from the past; it must be produced in our very presence to have its effects."—WILLIAM P. MERRILL.

"I felt raised above all care, all pain, all fear, and every trace of vulgarity washed out of the world. This is precisely wherein the moral power of music lies; for vulgarity is the twin sister of vice."—MARGARET FULLER.

"The rhythm and regularity that are the laws of music are to be found in everything. Therefore it is true to say that music is at the heart of everything, and it is very much at the heart of humanity."—H. ERNEST HURT.

"Music is the nearest at hand, the most orderly, the most perfect of all bodily pleasures; it is also the only one that is equally helpful to all the ages of man, helpful from the nurse's song to the infant to the music unheard of others, which so often hampers the death-bed of pure and innocent spirits."—RUSKIN.

"In every poet there is something of the painter and the musician; in every musician something of the poet and the painter; in every painter something of the musician and poet. The character of the man's work will depend upon the strength or weakness of the thing that is given to his own special art by relative strength or weakness of the infusion of one or more of the other arts."—ERNEST NEWMAN.

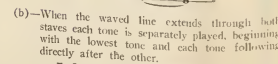
#### To Promote Clean Playing

By Eutoka Heller Nickelsen

1. EXERCISE notes correctly.
2. Give notes their required time value.
3. Observe the melody line.
4. Observe rests.
5. Observe phrasing.
6. Have a distinction between "an even tempo" and "a broken tempo."
7. Do not allow one hand to precede the other, when both hands are to be playing at the same time.
8. Correctly articulate chords.

(a)—When the wavel line does not extend through both staves, the chords are rolled separately.

(b)—When the wavel line extends through both staves each tone is separately played, beginning with the lowest tone and each tone following directly after the other.



9. Refrain from overlapping of tones.
10. Do not allow the pedal to blur.

#### THE ETUDE

## Tone Color Explained

Why Does the Same Note Sound Differently When Played by Different Instruments?  
What Are Harmonics?

By EUGENE F. MARKS

"KLANG-FARBE" is the German word for tone color—meaning the difference in the quality of tone, as distinguished from pitch and quantity. The same word in French is "timbre" and in Italian "timbro."

The difference in quality of tone depends upon what are known as overtones (German, *Oberton*; French, *Son harmonique*; Italian, *Suono armonico*).

In order to understand what is meant by tone color one must realize that many tones are composed of a series of tones. When you hear the tone of C on the Bass Staff played upon the piano you really hear in addition to the predominant tone a number of component parts, and it is the arrangement and prominence of these different kinds of tone color (Klang-farbe) and various tones that makes tone-color (Klang-farbe) and producing agencies. This is why a cornet sounds different in the difference in quality between the various tones. Moreover, it is why one piano may sound infinitely better than another piano.

The word Klang-farbe suggests the clanging of a large bell and the resultant vibrations of component tones, and seems to be more meaningful than the French tones, and seems to be more meaningful than the French tones, and seems to be more meaningful than the French tones.

If we strike a key on the piano/forte and listen intently to the resultant tone, we will discover that there exists more than the one tone first produced; for the acute ear catches several more sounds. Whence come these accessory tones? We may well say, "from nature itself," for if we set a vast string to vibrating we find that the string vibrates its entire length, and in addition, at the same time divides itself into two, three, four, five, and so on, indefinitely, vibrating segments or aliquot parts; and these numerous vibrations are so interrelated that to one vibration of the entire string, the three segments, each, will give two vibrations, the three segments, three vibrations, and so on. It is the combination of these numerous vibrations, which gives us a musical sound. This experiment is continually performed in physical laboratories.

#### Foundation of Scales

IF WE assume that the string vibrates at the pitch of a low C, we know that the vibrations of the aliquot divisions, one-half, one-quarter, and one-eighth of the string will produce C at different higher octaves; and according to the researches of the great acoustician, the Helmholtz, the third, sixth and twelfth give G; the fifth and tenth, E; the ninth segment, D; the eleventh, F; thirteenth, A; and the fifteenth division, B; which yields our present scale or tonal mode. The seventh and fourteenth divisions give Bb, which we have discarded in our scale of tones. Thus it appears that we have almost arbitrarily chosen the tones from the harmonics offered by nature, to form the scale, and that they are not presented in the scale in accordance with the order in which they appear in the harmonic series. Compare:

Harmonic series—C-G-E-F-A-B  
Scale —C-D-E-F-G-A-B

However, it is noteworthy that our scale adheres nearer to the earlier appearing overtones in the harmonic series than those of less artistically advanced nations. And it is not only that our scale alone arises from these overtones, but from the same source come the diverse scales of other nationalities, containing in some as many as sixteen intervals, such as Arabic or Persian music. These numerous intervals are extremely high and far placed from the fundamental tone of the series. Likewise, the Hungarians, according to their individual character, prefer the unusual harmonics forming their double augmented-interval scale, which is near akin to our harmonic minor scale, the only difference being that the fourth note of the Hungarian scale is raised a semitone.

That any existing scale is liable to radical changes, read the prophetic words of Helmholtz,

"The System of Scales, Modes and Harmonic Tissues does not rest solely upon unalterable natural laws, but is at least partly also the result of aesthetic principles, which have already, and will still further change with the progressive development of humanity."

Meditate on the experimentation at the present time of the whole-tone system.

#### How Many Kinds of Tone Color Are There?

We confess we do not know. Middle C on the Banjo, the French Horn, the Piccolo, the Saxophone or the Bag Pipe, has the same pitch but a totally different tone quality. It is this variation in tone quality which gives the fascination to the orchestra, the band, the organ. Some organs have over 200 speaking stops, meaning over 200 different kinds of tone color. New stops and new instruments with new tone color are being invented all the time. Various mutes and other contrivances are employed to make radical or slight differences in tone color. Mr. Mark's article will require careful reading but it will repay the reader by giving him a better insight into the problem.

#### Source of Chords

THE WHOLE mass of tones and the connection of harmonies must stand in a close and always distinctly perceptible relationship to some arbitrarily selected tonic of the first or second overtone, and the mass of tones which forms the whole composition must be developed from this tonic, and must finally return to it," says Helmholtz. Taking C, for convenience, as our selected tonic, and listening carefully to the deep low C, struck, tonic, and second overtones—different from the fundamental root-tone that we hear as G and E, called upper partials. These two overtones, if united and struck with the root-tone, become a common chord—the triad. We herewith present a diagram of the earlier assisting tones in orderly appearance:



We find that the closest relationship exists where the three different tones follow each other, in the nearest conjunction or successively, as indicated within the bind. This forms the major triad—chord of C, named after its root. Of course this chord may be changed into different positions (inversions). The chord itself we see was derived from nature and it is consonant, that is, the consonance of the three tones coincide in some perfect vibrations of the three tones coincide in some perfect vibrations at regular intervals, and the resultant is free from inequalities. When inequalities (technically called beats) occur, giving a roughness to the resultant chord, such unevenness is termed a dissonance.

The consonance of the minor triad is derived from a reverse series of undertones or lower partials (see illustration (b) above). Thus we perceive that the constituents of our major and minor chords are both derived from the naturals of a compound tone.

#### Timbre or Tone-color

NOT ONLY do the partials give us our scales and chords, but as a side issue, they influence the very making of our musical instruments, for it is the number and intensity of the different harmonic constituents of a tone that gives us the timbre or the quality of tone peculiar to each kind of instrument. All of the different varieties of tones are produced by the manner of vibrating tones added to the original tone, and the diversity of strength of each such tone, of which the fundamental is usually the loudest. These partials differ in different instruments.

#### Tone Quality in Instruments

IN THE cornet, trumpet and other brass wind instruments, the high dissonant harmonics prevail, so that the tones of these instruments are to be distinguished by which quality the instrument makers endeavor to subdue by the shape and thickness of their tubings. But

this is a difficult problem, owing to the tendency of air in tubes to generate strong upper and weaker lower partials, which naturally gives the prime tone a brilliant, clangorous quality.

Violins struck with metal strings, the mandolin and pianoforte partake of this extremely high partial tone quality. However, the piano-makers "cut off" the dominant upper harmonics in "drawing a scale," that is, making a pattern or design, regulating the length of the strings and selecting the "striking point" of the hammer strikes at that node, or position on the string, which destroys or damps some partials and makes others prominent, thus producing a prime tone of superior quality. This is why one piano-maker often claims his instrument is superior in tone to another. The overtones on wind instruments, which are obtained by varying the intensity and direction of the air current, yield an additional register and are indispensable to complete the scale. Thus the French horn and bagpipe, having only one fundamental tone, depend solely upon the harmonics for extending their scales. Likewise, the flute relies upon overblowing to produce the harmonics of its tube for its upper register.

The tone of the flute-harmonic stop in the organ is very sweet, pure and brilliant, due to the fact that the tube, twice the required length is pierced in the middle (the nodal point of the octave) with a small hole, thus giving two synchronous vibrating columns of air, which partake of the nature of a pipe already overblown its first overtone, thereby superimposing the primal quality. Likewise, the stopped diapason is soft and hollow, as the harmonics are weakened by the peculiar construction of this pipe.

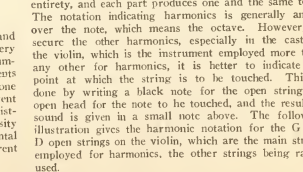
#### Violin Rich in Overtones

THE VIOLIN is especially rich in overtones, and an old instrument in which the vibrations of the lower harmonics have been, through long use, well developed and smoothly balanced, gives forth a full, round, resonant tone of deep mellowness; which enhances the monetary value of such an instrument to that extent that manufacturers of violins endeavor to give an appearance of age to many new inferior instruments.

That the nodal point influences the tone quality is well known to violinists, who, from the usual place of bowing, carry the bow nearer to the bridge for louder tones, and nearer the fingerboard for softer or more fluty tones. The form of the vibration made by the string is changed when touched by the bow in these different positions, and this evidently varies the number and strength of the upper partial tones, thus causing a difference in tone quality.

