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James Francis Cooke

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THE ETUDE

JULY, 1926

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Our Own Musical To-Morrow

OUR MUSICAL TO-MORROW is based upon our musical to-day. The great problem of making America a musical nation is being solved faster than we realize. The responsibility for the solution rests upon the students and the teachers of America. The Nineteenth Annual Meeting of the Music Supervisors' National Conference, held in Detroit from April 12th to April 16th, was a revelation to the more than two thousand teachers who attended the conference. It is hardly believable that that enormous group is the result of a movement founded less than two decades ago by Mrs. Frances E. Clarke and P. C. Hayden, in Keokuk, Iowa.

The long procession of meetings, from early morning until late at night, made up the least impressive part of the routine of the convention. Remarkable as were many of these gatherings, dealing largely with musical education in the schools, there were certain events which stand out far above the other achievements.

The magnificent Detroit Symphony Orchestra, under the direction of the eminently able Ossip Gabrilowitch, played superbly. Mr. William H. Murphy, who has sponsored the orchestra and orchestra hall for years, attended the concert regularly. Quiet, unassuming and cultured, this prominent Detroit business man, who is also a gifted musician, has given the people of his city one of its greatest educational blessings. Not satisfied with the work of providing an orchestra for the aristocratic citizens able to pay for seats, he engaged Miss Edith Rhett to undertake the great task of developing the taste of young people, with a view to providing for future audiences. Thus, twenty-five thousand children have heard the orchestra during the past year, entirely without cost to the community. Miss Rhett has supervised this great work and is responsible for the vast throngs of little folks that hear the orchestra regularly.

More astonishing than that Detroit Symphony in its educational significance was the performance of the National High School Orchestra, composed of young high school students from all parts of the Union. This orchestra of over two hundred and fifty performers commenced its rehearsals on April 12th, and on April 16th gave a program in Orchestra Hall under the baton of Ossip Gabrilowitch, assisted by Joseph E. Maddy, playing with a finish and refinement and force hardly credible to one who had not heard it. The First Movement of Beethoven's "Eroica Symphony" was one of the numbers. Mr. Gabrilowitch, in congratulating the highly trained and gifted performers, indicated that the future American Symphony Orchestras need not worry about performers when America is developing such an astonishing group.

So epoch-making do we consider this performance of the first session of the National High School Orchestra (which can only be assembled at such meetings as this, when the students are brought together under the direction of their teachers who are from all parts of the United States to attend the conference) that we believe the participants should have individual recognition for their part in this historical event. For this reason we are printing the names of those who played upon this memorable occasion—

VIOLINS

Susan Abbott, Springfield, Ind.
Glen Ashton, Pontiac, Mich.
Doris Bailey, Glenview, N. Y.
Frieda Batey, Kokomo, Ind.
Margaret Bacon, Addison, Iowa
Howard Benson, Richmond, Ind.
Marian Berg, Elmwood, N. J.
Hilda Beronius, Cleveland, Ohio
Florence Bismeyer, Wilmette, Ill.
Jack A. Board, Peoria, Ill.
Clare Burgess, Chicago, Ill.
John DeWitt, Kalamazoo, Mich.
William Catton, Pittsburgh, Pa.
Glenora Cus, Littlefield, Ohio
Vernon Church, Colorado Springs, Colo.
Genevieve Clark, Spencer, Ohio.
Everett Chaston, Richmond, Ind.
David Cohen, Washington, D. C.
Marion Connolly, Colorado Springs, Colo.
Donald Cook, Hamilton, Pa.
Henry Corbett, Kentworth, Ill.
Ray Crawford, Pawhuska, Okla.
Doris Daries, Toledo, Ohio
Melvin Deas, Fulton, Ill.
Russell Dempsey, Adams, Mich.
Clare Depree, Chicago, Ill.
Bernard Dickstein, Flint, Mich.
Louis Diogen, Philadelphia, Pa.
Anthony DiSessa, Pittsburgh, Pa.
Eugene Edmunds, Springfield, Ohio.



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FIRST NATIONAL ORCHESTRA—MUSIC SUPERVISORS' NATIONAL CONFERENCE
OSSIP GABRILOWITCH, CONDUCTING; J. E. MADDY, ASSISTING

Why the World Needs Music

An Interview Secured Expressly for THE ETUDE by the Eminent American Statesman, Author and Divine

HENRY VAN DYKE

Biographical

The Honorable Henry Van Dyke was born at Germantown, Pennsylvania, November 10, 1852. His father, the Rev. Henry Jackson Van Dyke, was a well-known Presbyterian clergyman. The boy's early education was received in Brooklyn. He graduated from the Polytechnic Institute in Brooklyn in 1869, and from Princeton in 1877, having received his Master of Arts Degree in 1876. After graduating from the Princeton Theological Seminary in 1877, he then attended the University of Berlin, 1877-1879. This has been followed by a long train of academic distinctions from the great universities of Europe and the United States. He was ordained a Pres-

byterian clergyman in 1879, afterwards holding many pastorates, the most noted probably being that of the Brick Presbyterian Church, of New York (from 1883 to 1910). In 1900 he became Professor of English Literature at Princeton, and was United States Minister to Holland and Luxembourg from 1913 to 1917. He then became a Chaplain in the United States Navy for the remainder of the World War. Dr. Van Dyke published volumes of essays, poems and other papers, forming a list that in solid, fine type takes a large part of a column in "Who's Who in America." No American has produced uniformly so many works which have met with such wide

reception from the great literary authorities and the public at large. His individual and distinctive style, radiant with warm human feeling and high spiritual ideals, has been a joy and an honor to all who receive the highest in American letters. This conference was held in Dr. Van Dyke's magnificent old Colonial residence at Princeton. We only regret that it is not possible to transfer our readers in person to his genial and inspiring presence through all his life. He has been an enthusiastic music lover and has given his services and influence in promoting the finest in music. Dr. Van Dyke is, without question, one of the leading sponsors for music in our time.

The Public Attitude

"ONE OF the surprising conditions of the times is the difference in the public attitude toward music and musicians. In my youth, the cultured people had respect for serious musical workers; but the average man and woman gave musicians their sympathy rather than their appreciation. Not exactly pariahs, they were looked upon as people apart from the rest of mankind. Possibly they deserved this ostracism because of their eccentricities

President-Emeritus of Harvard, has urged the need of music in all phases of education for youth. How fortunate this is, because music contributes so much to the higher joy of life, the higher understanding. We should remember the words of the poet Wordsworth:

"Without pleasure we really do not know how to understand anything."

"Only a clergyman can realize what an immense aid music is in the service of the church. I have always insisted that the organist and the choir were quite as important in the worship of God in the church as the clergyman. Those who have to do with the musical services of the church should realize this in all seriousness. If there is no sincerity in the choir loft, there may as well be no preaching in the pulpit. The choir loft and the pulpit must be one in spirit. At the Brick Church, music was always a significant part of the service. I laid great stress upon congregational singing. This is often the only active participation that the worshiper has in the service. If the congregation sang a hymn dolefully or without the proper spirit I used to say: "Please sing with all your hearts and all your voices. Unless you sing heartily, I cannot preach." That seemed to create a bond of sympathy between the pulpit and the choir, that could not come in any other way. Sometimes, however, even this did not bring results; and then I used to say, "The reason why you sing so badly is that you are afraid of each other. That is nonsense. You are not singing to each other. You are singing to God."

"When I first took a pastorate I used to announce 'We will never sing a hymn about Hell in this church. If you really believe in Hell, you surely don't want to sing about it. If you don't believe in Hell, why mention it?'"

"The religion of fear is happily passing from the churches. Many of the hymns of Watts are very beautiful; but some are little more than travesties. They conjure up veritable chambers of horrors, which in their day may have served to frighten the childish imaginations of certain parishioners. Fortunately such hymns have disappeared from the modern hymn books. 'I like to have a hymn sung immediately before the sermon; and I want it sung heartily. Music is a wonderful opener of the heart. Music seems to relax the overtension and to balance between the human intellect and the emotions. We learn quite as much from our emotions as from our logic. Many of the finest thoughts come to us; they are not deliberately thought out. In music we do not want to be moved by mere physical sensations but by emotions registered in the mind. It is the power of melody and harmony. That is the peculiar function of good music distinguished from bad."

A Ruling Passion

"I REJOICE that there has been one of the ruling passions of my life. As a boy of twelve or fourteen, I used to attend the Philharmonic concerts in Brooklyn, when Theodore Thomas was the conductor. Thomas was my ideal; and when I was at Princeton I was determined to go to hear his concerts. Later it was my privilege to pay a tribute to Thomas with the following poem:

MASTER OF MUSIC

(In memory of Theodore Thomas, 1905)

"Glory of architects, glory of painter and sculptor and bard,

VIOLINS—Continued

David Fisher, Pittsburgh, Pa.
Vivian Fung, Detroit, Mich.
Eleanor Frost, Brunswick, Me.
Guy Golder, Portland, Me.
Timothy Gibson, San Francisco, Cal.
Reva Grubb, Springfield, Ill.
Leo Grubb, Cleveland, Ohio.
Benjamin Greenough, Rhode Island, W. Va.
Hilbert Greenough, Rhode Island, W. Va.
Genevieve Griener, Adrian, Mich.
Vivian Hamby, Norfolk, Va.
Mary Hanson, Detroit, Ill.
Frances Hicks, Flint, Mich.
Frederick Huber, Peoria, Ill.
Anthony James, Alabama, Ala.
John Kinnaman, Nantuxet, Conn.
Howard Koch, Louisville, Ky.
Max Komlasky, Cedar Rapids, Iowa.
Herman Ross, Milwaukee, Wis.
Percussion, Pittsburgh, Pa.
Charles Law, Yonkers, N. Y.
Henry Levine, Richmond, Ind.
Louise Lucas, Greencastle, Ind.
Wesley McCahan, Alabama, Ala.
Katherine McKee, Decatur, Ala.
Helen McLane, Asheville, N. C.
William Miller, Fort Wayne, Ind.
Maurice Montgomery, Yonkers, N. Y.
Emily Myster, Howell, Mich.
Lawrence O'Donnell, East St. Louis, Ill.

VIOLAS

Maurice Abrams, Providence, R. I.
Pearl Ackerman, Milwaukee, Wis.
Harriet Anderson, Providence, R. I.
Fred Anst, Ann Arbor, Mich.
Pauline Balfanz, Niagara Falls, N. Y.
C. Bruce Bebe, Lockport, N. Y.
August Bonck, Watertown, Conn.
Jane Brooks, Andover, Iowa.
Norman Brierley, Milwaukee, Wis.
Arthur Brie, Cleveland, Ohio.
Howe Brundage, Cincinnati, Ohio.
J. F. Caldwell, Madison, Wis.
George Hayward, Richmond, Ind.

CELLOS

Enall Bandenburg, Milwaukee, Wis.
Grace Benson, Chicago, Ill.
Theda Chaman, Chicago, Ill.
Harvey Cramer, Indianapolis, Ind.
Edward Drake, Niagara Falls, N. Y.
Ernest Deiter, Adrian, Mich.
Stoddard Dredford, Chicago, Ill.
Genevieve Ewell, Colorado Springs, Colo.
Kenneth Davis, Yonkers, Ohio.
Elliott Deing, Richmond, Ind.
Leo Fletcher, Winnetka, Ill.
Veronica Frank, Springfield, Ohio.
Harriet Harrier, Tipton, Ind.
Beretie Harter, Richmond, Ind.
Helen Hughes, Adrian, Mich.
Victor Joy, Adrian, Mich.

BASSES

Ernest Bergman, Council Bluffs, Iowa.
Margaret Clark, Cedar Rapids, Iowa.
Arthur Davis, Cleveland, Ohio.
Henry Deters, Ann Arbor, Mich.
Wilfred Esham, Milwaukee, Wis.
Peter Fruto, Cleveland, Ohio.
Leman Fisher, Ann Arbor, Mich.
Donald Gay, Lockport, N. Y.
Arthur Gardner, Flint, Mich.
Mabel Granger, Cedar Rapids, Iowa.
Forest Hamilton, Council Bluffs, Iowa.
John Hoffer, Grand Rapids, Mich.

FLUTES

Thelma Feltis, Richmond, Ind.
Hubert Harris, Knoxville, Tenn.
Harold Hertz, Peoria, Ill.

OBOES

Sidney Divinsky, Cleveland, Ohio.
Isaac Lewis, Jackson, Mich.
Reynold Marshall, Winston-Salem, N. C.

ENGLISH HORN

William Penney, Richmond, Ind.

CLARINETS

Perry Anderson, Rockford, Ill.
Alvin Johnson, Concordville, Ind.
Herbert Mayne, Indianapolis, Ind.
Arthur Person, Milwaukee, Wis.
Delroy Mohr, Cincinnati, Ohio.

BASSOONS

Norman Metelbauer, Watertown, Conn.
Ralph Lane, Minneapolis, Minn.
Harvey Redington, Richmond, Ind.
Milton Marcus, Council Bluffs, Iowa.

FRENCH HORNS

Vernon Blackford, Medina, Ohio.
Carroll Davidson, Grand Rapids, Mich.
Philip Grant, Adams, Mo.
Kenneth Smith, Watertown, Conn.
Walter Smith, Toledo, Ohio.
Joseph Solomon, Charleston, W. Va.
Howard Steiner, Pittsburgh, Pa.
Stanley Telford, Toledo, Ohio.

TRUMPETS

Anthony Ruppert, Lockport, N. Y.
Alfred Reiter, Richmond, Ind.
Jack Deuster, Cedar Rapids, Iowa.
Madison Hegan, Modesto, Calif.

TROMBONES

Theodore Anderson, Chicago, Ill.
Edna Grant, Lockport, N. Y.
Clifford Metelbauer, Watertown, Conn.

BASS TUBAS

Lawrence Cramer, Youngstown, Ohio.
Nelson Jennings, Pontiac, Mich.

PERCUSSION

Walker Brestall, Yonkers, N. Y.
Richard Warner, Medina, Ohio.

HARPS

June Hildebeck, Detroit, Mich.
Barth Randa, Detroit, Mich.

Detroit High School Players Participate in Final Number

VIOLINS
Eleanor Lemick, Cleveland, Ohio
Just Little, Indianapolis, Ind.
William Lloyd, Winnetka, Ill.
Charles Decker, Detroit, Mich.
Eugene Magar, Pittsburgh, Pa.
Kathleen Murphy, Ida Grove, Iowa
Robert Parker, Des Moines, Iowa
Joe Reiblich, Northern
Joe Reiblich, Northern
Howard Franz, Cass
VIOLAS
Maele Ayer, Cass
Cherie Olin, Hamtramck
Edward Knappe, Hamtramck
Robert Welsch, Cass
CELLOS
Philip Hargrave, Cass
Georg Lafosse, Cass
Daniel Klenz, Hamtramck
Fray Seshay, Cass
BASSES
Vivian Barr, Cass
Joseph Okamoto, Cass
SEASIDE DRUM
Selva Ayer, Cass
CELESTE
Marion Horvitz, Southwestern

The President of the conference was the very able Edgar B. Gordon, of the University of Wisconsin. He will be succeeded next year by George Oscar Iowen of Tulsa, Oklahoma. The Treasurer is A. Vernon McFee of the State Teachers' College of Johnson City, Tennessee, who will be glad to answer questions about membership in this important organization. Our musical tomorrow is in the hands of many important and able groups; but none is of more consequence than the organizations of music supervisors which, together with the Private Music Teachers of America, have the serious responsibility of educating the youth of the New World.

III and his followers had seen things a little differently, we might all now be singing *God Save the King* instead of *America*. There seems to have been an impression in some parts of the world that our constitutional forefathers were men of mere culture and education. Quite the opposite was true in most instances. Washington, Jefferson, Franklin and Hopkinson were all very much interested in music and believed that it should be given a prominent place in the development of the life of the American people. It is fitting that, at the Sesqui-Centennial, Music should play an important part. The greatest statesmen of the ages almost invariably have recognized its cultural worth.

One Hundred and Fifty Years

HERE we are sitting in a building on the very street in Philadelphia where one hundred and fifty years ago Washington, Jefferson, Franklin, Hopkinson and others decided that the United States of America should become free and independent. Notice that array of Anglo-Saxon names. Their very British ancestry made it impossible for them to fail to resist the control of a government which at that time was oppressive and obnoxious. America as an independent country owes a great debt to George III, and others, because the conflict was not with England or the English people but with the particular kind of Government that England had at that time. If George

The "Etude" is issuing, "gratis," a handsome *Souvenir Sixty Page Booklet, "Two Centuries of Musical Composition in America,"* containing three hundred American Composers. A complimentary copy will be sent to any "Etude" reader, upon postal request.

Living forever in temple and picture and statue and song,
Look how the world with the lights that they lit is illumined and starred;
Brief was the flame of their life, but the lamps of their art burn long!

"Where is the Master of Music, and how has he vanished away?"

Where is the work that he wrought and his wonderful art in the air?
Gone—it is gone like the glow on the cloud at the close of the day!

The Master has finished his work and the glory of music is where?

"Once, at the wave of his wand, all the billows of musical sound

Followed his will, as the sea was ruled by the prophet old

Now that his hand is relaxed, and his rod has dropped to the ground,

Silent and dark are the shores where the marvelous harmonies rolled!

"Nay, but not silent the hearts that were filled by that life-giving sea;

Deeper and purer forever the tides of their being will roll

Grateful and joyful, O Master, because they have listened to thee;

The glory of music endures in the depths of the human soul."

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"In Holland I had the opportunity to hear much very fine music. The Dutch are a very musical people. Mme. Julia Culp, the famous lieder singer, is naturally one of the idols of the people. Mengelberg and Van Hoogstraten are lionized as conductors there, or were before New York stole them for the Philharmonic. I heard some opera in Holland; but I do not care especially for opera. It seems to me a mongrel form of art. I like my music straight and my drama straight."

"It is easy for the writer, particularly for one whose pen runs toward verse, to be lured by the always seductive charm of music. Music has been the subject of many of my works including my stories, *A Lover of Music*, *The Unknown Quantity*, and *The Music Lover*. One section of my published poems includes several poems devoted to music. They are *Music, Master of Music*, *To a Young Girl Singing*, *The Pipes of Pan* and *The Old Fiddler*. *The Old Fiddler* has been set for solo voice, chorus and orchestra by Mr. Henry Hadley, is a poet's attempt to catch in words some of the metres and rhythms of the various musical art forms."

Self-Help Questions on Dr. Van Dyke's Conference

1. What may be the effect of music upon creative workers?
2. Which great English poet was a practical musician?
3. What value may jazz have?
4. How has the attitude toward music changed?
5. What may be said of the "religion of fear"?

Unnecessary Movement

By George Schan

Trists fact may safely be accepted: Bodily movement, unless applied through the medium of the fingers (or feet), is useless in piano playing.

The depression of a piano key is accomplished by applying power, either weight (employing the weight of hand, arm and occasionally of the upper body), or muscular exertion.

Now, since the application of weight, or the exertion of effort is, in depressing a key, accomplished through the hand and fingers, any movement of the body that does not directly assist the movements of the hand and arm structures is superfluous.

There are always opportunities for the muscles of the hand and arm to relax. If the muscles of the hand and arm are not relaxed, other portions of the body will move to compensate for the varying stresses and tensions placed upon the hand and arm structure.

For instance, if one does not use a relaxed and freely moving wrist in legato passages, the upper portion of the body will lean forward in an effort to produce accents which can and should be produced by wrist and finger movement.

In Defense of Etudes

By E. R. Kroeger

THERE is a tendency on the part of many teachers, to discard entirely giving Etudes to pupils and to substitute pieces for them. Is this wise? What is the purpose of the Etude? It is unquestionably written to solve some sort of problem; usually technical. Cannot the result be obtained by the practice of scales, arpeggios, octaves, and so on? When the interest in scale practice ceases, it is because the work done is entirely mechanical. To be sure, scales may be practiced with all sorts of accents, with slurs, and of various kinds, with different touches; but even then it is monotonous work. In an Etude, the composer causes the practice to become much more interesting by supporting his scales by, or by modifying the Etude into periodical sections, or by modifications to other keys. It may be thus "a sugar-coated pill," but it causes the practice to be more attractive. For instance, suppose the pupil is given as a task the A minor scale. He works at it faithfully in various ways, for ten to fifteen minutes, but if he takes the seventeenth study of Czerny's Opus 740, he finds such an interesting treatment of the A minor scale that he can easily put in a half to three quarters of an hour on it, without being conscious of the passage of time.

Scale practice may be considered to be similar to learning the rules of grammar. Etudes are the practical application of these rules to making sentences. Of course Etude practice can be overdone. No teacher of high standing nowadays, compels a pupil to take all of Czerny's Velocity Studies, or the sixty Cramer-Billows Studies. But that they are of great value to the student, when judiciously selected, can scarcely be doubted. Here are a few statements on this subject made by distinguished authorities: "Despite the great number of Etudes that have been written, imagine for one moment what a player the technique of music would be without Czerny, Clementi, Tausig, Pischke, to say nothing of the great works of Scarlatti or Bach, which have an effect upon technique, but are really great works of Art." (Wilhelm Backhaus)

"Take the case of Czerny and Cramer. Teachers find themselves turning back to those able Etude writers all the time. Czerny was a contemporary of Hummel and the technique of music would be without Czerny. Hummel looked upon as the equals of Beethoven. Now their music is largely a memory; but Czerny and Cramer are both used to this hour. Do not snuff at the man who plays the technique of music without Czerny, Clementi, Tausig, Pischke, to say nothing of the great works of Scarlatti or Bach, which have an effect upon technique, but are really great works of Art." (Wilhelm Backhaus)

"Technically speaking, Czerny and Bach are of great value in correcting carelessness. In Czerny, the musical structure of the composition is so clearly and openly outlined, that any error is easily detected; while in Bach the structure is so close and compact, that it is difficult to make an error without interrupting the movement of the melodic voice that will reveal the error." (Teresa Carreno.)

"I believe that this matter of insisting upon a thorough technical knowledge is a very vital one. The mere ability to play a few pieces does not constitute musical proficiency. The student's technical grasp should be all-embracing. Czerny is deservedly popular (in the Moscow Conservatory)." (Sergei Rachmaninoff)

"To remedy slowness, there is nothing like the well-known works of Czerny, Cramer or Clementi. A conscientious and exacting study of them is good musical soap and water. It washes technique into respectability and technical decency." (Emil Sauer.)

It is an indisputable fact that the acquiring of a mastery technique is an absolute necessity to the pianist who is sufficiently ambitious to perform the best piano compositions in a manner and at a speed to do them justice. This technique is the result of years of patient, unremitting effort. All artists who have succeeded state that their success is more largely due to hard work than to unusual talent.

The composer of Etudes is usually a practical pianist, who is familiar with the difficulties to be encountered in the student's endeavors to attain facility; so he writes short pieces which are helpful in mastering the problems which appear. The inventor of Etudes is nothing else than Etude. Under another name, which enable the student to compare the playing of two and three part counterpoint, so that eventually he may essay the *Well-Tempered Clavier*. Clementi, a virtuoso in his day, wrote his celebrated *Grande Opus for Anna Maria*, a collection of one hundred studies, which have outlived all his other piano compositions, many of which were at one time considered to be equal to the works of Mozart and Beethoven. Carl Tausig, one of the world's greatest pianists, edited

twenty-nine of these studies, and arranged them in progressive order. Numbers one and two of these have well been called "the pianist's daily bread," and their chromatic treatment of the "five finger exercises," form the basis for the exercises which Tausig wrote under the title of "Daily Studies."

Now, the question is, can a student of piano playing omit the practice of Etudes or inventions, and substitute for them passages from well-known compositions which will secure such technical command of the instrument as is absolutely essential. In examining a number of compositions in the first, second and third grades, the conclusion is that the majority of them are of no interest in the right hand, while the accompaniment is merely of an harmonic or rhythmic character, given to the left hand. Consequently, practice of these pieces is very apt to make a "one-handed pianist" of the pupil. The right hand acquires facility, while the left hand is left behind. Also, the figure work is generally limited in scope, both in pitch and in duration.

Practice of this nature is not sufficient to attain a mastery of the keyboard. The keys employed by the composers of these compositions seldom pass two sharps or two flats. Very few students are able enough to transpose figured passages into distant keys. Here is a suggestion for the advocates of no Etudes—compile a curriculum of valuable compositions which will give the student, and advise the student how they are to be studied, in order to reap the desired results. We have plenty of printed curricula regarding Etudes. The experience of master-teachers in all lands has given to the world the best selection of them. That they have been so satisfactory is indicated by the number of artists who have been educated in this way. The earnest teacher and student would like to know: who has attained virtuosity without systematic practice of Etudes, inventions, and so on, and how has it been brought about?

"The Keys Sang"

By J. J. Elmer

ONE of the standards of Victorian novelists was to "make the piano sing." As a matter of fact the piano cannot sing, since it is a percussion instrument dependent upon a very short-drawn tone. Even in the best instruments the tone dies after a few moments. Legato is achieved by a very devious exchange of one tone for another. This turn is brought about by fine finger articulation. The tones must meet for an infinitesimal part of a second, when the tone is lost, there is no legato. If the meeting is too long, there is a blur. Dr. William Mason's plan of having the pupil play very slowly, and having the finger sustaining the note just played lifted very rapidly at the precise moment that the succeeding finger strikes "key-bottom," is about as good a way as possible to insure perfect legato. The slower the exercise is played and the more rapidly the finger exchange is made (without arm jerkiness), the better the result.

This, however, is not what the average layman understands when he says that some performers "made the piano sing." What he doubtless means is that the player has introduced elocution in his playing. He means that the player has talked through his fingers. He means that the player's fingers have employed accents and rhythmic patterns, bringing out the musical idea almost as a finely trained actor might say a line of Ibsen so that it would have the same meaning as the line said by the average brainless barnyardman. Try talking with your fingers. Don't just play a phrase; but play it as though it means something.

This is something which can be developed by understanding. Even the pupil without a teacher can make an investment in such a book as the remarkable "Principles of Expression in Piano Playing" by Christiani. This at least will enable one to make the fingers sing and talk musically and intelligently.

The musician knows these things instinctively and plays with great ease. Schubert once said: "I played alone and not without success, for some of my listeners voices, which, if it is true, is a delightful compliment; for I cannot abide that execrable common error even to distinguished players; for it neither pleases the ear nor moves the heart."

"Music and dance have been associated for centuries, music and dance for ages. Yet, it is universally admitted that the highest poetry has never been successfully matched to music, and certainly the music that is generally danced to cannot be classed as the highest possible form of music."

—FRANCISCO BEECHER.

Beethoven's Piano Sonatas and How to Teach Them

Part III

By PROFESSOR FREDERICK CORDER

Of the Royal Academy of Music, London, England.

No. 8 (Pathetic), Op. 13, in C Minor

I AM omitting No. 7 for the present, as I know you will be impatient to hear about this very favorite Sonata. It is in my very favorite do you ask? Well, the more obvious the character of a piece of music the more popular is its appeal, and pathos being a quality most appreciated in serious music, it can be told beforehand what to expect. By the way, it is worth while delaying awhile to consider this matter. The number of sentiments that music can definitely paint is surprisingly small. Pieces are named for the most part quite arbitrarily, and you have to be satisfied if there is nothing in the music that distinctly jars with the title. But, a piece low-pitched, minor in key, slow in pace, at once disposes the mind to ideas of sadness; and when this is streaked with moments of pure beauty the mood which we call *pathos* is irresistible. Nor need these characteristics be continuously in evidence. It is more in accordance with human nature to endeavor to cheer up in our moments of distress, to find fresh strength. The art of music lends itself peculiarly to this intermittent form of sensation; you will not expect to find Beethoven's "Sonata" equally pathetic throughout. Even Tchaikowski's Pathetic Symphony, the last movement of which is almost unbearably grief-laden, has its moments of smiling beauty. And now to business.

This sonata commences with an Introduction, which is a piece of music so contrived as to lead on and on, never making a complete cadence, or close, in its own key. At the end of the sixth measure, though, again, I have often heard this done by people who will not listen to what they are playing. Notice, please, that the cadence as they are called, in measures four and eleven, are no such wild scurrilous notes as they look to be, and instead of getting impossibly fast, as their tails would seem to indicate, really die off in an exhausted kind of way, as such passages always do, and as a singer would sing them (if she could, that is). Cadenzas have no time-value.

The Dot Marks

ON REACHING the Allegro, we find ourselves with two minims (or half notes) in the measure, each of about the speed of one sixteenth-note of the Introduction. The composer has carefully marked a dot on the head of every quarter-note and nearly every half-note. They can hardly be otherwise than detached at this pace, but Beethoven was accustomed to employ the dot to indicate a slight accentuation of notes. It is rather surprising. Be sure you play with the left hand held very loose, or the tremolo octaves will sound clumsy, besides proving very tiring.

At measure 31 the right hand has an unusual interval, F[♯]-A[♯]. Don't be misled into playing either of the A's as A[♯]. It has been suggested that at 41 and 45 the short compass of the piano then in use was the reason why the course of the right hand was checked instead of continuing up to A[♯].

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Ex. 1 Maestoso M. M. = 50



Yet if one altered it what a Vandal he would be! It would be like phonic spelling, which sensible people try vainly to get adopted, but which no one can endure.

Well, the upshot of it all is that when Beethoven says *Grave* or *Adagio*, or *Largo*, and the page looks very black, you will have to count two, or four, or even sometimes eight to a quarter-note before you can get at what he means. Silly, but so it is.