#### Violin Harmonics

TARTINI is thought to have been the first to vibrate the harmonics from their basic tone in violin playing, and to use them alone for their intrinsic beauty, as they are very sweet, soft, ethereal tones of a flute-like character. Such separated overtones receive such epithets as Tartini tones, flageolet, flautato, and are obtained on any stopped stringed instrument, such as the guitar and harp, by lightly touching a nodal point with the finger-tip, and thus separating the string into aliquot parts, which makes the string vibrate in its entirety, and each part produces one and the same tone. The notation indicating harmonics is generally an O over the note, which means the octave. However, to secure the other harmonics, especially in the cast of the violin, which is the instrument employed more than any other for harmonics, it is better to indicate the point at which the string is to be touched. This is done by writing a black note for the open string, an open head for the note to be touched, and the resultant sound is given in a small note above. The following illustration gives the harmonic notation for the G and the open string in the violin, which is the material employed for harmonics, the other strings being rarely used.

















ing and the most beauty from the text! He used to say that there should be an eleventh commandment reserved for pianists:

*"Thou Shalt Have Intelligence!"*

"Unintelligent playing, mere playing of the notes, would drive him to dismiss a pupil. He had to be assured that the pupil was thinking or he would not listen patiently to him. Although he was really a very patient man when the pupil was doing his best, he was unrelenting in his severity when the pupil made mistakes. He used to say, 'There is absolutely no excuse for mistakes. There is always some slow tempo at which you can play that piece without any danger of a mistake. It is infinitely better for you to play it at that tempo absolutely right than to hazard faster tempos and thus compel unavoidable blunders. The only practice that is worth anything at all is perfect practice, practice without mistakes. If you are stupid enough to make mistakes, and to go on repeating mistakes, how can you ever hope to play well? One of the reasons why many students do not progress is that they habitually practice mistakes, year in and year out, instead of taking the time to correct mistakes once and for all. Every time you repeat a mistake you are going backward.'

#### Your Fingers Have Less Brains Than a Horse

"THE PROFESSOR could be furious when a pupil played a work fast at first. He used to say, 'Your fingers have less brains than a horse. You must train your fingers, patiently, slowly, carefully. You are letting your fingers run wild. You must not play with your fingers alone. Play with your mind.'

"He attributed his own success to industry. He remarked, 'Men say I am a different kind of a teacher. I am only industrious. I work harder with my pupils.' Of course, this was not strictly true, because in addition to his great gifts he had a wonderful vitality which he imparted to his pupils; and his fertility in the way of fresh and interesting ideas upon everything related to the art was amazing. Every day he would think of new and fresh things. His work never tired him or bored him. There was always something new and interesting ahead. His sense of rhythm and sense of proportion, made him a great figure in the history of music of his time.

"I hear in America, a great deal about what is termed, the 'Leschetizky Method.' But it is not the method of a great many celebrated men, there come tremendous traditions and legends which would have amused the men themselves very greatly. One teacher here describes relaxation as a 'freedom from nerves' whatever that may mean. I am sure that the professor would not have understood it. Of course, there was relaxation; but that relaxation must not be misunderstood. It was rather a kind of intense physical and mental concentration followed immediately with relaxation. Complete relaxation would mean total limpness and inactivity from the shoulder to the finger tips. Of course, with the arm in such a condition it would be impossible to produce any tone whatever. Therefore, the term relaxation in the stroke is a misnomer. His practice in playing all cantilena passages was to have the finger touch the surface of the key and then permit the arm pressure to bring the tone. In other words, the key was never struck. Instantly after this there was, when the nature of the music made it possible, the greatest possible relaxation. This rests the whole playing apparatus and prevents any obnoxious strain, attacks of nerves, or succeeding stroke. Of course, in very rapid finger passage work there is not the same opportunity for the alternation of concentration and relaxation. However, even in these passages there was to be cultivated a lack of stiffness in the hand, finger and the arm. These things are easy to outline in a paragraph like this but they can only be accomplished after slow, laborious training and years of careful coaching.

#### Keeping Up the Technique

"LESCHETIZKY was a great believer in the daily practice of scales in piano playing. He used to quote Liszt who, when asked how it was possible for him to keep up his immense technique, replied, 'Five finger exercises and scales.' Leschetizky believed that these simple means were really better than many complicated exercises. He made a great distinction between those who were 'musically gifted' and those who were 'piano gifted.' He insisted that there was a distinct pianistic gift. He believed greatly in general culture and had little use for the musician who was an ignoramus in other lines of general culture. He had studied for three years at the University of Vienna, but left because of the Revolution of 1848.

"The professor was very nervous about public performances. The last time he played in public was at

Frankfurt, in 1886, when he played the *Emperor Concerto* of Beethoven with great success. The remaining twenty-nine years of his life were devoted to teaching. While this was intense work, he was perhaps less nerve-wracking than the career of the virtuoso. Moreover, he was most interested in teaching.

"An early experience in St. Petersburg had made him very cautious in his movements. One of his servants, an ignorant Moujik, became intoxicated and tried to kill him. The servant was over-powered and forgiven, but he remained for twenty-five years more as a faithful coachman. The professor, however, could never get over the experience and always had a loaded revolver in his bedroom. He was saved from the murderous attack by a faithful St. Bernard dog, Ajax. For this reason he adored dogs. I still have a vision of him, when aroused, walking through the night with a loaded revolver in his hand and scaring me half to death.

"Leschetizky had a very severe strain from Czerny, the teacher of Liszt. Czerny he described as a little old man with a long pipe and a queer round cap on the back of his head—a typical schoolmaster. He was totally different in every way from Leschetizky, the mechanical teacher. He manufactured more musical machinery than almost any other man that ever composed. His works, largely technical, were over one thousand. Yet he was a fine teacher for Leschetizky, who was almost revolutionary in his musical tendencies at that time. Czerny thought of Schumann's *Carmina* as the work of an accomplished dilettante. Chopin he described as 'sugar-water mixed with paprika.'

"Leschetizky went to Czerny when he was ten years of age. One of his first experiences was that of being present when the long, lank figure of Liszt came to visit the old teacher. Liszt was very fond of Beethoven and the piano and said, 'Behold, here is a man who one day will become immortal.' Wagner, at that time, was hardly known. It was possibly from Czerny that the professor got some of his habits of long and exacting labor. When Czerny found that the pupil did not know a work, he thought nothing of giving him sheets of paper and obliging him to write every single note and mark from memory. This same task was repeatedly assigned to other pupils. We even had to write out all the orchestral part of long concertos from memory.

"I hear in America, a great deal about what is termed, the 'Leschetizky Method.' But it is not the method of a great many celebrated men, there come tremendous traditions and legends which would have amused the men themselves very greatly. One teacher here describes relaxation as a 'freedom from nerves' whatever that may mean. I am sure that the professor would not have understood it. Of course, there was relaxation; but that relaxation must not be misunderstood. It was rather a kind of intense physical and mental concentration followed immediately with relaxation. Complete relaxation would mean total limpness and inactivity from the shoulder to the finger tips. Of course, with the arm in such a condition it would be impossible to produce any tone whatever. Therefore, the term relaxation in the stroke is a misnomer. His practice in playing all cantilena passages was to have the finger touch the surface of the key and then permit the arm pressure to bring the tone. In other words, the key was never struck. Instantly after this there was, when the nature of the music made it possible, the greatest possible relaxation. This rests the whole playing apparatus and prevents any obnoxious strain, attacks of nerves, or succeeding stroke. Of course, in very rapid finger passage work there is not the same opportunity for the alternation of concentration and relaxation. However, even in these passages there was to be cultivated a lack of stiffness in the hand, finger and the arm. These things are easy to outline in a paragraph like this but they can only be accomplished after slow, laborious training and years of careful coaching.

When an artist has conceived a design for a new work there is no rest for him until he has carried it out in tones, in colors, in marble, or in words. He made and remodels it, until it conforms to his ideal of the beautiful.

Men must have rest, but there are those who think they must be able to rest. 'Idleness is not leisure,' said Benjamin Franklin. There is rest in a change of occupation; hence, men who have correct views of life are ever active.

Music is a living language, it is a universal language, it pictures and expresses every shade of sentiment, and does so more powerfully than does the language of words. Yet when it portrays joy, sorrow or love, it does not depict any particular joy, sorrow or love, but it gives us simply these states of mind in general.

Next to religion, music is one of the greatest civilizing powers. You cannot point to a nation that is totally devoid of religious ideas neither can you discover even a small tribe, he it ever so crude in its customs, but has its music.

How often do we hear students remark, in speaking of a certain piece, 'Oh, I am through with that, I had it a year ago!' This is a very common remark. It is a statement several times during my experience of teaching; and I am glad to say that in each particular case I have been able to correct this mistaken idea concerning their old piece. If the student can be made to realize that what counts in his playing is not the grade of difficulty of his piece, but his understanding of it, he will readily see the advantage of getting out of his old pieces, now that he

## THE ETUDE

"Leschetizky's power of concentration was enormous. If he were playing or teaching the house might have burned down and he would not have known it. His work would keep him far up into the night. He usually went to bed about five or six in the morning and was ready for energetic work at ten. He would teach for seven hours a day, even when he was over eighty, and he was as fresh as a youth after a little rest. Once, when Paderewski visited us, he arrived at six o'clock and they visited and played billiards until five in the morning. The professor used to say that if Paderewski had not been the greatest pianist he might have become the greatest billiard player of his time, or, in fact, anything he wanted to such as the diverse nature of Paderewski's genius.

#### A Tragic Ending

"IT SEEMS pitiful that the professor's long career, which has brought so much joy to the whole world through his numerous pupils, should have ended with such suffering and mental distress. His professional work reached so far back that he actually played for the family of Maria Louisa, the wife of Napoleon I. He was also the teacher of some of the youngest virtuosi of the present day. With advancing years he was attacked with arterio-sclerosis, or hardening of the arteries, interfering with the blood supply to the brain. All this occurred during the early days of the war, and I find that the professor was unfamiliar with the pathetic page in musical history. Nearly two years before his death he became blind. This was upon his mind constantly, as it might, after such a vivid career. He became suspicious of his eyes, and he was afraid that they were plotting against him. Sometimes he would arise in the night and try to leave the house. When I stopped him he would cry pathetically, 'I want to go home. I want to go home.' Finally he went to his last home, and the noble career of a great artist and remarkable man was closed."

#### Self-Test Questions on Mme. Leschetizky's Conference

1. What did Leschetizky say of the value of teaching?
2. Did Leschetizky make a fetish of technique?
3. Where did Leschetizky say that he learned the most about music?
4. What did Leschetizky say about pupils sluttering?
5. What is the only worth-while practice?

## Musical Monographs

### Thoughts from the Pen of a Famous Musical Educator

The student who plods along on the road to learning without associates, the student who never meets those who are engaged with him in the same work, is apt to become self-sufficient and conceited, or perhaps he becomes independent.

It is claimed that musicians are especially afflicted with jealousy and conceit, for both faults blossom and often become ripe fruit in other professions.