Another thing; in such long slow measures the ear falls—now this is your fault—to retain the sounds which have to be indicated by accidentals. How often have I been distressed by hearing a pupil play B[♯] instead of B[♮] in that opening measure! This is really inexcusable; if you know what a minor key is you should not be able to play B[♯] in such a situation, where the accidental be there or not. But, if you are liable to be misled by your eye, what is the matter with marking in the 7?

I hope at least that you would not—could not—so carelessly or carelessly as to play C[♯] at the end of the sixth measure, though, again, I have often heard this done by people who will not listen to what they are playing. Notice, please, that the cadence as they are called, in measures four and eleven, are no such wild scurrilous notes as they look to be, and instead of getting impossibly fast, as their tails would seem to indicate, really die off in an exhausted kind of way, as such passages always do, and as a singer would sing them (if she could, that is). Cadenzas have no time-value.

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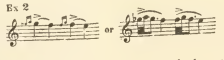
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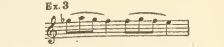
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and B[♯]. That is probably so, but the top notes as they stand sound, I think, better than in the other (inverted) position; so we will have them unaltered. At 52 you will find it most natural to put the left over momentary confusion, while you disentangle the right hand; but this cannot quite be yourself. Pass the left hand under the right and feel how much easier it is. See what we save you! as the advertisements say.

Some people play the *Mordents* at 58-59 before and others on the beat:



the latter is more according to rule, but at the rapid pace is apt to degenerate into a slovenly



With the fingering here given the notes can be played with certainty and crispness. At 94 I think it is clearly intended to have a melody in half-notes right up the scale. Consequently the dots here also act as a guide. The notes are to follow, in the left hand. The smooth pair of passages at 111 and 118 I shall leave you to finger for yourself, merely advising you not to shrink using the fifth finger. The movement is presently most dramatically and effectively interrupted by an unexpected reappearance of the Introduction. It starts in G minor, but after two measures and a half comes to a halt, with an ingenious modulation gets into the unrelated key of E minor. And I want you to watch that modulation and understand it clearly, because otherwise you will give yourself away by playing dreadful wrong notes. If you dare to play C[♯] in the middle of 139, I will murder you, if I have to cross the wide Atlantic to do it. Make a very *deceitful* and a *raffish* also, as you come to the pause, The sudden *Allegro* which follows is made up of the first phrase of the former *Allegro*, alternating with a phrase so very like the principal phrase of the Introduction. It should not mind if you increased the resemblance by playing the three quarter-notes slightly *rubato*: not quite like this, but very nearly.

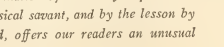
So list used to do, and be rarely took liberties with Beethoven.

Make the melody sing out really like a voice?

2. Keep the middle part soft, even and really legato?

3. Make the bass in exact proportion to the melody?

Finally, can you be sure of doing these things undeviatingly throughout the movement? If you could you would be the world's finest player, and consequently you have not yet been born. Try your utmost in all these directions and it can still be done better. I cannot go over every phrase with you, as I should at an actual lesson; but there is hardly a measure without some irregularity of fingering, or transfer of notes from one hand to the other, in order to avoid breaking the legato. Like this, for instance:



The trills at 177, 185, and so forth, have to be very short; there is not time for much more than a turn. About like this will do.



In the Recapitulation there is little to remark, as there are no alterations except in key. One single change has been made by an editor, Von Bülow. In 114 the first note was G, and in 280 he makes it E_♭, to match. But Beethoven certainly wrote C and the passages, though nearly parallel, are not quite so; therefore it is not worth while altering it.

Again the conclusion is interrupted by a crash, and again the dirge-like Introduction recurs; but, its first chord having been anticipated, its place is left empty. The movement has the nerve to take these three long rests correctly. Come steadily "One, two, three, four" to each quarter-note; it is, counting in sixteens. Eighth notes, very slightly pulled back, to make the impression that you are dealing the piano a smashing blow—a thing no real pianist ever really does, you know; but one has to pretend, sometimes, and that is how it is done.

The *Adagio*
THE VERY lovely *Adagio* is often played by the unskillful under the impression that it is easy. Nothing in any of the Beethoven Sonatas is easy; this will always sound beautiful, however poor the player, but that is quite a different thing.

Just play the first measure two or three times—not straight off the reel, but pausing after each time to criticize your playing. Have you

1. Made the melody sing out really like a voice?

2. Keep the middle part soft, even and really legato?

3. Make the bass in exact proportion to the melody?

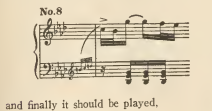
Finally, can you be sure of doing these things undeviatingly throughout the movement? If you could you would be the world's finest player, and consequently you have not yet been born. Try your utmost in all these directions and it can still be done better. I cannot go over every phrase with you, as I should at an actual lesson; but there is hardly a measure without some irregularity of fingering, or transfer of notes from one hand to the other, in order to avoid breaking the legato. Like this, for instance:



When we come to 9, and the music is at the extreme reach of both hands, we shall be driven to all sorts of unfair devices, such as covering up a gap by a momentary use of the pedal. Without a frequent and very skillful employment of this trick, indeed, the piano cannot be made to really ring. When the little episode (17) is reached try to alter your style so as to make a nice relief. The left hand should play its part, easy, repeated notes and chords, in an understudy, shy sort of manner, to allow for the timid melody in the right hand making its best effect. One would very slightly improve the pace here, imperceptibly slackening again at 20, in order not to hurry the grace-notes in 21 and 22. These are by no means easy, and if this difficulty has betrayed the piece is spoiled. That at 21 comes immediately after the left hand has played its 6th chord, but that at 22 is quite different; it is best learned in these separate stages, first omitting the turn,



with a slight stress on the c; next adding the turn, but with the left hand, so that you may feel the correct rhythm;



and finally it should be played,



The trouble here lies in keeping the sixteenth notes of the left hand steady in time, in whatever variety of matter the right hand indulges. This accomplished, there is not much more to worry about. When we come to the second episode (37) the chief difficulty consists in subduing the triplet chords, which even at 42-3, must never be allowed to become noisy. After each of the remaining five must be subdued, in spite of the general crescendo. At the climax (50) it is a pity to have to spoil the bass through having no note lower than F. No one could object to your playing the F's and E's as octaves.

The third repetition of the chief melody requires the right hand's fifth finger to do its utmost, and consequently the now extensive accompaniment to be subdued to the utmost. Listen, listen, here, till your ears are ready to drop off, and at 67 and 69 you do. And if you really cannot play the four in G evenly against three, why, you must play it as we were taught to do in old days.



Now, as to the Rondo. Here, I ethoven is inconsistent in the treatment of his grace-notes. He usually places them upon the beat, but it is clear that in 5 and 6 they are meant to come before it, as the last notes bear so strong a place in the melody. Similarly the trill in 16 must commence with the lower note, for the same reason. But if you have been playing either of these the other way, do so; it does not matter much.

People are unaccustomed to see a chord written so low on the treble staff as at 22. Don't let it make you play wrong notes. At 30 the notes lie rather awkwardly for the right hand. Play the middle Eb with the thumb of the left hand while you disengage the right, turning it thumb under to C, and you will find it a considerable relief. I think Beethoven would gladly have made the scale at 36 start from Ab had he been able. It certainly sounds better, and only means 3 lots of sixteenths instead of triplets. Take care to feel the swing of the time at 41; people are apt to go wrong here. And again, don't get too fast at 79, and don't play the three preceding eighth-note triplets. Another place where your time is liable to get shaky (or wacky, as a young friend of mine calls it) is at 107. Mark the alternate quarter notes as you play these six measures a few times replacing the right-hand G's by a group of four sixteenths and you will soon get it steady. Had the passage been written:



all trouble would have been avoided. There is little else in this Rondo to warn you against. At 151 (and, of course, the corresponding measure a few before), having been playing triplets for so long, the sudden change to ordinary eighth-notes is apt to trouble those whose sense of time is not strong, but this is a common Beethoven difficulty. Similarly at 193, when you suddenly change to a new rhythm, the same difficulty occurs. A nice, unexpected ending; it makes you think of an animal escaping from a cage. It can hardly be described as pathetic; but no matter. You could make up a story to fit it, and so play it all the better.

Self-Test Questions on Mr. Corder's Article

1. Why is this Sonata so popular?
2. What change would improve the notation of the Introduction?
3. For what purpose (no longer in vogue) did Beethoven place dots over notes?
4. What three particular qualities should be observed in playing the Adagio?
5. In the Rondo, how shall Beethoven's grace-notes be treated?

"Let's Pretend"

By Lucile Collins

Those of us who teach children know that the kind of piece preferred by them is the one with the imaginative title. They are delighted with little pieces that "tell a story." So why give them ones with meaningless titles? As a help in this direction, my little pupils have a "Let's Pretend" Book, an ordinary composition pad, in which they write little stories of the pieces they study, such as *The Fairies' Carnival*, by Anthony, and *Jolly Dandies*, by Beethoven. By "making up" the story themselves they not only gain more interest in the pieces themselves but also learn to interpret them in a more musical way.

Make Friends of Your Instruments

By Rena Idella Carver

ALL students should be inspired to respect and reverence their instruments. Often books and pencils are placed inside the violin case with the violin! Who has the violin case with the violin? Who has the piano with the piano? Who has the guitar with the guitar? Who has the drums with the drums? Who has the hats, pictures and vases?

An understanding of the mechanism of an instrument will create an admiration and love for it. This information may be given during private lessons; but it is often advisable and enjoyable to make it a part of the class meetings or the regular class lessons.

In this work the instructor should have a definite plan. Suppose he has pianoforte pupils. He should first tell them about the mechanism and construction of the modern piano, illustrating this by properly labeled pictures of its many parts. A little theory—such as the laws of the stretched string—also will be necessary. (The player and reproducing actions may also be discussed here, if desired.)

This should be followed by photographs of great artists, showing from various angles the proper position and relation between the body and the instrument. Specific rules for the correct position of the body at the piano, with the reasons should be given. A lucid, concise explanation of the different fundamental touches and their relation to the keyboard and the mechanism of the piano will be most valuable.

Attention should then be called to the proper care of the piano—tuning, atmosphere conditions that hurt the instrument and what may be done to help overcome them, the position of the piano in the room, securing the proper light upon the music, and the ways of judging a piano before purchasing. This will furnish them with a graphic and intelligent résumé of the practical side of this instrument.

The teacher should then turn to a brief illustrated history of the piano from the zither and the early claviers, which came into use first as substitutes for the organ, and all the precursors of the modern piano. Pictures should be selected showing the dulcimer (from which the clavichord was derived), the clavichord with a thorough description of it, pictures of the psaltery and its derivative, the harpsichord, and other instruments of this species—all these should be carefully exhibited.

Paragraphs should be devoted to the early makers of these quiet instruments and to the players, teachers and composers of that day.

The invention of the pianoforte may now be treated. Its makers, superiority of the piano to the earlier instruments, improvements and modern improvements, and the piano and reproducing features may be discussed. Then conjectures about the future of the piano, the mention of experiments with the circular and Janko keyboards may be in order.

Composers will be given a section and biographical sketches of players, virtuosos, and teachers of the present will be attractively presented. Accounts and programmes of recitals and concerts attended will be entered here. Then a list of the great pianists of the past and present and a summary of piano literature and composition with a list of the past and present composers of each country should be added.

It will require much research and time to obtain this material and information. The teacher will use many books and magazines. The necessary pictures or photographs will have to be made or purchased. A duplicating machine and typewriter will assist in making the collections attractive.

Catalogues of standard makes of pianos may be obtained from firms and piano manufacturers. Students who possess Steinways will take special interest in the work, if they are given pictures of these instruments and those who practice upon Chickens will be greatly pleased to study their construction. All the material should be placed in loose-leaf note books so that new sheets may be added from time to time.

The instructor should secure the services of a professional pianist to act as a practical guide and repairer for some of the lessons, so that the students will have expert information. If living in a city which has a piano factory, the teacher should make arrangements for the class to visit the factory and see the actual work of construction.

This work will furnish interesting material for quite a series of lessons, if carefully outlined. The same plan may be used in helping students to secure an intimate knowledge of any other instrument.

When You Play That Piece

By B. H. Wike

If a person were to stand off and hear himself play he might be surprised at the effect. However, unless he has played for reproduction, he has no such privilege. He must depend upon his own "close-up" hearing or else take criticism from well-meaning friends.

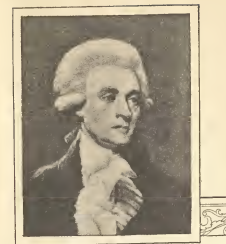
Monotony in tone should be avoided. Any composition with good editing will have sufficient guide marks to represent the composer's intentions, but to interpret them lies with the performer. A good speaker does not give a recitation in a dull sing-song. Neither should music be rendered so. The individual viewpoint must do with the playing of a piece. No two people play exactly alike; nor should they. Imitation does not develop individuality, though masters of the art can give valuable suggestions. Not the standing of another's viewpoint, but the investigating and applying it is justifiable. For instance to raise one's hands far in the air above the keyboard for no other

reason than that someone else has done so is both stupid and inartistic.

It is necessary to be always on the watch for mistakes. A mistake left uncorrected becomes a habit which becomes harder and harder to overcome. Playing wrong notes in a composition is not what the composer expected and will quite likely play havoc with the harmony.

A splendid idea is to return to a piece after it has been laid away for a while. Taking it up with new determination often leads to drawing out something fresh and striking which may have been missed in former readings.

It is well to be careful to use only good editions of the pieces played. Poor editing very often changes the composer's viewpoint more or less and causes the player to court wrong interpretation. The instrument, also, must be in tune. Otherwise it is impossible to do anything in tone work. Liszt once did wonders with his piano which he admitted at the time sounded like a tin kettle. However, not everybody is a Liszt!



THOMAS JEFFERSON

WHEN the ubiquitous father of our country was visiting the delightfully quaint Salem College, in North Carolina (at what is now Winston-Salem), the Moravian professors with their innate love for music naturally asked him to hear one of the charming young lady students play upon the spinet. General Washington listened with the greatest apparent interest, watching the girlish fingers fly over the ivory keys. When the music ended, the professors waited breathlessly for his comment.

"Young lady," remarked the General casually, "I know of something that will remove all those warts from your lovely fingers."

Just how much music Washington really knew seems to be a much-disputed point. He is reported by some to have played the flute. At Mount Vernon we may still see the music room with its instruments. Furthermore there are pictures of our first President playing with the intensity of a virtuoso. But if we must trust his historic veracity, we will credit a letter to Francis Hopkinson in which he wrote, "I can neither sing nor raise a single note." Possibly this was professional modesty. There seems to be no doubt that he was very fond of music and frequently attended musical entertainments. He at least thought enough of the art to present his daughter, Nellie Curtis, with a harpsichord imported from London at the cost of one thousand dollars.