Music is purely an abstract art. It has nothing tangible about it. The painter and sculptor see their work; the poet reads his; the musician only hears his.

Many musicians go to excess in their attempts at playing with expression. They disfigure any art-work, and so to speak, turn the face of a saint into that of a clown. . . . The true artist is satisfied to let the art-work have its effect. . . . Show-work may astonish for a time, but it will soon be denounced as such.

—Karl Mierz, in "Music and Culture."

## What Really Counts

By A. Louis Scarmellino

Has progressed in his studies and no doubt they are easier for him to play, yet he would find the message the composer has given the world through the medium of his music. If the student will do this with sincerity and enthusiasm, he will be surprised and delighted to find that the pieces he now even more beautiful than they were a year ago; and as his understanding increases he will be able to share his joy with others. For his playing will then be more welcomed by his friends and he will be helping to spread the gospel of good music in his community.

## THE ETUDE

# How to Hear with the Eye

By the Well-Known English Musical Psychological Expert

H. ERNEST HUNT

## An Article for Young Musicians

It is often said that a real musician must be able to "hear with his eye, and see with his ear." By this we mean that when he sees music written on the copy it actually conveys the idea of sounds to him. He does not have to hum it over or go to the piano to find out not have to find out, any more than we have to read words aloud in order to find out their sense. Being thus able to hear a thing by looking at it, the musician saves himself an enormous amount of time, and he soon finds that he can do more and more in this direction. Presumably he reaches such a stage that it would be quite impossible for him to go back to the old clumsy method of playing a thing over to get at its musical message.

An instrumentalist will go even a step farther than this; for when he sees the music he can not only hear what it sounds like but he can also imagine himself playing it on his instrument. So we have here three senses working independently, but also linked up very closely together. These are sight, hearing and what we may call the muscular sense. What our musician does, he can both hear and play. What he hears, he could picture as written and then play it. What he imagines in the musical way, he can play and also write down.

These are very valuable acquisitions and make for true musicianship, and if we begin at very simple exercises it is not difficult to travel a long way in no long while. But as I am writing for readers who will not be able to do this, and as it is quite impossible to know what are the individual capacities, I must begin at the very beginning, hoping to be forgiven by those who are advanced far beyond the easiest stages.

Let us begin, then, by asking about the process we should know something about the way in which we hear. Sounds are vibrations traveling like waves through the air. These waves are picked up by the ear and sent, like an electric impulse along a wire, by means of a message to the brain. But the message that comes over a telegraph wire, through a phone, or by wireless, is not really any message at all until it has been dealt with by the machinery at the receiving end. In the same way our sense-messages must be dealt with in the brain and translated before we can understand them. We translate them by the brain-pictures which our previous experiences have given us. If we have already had experience of them, or something like them, we recognize them as old friends; if we have not met them before, we cannot really understand them. In such a case we put them on record in our memory for future reference and recognition. Consequently our brain pictures are tremendously important.

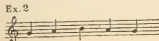
Now you will see that if we wish to recognize and hear the sound of the printed note, we must first have a stock of sound-pictures in our brains, and these will be made themselves but must be very carefully put there. They must be quite clear, and we must be able to call them up when we want them.

Now let us try a little exercise. Here is example No. 1, just a single note.



Go to the piano and sound it, and listen very carefully to what it sounds like. Now take the example away from the instrument, and sit down and look at it, and while you look recall the sound very clearly and accurately. How does it sound to you? Is it nearly as real as the piano made it? If it is not, then sound it again on the piano, and listen once more. Now can you recall it like a real note on a real piano? Some of you will be able to, and perhaps some will not. This really means that those who cannot hear it will have to work a little harder or a little longer than the others. But if you are not able to make one single sound picture clear in the brain, how can you hope to make dozens of them? Spend a little time on this exercise, and perhaps at the end of the exercise it will be time well spent.

Now if you look at Example 2,



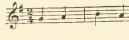
you will see that our old friend, the original note, simply goes on a little excursion, up to next dose notes and back again. Listen to him—can you not quite easily hear him? If you can, excellent. If you can not, then go to the piano and play the notes, listening very carefully in order to make a clear sound-picture which you will be able to recall at will. Now go away from the piano, and before, look at the written notes and instrument, as before, look at the written notes and make quite sure that whenever you see them you hear them also.

You should next try some exercises for yourself. Think of your original note going on an excursion down-wards and back again; hear him, quite clearly, as he does it. Now get a sheet of music paper and write down where he has been, hearing him as you write. Then go to the piano and play what you have written, listening carefully to test whether it sounds exactly as you had expected. If correct, you may go on. But if you made mistakes it is of no use proceeding to more advanced tests until you get sight and sound working accurately together. You can then proceed to make more elaborate excursions, not merely to next-door notes, but to intervals, skips and jumps as well as steps. Presently you ought to be able to recognize and translate any of the ordinary intervals within the octave at first, and later on exceeding the octave.

You will realize, however, that a mere jumble of notes does not make a melody any more than a heap of bricks makes a house. In each case we need an architect. We need, first of all, a plan or a design of notes; there must also be a rhythm and a key. Rhythm means that there will be some regularly recurring accent or stress, like poetry, and that the melody will thus have some shape and form. Key means that the notes or composition has a home from which it starts out in the morning and returns at night; and there is always something of the atmosphere of that home about the melody may go into lodgings far from its home, but it never finally loses its home. Sometimes it changes its apartments with alarming rapidity until we hardly know what its address really is, but it comes back safely home at last. That is why keys are so reassuring, and we have no key at all in music is just about as comfortable as having no home.

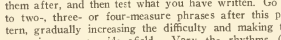
Take Example 2 now, and let us dress it up in a rhythm and give it a key, then it blossoms forth as

#### Ex. 3



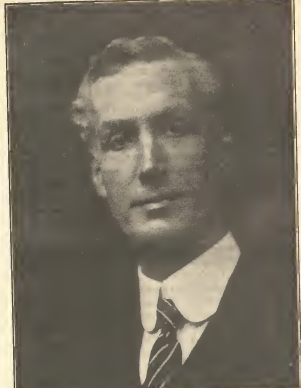
Example 3. Its rhythm is a two-pulse measure; its key is called G major, and we double the length of the last note to give it a satisfactory balance. Can you hear it without playing it? Of course you can. Now you should write lots of simple little exercises like this, never separating rhythm from the sound. Practice them in all ways, hearing them, then writing them and testing them by playing. Writing them first, then hearing, and playing to test. Then play them first and write them after, and then test what you have written, so on and so forth. Gradually increase the difficulty and making the excursions more wide afield. Vary the rhythms (go to your poetry book to see how you easily can do this), and also change the key for the sake of variety. Very quickly you will find that you are getting the knack of writing tunes like the little, simple one in Example 4. If you write half a dozen of these a day for two

#### Ex. 4



or three weeks you will soon develop the ability to hear melodies in your head and to write them down. Then as soon as you see an easy melody of this kind, stop it and come into your mind as you see it. Then you will know that you are getting on excellently and have already done what a great many people never succeed in doing at all.

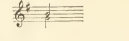
The next step is to take our starting note, as before,



H. ERNEST HUNT

and to put another note on top of it (Example 5) and to hear the two together as one. It may help at first

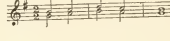
#### Ex. 5



if you hear them mentally one after the other before combining them, but the two-in-one step is very important. If you cannot get this with the utmost clearness, go again to the piano and sound them, listening carefully and putting the sound-picture into the brain. Then go away from the piano and waken up the sound-picture at sight of the written notes. Separate them and combine them again so as to be quite sure that the mind-picture is as clear as it can possibly be.

When this is so, you may proceed to make excursions with thirds instead of single notes, as in Example 6,

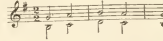
#### Ex. 6



and then you may start making your own exercises in thirds again as you did with the single notes. Always remember that you have now notes, rhythms and keys to work with, and nobody could possibly ever use up all the various forms and changes which these can make. Just as you would try experiments with bricks to build play houses of different kinds, so also you can make any number of melodies. Even the greatest composers have only these same bricks, but the brains come in with the way in which they combine and make use of them.

Now take the notes in Example 6 and turn them upside down; then, instead of thirds, you have sixths. Can you hear what these sound like in Example 7 with-

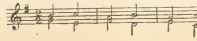
#### Ex. 7



out going to the piano? At any rate, picture what you think they ought to sound like and then go and play them to test your idea. If you were right, you may go on, but if your impression was wrong, correct it by listening carefully and then rehearsing the sound to the notes, so that you can hear the sound of a sixth when ever you see one written. After you have got the clear idea of a third, sixths come quite easily.

In Example 8 you will see that we have begun to mix thirds and sixths together so as to get more variety.

#### Ex. 8



The next step is to take our starting note, as before,



First follow each part separately from sight and hear how it moves, and then in your head put them together and hear both at once. Be sure to have the sound-picture very exact, and in order to test whether you are getting it as clearly as you should, hear all the C's as C sharp. What difference does this make? Where is "home" when you have introduced the sharp? You see now how necessary it is to have your sound-pictures quite clear and accurate.

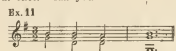
Look at the melody of Example 8 again and you will see that the way it moves is first one note up and then two notes down, missing a note on the downward skip. Now supposing we fill in this blank note, splitting the longer note into two shorter ones and making the melody run instead of walking. We call this filling in the missing notes, and it certainly seems to give things up. So, having done this with the top part, we set to work in the same way with the lower part, and presently the example appears as in No. 9. This is as plain as possible to hear, and if you have succeeded with the previous exercises this little two-part passage will present no difficulty, but you see we are certainly getting on fast.

So far we have reached two notes at a time, but three at once are scarcely any harder. Moreover, we are getting so used to hearing the notes we see that we can do harder things now more easily than the easy things at first. In Example 10 we take our old friend the third. Hear him quite clearly, and then



imagine the D below sounding at the same time. Always remember our rule, and whenever you are unable to get the sound-picture clear, go to the instrument and get one made for you, and attend to it so clearly and carefully that you can recall it whenever you wish. Then when you see a note with a third above and a fourth below you will hear mentally what it sounds like.

In Example 11 we carry the matter a stage further and make a short passage in which we have three parts sounding at once. Can you hear it? If not, you can



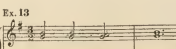
sound the bottom part first and then the upper parts to get them quite clear. Afterwards they can be combined and you listen to the three at once. Make them into your sound-pictures and add them to your store. Then find some easy passages of a like kind in the various pieces of music you have and practice on these until you hear quite clearly "with your eye." Some of your earliest two-part studies will do very well indeed to begin upon, but anything that it both simple and easy will give matter for exercise in this way. Later on you can proceed to the simple two-part inventions of Bach, trying first with little easy bits and leaving the more difficult till later.

Now try to hear what Example 12 says. The bass



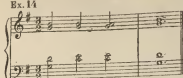
note is altered, so first recall what Example 11 sounded like with the D in the bass, then picture the sound of the D being lowered one note to the C. The effect is quite different, but see if you can hear the effect without having to play it first. Get it out of your mind if you can, and if not, then get it out of the piano, and, having got it, hang it in the gallery of sound-pictures that you are gradually collecting.

You will find that most of your music is written on two staves and not on the single one which we have been using. So now we re-write Example 12 with practically all the same notes, but on two staves as it would appear if written for the piano. The sound-picture seems just as easily, and if we practice this point we shall soon be able readily to read the musical meaning of passages



written thus, as in Example 13. In Example 14 we turn the three-part harmony into four-part by filling

in a part that would be sung by a tenor if four voices were singing a part each, as in a quartet. The effect



is richer and fuller, as you should be able to see and hear. But if you cannot get it satisfactorily, then play it and listen, afterwards practicing it and mentally rehearsing it until it is perfectly familiar. You can now try little experiments by yourself, to train your hearing to slight alterations and variations in the written pattern. For instance, in Example 14, what would be the mental effect of putting E flat instead of natural? What would it be like if the B were flat also in the melody? It is great fun to take easy passages someone else has written and to alter them mentally and to try to hear the result of the alterations. In a little while you will get just as clever at solving these little musical puzzles as you would at any other.

Composers of music have to be very clever at puzzles of this kind, for they write things on paper and must know just how they would sound when played perhaps by an orchestra of sixty. The composer cannot have something strummed out on the orchestra and say, "That sounds nice, I will write it down," he has to write it down before the orchestra can play it. If he should happen to be as deaf as Beethoven was he will never be able to hear with his ear what he has written. He can then only hear it with his eye.

But there are composers who have to make up all their music by playing it first on the piano, and this is because they have not been trained to hear, as you are beginning to hear, with the eye. Consequently, they can think only of the things their fingers can play, and if their fingers have grown as stiff as mine, that will not amount to very much. And in any case, their fingers could never play like an orchestra. But you can make all sorts of new sound-pictures when you have trained to think in this way, and then what you hear you can write down.

Now, I think, you will see how very important this work is, and how far it can take you in time. So you will be content to look on your written music as mere notes; it must always be sounds and music to you. Everything in the musical way then assists your progress, and the foundation you are laying will be of the very greatest value to you in many ways. Conducting, composition and extemporization are all built upon this foundation. If you exercise along these lines every day for a little while, you will find that you will get surprising results, and, best of all, you are growing and are developing true musicianship.

### A First Piece Recital

By Robert Price

Are you worrying about that next recital? You have been in the custom of entreating your pupils at regular intervals with private programs at your home, and have found it a splendid means of inspiration. Now, here it is, time for the next one, and such an outlook! Sickness, vacations, social events and a host of other causes have interfered with your usual teaching schedule. More than half of the boys and girls would have depended upon old pieces for creditable performances. Is that your situation? Then why not try the "First Piece Recital"?

One of the most amusing ideas for a party we have ever known, is that in which adults bring pictures of themselves taken when they were little children. Why not apply a similar idea to music study?

The plan is simple: merely this—ask each of your pupils to come to the next recital prepared to play the first "real piece" he ever learned. The novelty of the idea is bound to interest them.

As a fun maker, the plan is excellent. When Mary, who amazed her fellow students at the last musicale with her facile rendition of a Chopin Etude, proceeds to give an absurdly dignified interpretation of "My Mamma's Waltz," the merriment will break forth. Soon stiffness and self-consciousness, the usual bagears of formal programs, will completely disappear and everyone will be having a good time, which is bound to be a stimulant for the next more serious event.

The idea is a good one for use in regular Junior Music Clubs, as a novel change from more serious study; and the members of an adult organization have taken part in a "First Piece Recital" with no less enjoyment.

## THE ETUDE

### Sparks from the Musical Anvil

Flashes of Active Musical Minds

"One should not always depend upon others for one's music. The foundation of a musical people is the ability to create music one's self."—ELIZABETH REITHING.

"Negro folk-songs are simple and beautiful, and jazz is complex and hideous; but both are perfect reflections of emotional states—pure in one case, stupid and vulgar in the other."—HAROLD BAILEY.

"Even more important than technical ability is the spiritual essence that must manifest itself. The necessity of constant change of expression is a greater stumbling-block for the pianist than are facts of dexterity."—GILBERT NOYES.

"I claim that it is the duty of municipalities to take a deep interest in music in all its aspects, and in fact in art generally, from the point of view that it is incumbent upon them to do everything they can to elevate and refine the people."—SIR DAN GODFREY.

"This is the chief value of art—that not only to the artist, but to the whole community, the practice and pursuit of art is the supreme resource of man against stagnation and the source of his life. And by art I mean all forms of human activity which both come from and keep alive the creative imagination."—JOHN R. McEWEN.

"Music is a factor in the life of the people only in those cities where it is municipally controlled, or at least managed by the public at large and not by a small clique. . . . You will find a vital interest in music in those communities which have a direct interest in the aesthetic life of the city."—CARL AXEL.

"The Great Panjandrums measure the success of music much in the same way that they measure the success of the Cleaning Department—by statistics. The test in the one case is the size of the audience; in the other it is the number of dustbins emptied in the course of the year. This view is typical of the municipal mind in music, and that is why municipal music is generally so hopelessly martistic."—A. N. S., in *Rochdale Observer*.

### How Music Stopped a Battle

By Percy A. Scholes

In 1758 a British force landed in France—at St. Cast, in Brittany. A Breton regiment was marching to meet it when all at once it stopped—the British soldiers were singing one of its own Breton national songs! The Bretons, carried away by their feelings, joined in the refrain. The officers on each side told their men to fire—and the words of command were found to be in the same language. Instead of firing at each other, the two forces threw down their weapons and became friends. How was this? The British regiment was Welsh, and the Welsh are descendants of the ancient Britons—driven into the mountains of Wales by the Saxons in the sixth century, at the same time as the ancestors of the Bretons were driven across the sea into Brittany.

More than a thousand years, the descendants of these two bodies of the old British nation met, and found they knew the same language and the same songs. Differences had crept into the language and into the songs, of course, but the two regiments could talk together without much difficulty, and join in a chorus together.

This shows how people cling to their national songs. This one is now known in Brittany as *Emgann Sant-Kast* (The Battle of St. Cast) and is still popular in Wales as *Captain Morgan's March*. It can be found in some song books.—From the "Great Musicians."

"The minor performer, by singing or playing inferior music, will at once give his weakness away, but the truly great interpreter has the unhappy faculty of turning it, by some mysterious alchemy in which his personality becomes the dominant ingredient, into a glittering matter which, though it be not gold, has so deeply the appearance of gold that it enforces undisturbed currency. At any rate, it will serve the artist to purchase public favor."—ERIC BLOM.

## THE ETUDE

# Great Orchestral Master Works, As Heard Over the Footlights, the Radio, on the Talking Machine and the Player-Piano

By VICTOR BLART

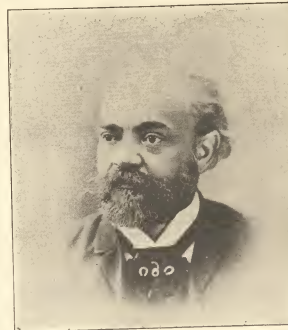
Late Official Lecturer on the New York Philharmonic Concerts

Symphony "From The New World" by Dvořák

NO SYMPHONY, perhaps, makes a stronger popular appeal to the American music-loving public than the last of Dvořák's five symphonies, the one entitled "From The New World." The title itself strikes a responsive chord, that of patriotism. The national, in fact, always exerts a great charm, whether it be represented by the native or the exotic. Folk-music, therefore, offers a source of most favorable material for a sympathetic composer, and none has proved himself more at home in this field than Antonin Dvořák, the great Czech composer, who lived from 1841 till 1904. Not only the folk-music of his own land, but that of other countries as well, commanded his interest and found him a receptive student.

During his sojourn in this country, from 1892-95, in which he occupied the position of Director of The National Conservatory in New York, the master became keenly interested in and closely studied the music of the Negro of the South. He never tired of hearing the plantation songs and spirituals sung by the young colored musician, Mr. H. T. Burleigh, at that time a student in the classes of the eminent composer, Mr. Rubin Goldmark. In this music Dvořák thought to find true basis of American folk-music. As Mr. Burleigh tells us: "Dvořák just satiated himself with the spirit of these old tunes and then invented his own themes." Those to which he desired to give a particularly American snap he cast in the molds distinguished by the characteristic rhythmic feature, first of all by that characteristic rhythmic feature, which is by no means an exclusive property of Negro music; it is shared by the Scotch as well as the Hungarians. A study of the thematic material of the symphony will show that not all of its themes are in the syncopated rhythm; in fact, apart from the Introduction, which is pervaded with it, it is employed in this characteristic form only in the two themes of the first movement and the middle section of the second.

A different manner of syncopation appears in the beginning of the Scherzo, which is in triple measure, but it has none of the particular significance just explained. A melodic feature, no less salient, of the Negro tunes is the employment of a minor seventh. This striking interval is very typical of the music of the Orient, from which it was also introduced into the Christian Church. It is encountered in the first measure of the Introduction, in the subsidiary theme in G minor between the first and second themes of the first movement, in the middle section of the second movement, in the Principal Subject of the Scherzo, and in the first theme of the last movement. It thus plays a prominent part in the sombre coloring of these passages. In the



ANTONIN DVOŘÁK

harmonization involved by this interval, as well as that of the entire work, lies largely the colorfulness of this symphony, which is one of its outstanding attractions. This richness and variety of harmonic color is a charm of this delightful composer that matches his wealth of melodic invention. All this is further heightened by the brilliancy of his instrumentation.

MR. WILLIAM ARMS FISHER, once a pupil of the master, says that the composer "in 1893, longing to hear his native tongue and with something akin to homesickness, spent the summer in Spillville, Iowa, a small community of Bohemians. Here, as the outcome of his enthusiastic study of the folk-music of the American Negro, he wrote the symphony 'From The New World.'" He told me . . . that the wide-stretching prairies of the mid-west had greatly impressed him.