Inspirational Music

THAT MUSIC has been an inspiration to many great leaders in the past is widely recognized. The late Louis C. Elson, who persisted in seeing this merry world through rose-colored glasses, once made a fascinating list of great musical amateurs, a list that has afforded the writer many important suggestions. He commenced his inventory with Ptolemy Auletes, father of the bewitching Cleopatra. Auletes signifies "flute lover." He was perhaps the only monarch of the past who actually had music attached to his name. Shakespeare doubtless knew of this when he had the Nile Queen say, "Give me some music, moody food of us, that trade in love."

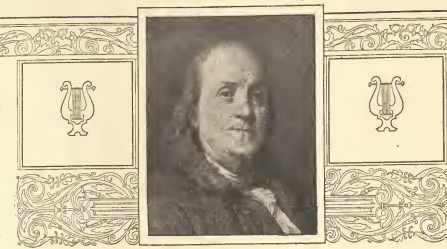
A Collection of Flutes

AULETES died 51 B. C., leaving a gloriously decorated, gilded and a prized collection of flutes, doubtless long since passed into dust. But, insofar as the primitive history of music is concerned, he was really a modern. The Chinese, the Hebrews, the Aryans, the Indians, the Babylonians, the Assyrians, the Egyptians, and notably the Greeks had been making music for centuries before. When these ancient nations sought to preserve their national histories in pictures on stone they took precious care to see that music was frequently represented. The stone hewed panorama of "The Procession of King

Great Men and the Power of Music

By JAMES FRANCIS COOKE

Famous American Music Enthusiasts
(From Great Men and Famous Musicians)



BENJAMIN FRANKLIN

Assurbanipal" in the British Museum, displays clearly the old triangular harp. The imperial music lovers of remote ages were legion. When the Carnarvon-Carter expedition went down into the Valley of the Kings and at the end of fifteen years of excavation and exploration broke into the gorgeous tomb of Tut-ankh-amun, they found among the three-thousand-year-old relics two sistra, primitive musical instruments which were doubtless known to the children of Israel during their captivity.

A sistrum is an instrument about ten inches long with a bronze or an iron loop-shaped frame supporting lateral bars, upon which were suspended metallic rings. A handle enabled the player to jingle it in rhythm with the music made up of the manner of a baby's rattle. Specimens of sistra may be seen at the Metropolitan Museum in New York and in other large collections. These date from the Roman players of the first century after Christ.

Indeed, in a great spectacle dealing with the life of Nero, presented by a modern circus, the performers marched around the sawdust hippodrome to rhythms marked by numerous players jingling sistra excavated from the trunks in the tent of the circus property man.



WASHINGTON IN HIS MUSIC ROOM

Although there has been much dispute as to whether Washington actually did play the Flute, the artist has not hesitated to represent it in this picture.



FRANCIS HOPKINSON

sang an ode to Niole that lasted for hours. Desiring to be recognized as a professional rather than as an accomplished amateur, he is said to have accepted private engagements for huge fees. Mr. Elson relates that he was once of fered as high as one hundred thousand seesterles, possibly equaling one hundred thousand dollars to-day.

Nero's Audience

NERO demanded a respectful audience under penalty of death. He posted sentries at the doors to arrest those who attempted to escape his marathon arias. They who failed to applaud the imperial catervailing were chastised by soldiers in the audience. He is reported to have employed a claque of some five thousand official applauders, who were distinguished by elegant dress and long curls. When Emperor Nero, according to the tradition, went to the tower of Maecenas and celebrated the event in song. Perhaps some day a new "super-miracle" radio may reach back into the mists of the past and pick up the long-lost vibrations of the imperial pagliaccio of the first century, and we may know what kind of music went with such a monster as Nero.

Minnesingers

IN the Middle Ages many of the Minnesingers and the Troubadours were the foremost men of their day. Alfonso X of Castile William IV, Count of Poitiers, and Richard I of England were royal musical amateurs. King Canute (944-1035) is credited with having written a boat song which remained popular for three centuries. The words are:

Murie sungen the munchen binnen Ely
The Cnute Chunge reth her by
for his voice. If his tones did not satisfy
him he would resort to emetics. He once

In modern English:
Merry sang the monks at Ely
As King Canute roved thereby
Row, men, canoe the land
And here we these monks sang

On the continent, Charlemagne was an intense lover of music. His influence upon the establishment of the Gregorian chant is valued highly by historians. Daily he is said to have directed the singing at his court. Henry VIII of England was an able amateur who composed music of great historical and some musical interest. Queen Elizabeth spent a great deal of her spare time at the virginals and is said to have played excellently. She is quoted as having said that she found music a kind of antidote for melancholy.

Louis XIII of France was an accomplished amateur. He is often credited with having written a graceful piece known as *Amoryllis* (which really came from the pen of Baltazarini), doubtless because His Majesty had composed a four-part song with the same name. To one of his citizens, however, America owes a very great

must combat the prevailing popular notion that music is an entertainment, a good time—nothing more. There is much in modern life to give help to this notion—the terrific success of men of no brains but with a pleasing voice or a "knack" for "composition"; the entertaining quality of almost all the music that the phonograph record is making immortal; the vast amount of music served with your meals; and the fear with which even some teachers of music regard music that calls for a little analysis and study.

The University School

A THIRD REASON for stressing the intellectual in our teaching of music applies especially to schools incorporated in universities. Here we musicians are on the defensive. We have constantly to meet the criticism that music is not an aid to dignity with other intellectual pursuits. The statement is not usually made in so bald a form, for university people are a polite lot, but I think we all feel that our beloved art is generally rated much lower than the subjects taught in the schools of science, history or the classics. But this would not be the case if it were generally realized that the study of music offers a wonderful field for intellectual prowess. This is so not only in composition, an excessively difficult subject, but in the department of music, in which the intellectual element takes the form of comprehending the music to be performed. Much playing and singing that we hear shows the lack of just this intellectual background.

I have no sympathy with the views of some critics of our system of teaching music, views which have their root in the false aesthetic which I have mentioned, namely, that music is an entertainment, nothing more. These critics are quite ignorant of the very great part played by the intellect in the production and reproduction of music. Any suggestion of "mindless oil," "the professional," or "the academic" fills them with horror. The study of harmony only dries up the springs of inspiration. In a word, away with mental discipline so far as music is concerned.

Masters' Midnight Oil

THE PEOPLE on the inside know better. They know that the works of the greatest masters simply reek with midnight oil, and that many of the greatest masterpieces, such as the *P Missa*, *Missa di Bach*, the *Jupiter Symphony*, the *Ninth Symphony*, the *Messiah*, *Parafall*, and *Frank's Prelude, Choral and Fugue* are terribly "academic." And yet men that wrote these pieces knew well the grind of contrapuntal discipline.

Probably the naive inspiration of our American composers is as abundant as that of most of the French composers. But the Americans fall in the rear of the French on the intellectual side, the sheer mastery of the craft. To care this deficiency our schools should strengthen the course of study that leads to this mastery.

One of the ways in which the schools can bolster up this backbone is to let their students into an intimate acquaintance with the great musical classics of the older and present generations. It is a recognized fact that the American student, whether of music or of any other subject, may master work that is assigned, but shows little spirit of adventure into the domain of the not required. He plays nicely the Beethoven sonata, but is not sure of it for fear, but it does not occur to him to read over the sonatas printed just before and after the one he is studying. He listens carefully and appreciatively to the *Prelude to Die Meistersinger*, and raves about Wagner, but it never occurs to him

to find out what happens after the curtain goes up. It is important that the graduates realize the very great necessity of a background for work they do in music, whether as performers or as teachers. Every musician should have, at least at one time or another a knowing acquaintance with the great literature of music. Without this his teaching will be only half as effective. Most people are very narrow in their taste and opinion. We all know of the traditional warfare between the organ and the piano. We know how little the singer cares for orchestral or chamber music. Now the professor of music may do much to combat this ten-



DAVID STANLEY SMITH
Professor of Music, Yale University

dency to narrowness. We may bring the pianist into a knowledge of the great organ music of Bach and Franck, he may teach the violinist the wisdom of knowing the pianoforte literature of the great masters (but this is indeed difficult) do something toward illumining the long solemn countenance of the organist into a smile of surprise by convincing him that the *Missa* and the *Blue Danube Waltz* are good music even if they do not happen to be fugals or contrapuntal. This is an intensely practical matter. Students who are required to study a vast number of scores of all sorts and to submit to examination in a very broad field of musical literature.

The School's Opportunity

OUR SCHOOLS are in a position to do much toward the improvement of the taste and effectiveness of the graduates, and through them of the general community, by insisting on this very study. It is not enough that our teachers and performers know only a few "old-time favorites." They must know also the more resolute compositions of the great masters, which are after all the basis of the whole structure of music. The can-

didate for the Ph.D. in English is required to know his Shakespeare, his Milton, and others. Why should not the candidate for the M. B. know his Bach, and his Brahms, his Beethoven, Mozart, and Wagner, and have some acquaintance with William Byrd of the older period as well as the music of the recent era, Debussy or Strauss of the older period? The strength of the student's intellectual power should be built up from an acquaintance with music from the inside. To quote Horatio Parker: "the best way to understand and appreciate music is to make it." Even if a student may make no promise of doing important composition, there is no better training for practice.

The Experimenters

MUCH MODERN music is frankly experimental. But the public is led to believe that these experiments are always successful, and the experimenter is hailed as a genius. It is a pity that people who live near chemical laboratories, however, know better. They hear strange rumblings, and now and then they see the laboratory carelessly blow itself up, so perilous is its existence with a band of raw students inside mixing their knowledge with the unknown. I have a similar fear when I enter a concert-hall with a program of modern music ahead of me. What if the unsympathetic vibrations of a terrible compound of tones should wreck the building?—say, by the sound of four trombones sitting hard on as many different notes within an octave?

One of the striking forms which modern "lively art" has assumed is in the field of the building. I have seen a new instrumentation of great cleverness and attractiveness. The unfortunate thing about jazz is that its allurements have led many people (thoughtful and discerning alike) to herald it as a great American contribution to musical art, indeed the only real contribution. Here the music beats in time with the pulse of America, so we are told. But the fallacy of the argument lies in the incomplete knowledge of the jazz artist's vision of America. To him America is Forty-second street, glittering expensive hotels, cabarets, musical comedies, fine clothes, taxis, and all the show and pomp of money and money getting. All this finds its faithful portrait in jazz. But the jazz artist is rarely found roaming among the streets and alleys of the city, or even absorbed in a view of golden wheat stretching for miles over a prairie. The quiet, idealistic, religious American, the man of good books of great pictures, this America is a blank to him, or at the most an unspeakable bore.

The Jazz Problem

JAZZ SHOULD BE admitted into our schools and colleges for what it is worth, for there are times when it is more appropriate than a Bach fugue. Furthermore, one should not quarrel with the humor that is in it. But its charm, delight, and intellectual interest, which it possesses in its monotonous rhythm, as unvaried as the chug-chug of a steam engine, enslaves its practitioners within a formula, and induces in composer, performer, and listener a kind of mind and emotionless life. We have heard the "good piece of jazz is better than a dull symphony." In a certain absolute sense this is true, but if we make a comparison of

The Modern Music Problem

I HAVE IMPLIED my great respect for the old masters in certain of my remarks. What should be the attitude of the teacher toward modern music, and what attitude should be encouraged in his pupils? In the first place, it is salutary for a certain type of ultra-conservative student to receive an occasional jolt from a real piece of modern music, and this dissonance is good for him. So much mellifluous issues from the horns of our photographs and from the sweetened music of our public singers as to arouse a craving for the sour, lemony taste of present-day dissonance. Whenever roman-

THE ETUDE

ticism becomes sentimentality, when expressiveness descends to gush, the door is opened to the hard, cruel cry of the modernist. This is the strong point in the gospel of the Stravinskys, the forsaking of high, noble emotion for either no emotion at all (pure rationalism and cynicism), or an emotion that is bestial, the desire of the composite inner life of our great cities.

The student should be taught not to fear modern music, but to discriminate between a healthy growth of a new form of expression on the one hand, and on the other hand, caricatures of all that is healthy and lovely. The conservative must not group all modern composers under one head of decadent and revolutionary, and heap them all in the waste basket. Modernists shock and anger us, but others, like Charles Martin Loeffler and Arnold Schoenberg, show us how to carry on into the future the fine thought of our God-given and beauty-loving musical ancestors.

THE ETUDE

THE ELEMENT of the Romantic style is one that has always been difficult of definition. It is a term which is applied principally to literature and music. The Oxford Dictionary defines a romance as "A tale in verse embodying the adventures of some hero of chivalry," or, in prose, a narrative in which "the scene and incidents are very remote from ordinary life." On the other hand, the word *Romantic* is variously defined as "A work of the first rank." Ruskin stipulates in addition for the qualities of "Taste and Restraint."

J. C. Fillmore comes nearer the point when he says, in relation to music, "In classic music beauty of form is first and emotional content subordinate. In romantic music emotional content is first and form subordinate."

Emerson says, with regard to poetry, "It is not metres, but thought so passionate and alive . . . that it has an architecture of its own," by which we understand that it is not form but spirit alone which really counts in poetry. It has been said that Romanticism is another name for the spirit of Poetry and that all good composers have been romanticists.

Romanticists

THIS seems to imply that classic composers, as distinguished from the romantic school, are not good, or not so good as the latter, which again would seem to be contradictory, for the term classical certainly intimates the standard work, one which has survived the criticism of the ages through possessing intrinsic excellences of its own.

To pursue the matter further, Pater has said that the spirit of Romanticism goes beyond the desire of mere beauty, and adds charm, or wonder, the element of the weird and bizarre. If he be true, then the Romanticism of one generation may fall to move the next; and it is admitted that what we call beauty is, after all, a matter of taste.

Seeing the endless confusion in the definition of Romanticism, it will not be better to examine the foundations of the matter and get rid of these shifting sands of uncertainty?

The problem is, succinctly stated, a question of Style. Now we can distinguish style on a mental plane only by their power to call forth various emotions. The problem of Romanticism as distinguished from Classicism is a psychological one, and the distinction applies to literature and music, both of which, in themselves, are processes of thought or the result of thought. On paper one is expressed in letters, and the other in various shaped notes. Both use the medium of sound, the one through the medium of words, the other through the regular vibrations of tone. The thoughts represented—the vital point—are, however, not always intelligible, but a jumble of notes signifies nothing. In both cases they must be organized.

Process of Composition

BY ORGANIZATION of either words or tones we understand the process of composition. Composition is necessary to intelligibility.

Literary Composition has been defined as "The art of choosing and arranging words to convey sense." This definition of literary composition is equally well for music.

But that is not all. There is another necessary element; this we call

Romanticism in Music

By HERBERT WESTERBY

A Distinguished English Author Discusses the Emotional Sense of True Beauty in Music

style. Sense and style are the criteria in all musical and literary art.

The methods of employing these elements of sense and style (matter and manner) in musical art vary considerably according as the appeal is directed mainly to the intellect or the emotions and as the work is intended for the young or old, for the dullard or man of intellect.