It is evident, therefore, that the negro element is not the only racial in this work, for the composer's homesickness naturally involved his own nationality, represented by tunes in folk-music style. What could be more natural than that his longing should permeate the expressional content of this symphony, with its numerous passages of pathos and sadness? In no part of the work does this find more poignant expression than in the famous and beautiful Largo. This quality of racial atmosphere and the strongly personal vein constitute the expressional content of the work, which is purely abstract, that is, in no way based upon a program or synopsis.

The thematic material is original with the composer, with the exception of the second theme of the first movement, for which the beginning of the song "Swing Low, Sweet Chariot" is employed, also a snatch from "Three Blind Mice."

### Introduction—Adagio

A SOLEMN tone, with touches of sadness and pathos, permeates the opening phrases of the Introduction. The syncopated melody, with the minor seventh in the first measure, is carried by the cello in this phrase, the whole, with the shifting harmonies, moving in rather low register.



Dvořák's Favorite Walk at Spillville, Iowa

In the next phrase the cello is answered by the flute. The ominous stillness of these two phrases is suddenly broken by a violent outburst of the entire stringed orchestra, vehemently uttering this fragment of the opening melody.



From this rhythmic eruption the initial member of the first theme of the first movement suddenly appears in rhythmic, though not yet harmonic, form.



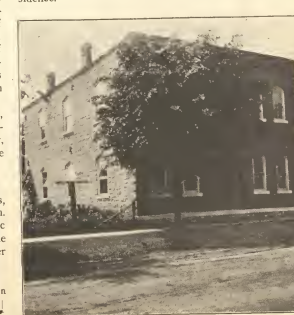
Increasing activity and rapid awakening quickly lead to a climactic height—the threshold of the first movement proper.

### Allegro Molto

FROM the introduction the first theme emerges in all the glory of its vitality and energy, the melody opening with an accent in vigorous strides through the intervals of the E minor tonic harmony, carried by the third and fourth horns in unison. The syncopation in the second and fourth measures of phrase A give rhythmic and rhythmic physiognomy. In phrase B the clarinets and bassoons, moving in thirds, put forth a different, but no less sharp, rhythm in their emphasized dotted eighth-notes.



A repetition of phrase A transfers the melody an octave higher to both above in unison, the path of tonality then turning suddenly to the key of the relative major, in which the wood wind presents phrase B. The melody of phrase A thereupon reappears in all strings to rise to a climactic height in which the trombones, the artillery of the brass contingent, blare forth this melody together with bassoons and bass strings (cello and double-basses). Following this phrase B is strung out into a transition to the subsidiary theme in G minor. The first measure of the latter is first introduced during this transition, by violas and cello, presaging the approach of this picturesque theme, which enters after a passage of suspense.



House in Spillville, Iowa, where Dvořák wrote most of the "New World" Symphony







A concluding chapter in Francis Rogers' book, "Some Famous Singers of the 19th Century" contains some conclusions which, while primarily intended for voice students, are no less suitable for all students of music.

"As every singing teacher knows, mere beauty of voice is by no means rare; what is rare is the effective will to develop the voice to its utmost capacity," says Rogers. "Natural beauty of voice is often a detriment to its possessor, for it may tempt him to rely upon nature, rather than on art for his victories. The solidest foundation of all for a career is an artistic ambition that will not be denied. This ambition includes the qualities of self-denial, patience and industry; it needs to be guided by a keen intelligence and fortified by a sound, vigorous body; then, if it is furnished, too, with a voice of good quality and power, we have the where-withal to build a career."

"The early struggles of Pasta, Rubini and Duprez offer a precious lesson to young singers that believe the world cruel in refusing to accept them at their own valuation. Even those of their colleagues to whom recognition came speedily (excepting Catalani, whose attitude toward her art was in no way commendable) made and sustained their reputations by virtue of their unswerving devotion to high artistic ideals. The attainment of every height was but the point of departure for a loftier flight. Sonntag after 20 years of retirement, won a new celebrity in an entirely new repertory. Mathruan was always learning new roles and perfecting herself in those she had already sung. . . .

With such examples as these before us, we shall not be far from right if we change the recipe for success from one of having into doing—Voice, Voice, and Voice! into 'Work, Work and—Work!'"

"WHEREVER people gather together I would have music, for it brings happiness and contentment."

—HOS. JAMES J. DAVIS.

#### STRAVINSKY'S SPATS

ADMIERS of the Russian composer, Stravinski, may find some amusement in a story told of him by Leigh Henry, and quoted by Sir Dan Godfrey in *Memories and Music*.

Godfrey says that Leigh Henry was walking with Stravinski's along Regent Street, London, "when the composer suddenly stopped in front of an outfitter's shop, the window of which contained a striking display of alluring-looking spats. Before Leigh Henry could intervene, Stravinski rushed into the shop, demanded to be shown all the spats in the window, and decided to purchase the lot—sixteen pairs! Then he looked at his watch, turned to his companion and exclaimed: 'I have an appointment, here's some money, look after the spats, I'll dash out of the shop, as quickly and as suddenly as he had entered it. Poor Leigh Henry followed him all over London that day trying to deliver them.'"

Godfrey also tells us about Sir Thomas Beecham, the erratic English conductor: "With its customary fickleness, the weather, one spring day, turned very warm although the morning had been cold. Beecham found himself perspiring furiously as he walked along in his heavy fur coat. At last he found he could stand it no longer. Hail! a hat! he opened the door, hurried the ponderous coat inside, and turning to the driver, commanded, 'Follow me.' Then he sauntered up the street as if nothing unusual had happened."

## The Musical Scrap Book

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

Conducted by A. S. GARRETT

#### A PARISIAN NIGHT'S ENTERTAINMENT

In his *Music and Bad Manners*, Carl Van Vechten gives a curious account of how intensely the galleries of Paris interest themselves in music. Our own concert-manners are undoubtedly better, but perhaps our interest is not as keen as it might be, judging from the following: "Another stormy audience I encountered at a concert of the Colonne Orchestra in Paris," writes Van Vechten. "The concert took place during the season of poor Colonne's final illness. . . . Gabriel Pierné, his successor, had already assumed the baton, and he conducted the concert in question. Anton Van Rooy was the soloist, and he had chosen to sing two very familiar Wagner excerpts, *Wotan's Farewell* from 'Die Walküre,' and the air which celebrates the evening star from 'Tannhäuser.'"

The concert proceeded in ordinary fashion until Mr. Van Rooy appeared; then the uproar began. The gallery booted, and

screamed, and yelled. All the terrible noises which only a Paris crowd can invent were hurled from the dark recesses of the gallery. The din was appalling, terrifying. Mr. Van Rooy nervously fingered a sheet of music he had in his hands. Undoubtedly visions of the first performance of 'Tannhäuser' at the Paris Opéra passed through his mind. . . . Mr. Pierné, who knows his Paris, faced the crowd, while the audience below peered up and shuddered, with something of the fright the aristocrats showed during the first days of the Revolution. Then he held up his hand, and, in time, the modest gesture provoked a modicum of silence. . . .

"Tannhäuser" avant "Walküre." (Tannhäuser before 'Walküre'). That was all. The gallery was not satisfied about the order of the program."

The change was made to suit the gallery and all went well!

#### WEBER'S LAST VISIT TO BEETHOVEN

SIR JULIUS BENDER's *Weber* contains an account of a visit of the composer of 'Der Freischütz' paid to Beethoven at Baden, near Vienna, in October, 1823, which gives us a vivid idea of how poor, deaf Beethoven lived.

"We all felt strangely moved when entering the great man's poor, desolate-looking room," writes Benedict. "Everything was in most appalling disorder—music, money, clothing on the floor, the bed unmade, broken coffee-cups upon the table, the open piano-forte with scarcely any strings left and thickly covered with dust, while he himself was wrapped in a shabby old dressing-gown. He recognized Weber at once, and embracing him, energetically shouted: 'There you are, the Teufel's Kerl' (You devil of a fellow!), and, handing him his tablet, pushed a heap of music from the piano, threw himself upon it, and during a flow of conversation commenced dressing to go out with us. He began with

a string of complaints about his position, about the public, the theatres, the Italians, and more especially about his own ungrateful nephew."

"Weber, evidently touched by this tale of woe, advised him to leave Vienna and go to Germany and England, where his works were so much appreciated."

"Too late," cried Beethoven, pointing to his ear and shaking his head sadly; then he seized Weber's arm, and dragged him away to the hotel where he used to take his meals. "After a long and most interesting conversation referring to the highest questions of art, the time came for departure. Again and again Beethoven embraced Weber, and it was long before he would loose the thin delicate hand from his mighty fist. 'Success to your new opera; if I can I will come on the first night; were his last words. The two great musicians never met again.'"

#### BALAKIREFF, A GREAT RUSSIAN TEACHER

In *My Musical Life*, Rimsky-Korsakoff thus describes Balakireff, one of the founders of the modern Russian school of music.

"Balakireff, who had never had any systematic course in harmony and counterpoint, and had not even superficially applied himself to it, evidently thought such studies quite unnecessary. Thanks to his original talent and pianistic gifts, thanks also to the musical environment which he had found at Ulyssheff's (who had a private orchestra which played Beethoven's symphonies under Balakireff's leadership)—he somehow became at a bound a genuine, practical musician. An excellent pianist, a superior sight reader of music, a splendid improviser, endowed by nature with the sense of correct harmony and part-writing, he possessed a technique, partly native and partly acquired through a vast musical erudition, with the help of an extraordinary memory, keen and retentive, which means so much in steering a critical course in musical literature. . . .

"Whenever I, or other young men, later

on, played him our essays at composition, he instantly caught all defects of form, modulation, etc., and forthwith seating himself at the piano he would improvise and show how the composition in question should be changed exactly as he indicated, and frequently entire passages in other people's compositions became his and not their putative authors' at all. He was obeyed absolutely, for the spell of his personality was tremendous. Young, with marvellously alert fiery eyes, with a handsome beard, well-sustained, authoritative and straightforward in speech, ready at any moment for beautiful piano improvisation, remembering every music measure familiar to him, instantly learning by heart the compositions played for him, he was bound to exercise the spell as he effected. . . .

"But with all his native mentality and brilliant abilities, there was one thing he failed to understand; that what was good for him in the matter of musical education was of no use whatever for others."

#### THE ETUDE

##### FACTS ABOUT GREAT SONG WRITERS

SCHUBERT frequently received less than \$200 for a new song. . . .

Greg had a life pension from the Norwegian Government, which pension was started in 1874. It is said that without this his health would not have permitted him to do more than a fraction of the work he accomplished.

Franz objected very strenuously to the transposition of his songs to other keys. Once he wrote to his publisher, "When I am dead I can not do anything to prevent this; but as long as I live I shall fight against it."

Schumann enjoyed writing for the voice more than for instruments. At least he went over one occasion, "I can hardly tell you how delightful it is to write for the voice as compared with instrumental composition."

Schubert set seventy-two of Goethe's poems to music.

##### "HE IS QUITE THIN IN PARTS"

In *Memories and Music*, by Sir Dan Godfrey, famous British conductor, as his father and grandfather were before him, are many interesting little anecdotes and tales, but the following description of Sir Dan by the 12-year-old son of Jean Sireling Mackinlay surely deserves special attention:

"The R. H. Dan Godfrey always appears to me to have a determination. He has a very good musical mind. He conducts extremely well, to my mind. He is moderately tall and has very long legs. He does a lot of concert work. He is quite thin in parts. He spends most of his time conducting. He has very high-colored cheeks and long fingers. He gets very tired. He works very hard at times. He is a very well known in the town of Bournemouth. His face has now become very serious as a lot of work depends on him."

Doubtless the work he does in Bournemouth is largely responsible for Sir Dan's very serious face. He has for many years conducted a famous orchestra in that city by the sea, and popular South Coast holiday resort. Apart from that, he seems to have a lively sense of humor. With evident relish, he quotes the following advertisement gleaned by his friend Percy Pitt: "For Sale: Fine old Italian double-bass. Knows all the operas."

##### GOETHE'S PRAISE OF MUSIC AS EDUCATION

MANY educators nowadays praise music as of practical value in child training, quite apart from its aesthetic and spiritual values. The fact did not escape Goethe, greatest of German poets.

"Song," says Goethe, in *Wilhelm Meister*, "is the first step in education, all the rest are connected with it and attained by means of it; the simplest instruction we can give to children is by song—nay, even what religious and moral principles we lay before our children are communicated in the way of song; other advantages for the excitement of activity spontaneously arise from this practice, for in accompanying the children to write the tones they are utter in musical characters, and beside this to subjoin the text below the notes, they are forced to practice hand, ear and eye at once, when they acquire the art of penmanship sooner than you would expect; and all this in the long run is to be effected by copying precise measurements and accurately settled numbers, they come to conceive the high value of measurement and arithmetic much sooner than any other way. Among all imaginable things, accordingly, we have selected music as the element of our teaching, for level roads run out from music on every side."

#### THE ETUDE

A very good study piece, attractive musically. Grade 8.

Tempo di Valse M.M. 68=72

THISTLE-DOWN

FREDERICK WILLIAMS

*mf* *Pod. simile* *Fine f* *D.C.\** *TRIO* *p* *D.C.*

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\* From here go back to the beginning and play to *Nine*; then play *Trio*.

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POLONAISE MILITAIRE

J. FRANK FRYSSINGER, Op. 212

A showy exhibition piece, with some original features. Grade 5

**Allegro risoluto** M.M.  $\text{♩} = 100$

[illegible]

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of ten systems of staves, each with a treble and bass clef. The notation is in G major (one sharp) and 2/4 time. The piece begins with a tempo marking of *a tempo* and a dynamic of *mf*. The first system includes a *ad lib.* marking. The second system has a *a tempo* marking. The third system has a *rit.* marking. The fourth system has a *Molto allegro M.M. = 144* marking. The fifth system has a *capriccioso* marking. The sixth system has a *f* marking. The seventh system has a *a tempo* marking. The eighth system has a *rit.* marking. The ninth system has a *capriccioso* marking. The tenth system has a *piangendo* marking. The piece ends with a *senza rall.* marking and a final *f* dynamic.



# CIVIC PRIDE

MARCH  
SECONDO

R.S. MORRISON

To be played in brisk military style, with strong accents.

Tempo di Marcia M.M. ♩ =

THE ETUDE

# CIVIC PRIDE

MARCH  
PRIMO

R.S. MORRISON

Tempo di Marcia M.M. ♩ =



# HUNGARIAN MELODY

KÉLER BÉLA

Taken from a popular overture, in the traditional Hungarian style.

Poco lento M.M. ♩ = 72

SECONDO

*p*  
*p poco a poco allargando ed dim.*  
*a tempo*  
*Allegro M.M. ♩ = 126*  
*ritenuto*  
*ff*  
*p decresc.*  
*ff sin al fine*

# HUNGARIAN MELODY

KÉLER BÉLA

PRIMO

Poco lento M.M. ♩ = 72

*p*  
*poco a poco allargando ed*  
*di - ni - nu - cu - do*  
*f a tempo*  
*Allegro M.M. ♩ = 126*  
*ritenuto*  
*ff*  
*decresc.*  
*ff sin al fine*







# VALSE ETINCELANTE

AUGUST NOELCK, Op. 260

A "sparkling waltz," almost in the Viennese style. Give out the themes in broad singing style. Grade 44.

Tempo di Valse M.M. ♩ = 54

## THE ETUDE

## THE ETUDE

# THE CHIPMUNKS' PARADE

VERNON EVILLE

A clever characteristic number. Play with humor. Grade 3.

Alla marcia bouffe M.M. ♩ = 108







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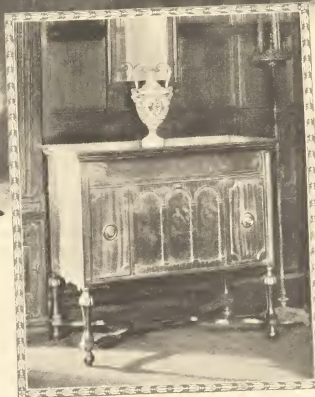
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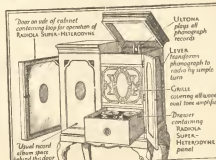
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PAUL AMBROSE

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Andante M.M. = 72

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## AN AUTUMN INTERMEZZO

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WILLIAM R. SPENCE

Tempo di Mazurka M. M.  $\text{♩} = 126$

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It consists of eight systems of staves, each with a treble and bass clef. The notation includes various musical elements such as notes, rests, and dynamic markings. The piece begins with a tempo marking of "Vivo" and a dynamic of "mf". The notation includes many slurs, ties, and fingerings, indicating a complex and technically demanding piece. The dynamics range from "mf" (mezzo-forte) to "p" (piano). The tempo markings include "Vivo", "Tempo I", and "a tempo". The piece concludes with a "Ped. simile" marking.

*THE ETUDE*

THE ETUDE

L. h.

cresc. rit. Fine marcato e melodia

Ped. simile

rit. rit. a tempo

ad lib.

D. S. S.

10

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An interesting little "Chime piece." Grade 2 $\frac{1}{2}$ .

Moderato M. M. ♩ = 60

WALLACE A. JOHNSON

Moderato M.M. = 60

8<sup>va</sup> a tempo

*mf* *rall.* *p* Bell *mf* *mp* Bell *mf* *rall.*

*a tempo* *p* Bell *mf* *mp* *rit.*

*mp* *rit.* *Fine* *mp* Bell *8<sup>va</sup>* *p* *mp* Bell *mf*

*a tempo* *rit.* *mp* Bell *8<sup>va</sup>* *mp* Bell *f* *mp* *rit.* *D.S.*

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W. BERWALD

Allegretto M.M.  $\text{♩} = 108$

pp p mp mf f cresc. dim. mf dim. poco a poco pp ff

THE ETUDE

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MANUAL Ch. p cresc. dim. rit. Sw. (on return: Vox Humana, Celeste & Trem.) p cen espress. cresc. 1 2

PEDAL Ch. Last time to Coda

CODA cresc. a rit. poco dim. poco

Salic. Vox Celeste & coupler Sw. to Ped. 16'

Piu mosso rit. Sw. cresc. dim.

add Flute 4' cresc.

Flute off cresc. rit. dim. D.S. al Fine



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Violin

Piano

TRIO

\* From here go back to ♯ and play to 2nd ending, then play Trio.  
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# THE HEAVENS DECLARE THE GLORY OF GOD

OSCAR J. LEHRER

**Maestoso**

The heavens declare the glo-ry of God; and the firmament sheweth His handi-work. The

**Andante tranquillo**

heavens declare the glo-ry of God; and the firmament sheweth His handi-work Day un-to day ut-ter-eth speech, and

night un-to night show-eth knowl-edge. Day un-to day ut-ter-eth speech, and

**Stentato**

night un-to night sheweth knowl-edge. There is no speech nor lan-guage where their voice is not heard. There

**Recitativo**

is no speech nor lan-guage where their voice is not heard. The law of the Lord is per-fect, con-

**Supplichevole**

vert-ing the soul: The tes-ti-mo-n-y of the Lord is sure, mak-ing wise the sim-ple. Cleanseth me, cleanseth me,

**Recitativo**

cleanseth me from se-cret faults. Keep thou me, keep thou me, keep me from pre-sump-tuous sin. Let the words of my

**grandioso**

mouth and the med-i-ta-tions of my heart be ac-cept-a-ble in thy sight, O Lord my strength, and my Ho-deem-er.

DANIEL S. TWOHIG

## LOVE WILL CONQUER ALL

R.S. STOUGHTON

**Moderato**

1. In the dusk of the twi-light I shall come to  
2. Like twin lamps of Heav-en, glow your dear, dear

**più accel. e cresc.**

thee When shad-ows soft are fall-ing ov-er land and sea; If you want-me near you I shall  
eyes, With-in whose won-drous depths I find life's par-a-dise; God made you an an-gel, You're my

**più accel. e cresc.**

hear your call, And my heart will find you, dear, Love will con-quer all. Love it con-  
life, my all; All my heart cries out for you, a tempo

**molto allarg.**

all, All my heart-cries out for you, Love it con-quers all a tempo



## CELTIC LOVE SONG

JEANNE OLDFIELD PORTER

CHARLES WAKEFIELD CADMAN

**Moderato** *mp molto espressivo*

O cur-lew, cry no more up-on the wind! Old grief a - wak-ens at your plaintive

call. She comes not down the mist-y twi-light glens, Nor waits for me beneath the beech-es

tall. Moan not, wild tides up-on the strand, Nor

*mp tenerenza*

beat un-rest-ing ev-ry lone-ly shore, Like shad-ows drift-ing si-lent o'er my breast, Like shad-ows drifting si-lent

*mf a tempo*

o'er my breast, She whom you seek has gone for - ev - er more, She whom you seek has gone for - ev - er more,

*poco rall.*

*allargando* *opt.*

She whom you seek has gone for - ev - er, for - ev - er more!