Taking the matter, however, by itself, we would say that it must:

1. Make sense; that is, appeal to the intellect.
2. Develop its ideas sentence by sentence.
3. Give an idea of definite form, of unity.
4. A key relationship must prevail.

B. The component parts of the composition as a whole must be related, assuming that these conditions are satisfactorily dealt with, we may pass by the matter, or materials, of the structure.

Intellectual Appeal

SO FAR, be it noted, the appeal is to the intellect, that is, there must be a message for the average mind. Just beyond this the question of style steps in. Barely

the style in music may be defined as the manner of presentation and may be classified as declaratory, introspective, expressive, sympathetic, religious, tragic, humorous, and dramatic. This list, though not all-inclusive, gives some of the ingredients of style in composition, assisted in its interpretation by light and shade, emphasis, and restraint, boldness and coyness, serenity and restlessness, and other qualities, all of which reflect personality or individuality of style. The tragic nobility of Beethoven, the loquaciousness of Tchaikovsky and the languorous tracery of Chopin, all are instances of this.

Emotions of Poetry and Music

IN BOTH poetry and music the emotions are or should be aroused, and the success with which this is accomplished is the measure of their beauty of style; and really is the factor of beauty of style.

In its power to arouse the emotions, which is this that is accomplished is the determining factor in both classic and romantic music. Without it no classic is worthy of the name, nor would it live long enough to be rightly so-called. In enjoying a classic the beauty of style comes first, and the microscope afterwards. "A thing of beauty is a joy forever, whether it be classic or romantic; and colored statements of the same thing."

We have now considered the deciding factor in both classic and romantic music, the factor of beauty of style, and not beauty of form, yet the terms are to some extent synonymous. Romanticism has been defined as the spirit of poetry or the divine afflatus, and perhaps it would help if we consider what the spirit of poetry really is. Usually we characterize it, apart from subordinate rhyme and rhythm (matters of form), as the presence of thoughts beautifully pressed and the absence of the merely prosaic, the merely intellectual.

"In poetry," says Mr. Aldis, "of whatever kind, the poet must keep always in touch with beauty. . . . He must be quiet and impassioned so long as it is in praise of the sense of beauty which has inspired him; and, as music has been termed the 'poetry of sound,' we look also for the same beauty of inspiration in music which we find in poetry. Music, as the chief of the arts, belongs to the realm of emotion."

It displays the innermost feelings of the composer and, without the power to arouse the hearer, it is valueless; like poetry it belongs to the inner life.

Two Types of Beauty

THERE are, however, two types of emotional beauty; the characteristic and the ideal.

Characteristic beauty is denoted by an intrinsic attribute. Just as every instrument has a character of its own, so every musical composition has a psychological bearing, though perhaps an unconscious one. Its title and form afford a descriptive clue, but to possess characteristic beauty it must "ring true," be in accordance with life. Hence in all these forms of characteristic or descriptive music, such as works entitled "Dawn," "The Fountain," "Pastoral Scenes," "Jocelyn," "Barcarolles," "Hunting Scenes," we expect something not easily described but quickly recognized when the master-hand has produced it. The peculiar charm of the work has made a successful appeal to the emotions.

Ideal or symbolic beauty appeals to a sense higher than that of form or descriptive characterization. It is symbolic of deeper feelings, of something beyond in the regions of the sublime; and the commonest of forms can be idealized by the divine breath of inspiration.

These two types of beauty are, however, not stationary. It is true that "Art is long and time is fleeting," but art is also progressive. It has been said by the philosopher, Schopenhauer, that there is a moment of highest development in nature after which comes a decline. So in art, there is gradual progress to a climax in some manifestation, and then a decline. A classic or ideal musical art may begin with a warble and end in a choral symphony. In accordance with man's limited progressive powers, the conception of beauty must likewise broaden and ascend. What may arouse ecstasy in primitive man, may be regarded indifferently by the twentieth century.

Thus, we come to the inevitable conclusion that there is only one standard of beauty, a progressive one, and that standard is both romantic and classic, romantic in the present because it is new and daring, the latest manifestation of beauty, and classic in the past when its beauty has become almost a commonplace, and yet has proved the evidence of the fittest.

An Hypothesis

MR. CECIL GRAY in his powerful "Survey of Contemporary Music" presents the hypothesis, "Romanticism is the specifically musical element in art." This almost implies that romanticism is the sum of all that is standpoint obviously incorrect and indeed negated by the same author's statement that, "All romantic art continually aspires toward the condition of music."

That being so, it is surely confusing to present one art in terms of another; it is an analogy that will not work out. To speak of the specifically musical art in music leads to loose thinking. The fact is that—

1. The characteristic of good music, its power of exalting and intensifying the emotions, that romanticism is the other arts.
2. The arts are complementary, one to the other, not competitive. Each makes its appeal in its own way through the various senses.

3. Romanticism is the manifestation of emotions, development common to all the arts, and is therefore ever progressive.

The romanticism of to-day is not the same as that of two hundred years ago. The romanticism of Bach is not that of Schubert and Edvard Bartok, and two hundred years hence, what is left of the romanticism of to-day, will surely, by survival of the fittest, yield the classic of that age. "All romantic art is a survival," and "The art history of every civilization, viewed collectively, is the progress from classic to romantic value." It follows that the true interpretation of romanticism is a comparative one, and one ever progressive.

A Distinguishing Feature

THE distinguishing feature of romanticism is its emotional stress, and, since music is undoubtedly the best interpreter of the emotions, "the romantic movement attains its full expression," in music. But it is as incorrect to infer that romanticism is "summed up" in music, as to avow that all the arts are likewise represented in the "divine art." No, the spirit of romanticism springs from the human breast; it is not "specifically musical," but intrinsically human.

Also, it is surely claiming too much for music to say that literature and painting express the values of the music of the period. On the contrary it is better to point out that the arts of any period express the reaction of human emotions as aroused by unusual experiences, as, for instance, the devastating effect of a great war.

Sir Philip Burne-Jones has been recently describing the vicious circle of ugliness in art, "perpetrated either by those who sought by sheer eccentricity to attract that attention which was rightly denied to technical incompetence or by men who, in obedience to ephemeral vogue, were not ashamed deliberately to abuse a genuine talent." From the time of Strauss to the present day the same wave characterized by exuberant and meaningless discords, has been passing over and has almost submerged musical art.

No doubt the movement is to some extent a revolt against old-fashioned and out-of-date rules; but only students are bound by these and the discipline is beneficial. The less we hear of mere technical trickery and the more of true beauty, the better is the average hearer pleased. It cannot be denied that he is the greater artist who can fling aside his chains and soar on the wings of inspiration.

We are now in a position to find and are about to conclude that:

1. Romanticism is the latent and ever progressive manifestation of the emotional sense of true beauty.

2. The Romanticism of the present ultimately becomes the Classicism of the past. The two styles can, however, exist at one period according to the model selected; thus Mendelssohn has been called "the last of the great masters of the 'backwash of classicism,' in an age of romanticism, when new ideals were taking shape in the minds of Schumann, Chopin, Liszt and others."

3. The Romanticism of the past is the conservative mind that looks out over the past. To-day in our own country there are composers who, like Led's wife, can look backward, but many do not progress by looking backwards. Neither should the "new wine" of Romanticism be poured into "old bottles" to result in cubism or a blatant succession of fashions. The mind of poetry we behold "broken poetry."

Practicing Versus Playing

By Reginald W. Martin

THE average piano student would not think of approaching an academic study in the same demure and inconsequential manner he does his piano practice.

Practicing is not playing one piece after another (with an occasional popular "jazz" piece thrown in), or even in the repetition a given number of times of a piece, a study or exercise. The study hour at the piano must be approached with a purpose entirely removed from that of trying to strike so many keys, or play so many phrases.

Primarily, practicing means training the mind. The mechanical phase is quite secondary.

One may obtain good results by reading the music away from the instrument, learning the notes, the fingering, the expression and so forth. This requires concentration.

Here are a few good rules:

Never play a wrong note; play slowly enough that you do not make mistakes.

Never use the wrong fingering; if you use the wrong fingering twice you have formed a habit which you will have to break, hence your time is worse than wasted.

Think of what you are doing; do not play first and think afterwards. You would not dream of trying to learn trigonometry by seeing how fast you could read through the text-book.

Do not play a piece at all until you know it. Practice it. Take each measure or phrase and practice it slowly and patiently until it is fixed in your mind. You will thus save yourself much time and considerable distress.

The Student "Takes Stock"

By W. A. Smith

ACCOMPLISHING a work is overcoming the resistance it involves. And where is the greater part of this resistance? Is it in the piano? Is it in the clumsy fingers? Is it in the notation of the printed page? Perhaps partly so. But is not the greater part of the struggle in the overcoming of the inertia in one's self?

Music is not a thing to amuse its students. It is a fine art. As such its development must become its willing servant. Self must overcome and the best of our efforts laid on the altar of music.

To do this it is well that one "takes stock" and for this purpose the following questionnaire is proposed:

Do I love my music better than the ways of music?

Am I ready to meet and overcome my music?

Can I do unpleasant tasks pleasantly?

Just pleasantly, no scowling?

Can I take strong criticism graciously?

Do I know the meaning of constancy?

Can and will I listen to the instructor of my choosing instead of to what other people say?

Am I willing to set aside my likes and dislikes, my feelings and excuses, that I may learn the real spirit of music?

Do I know how to appreciate a faithful instructor when he does not do my way?

Do I need a strong, energetic teacher to direct my efforts, to lead my ways of thinking, to guide my practice, or am I satisfied to amuse myself with art many times larger than I?

"Before all things this is an age of excitement, of preoccupation with technical resources, and synthetic products of the laboratory as are common in music as they are in commerce."

—H. SYDNEY M. LEWIS.

Musicians and Their Hair

By Emil A. Bertl

MUSICAL sounds, and how they affect the growth of hair may seem an incredible subject.

M. Henri de Parville, the French physicist, has advanced the following theory, after research and general statistical surveys.

He claims that eleven per cent. of all musicians are bald, through the result of undue exposure to the wrong musical vibrations.

His theory is that the well-known action of music on the nervous system affects the nutrition of the bodily tissues and thus has an influence on the hair, and he claims that observations support this view.

The influence, however, is not always the same.

All male pianists have a wealth of hair, and it is found that playing the piano and violin have an especially beneficial effect, as do also, in a lesser degree, the violoncello, the harp and the double bass.

The Game of Listening

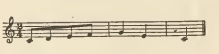
By Leonora Sill Ashten

Do you know that there are lessons for the ear, as well as for the eye, which must be taught to read, and for the hands which must be taught to write, and play upon musical instruments?

These lessons are to teach the ear to listen.

Now one can hear you laughing and saying that is one thing you do not need, that you can listen without being taught. Well, let us see.

Here is a very simple little melody.



Of course, by just looking at it you can read the notes well enough for your hands to play them at once.

But suppose you had never seen the notes and somebody else played them, could you tell me what kind of notes they are, in what time the little piece is written, how far apart the notes are, and whether they go up or down?

When you can do this, then you will

Professional Etiquette

By W. E. Fink

THAT music has reached high recognition in the professional world is evidenced by the fact that it now is on the curricula of many of our large universities and that its theory and practice is taught even in the grammar and high schools throughout the country. To maintain this standard will require a careful study of common professional ethics, by those within the teaching ranks.

In the profession of medicine the doctor refuses to accept the patient who has been under the treatment of another physician. The first has had an "exclusive" and is charged, except as it be for consultation. But how about the music teaching profession? In general, the student changing teachers is not only warmly welcomed but also is regarded with the idea that all his former instructor has been along lines quite unskilled to his needs.

As an example of the ethics in practice,

have learned to listen; but in the meanwhile, suppose we make a game of this and play it just as we play anguana to learn how to spell, and authors to teach the names of writers and their books. When there are a number of you children together, choose a leader and have each one sit down to the piano. The others must sit with their backs to it, so they cannot possibly see what the leader is doing.

Then strike one note. Strike it again an octave higher, then an octave lower and see who can tell what the difference in pitch should be named.

After this strike two notes together and see who can tell how many are sounding. Then strike C, follow it with E, and see if they can tell how far apart they are.

The more you learn of music, the more interesting this game will become. I would suggest that you take your lesson each week, make a game of it with your friends, and all see if you can hear the musical sound of the notes are, and whether they go up or down?

When you can do this, then you will

One Key at a Time

By Charles Kneetzer

SOME pupils, after several years' lessons (I do not say music study), are still unable to tell key signatures. The fault may be due to an unsystematic arrangement of instruction books which take up the keys in irregular order, one key here and another on the next page, remotely related, a jumble of flats and sharps.

The harm done is among players of brass instruments, and those who make much use of the cornet and the horn advance rapidly toward baldness; players of the trombone lose at least fifty per cent. of their hair in about five years.

Old players, through intense exertion in the blowing through a small reed, are also amongst those who become bald.

This, of course, should not be taken too seriously when contemplating the study of the various instruments; as climate, as well as the conditions of water upon the head, combined with the effects of the various soaps and shampoo oils, have an equal effect upon the individual's hirsute appearance.

Indoor Relay Race in Scales

By La Von Edsall Kirby

A RACE of any kind always appeals to children, and to arouse scale enthusiasm an indoor relay race is a happy plan for the teacher as well as for the pupil.

Have nine pupils, who have a knowledge of the major scales, to enter the race. Divide the pupils into three groups, with three in each group.

The children form in three lines, the same distance from the blackboard. The teacher has already prepared three slips of paper, and has written the names of the notes of three scales. She gives one slip to the first child in each group; this child does not look at the name of the scales he is to play, until he walks to his place at the blackboard.

Now the race has really started. Each of the three pupils at the board writes the first scale which is named on his slip of paper and returns it to the teacher. He gives the slip to the second child in his group, who goes to the board and writes the second scale. Then the third child is given the slip of paper and he writes the third and last scale for his group.

The group which first completes the writing of the three scales is the winner of the relay. Those of the class who are not eligible to enter the race may be rooters for their chosen group.

Sometimes the scales may be spelled on a staff, the pupil placing the correct signature, and then again, merely writing the letter names of the scales in order and placing the desired sharps or flats before the letters.

Unused Faculties

By Hope Stoddard

ALL have brains, eyes, fingers, vocal chords, what not; but the question arises: put to use? William James estimated that man uses only a small fraction of his capacity. It takes determination and effort to bring out the best in the mind. The ideal is to use the full range of no work, plenty of food and constant interest.

Yet, although it be far from pleasant in contemplation to make the hands, the thoughts, even the imagination slaves to the best, this, in actuality, proves to be the only means of blessedness.

THE ETUDE

SELF-HELP, as a name, is self-explanatory. Its practical application, especially in reference to the music student, is the phase of it that we shall consider. Except for the brief time spent each week with the instructor, the student is his own teacher. Hence it is evident that the most greater part of his time the student is thrown upon his own resources. What are these resources? Briefly, they are: native intelligence, acquired knowledge, and perseverance.