*f con moto*

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## THE ETUDE

## The Fermata

By S. M. C.

"How long am I to hold this pause?" queried Evelyn, looking dubiously at the fermata over the C in the second measure of Schumann's Nocturne in F.

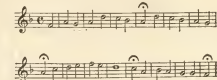
There are no definite rules as to the length of the pause. The player must depend largely on his own judgment. It is customary, however, to hold a fermata over a long note about twice the value of the note, but when it is over a short one it usually is held several times the value of the note. For example, a half-note with a pause might be held for four beats, while a pause over a quarter-note might add four additional beats. Do not think it necessary, however, to count out these beats mechanically, for artistic interpretation has no hard and fast rules.

There is a decided difference in the time value of the pause in an *Adagio*, for example, and in an *Allegro*. In the former the time value of a half-note would be doubled, while in an *Allegro* it might be increased four or five times its value. One advantage of this is that it gives the player who has been going at full speed time to relax.

A pause over a bar indicates a short cessation of sound, merely long enough to separate the periods, especially when the first has no immediate connection with the second, or when there is a change of key. Over the double bar at the end of a piece it indicates completion.

Grieg's Cradle Song, Opus 38, No. 1, has a pause on the last note of nearly every complete period. These may be regarded as *cadenzas*, merely, indicating a brief prolongation of tones, except at the final close. In the old choral songs there

was a pause at the end of every line, as the following example will show:



The organist often filled in these pauses with interludes, which formed a kind of embellishment for the staid and solemn choral tunes, and were often highly attractive. Composers realize that by judicious use of the pause they can produce striking effects. In the first movement of Symphony No. 5, in C minor, Beethoven introduced the pause to create a feeling of suspense.

Singers and violinists especially betray the length and depth of their artistic attainments by the use they make of the pause. When they sustain the final tones, allowing them to die away so as to produce a feeling of tranquil repose, the listener is wrapt with attention, even if the player otherwise has no great technical ability. But if for want of sufficient breath, or lack of training, a singer or player disregards pauses and hurries along as though he were eager to come to a close, the effect is unpleasant, to say the least.

There is a pause at the end of the cadenza in Lange's Flower Song. The pause is frequently used in this manner also at the end of arpeggio passages, as in Schumann's Paganini Etude. This allows the vibration of the instrument to die away and give the whole a feeling of faith and finality.

## Letters from Etude Readers

## Helping Out

TO THE ETUDE: Mrs. Smith has no piano, but she loves music. So for one hour each day she has the use of my piano, and in exchange I use her sewing machine.

Likewise little Pearl Grey has no piano, and I offered her the use of mine, gladly, with no thought of pay in any form. That was not for Pearl. She bakes my pies and does my mending, and says that one good turn deserves another.

In ever so many homes there are idle pianos; and not only they, but owners as well, would be better off if pianos were practiced upon. There are many who would willingly pay in work, or money, for the chance of a few hours' practice.

One friend back home put an advertisement in the paper that she would be glad to rent her piano for so much an hour, and she has made a comfortable income, supporting herself and little daughter upon the proceeds. She had to turn away quite a few, because the hours would not reach around.

JULIA STONE CARSON.

## "Chording"

TO THE ETUDE:

In the Etude for July, 1925, a correspondent inquires concerning "chording" (for dances, etc.). Editorial comment indicates unfamiliarity with an amateur practice common a half century and more ago. It consisted in vamping or improvising accompaniments to songs, violin solos, and the like.

Popular songs and dance music of the time being usually very simple in structure, harmonic demands were easily met by tonic, dominant, and subdominant triads, with occasional dominant seventh chords. Harmonized editions of popular airs were

not always available away from population centers, and players who could read music were equally scarce. A violin and a reed organ might constitute the "orchestra" for a dance or social evening.

Without conservatory training of either player, but with some native musical instinct, and a not too sensitive ear for harmonic niceties, the keyboard player might improvise simple chord accompaniments to the memorized melodies of the fiddler. This was often done to the entire satisfaction of players, dancers and auditors. To learn to "chord" in this way was often the limit of musical ambition for many untalented amateurs. This is undoubtedly the practice referred to by the correspondent. Persons who knew nothing of reading printed music were sometimes quite skillful at "chording."

WM. B. KINNAR.

## Reconstructing the Past

By R. L. C.

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INFORMATION AND BOOKLET UPON REQUEST

fact, physical and mental limitations are almost synonymous for everything done by the body is first conceived by the mind. It is often supposed that the voice of an individual is a quantity fixed by Nature, as, for instance, the color of the eye, or the shape of the hand. An untrained voice is as muscular interference is lessened, and the sustaining power of the breath is increased, as the vowels are perfected, understood, comprehended, and, more than all else, as the mental forces gather to themselves authority and serenity. It is most unfortunate that people are not more persevering, for there is no doubt that all musical and healthy individuals can learn to sing well if they are willing to do the necessary work. Perseverance, however, plays the most important part, and without a little can be accomplished.

Developing a Soprano's Low Notes  
By Beatrice Wainwright

THE SOPRANO voice often requires special attention in developing the lower notes; that is, from below the staff to E a fourth above. The best way to gain correct production for the lower tones in the soprano voice is to practice exercises beginning, say, about middle C where the head resonance responds more freely than lower down in the scale. Sing a scale or other exercise descending while the tones rise up in the head. That is thinking the tones up in the head. That is, say, carefully control the tones in descending passages. Think them up and forward, as the tendency nearly always is for the tones to drop back in the throat and to lose resonance when singing descending scales or other passages that go down. When this occurs the low notes are muffled and do not carry. This is fatal to the low notes of the soprano's voice, as nature seldom gives full round tones in the lower part of her range, which usually needs careful training and developing. Other exercises that give resonance to the tones will in a comparatively short time give a carrying power to the low notes that may have been entirely lacking when the voice training was first begun. Exercises with resonant consonants made on the lips, and vowels that are formed forward in the mouth, are the best for this work; such as the syllables *Re-mo*, and *no*. These should be repeated slowly at first and softly. When one is sure the tone is produced well forward and with resonance, the syllables may be repeated more quickly, but always softly until resonance and flexibility have been established. These exercises, by the way, are good to begin practice at all times. They help to put resonance into the tones at once.

A word of warning against the use of chest tones by the soprano is in place here. They should be avoided except on rare occasions; as, for instance, in the song *O, Mer Ouer Tei*, by Delibes. In the passage ending with the words *mer pe* on the word *prof* the notes are middle C and low C. It is perfectly legitimate and very effective for a soprano to take the low C in chest. But this is one of the very rare occasions. If the chest is used frequently it causes a break in the voice that is very difficult to remedy when once established.

In singing the syllables *mer*, *mo* and *no*, care must be taken to control the vibration in the vowel sounds that is begun on the lips with the resonant consonant M. In sounding the M the lips should be together but free of any tightness and when opening the lips for the vowel the lips should separate gently so as not to disturb the flow of tone. Any sudden or

The would-be singer must be physically alert and full of vitality. Indolent or languid people have very little to express. A well-schooled, resonant-speaking voice is of incalculable benefit to a singer. It should be a matter for personal mortification to have to be asked a second time what one has said. When one has taken cold, whether in the head, throat, chest, or any other part of the body, prompt measures should be taken to get rid of the trouble without waiting to see whether the cold is going to be a bad one. The wearing of proper protection for the feet in damp wet weather is the duty of every voice user. Coughs and colds indicate an unhealthy state of the breathing apparatus, and the voice cannot do effective work in practice or performance under such conditions. People who neglect their general health are to a large extent establishing their own vocal limitations.

Developing a Soprano's Low Notes  
By Beatrice Wainwright

spasmodic movement of the lips will interrupt the steady flow of the tone and the vibrations started with the consonant. Consequently a breathy one will come when the lips part for the vowel sound. It is of the greatest importance to be sure the lips are flexible. Otherwise the work will tire exercises beginning, say, about middle C where the head resonance responds more freely than lower down in the scale. Sing a scale or other exercise descending while the tones rise up in the head. That is thinking the tones up in the head. That is, say, carefully control the tones in descending passages. Think them up and forward, as the tendency nearly always is for the tones to drop back in the throat and to lose resonance when singing descending scales or other passages that go down. When this occurs the low notes are muffled and do not carry. This is fatal to the low notes of the soprano's voice, as nature seldom gives full round tones in the lower part of her range, which usually needs careful training and developing. Other exercises that give resonance to the tones will in a comparatively short time give a carrying power to the low notes that may have been entirely lacking when the voice training was first begun. Exercises with resonant consonants made on the lips, and vowels that are formed forward in the mouth, are the best for this work; such as the syllables *Re-mo*, and *no*. These should be repeated slowly at first and softly. When one is sure the tone is produced well forward and with resonance, the syllables may be repeated more quickly, but always softly until resonance and flexibility have been established. These exercises, by the way, are good to begin practice at all times. They help to put resonance into the tones at once.

A rigid tongue is a common fault with most students of singing till corrected. Should the free vibrant tone not respond readily, due to rigidity of the lips and jaw, then use the various exercises mentioned in the speaking voice, lightly and gently, then singing them again. This will be a great help, and if done correctly will overcome the difficulty. Spoken syllables like *Re-mo* and *no* are also very helpful in loosening the tongue, which is of paramount importance. A free tongue can never be rigid. The tip of the tongue lacks flexibility, produced while the tongue lacks flexibility. A rigid tongue is a common fault with most students of singing till corrected. Should the free vibrant tone not respond readily, due to rigidity of the lips and jaw, then use the various exercises mentioned in the speaking voice, lightly and gently, then singing them again. This will be a great help, and if done correctly will overcome the difficulty. Spoken syllables like *Re-mo* and *no* are also very helpful in loosening the tongue, which is of paramount importance. A free tongue can never be rigid. The tip of the tongue lacks flexibility, produced while the tongue lacks flexibility.

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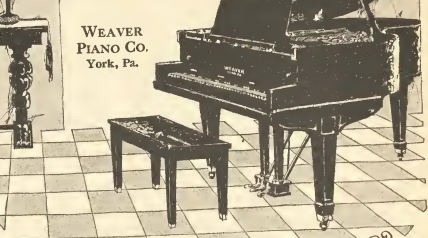
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As a means of contributing to the development of interest in opera, for many years Mr. James Francis Cooke, editor of "The Etude," has prepared, gratuitously, program notes for the production given in Philadelphia by the Metropolitan Opera Company of New York. These have been reprinted in programs and periodicals at home and abroad. Believing that our readers may have a desire to be refreshed or informed upon certain aspects of the popular grand opera, these historical and interpretative notes are being written by Edward Ellsworth Higgin, assistant editor.