Native or inborn intelligence is a very much over-rated faculty. Experience has shown that the person who learns quickly and easily frequently fails to measure up, in the long run, with his slower but more persevering comrade. This is in accord with the "easy come, easy go" principle well known to all. Therefore, speed in acquiring knowledge or skill is no evidence of ultimate success.

There is only one characteristic upon which reliable hopes of future success may be placed and that is the largely self-acquired one of accuracy. To many people associated with the arts this may seem too mechanical a term. But can it be gained said that the essence of art is accuracy in projecting emotional and sometimes intellectual phases of life? It seems safe to say that the degree of success attained by a work of art is in direct proportion to the accuracy with which its projections impinge upon the senses of the observer or listener.

The Student and Accuracy

FORTUNATELY for the student, accuracy, as I mentioned before, is largely self-developed. Temperament, color of music and similar artistic devices may be copied or imitated; not so accuracy. The habit or practice of it may be copied from others; but the thing itself must come from within the student. So that the item for consideration in the development of self-help is the degree to which accuracy functions when the pupil is cut off from the espionage of his teacher.

It is a commonplace among teachers that ninety per cent. of the errors exhibited at lessons by pupils could (and should) have been removed by the pupil during practice. For instance, when the finger, where the fingering is marked in the music, are unparaphrased and the time devoted to correcting them during the lesson is, from an economic viewpoint, absolutely wasted. The same applies to errors in time and notes. Notes, fingering and time are purely mechanical. They require the expenditure of neither ingenuity nor imagination. Yet they are bedevils upon which artistic reproduction of music rests.

The pupil who sets himself to learn daily a very limited amount of music, but to learn it with absolute accuracy, has acquired the first general principles of self-help. The amount of music learned is of no consequence; energy and intelligence must be concentrated upon the accuracy with which it is learned.

The Minute Waltz

BY WAY of example, let us take the Chopin Waltz Op. 64, No. 1 ("Minute Waltz"). We will assume this to be the pupil's new assignment. I set myself in the pupil's place. I glance over the first page. At the end of the twentieth measure I see a double bar, evidently the end of the first section of the piece. I decide then and there that it is upon those first twenty measures that I will turn my energy.

A glance at the key signature, five flats; key of D flat, a comfortable scale under the hands; that is satisfying and pleasant to think of. A look at the time signature; three-quarter time, waltz time; also pleasant to think of. A glance at the first hand state; four measures rest; good news there. Beginning with the fifth measure, I note a peculiar circumstance; the second and third counts of measures five, six,



Self-Help in Music Study—What It Is, What It Does

By RICHARD KOUNTZ

Mr. Kountz is a well-known musician and critic of Pittsburgh, Pennsylvania. His "Sleepy Hollow Tune" and other compositions have been widely successful. His article upon "Self-Help in Music Study" is both inspiring and practical. It will help both the student and the amateur.

seven and eight are exactly alike; more eleven and twelve which, with some very little changes, are the same as measures seventeen, eighteen, nineteen and twenty. Within ten minutes of actual practice I have learned the left hand part of my allotted twenty measures; fair progress!

The Right Hand

NOW turn my attention to the right hand part and find, playing through the first four measures very slowly, that they lie very comfortably under the hand with one single change of position. I continue on to the end of measure seven where I come upon a steep ascent straight up the staff. Obviously it is the D-flat major scale. I go back to the beginning of measure seven and play it and measure eight over a few times, still slowly, to get the "feel" of this change of figure. Having gotten this to my temporary satisfaction, I continue on through the next two measures.

Measure ten, offers (with its mordanted E-flat) the real rest to my tired. No less than twenty-five playings (at first very slowly) of these measures, twelve, eighteen and twenty, with their tricky fingering will satisfy. The same applies to similar measures twelve, eighteen and twenty. Wearing a little of this right hand business by this time, I refresh myself by going through the left hand part from measure four to measure twenty-one; then back to the right hand part, beginning with the tricky measure number ten, then the other tricky measures, twelve, eighteen and twenty; then back to the beginning and through the whole right hand part.

A farwell glance through the left hand part and then very slowly, both hands together from the beginning; two or three

more times through, still very slowly, and I am ready to step out with a bit. In less than a half hour's practice I have the first twenty measures of a musical masterpiece pretty well in hand. That is self-help in practical application, evidently nothing more or less than slow, painstaking accuracy.

Economy and Study

NOW, for a glance at the economic side, let us suppose that a pupil, instead of taking thirty minutes for a half-hour lesson, the pupil has thrown away one dollar and a half cold cash; or, should the teacher's rate be higher or lower, a proportionate amount. Nor does this take into consideration: (1) the loss of time which the pupil wasted while supposedly practicing; (2) the loss of the time which the pupil will have to devote to practicing the same piece before the next lesson; (3) progress lost during the wasted time; (4) the loss of advance knowledge which the teacher would have imparted to him during that part of the lesson that had to be used for correcting mistakes; (5) the loss to the pupil of that very valuable feeling of confidence that an accurate learning would have instilled and which would have acted as a kind of inspiration for future work; and (6) the lamentable loss of interest on the part of the teacher toward the slipshod work of the pupil. Of these, the last is probably the most costly.

Specific Advantages

WE MAY now pass on to a more general phase of self-help which may be covered briefly by the statement that every advantage offered by anything with which one comes in contact and, specifically, musical literature, the concert hall, musical studios, art galleries, movies, theatres, radio and the phonograph should be seized upon and studied with the same slow accuracy. In this way, and in this way only, is progress made. When all is said and done, the teacher can only guide. The pupil himself must search, discover and apply the fruits of his own industry to his work.

Continuing this consideration of the general phase of self-help, it may be well, at this point, to lay down the maxim that well over ninety-five per cent. of what we learn is learned by the student. The amount learned by the teacher is negligible. The light is by even the outstanding intellects of the world is comparatively negligible. The overwhelming majority of their efforts are devoted to reorganizing such knowledge as is already well known. Its apparent newness in the form in which it comes from them is due only to the novelty of its application. The knowledge has been organized.

The fundamental need is for them to acquire as much knowledge as possible and, later, to experiment unceasingly and untiringly in finding for it a new application of it or a new form in which its component parts may be organized. Thus it is evident that the need of the music student is for constant and careful study of the subject of acquiring a foundation of both general and technical knowledge and later of reorganizing it to meet the demands of his individual needs or to mold into concrete form the abstract images created in his imagination.

Dismissing Popular Superstitions

IT WILL probably be just as well here to dissipate two popular superstitions. The first is that the more one studies, the more one is an outstanding figure in his own line of work is generally a booby in practice.

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A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

Opportunities for Teaching Music in the Public Schools

By George L. Lindsay

THERE IS NO field of public service that is more interesting and satisfying than that offered by the teaching of music in the public schools. The professionally trained musician often finds to be the most resourceful type of teacher, and his services are in great demand. The professional musician with suitable academic qualifications will find in this field a real opportunity to develop in the coming generation a love for vocal and instrumental music not alone through the medium of that wonderful instrument—the human voice—but in addition through the medium of class lessons in the study of various instruments. A definite time has been set aside also for lessons in music appreciation, in order to develop a love for music as an art given to man for pure enjoyment.

It is our purpose to tell how to qualify for public school music positions and also to point out the fact that there is a real opportunity in this field for those who wish to enter this great profession. Public school music has long been recognized as one of the important subjects in the regular public school program. The modern educator recognizes the fact that the teaching of music requires the services of a capable music teacher and also that the average grade teacher is already carrying a big enough assignment when she teaches all of the so-called "three Rs" in elementary education.

The Platoon School

MANY progressive communities have introduced the platoon school idea. The platoon school is the type of elementary school in which certain special subjects such as music, physical training, shop, domestic arts and other special subjects are taught by special teachers in rooms adequately equipped for the particular subjects presented. The wide-spread adoption of the platoon school idea has created a demand for teachers of music who are professionally trained for this work. While it is quite possible and practical to use the services of regular elementary teachers who can qualify to teach music in the earlier grades, there comes a time, however, that is in the fourth and later years of school, when the progress of the children demands the use of specialists who are capable of leading the pupils into broader fields of musical experience.

Qualifications Wanted

THE EDUCATOR is looking for a music teacher who can sing and sight-read acceptably and play the piano capably whenever called upon to do so, either as a soloist or an accompanist. One must love to sing to become a singer. It is not the breadth of tone but the breadth of vision and imagination which makes the pleasing singer. Vocal study and the study of public speaking or expression brings out personality and this surely is the key-note of success. The development of creative and playing calls for intensive application and thoughtful practice for many years. Those who have superior ability on the piano or organ, have a great advantage over those who are only mediocre performers;

as the former have an asset technically which admits that the higher circles of artistic and cultural life. Even though one cannot express deep and beautiful thoughts verbally, he can command attention because of instrumental skill.

The ideal public school music teacher should have a cultural background. He should have an inherent love for the beautiful in all things and also possess factual and artistic knowledge in order to see clearly with broad vision. One's social instincts should be well developed. Active participation in music and civic clubs affords opportunities for individuals to grow in self-expression. It has been said that the greatest study of man is man. Might we not add that the greatest study of man is that of investigating and discovering the hidden capabilities of one's self. Confidence in one's ability is developed by participation in dramatics, chorus and solo singing; and there is nothing more helpful than the practice of leading community singing for breaking up a bad "inferiority complex." The music teacher will find that the modern educator has already had most of these qualifications. He should seek opportunities to round-out his general cultural equipment.

In 1918 Mr. Lindsay was elected an assistant to the Director of Music of the Philadelphia Public Schools. He organized and trained the remarkable chorus of 500 children who sang the difficult four-part music of "The Children's Crusade," by Pierre, under the direct supervision of Mr. Lindsay, the development of music in the public schools has placed Philadelphia in the front ranks of the large cities offering every opportunity in all kinds of music study.

In June, 1925, Mr. Lindsay was elected Director of Music of the Philadelphia Public Schools. In September, 1925, the course of study in music in the elementary schools was revised and on February 1 a new standard course in school music was placed in operation.

Mr. Lindsay is a pianist, organist and composer of standing. Under his personal musical direction, one of the leading Philadelphia churches gained the distinction of having the largest regular attendance in the world, at a mid-week service.

There is no sharp line of difference in the preparation of the public school music teacher and the professional "general practitioner" in music, that is the musician who can play and teach piano, and also direct orchestras and choruses, and sing and teach voice. The public school music teacher should have adequate training in school music methods. There are normal courses in methods given by various state approved institutions and minimum standards of required preparation have been established for supervisors of music in elementary schools, junior high schools, senior high schools and for teachers of instrumental classes in elementary and high schools.

The preparation of the supervisor is concerned largely with methods in all fields of school music teaching, whereas the preparation of the school music teacher is more specialized, in that the school music teacher must present intensive music courses and handle pupils directly. The supervisor follows up the music work of the regular grade teachers who teach music in the daily school program, supervises the work of the special music teachers and is responsible for planning and carrying out a broad scheme of music education.

tion fitted to the needs of a given community. The music teacher must be trained in general pedagogy and have intensive training in the particular field in music which he selects to teach. The requirements for music teaching in many places are surprisingly low. This light requirement is often over-balanced by a tendency to favor the trained school teacher who is musical, and has been the cause of much inadequate music teaching. There are places where professional musical training is required; and here the professional finds his opportunity.

The "Professional's" Chance

THE PROFESSIONAL musician will be found most useful in teaching music in the junior high school, senior high school, and in the special field of teaching piano, violin or other instruments. If professional training is accepted by the school authorities in lieu of normal training, then one can secure preparation for music teaching by taking a few specific courses in school music methods and soon enter the school music teaching field. The high school graduate who wishes to teach school music may enter a normal course for two, three or four years' training. The student who has had two years' although these are not necessary for so small a class.

The above remarks do not apply to kindergarten work, which may be given to groups of as many as ten or twelve pupils. There are a number of good books on this subject, of which I may especially mention *Musical Kindergarten Method*, by Daniel Batcheller and Charles W. Landon.

Music in the Elementary Schools

THE TEACHING of music in the elementary grades is extremely interesting. A great variety of the factors necessary for the child's musical education are covered. Let me list some of these. Songs are presented by rote or imitation, for the joy of singing and for establishing a background of musical experience. Music reading is developed. The study of the three "T's"—tone, time and theory—is presented. Individual singing and the correction of the so-called "Monotone" or defective singer receive attention. Ear training is not overlooked. Assembly singing gets its share of attention. Glee clubs and small orchestras are developed. The modern elementary school covers the first six years of education.

Junior High School

THE JUNIOR HIGH SCHOOL consists of the pupils in the early adolescent years, that is, in grades seven, eight and nine. The music teacher finds that the interest in music is general. Music education has diminished, and that a new field in music must be exploited, namely that of massed part singing for mixed voices as well as for untrained voices. This is the beginning of the desire for

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The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

Professor of Piano/forte Playing at Widley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered Department. Full name and address must accompany all inquiries.

Class Lesson

Please advise me what to teach in class on the piano to beginners. I have received the following interesting letter from Mrs. Ann Heermann Hamilton, Field Worker in the Junior Department of the Missouri Federation of Music Clubs. She says:

"As I have always been interested in this department of music study, I cannot refrain from accepting your invitation to tell you how I go about teaching it. My preliminary studies in keyboard harmony and transposition begin at the very beginning: half-step, whole-step, second, third, fourth, fifth, sixth, seventh, eighth, ninth, tenth, eleventh, twelfth, thirteenth, fourteenth, fifteenth, sixteenth, seventeenth, eighteenth, nineteenth, twentieth, twenty-first, twenty-second, twenty-third, twenty-fourth, twenty-fifth, twenty-sixth, twenty-seventh, twenty-eighth, twenty-ninth, thirtieth, thirty-first, thirty-second, thirty-third, thirty-fourth, thirty-fifth, thirty-sixth, thirty-seventh, thirty-eighth, thirty-ninth, fortieth, forty-first, forty-second, forty-third, forty-fourth, forty-fifth, forty-sixth, forty-seventh, forty-eighth, forty-ninth, fiftieth, fifty-first, fifty-second, fifty-third, fifty-fourth, fifty-fifth, fifty-sixth, fifty-seventh, fifty-eighth, fifty-ninth, sixtieth, sixty-first, sixty-second, sixty-third, sixty-fourth, sixty-fifth, sixty-sixth, sixty-seventh, sixty-eighth, sixty-ninth, seventieth, seventy-first, 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NOT GUILTY, BUT DON'T DO IT AGAIN

PICCOLI can such a poor figure in the famous "Gluck-Piccoli Opera Fight" in Paris in the days of Marie Antoinette, that we are apt to lose sight of the fact that he was an excellent musician even if inferior to Gluck. In "Great Italian and French Composers," George T. Ferris tells us something of his childhood in Naples.

As a boy he was admitted to the Conservatory, and growing impatient of his studies, attempted to compose a mass. The great Leo, chief of the conservatory, "sent for the trembling culprit," says Ferris.

"You have written a mass?" he commenced.

"Excuse me, sir, I could not help it," said the timid boy.

"Let me see it."

"Niccolo brought him the score and all the orchestral parts, and Leo immediately went to the concert-room, assembled the orchestra, and gave them the parts. The boy was ordered to take his place in front and conduct the performance, which he went through with great agitation.

"I pardon you this time," said the grave maestro at the end; "but, if you do such a thing again, I will punish you in such a manner that you will remember it as long as you live. Instead of studying the principles of your art, you give yourself up to all the wildness of your imagination; and, when you have tutored your ill-regulated ideas into something like shape, you produce what you call a mass, and no doubt think you have produced a master piece."

"When the boy burst into tears at this rebuke, Leo clasped him in his arms, told him he had a great talent and after that took him under his special instruction."

After such teaching it is no wonder Piccoli grew up into a timely conservative musician quite unable to match the bold, untrammelled genius of Gluck.

In the art of those who have the largest rewards are those who deserve them least and complain most loudly.—ALFRED KALISCH.

BACH'S BURIAL PLACE

As most musicians well know, the body of Mozart lies in "an unknown grave" in a Viennese cemetery. Not many know that until quite recently the exact whereabouts of the grave of Johann Sebastian Bach were also unknown.

Bach died July 28, 1750. His body was placed in St. John's cemetery at Leipzig, but owing to transformations this burial and the music itself brought lasting fame to the young composer. Hardly less significant was a similar invitation from Björnson, which resulted in the incidental music to "Sigurd Jorsalfar," now frequently heard in the concert-room which of course includes the radio studio.

Regarding this music Henry T. Finck quotes Grieg himself as saying: "The play was to be produced at the Christiania Theatre after such a short preparation that I was allowed only eight days to write and orchestrate the music. But I had the elasticity of youth and it went."

"Björnson," remarks Finck in his Grieg biography, "was not present at the first production (1872), but he was at its revival the following May. It was anything but a good performance; the music must

The Musical Scrap Book

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

Conducted by A. S. GARBETT

MOZART'S "SHIVER MUSIC"

A BRIEF but interesting analysis of Mozart's peculiar genius appears in "Variations on the Theme of Music," by W. J. Turner, a book of musical essays chiefly of interest to English readers. Mr. Turner finds Mozart's genius many-sided, and among other things has this to say about it.

"It is not astonishing that a mind so well balanced as Mozart's should show so great a sense of humor. In this he surpasses all other composers, and since the sense of humor is essentially intellectual, it is natural that Mozart, the most intellectual of composers, should be the greatest master of comic opera. But what is altogether unexpected is his power to make one's flesh creep.

"Nothing has ever been written of such truly diabolical verve as the aria for the Queen of Night in 'The Magic Flute'.

GLINKA'S GOOD FORTUNE

Just as Tchaikovsky was able to give his time to composing symphonies the world of music could ill spare because M. von Meck endowed him with an income, so Glinka, the founder of modern Russian music, was able to write "A Life for the Czar" thanks to a sudden accession of fortune which made him a man of independent means.

"In the spring of 1827," Montagu-Nathan tells us in his life of Glinka, "a highly placed acquaintance, aware of a desire on the part of Glinka's father to improve his financial resources by means of speculation, advanced a considerable sum of money—apparently on the security of an unblemished reputation—and was able to repay himself handsomely when the time arrived to share the proceeds.

GRIEG AND THE DRAMA

Two great Norwegian dramatists played a great part in the development of Grieg's genius. Ibsen's invitation to Grieg to write the incidental music to "Peer Gynt," and the music itself brought lasting fame to the young composer. Hardly less significant was a similar invitation from Björnson, which resulted in the incidental music to "Sigurd Jorsalfar," now frequently heard in the concert-room which of course includes the radio studio.

Regarding this music Henry T. Finck quotes Grieg himself as saying: "The play was to be produced at the Christiania Theatre after such a short preparation that I was allowed only eight days to write and orchestrate the music. But I had the elasticity of youth and it went."

"Björnson," remarks Finck in his Grieg biography, "was not present at the first production (1872), but he was at its revival the following May. It was anything but a good performance; the music must

"The real problem in the future lies in the question as to whether people will be stimulated to make their own music. A number of listeners is only partially musical. It would be a sorry day for our artistic outlook were all our music provided by

THE ETUDE

TSCHAIKOWSKY'S "FOURTH SYMPHONY"

TSCHAIKOWSKY wrote his Fourth Symphony while recovering from the effects of his disastrous marriage. He dedicated it to Nadejda von Meck, the strange and generous woman who endowed him with an income of \$3000 a year without having met him personally, her wish being that he be free from financial difficulties so that he could compose in peace.

Mme. Von Meck was the widow of a Russian engineer to whom she was faithful during a long period of poverty from which she rose to fame and fortune. After her husband's death she went to live in Moscow where she heard some of Tchaikovsky's music and recognized his great ability.

How much Tchaikovsky appreciated this is shown in his letters to her while the symphony was in progress. From Venice he wrote: "No one of my orchestral pieces has cost me so much labor, but on no one have I worked with such love and devotion. At first I was led only by the wish to bring the symphony to an end, and then I grew more and more fond of the task, and now I cannot bear to leave it."

How glad I am that it is our work, and you will know when you hear it how much I thought about you in every measure! If you were not, would it ever have been finished?

"When I was in Moscow and thought that my end was about to come, I wrote on the first draft, 'If I should die, please send this to N. F. Von Meck.' I wished the manuscript of my last composition to be in your possession. Now I am not only well, but thanks to you in a position to give myself wholly to my work, and I believe that I have written music which cannot fall into oblivion. Yet it is possible that I am wrong; it is the peculiar habit of all artists to be enthusiastic over the youngest of their productions."

"Our best musicians too often use foreign languages, whereas our first music can just as well be in the best English."—ELEANOR EVEREST FREER.

HAYDN'S VISIT TO HERSCHEL

SIR WILLIAM HERSCHEL, discoverer of the planet Uranus, was also a musician. Haydn, when in London, paid him a visit which he described in the following quaint letter:

"On June 15 I went from Windsor to Slough to Dr. Herschel, where I saw the great telescope. It is forty feet long and four feet in diameter. The machinery is over more and more, covering in his seat, until Björnson poked him in the ribs and said, 'sit up properly!'

"I started as if stung by a wasp," Grieg added, "and therefor to the end I behaved myself and sat motionless on the scuffer's chair."

"Nevertheless, the occasion was a triumph and after the performance the authors went to Björnson's and the children too, came in, exclaiming 'Just think, we were up in the 'paradise,' and we saw papa and Grieg come on the stage.'"

"Paradise" is evidently Norwegian for the "Peanut Gallery."

specialists. A musical people is really one in which the dividing line between professional and amateur is so faint as scarcely to be recognizable, and in which the vast majority of the public can enjoy music.—Dr. W. G. Whitaker.

THE ETUDE

One of Mr. Williams' genial well-written teaching pieces. A good arpeggio study. Grade 88. Moderato M.M. ♩=64

SUMMER DAWN

JULY 1926 Page 503
FREDERICK A. WILLIAMS

British Copyright secured

AY-AY-AY
SERENATA CRIOLLA

CREOLE SERENADE

The sensationally successful Creole Love Song. A Folk melody which is just now the rage of Paris, London, New York, and the entire Broadway Musical Review. In various arrangements this haunting Spanish tune has been sung by such artists as Raquel Meller, Tito Schipa, and in big songs, with tremendous success. Grade 3 1/2

Allegretto M. M. ♩ = 72

This image shows a page of musical notation for a piano piece. The score is written for piano (p) and includes various dynamic markings such as *ff*, *mf*, *pp*, *f*, and *p*. The notation is complex, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. There are also some markings like "a piacere" and "like a gallop". The page is numbered "1" in the bottom right corner.

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Introducing, in an elementary manner, interlocking and cross hand passages. Grade 24

Allegretto M.M. $\text{♩} = 126$

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SUNSET MUSINGS

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A useful drawing-room of intermediate grade. A study in the legato and in tone production. Grate 5.

Andante con espressione M.M. ♩ = 72

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M. L. PRESTON

UKULELE TUNING 

UKULELE TUNING A D F# B
A real military march, two steps to the measure. Grade 2½.

Ukulele part Arr. by VALDEMAR OLSEN

Allegro moderato M. M. ♩ = 120

[illegible]

3 DANCES FOR FOUR HANDS

No.1

CYRIL SCOTT

From the most recent *opus* of the eminent English composer, Cyril Scott. This is a splendid example of writing in the modern style. It must be played in a fanciful, delicate manner, exactly as indicated by the composer.

Slow waltz time M.M. ♩ = 96

SECONDO

3 DANCES FOR FOUR HANDS

No.1

PRIMO

CYRIL SCOTT

Slow waltz time M.M. ♩ = 96

FROLICKING MARCH

THE ETUDE

HUGH G. VOORHIES

This march has been adopted for use at the annual festival of the United Turners of America.

Allegro marziale M.M. $\text{♩} = 126$

SECONDO

Musical score for the second part of the Frolicking March. The score is written for piano and bass staves. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked Allegro marziale M.M. $\text{♩} = 126$. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also repeat signs and a section marked "D.S." (Da Capo).

THE ETUDE

FROLICKING MARCH

HUGH G. VOORHIES

Allegro marziale M.M. $\text{♩} = 126$

PRIMO

Musical score for the first part of the Frolicking March. The score is written for piano and bass staves. It begins with a piano (p) dynamic and a mezzo-forte (mf) dynamic. The tempo is marked Allegro marziale M.M. $\text{♩} = 126$. The key signature is one flat (B-flat). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. There are also repeat signs and a section marked "D.S." (Da Capo).

GIGUE

from "SONATA IN D"

Robert Browning's poem speaks of a Toccata of Galuppi. There seems to be no *Toccata*, but this fine "Gigue" may well be taken for one since it is a real study in "touch" Grade 4.

THE ETUDE
BALDASSARE GALUPPI
1706 - 1785

THE ETUDE

GAVOTTE RUSTIQUE

N. LOUISE WRIGHT

In modern gavotte rhythm, in the style of an aesthetic dance. Grade 3.

Moderato (Tempo di Gavotte) M. M. ♩ = 108

IN JOLLY MOOD

RICH. KRENTZLIN, Op. 110

A study in rhythm and in steadiness in running passages. Grade 3.

Allegretto M. M. ♩ = 108

mf

f

mf

cresc.

Last time to Coda

f

p dolce

mf

cresc.

f

Coda

cresc.

f

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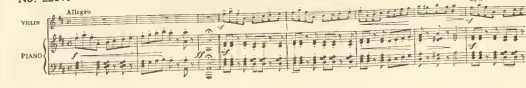
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VALSE TRISTE

FROM AVID JÄRNEFELT'S DRAMA "KUOLEMA"

JEAN SIBELIUS, Op. 44

A very striking composition by the famous Finnish Composer, Grade 5.

Lento M.M. ♩ = 54

p una corda

mp espress.

rall.

a tempo

rall.

tree corde

pp

p dolce

cresc.

una corda
più lento
a tempo
pp dolcissimo
tre corde
cresc.
Con moto
mf
cresc.
risoluto e
stringendo poco a poco al stretto
più
ff
f

Stretto
f
Lento assai
una corda
pp

ANDREW JACKSON THE WAR OF 1812

DOROTHY GAYNOR BLAKE

Down in the land of lotus and cotton
 There lived a man who will ne'er be forgotten;
 Andrew Jackson was his name,
 His courage brought him fame.

In ever tire when they tell that old story
 Of how at New Orleans he fought for "Old Glory"
 He was wise and brave and true—
 We'll always honor Jackson.

From the set entitled *Musical Portraits from American History, Grade 2*
 Allegretto M. M. ♩ = 108

mp
mf
f
Fine
mf
p
rit.
D. G.

TORCH DANCE

A clever characteristic number, affording practice in contrasted touches and dynamics. Play with exaggerated expression. Grade 8.

THE ETUDE

W. BERWALD

Play with exaggerated expression - *râde s.*
Allegretto M.M. ♩ = 144

The image displays a page of a musical score for piano, titled "Allegretto M.M. ♩ = 144". The score is written for piano and includes various musical notations such as dynamics (mf, p, cresc., pp), articulation (accents), and performance instructions (Last time to Coda). The score is organized into ten systems, each consisting of a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 3/8. The score includes numerous fingerings and slurs, indicating a complex and expressive piece of music.

THE STUDY

p

poco rit.

f

D.C.

CODA

pp

dim.

THE CLOWN

A little study in "key-board geography," in the minor key, and in "grave and gay." Grade 2.

A clown is so funny,
He always seems glad;
But, underneath all,
They say, he is sad.

ANNA PRISCILLA RISHER

Allegretto M.M. = 144

They say, he is sad.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Allegretto M.M. = 144'. The piano part features a series of arpeggiated figures in the right hand and block chords in the left hand. The vocal part enters with the lyrics 'They say, he is sad.' The score includes various dynamics such as *marcato*, *cresc.*, *rit.*, *dim.*, *mf*, *f*, and *p*. There are also tempo markings like *a tempo* and *meno mosso*. The score is divided into five systems, each with a piano staff and a vocal staff. The piano part includes many fingerings and articulations. The vocal part is a single melodic line. The score ends with a piano coda.

JUST A LITTLE WALTZ

A fine transcription of a very pretty piano piece, by a well-known American composer.

Lento e grazioso M.M. $\text{♩} = 54$

VIOLIN

PIANO

THE ETUDE
Charles Wakefield Cadman
Transcribed for Violin and Piano
by Arthur Hartmann *

Poco più mosso

Handwritten musical score for a piece titled "Poco più mosso". The score is written for two staves, Treble and Bass Clef, in G major (one sharp). The tempo is marked "Poco più mosso". The music features a series of eighth and sixteenth notes, with some measures containing triplets. The score ends with a "rall." (rallentando) marking.

112 113 114 115

a tempo

crac.

a tempo

crac.

* When played in public, Mr. Hartmann's name must be mentioned on the programs. *The Publishers.*

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A charming little *First Position* piece, by an eminent violinist and teacher.

HOLIDAY WALTZ

British Copyright secured

GAYLORD YOST

Musical score for "L'Espresso" by Franz Liszt, Op. 29, No. 12. The score is in 3/4 time and features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece is marked "rit." (ritardando) and "poco dim." (poco diminuendo). The score ends with a "fine" marking.

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THE ETUDE

[illegible]

PASTORALE

Registration: { Ch. or Gt. Solo stop (At discretion) coup. to Sw.
Sw. Soft stops
Red. Borden 16'

6.3 — as well as reasonable slow movement, by a well-loved American composer.