## Verdi's "Falstaff"

The figure of Falstaff stands out in the literature of the drama like *Pontano* and *Cyrano*, with a distinctness that amounts to a tradition. Yet the original of Falstaff, Sir John Falstaff, was a heroic character who perhaps ill-deserved to be lampooned in history. Falstaff was a brave soldier, who was born at Calster, near Yarmouth, England, in 1378, and died there at the comfortable age of eighty-one. He was a brilliant soldier who took part in the capture of Caen, the siege of Roan, and the battle of Agincourt. In one of his military exploits he employed barbed wire made of barrels of herrings—a truly Falstaffian touch—and vanquished the enemy. He was ambassador to the Council of Basel—an altogether distinguished personage in his day. In his later years Falstaff amassed a considerable fortune and wrote an interesting commentary upon Norfolk known as the "Paston Letters." Just as to how much Shakespeare really knew of Falstaff, and how much of his life was embodied in the immortal stage figure, little is known. In any event Falstaff was anything but the buffoon that he is pictured in the play and in the opera.

Falstaff has appeared in many operas. Salieri gave him a military wardrobe for Vienna, in 1798. Balfe produced a "Falstaff" in London in 1838. Otto Nicolai employed him in "The Merry Wives of Windsor." He also appears in the "Midsummer Night's Dream" of Ambroise Thomas (Paris, 1850). Even Adam employs Falstaff in a one-act piece.

In writing the libretto for Verdi's "Falstaff," Arrigo Boito explains that he has used parts of the "Merry Wives of Windsor" and parts of "Henry IV." On the whole, the Italian musical dramatist has very skillfully devised a new work in

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## JUNIOR ETUDE—Continued

## Junior Etude Contest

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original essay or story and for answers to puzzles.

Subject for essay or story this month, "Folk Songs." Must contain not over one hundred and fifty words. Any boy or girl may compete whether a subscriber or not.

All contributions must be received at the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before October 20. Names of prize winners and their contributions will be published in the January issue.

Put your name and age on upper left corner of paper, and address on upper right corner of paper. If your contribution takes more than one sheet of paper do this on each sheet.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

## MY FAVORITE INSTRUMENT

(Prize Winner)  
Of the various instruments I have chosen the piano as my favorite. This is an orchestra by itself, and can be made, if played well, to produce almost any effect. This tiny instrument can be expressed on the piano, among them joy, sadness, religiousness, patriotism, gaiety and others. These emotions are mainly expressed by the three essentials in piano design, melody, rhythm and harmony. What wonderful harmony effects can be produced on the piano. On the other hand, this instrument gives one a chance to develop a remarkable technique. Although the piano is one of the hardest instruments to learn to play well, more people take lessons on it than on any other instrument. Perhaps this is due to the many advantageous opportunities offered in the study of it. However, when we sit down to the piano let us remember that it took master minds to compose the pieces we hear and let us see if we can develop master minds to play them as they should.

PAULEY FREEDMAN, (age 14), New York.

## MY FAVORITE INSTRUMENT

(Prize Winner)  
My favorite instrument is the pipe organ. The beautiful effects on the organ are enough to thrill anyone who has musical instinct at all. Our town is small, but we have three magnificent pipe organs. The organ is becoming very popular. They can initiate anyone in anything. In the time of Beethoven they would initiate only one or two things, but on the modern organs nearly all instruments are initiated. I hope to be an organist some day, and if anyone else is interested in pipe organ I hope they will be successful.

ROBERT DELOACHMAN, (age 14), Michigan.

## MY FAVORITE INSTRUMENT

(Prize Winner)  
Of all instruments it is my belief that the most expressive and beautiful-toned instrument is the violin. Reaching its state of perfection centuries ago, it has come down through the ages responding in the same way to any touches of genius. In each generation, growing richer and deeper in tone with age. The sound of the violin graces festivities and church services; it sings its sweetest song at wedding and sometimes weeps at the death of death. It is a most gratifying nothing through which a player can express his emotions. Making it better because of its soul-revealing instrument, and surely humanity has fared better for having had the violin.

PAUL DECKNER, (age 15), California.

## Letter Box

DEAR JUNIOR ETUDE: I have often intended to write you but I have just not gotten around to it. I have been taking you for four months but have never had many copies of you before. I have been taking piano lessons for something like five years, and play organ for two. I have learned pieces for both instruments from your pages and enjoy them very much. I am going to observe music week in our town for the first time this spring. There will be a singing of the choir, teachers, pupils, college, and other organizations. I am going to play one of the instruments in the choir. I have been in church several times on the organ. The organ is my favorite instrument, though I am very fond of the piano also. I have spent many happy hours at each. I must close now, wishing you many, many years of success.

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## Answer to May Puzzle

1. Line—vine.
2. Dote—note.
3. Zest—rest.
4. Bun—run.
5. Siss—flut.
6. Drill—trill.
7. Tar—bar.
8. Grace—brace.
9. Blur—slur.
10. Hot—dot.

## Prize Winners for May Puzzle

Gretchen Kohler (age 13), South Dakota; Evelyn Baines (age 10), Miss Catherine Powers (age 11), Oklahoma.  
Honorable mention for May puzzle: Helen Brister, Margaret Ann Bennett, Ruth Bright, Anna M. Duffy, Lillian C. Ames, Lillian R. Lehman, Robbie Bane, Laurence Bowers, Allen Burrows, Ames Kruger, Vira Heikel, Kenneth Conway, Gertrude Mingo.

Honorable mention for May essay: Mary Safford, Florence Wells, Beatrice Fulton, Louise Fleming, Madeleine Halsey, Jeanette Beveridge, Ruth Goldman, Adelaide Legman, Mary Powers, Mildred O'Brien, Virginia Jones, Arlin Lake, Stanley Gibson, Lois Cole, Carolyn Lake, Bernice Tobin, Jean R. Thompson, Vity Adamatis, Allen Burrows, Lillian C. Ames, Ruth Wootton, Hazel Schilling, Velma Donaldson, Dorothy May, Ruth A. Gould, Winifred Heidrich, Everett F. Childs, Laurence Bowers, Helen Brister, Evelyn Bright, Helen M. Kopp, Betty Jones, Edna Jones, Helen Allen, Gertrude McDaniel, Bernice Bush, Virginia Bayle, Jeanie Abramson, Ellen Doherty, Allen Scholcher, Marguerite Wilson, Sylvia Brody, Elyse Jacques.

## Puzzle Corner for October

By Susie S. Gallup

Find composers' names by starting on any letter in the square and skip one space in any direction.

O H M L O E X  
J P E Q Z S C V  
B E M I J Z D H  
L E R I N N A E  
R T H R A A N C  
I H S O Y D G R  
A R H G M B S T  
X C Z P T I W N

## My Hands

By Clara R. Bete

I'm very thankful for my hands,

For every kind and curve;

How wonderfully they are planned,

How faithfully they serve!

If I will take a little time

And train them every day,

The world's great music, old and new,

My hands will learn to play.

So I will study with my mind,

Fine music of all lands,

And learn these great thoughts to express

With skill and willing hands.

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## The Success

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## "ON SALE" System

This system, originated by the  
THEO. PRESSER CO., has proven

Of Paramount Importance  
to Music Teachers

It has been successful over many teaching seasons because by it teachers can secure most satisfactorily just the type of teaching materials needed for each pupil.

It requires a minimum of trouble for the teacher to achieve this, since it is unnecessary to leave the studio—a letter is written and a few days later a package of music of the type and grades requested reaches the studio.

THIS MUSIC MAY BE KEPT THE  
WHOLE SEASON, NO SETTLEMENT  
BEING REQUIRED UNTIL THE  
END OF THE TEACHING YEAR,

As frequently as the teacher needs new material, another lot will be sent and thus a stock of music may be kept in the studio throughout the entire teaching season. In June the unused music from "On Sale" packages may be returned and settlement then made for the music that has been used.

No Guarantee is Asked as to the  
Amount Kept

Our experienced clerks give each "On Sale" order individual attention and the aim is to satisfy the requirements in each case, but the final judgment as to how much of the material sent is usable rests with the teacher receiving it.

WRITE NOW AND GIVE US INFORMATION  
AS TO THE NUMBER OF PUPILS FOR  
WHOM YOU DESIRE MATERIAL—TELL US  
WHETHER YOU DESIRE PIECES OR STUDIES  
AND THE GRADES TO BE COVERED,  
THEN YOU CAN DETERMINE PERSONALLY  
THE MERITS OF THE "ON SALE" SYSTEM.

"On Sale" Examination Privileges Extend to Piano, Vocal,  
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THEO. PRESSER CO., 1710-1712-1714  
CHESNUT ST., PHILA., PA.

MUSIC PUBLISHERS AND DEALERS—ESTABLISHED 1843

Mail Order Supply House for all Music Publications

# Christmastime Suggestions

## in Music

Behold the contentment, the joy and happiness of a family grouped about the piano on the eve of Christmas, singing carols, songs and reciting the poems that have for centuries carried a message of Love, Peace and Gratitude! Every teacher should plan to teach each pupil some little piece or song and thus help idealize home-life.

Famous Songs  
for  
Christmas Tide

Children's Christmas Songs  
Song That Angels Sing  
Glorious Men (A Carol)  
Merry Xmas, Hello  
To Santa Claus

FAMOUS SONGS  
for  
CHRISTMAS TIDE

Christmas Tree.....25  
(Of Zoroaster).....25  
Holy Night—Carols.....25  
O Most Joyful Time  
(O Du Fröhliche).....25  
Can You Count the  
STARS ABOVE?.....30  
(André Delys)  
O Come Little Child—  
den Ur Kindlein.....30  
Advent Eulien.....30  
Christmas Comes  
But Once A Year.....30  
Christmas Every-  
where.....30

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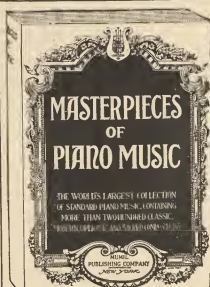
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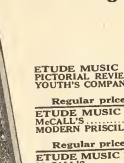
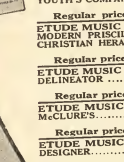
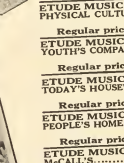
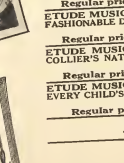
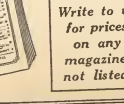
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