Andantino espressivo M.M. ♩.=69

Andantino espressivo M.M. $\text{♩} = 69$

Ch.or Gt. *p* Sw.

MANUAL

PEDAL

[illegible]

Musical score for "The Song of the Lark" by George Gershwin. The score is in 3/4 time, key of B-flat major, and consists of 8 measures. The tempo is marked "Allegretto". The score is for voice and piano. The piano part includes a "Cresc." (Crescendo) marking in measure 1, a "dim." (Diminuendo) marking in measure 4, and a "rit." (Ritardando) marking in measure 5. The piano part also includes a "p" (piano) marking in measure 5. The piano part features a "Chor. Gt. (Change Solo stop)" and a "Sw. (Reduce)" marking in measure 5. The piano part includes a "Cresc." (Crescendo) marking in measure 1, a "dim." (Diminuendo) marking in measure 4, and a "rit." (Ritardando) marking in measure 5. The piano part also includes a "p" (piano) marking in measure 5. The piano part features a "Chor. Gt. (Change Solo stop)" and a "Sw. (Reduce)" marking in measure 5. The piano part includes a "Cresc." (Crescendo) marking in measure 1, a "dim." (Diminuendo) marking in measure 4, and a "rit." (Ritardando) marking in measure 5. The piano part also includes a "p" (piano) marking in measure 5. The piano part features a "Chor. Gt. (Change Solo stop)" and a "Sw. (Reduce)" marking in measure 5.

Sw. Voix Celeste (Trem.)

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FANFARE TRIUMPHAL

THE ETUDE
W. D. ARMSTRONG

Written for the One Hundred and Fiftieth Anniversary of the signing of the Declaration of Independence 1776 - 1926

MANUAL

PEDAL

Maestoso

Full Organ with Reeds

marcato

simile

HYMN OF THANKSGIVING

Full Swell

Tempo I

rall.

The musical score for 'Fanfare Triumphal' and 'Hymn of Thanksgiving' is written for a four-part organ. The 'Fanfare' section begins with a 'Maestoso' tempo and features a 'Full Organ with Reeds' sound. It includes a 'marcato' section and a 'simile' section. The 'Hymn of Thanksgiving' section follows, marked 'Full Swell' and 'Tempo I'. The score includes various musical notations such as triplets, slurs, and dynamic markings like 'rall.' and 'Tempo I'.

THE FIRST AMERICAN SONG
MY DAYS HAVE BEEN SO WONDROUS FREE

FRANCES HOPKINSON (1737-1791)

Moderato

My days have been so

won-drous free, The lit-tle birds that fly with care-less ease from tree to tree, Were

but as blest as I were but as blest as I Ask

glid-ing wat-ers if a tear of mine in-creased their stream, and ask the breath-ing

gales if e'er I lent a sigh to them, I lent a sigh to them.

Piu mosso

molto rit.

p

molto rit.

The musical score for 'My Days Have Been So Wondrous Free' is written for a four-part organ. It begins with a 'Moderato' tempo and includes various musical notations such as slurs, triplets, and dynamic markings like 'p' and 'molto rit.'. The lyrics are written below the notes, and the score concludes with a 'Piu mosso' section.

LOVE'S PERFECT SONG

Words and Music by
BERNARD HAMBLÉN

Andante moderato

mp At o-ven-tide, from out your fra-grant bow - er, There came a sweet, a

ten-der mel - o - dy, And then I knew that love, with mag - ic pow - er Had sent your heart on

wings of song to me. I nev - er knew, un - til I heard you sing - ing,

My heart was sad for love's old mel - o - dy; Then, thro' the dusk, its ech - o sweet - ly ring - ing,

Your ten - der song brought Par - a - dise to me. Thro' lone - ly years, like mu - sic soft - ly steal - ing,

Your voice I'll hear, as from some ho - ly shrine, Till comes at last, All mys - ter - ies re - veal - ing,

colla voce

cresc. ed accel.

THE ETUDE

THE ETUDE

cresc. *ff rall.* *ten.*

Love's per-fect song, Love's per-fect song, Love's per-fect song of mel - o - dy di - vine!

rall. *cresc.* *ff rall.* *a tempo* *rall. e cresc.* *ff*

HONEY CHILE

CLARENCE CAMERON WHITE, Op. 29, No. 1

ALF. ANDERSON

Some-how 'tings don't seem de same Hon-ey chile, 'Roun' de

cab - in sense you came Hon - ey chile; Find mah-self and Man - dy too, Plan - nin' all de

long day through what we's gwine to do for you, Hon - ey chile! Won - dah if be - neaf de sun,

Hon - ey chile, Lak' you dah's a - nod - er one, Hon - ey chile; Mam - my says and

so do I, "Bet you dropped right fum de sky," Hopes you nev - er say "Good - bye," Hon - ey chile!

rit. *mp* *soffo voce*

THE LORD IS MY SHEPHERD

(MUSICAL RECITATION)

A new and very desirable form of sacred musical recitation. The accompaniment is equally effective on piano or organ.
23rd Psalm

PHYLLIS FERGUS

Calmly
legato

The Lord is my shepherd; I shall not want. He

maketh me to lie down in green pastures: he leadeth me beside the still waters. He restoreth my soul: he

leadeth me in the paths of righteousness for his name's sake. Yea, though I walk through the valley of the shadow of death, I will

fear no evil: for thou art with me; thy rod and thy staff they comfort me. Thou pre-

parest a table before me in the presence of mine enemies: thou anointest my head with oil; my

cup runneth over. Surely goodness and mercy shall follow me all the days of my life; and I will

dwell in the house of the Lord forever. The Lord is my shepherd.

cresc. *decreas.* *pp*

THE ETUDE

THE ETUDE

The Education of the Average Student in Music

(Continued from Page 496)

the points of view of the symphonist and the jazzist as artists, we find in the one energy, aspiration, the spirit of adventure, a loving look to the past and a hopeful look to the future, in the other a saving of mental energy, slight knowledge of the past, and a perfectly safe and profitable conformity to the style of the moment.

Our schools of music should aim to develop symphonists, albeit dull ones. If perchance a true genius should emerge from the mass of average minds let all rejoice, for an age without its genius is indeed a dark age. But we must not wait for a genius to appear who shall do our work for us. A host of well-trained teachers sent out equipped with a helpful knowledge of the art of music, and of methods of imparting this knowledge, who know the pleasant feel of musical notes at first hand, and who throw themselves into the deeper and cleaner channels of contemporary progress, can brush a surface of fresh tints over the drab life that many people are forced to live. And this reworking of existence is the best function of art.

Great Men on the Power of Music

(Continued from Page 492)

"The language of music is infinite; it contains all; it is able to express all."
—Balzac.

"We cannot imagine a complete education of man without music."
—John Paul Richter.

"Music is the only sensual pleasure without vice."
—Samuel Johnson.

"Of all the liberal arts, music has the greatest influence over the emotions and is that art which the lawmaker should give great attention."
—Napoleon Bonaparte.

"Music is a stimulant to mental exertion."
—Bisrael.

"There is something deep and good in melody, for body and soul go strangely together."
—Corlyle.

"I think sometimes could I only have music on my own terms, could I live in a great city and know where I could go without ever leaving the ablation and inundation of musical waves, that were a bath and a medicine."
—Emerson.

"The proper sphere of music is to portray the progress of the soul from grief or sadness to comfort, joy and blessedness. This it can do with an intelligibility entirely its own."
—Hegel.

"Music is a kind of inarticulate, unfathomable speech, which leads us on to the edge of the infinite."
—Corlyle.

"Music is the fine art which more than any other ministers to human welfare."
—Herbert Spencer.

"Music is one of the most forcible instruments for training, for arousing and for governing the mind and the spirit of man."
—W. E. Gladstone.

"There are in music such strains as far surpass any faith which man has ever had in the loftiness of his destiny."
—Thoreau.

A Poet Musician

THOMAS GRAY, author of the famous *Essay in a Country Churchyard*, was a true music lover concerning whom H. E. Krehbiel once wrote an interesting essay published in a volume called "Music and Manners." Thomas Gray, 1716-71, made the world his debtor by the careful compilation of some valuable Italian manuscripts. Krehbiel quotes his biographers, one of whom, Mason, says:

"The chief and almost the only one of these (Gray's) amusements (if we except the frequent experiments he made on flowers in order to mark the mode and progress of their vegetation) was music. His taste in that art was equal to his skill in any more important science. It was founded on the best models, those great masters of Italy who flourished about the same time with

his favorite, Pergolesi. Of his, Leo's, Buononcini's, Vinci's and Hesse's works he made a valuable collection while abroad, chiefly of such of their vocal compositions as he had himself heard and admired. His instrument was the harpsichord, on which, though he had little execution, yet when he sung to it, he so modulated the small powers of his voice as to be able to convey to the intelligent hearer no common degree of satisfaction."

What a charming combination: a poet supremely gifted, who loved music and flowers. Tom Moore, with his combined gift for music and poetry and his Irish voice, was just such an artist. Our own Stephen Foster might have been still an orphan had his earlier education been along broader lines.

Teams and Flags

TO THE EDITOR: I got so many good ideas from TUN ETUDE I tried a little "skit" last year when we were rather well with my pupils when I felt that their interest was lagging. I then I divided the whole class into two teams, and the children selected their captains and their names. For every good lesson I passed a note after the name of that pupil. At the end of the week, the team having the most flags had a larger flag passed on its side. This was done for about fifteen weeks. At

the end of that time the members of the team having the most flags were asked to have been the result of the feeling side at a picnic; but in our case the result was a tie, so that we had to have a happy general picnic. We had this in the country, and, as it rained, we had to eat in the farmer's barn, but that was even more fun. We had nearly seventy-five good lessons, including several, such as, "Years for anything new in teaching."
—ELIZABETH D. HART.



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OF ALL THE definitions of which the word "singing" is susceptible, probably none could be applied to describe its charming, heart-breaking impermanence than the word "elusive." The singing voice is a bird of passage, a Will-o'-the-wisp dancing ever ahead just beyond our reach, leading us over strange marshes, flickering above dangerous bogs where quicksands wait to snare us. It is such an intangible thing—the voice! So close to the soul, so far from physical importation! The faintest in promise, the most inconstant in fulfillment! Yet many have captured it and held it long; held it vigorous, beautiful, pliant to every wish and shade of thought.

These skills bring us to know as the "great" singers. What sort of greatness do they hold in common? Is it the possession of vocal quality, voice texture, fibre, sound, and timbre (as the French say) or exquisites? If, then, "greatness" of voice is a certain sound or quality held in a certain quantity. This standard is based upon a common qualification peculiar to these "great singers," their management of two great elements, breath and resonance.

The Great Singers' "Method"

THE WRITER of this article was at one time musical critic on a metropolitan daily newspaper. As such it was his duty to obtain interviews with the great singers of the world, interviews which were of a most informal and friendly nature.

These singers showed him how and where they breathed, and how and where they "placed" their voices. The point of interest here to the student and teacher is that all these "great singers" breathed in exactly the same manner and in the same place. All these great singers turned their voices in exactly the same manner and in the same place. There was no variability in method. That is why there is a standard. That is why great singers are in a class by themselves. That is why they are great.

After all it is simple enough, that is, if we are simple enough ourselves, and follow like children instead of losing our way in technical entanglements. The great singers are all children; they have simple, child-like minds that function in direct, straightforward lines. The greatness of their simplicity deflects them automatically from every mark of manner, bombast, chicanery or well-intentioned befuddlement. Their instinct is for the greatest, even at the end of the longest phrase; they twist and bend to the highest point of the secret of that instinct! Ah! What we might ask them, but I doubt if they could tell us!

Yet that need not deter us. Our concern is, can we, without their genius for simplicity, acquire what they have? I think we can. But, like Paul, to win the race we must divert ourselves of every weight, and disperse the clouds of the back that surround us. Do great singers become great because of a profound knowledge of anatomy or a comprehensive mastery of the laws governing sound waves? We who know great singers know that they are not scientists. They are artists. Not that they lack the mental power or application; but simply that their brains function naturally in other directions.

The great singers are essentially creatures of instinct and intuition. They are acutely sensitive, and receptive. Their instinct tells them exactly what they want; their intuition leads them infallibly to their needs. So the great singers are never led aside by the plausible arguments and representations of the vocal technician. The musical ear is their guide for tone, and, and

The Singer's Etude

Edited for July by HOMER HENLEY

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

The Will-O'-the-Wisp

Mr. Homer Henley has had a long and honorable career as both singer and teacher, in the Pacific Coast States. He represents the best school of such undoubted masters as Giovanni Strigila, Sir Charles Santley and William Shakespeare, and his pupils have risen to many positions of importance. Particularly has he been successful in transmitting the traditions of the oratorio style.

For breathing, I believe that the right way is simply passed on from one to another—a tradition.

Simply the Keynote in Breath Control

IT SEEMS to be the melancholy fate of the majority of mankind to go at things the wrong way or the hardest way or the longest and most awkward way. It seems never to occur to them to be simple. Yet all great invention and discovery has resulted from simple and direct thought and methods. The greatest architecture is the simplest. The greatest writers present their thoughts in the simplest language. In singing it is simplicity that leads to the heights. Great singers all breathe one way; they hold their chests high all the time they are singing and every time they sing. The shoulders are kept straight and kept down and back. If through carelessness, forgetfulness or the excitement of the emotions, their shoulders are raised, they have done it the wrong way, for so long that right continues to function despite technical lapses. But their chests are always held high. They flatten the abdomen somewhat. They incline upper body well forward toward their audience in an attitude of ingratiation.

Put yourself in this physical attitude. Gracefully incline the body forward—not too much—expand the ribs and upper chest and breathe. Breathe three or four minutes without singing; but maintain the same posture, especially in expiration. (Have you ever noticed that the chests of the great singers never collapse in singing, even at the end of the longest phrase? If the great singers all do it that should be warrant enough for you.) Then sing something, still breathing the same way and standing in the same position. You will feel the abdomen retract, but you will be chiefly conscious of the operation of the muscles of your back and sides. Melba used to say that she got her tone from the small of her back. Bill Lehmann said that the muscles of the back were to press the breath firmly against the arch of the chest. Strigila, the teacher of Jean De Reszke and Nordica, laughed his famous, thin, sardonic laugh at all directions but those concerning the point of support, namely, the breath pressed against the chest-tension muscles by those of the back. Lamperti, Shakespeare, and all the old Italian masters who wrote of the voice, dwelt constantly and insistently on the use of the muscles of the sides and back.

Ease of Emulsion

NOW WILL BE felt a singular ease in the conception of your voice, a free freedom of the vocal technique, and a sense of enjoying complete power over the art

a bell in the head. They say, "she has a beautiful bell." They mean that her voice rings with bell-like sonority in her head. Do they mean it in the mouth? No. They mean it in the head above the mouth. In the nose, then? No. In those vaulted, pillared caves back of the nose, far beyond the soft palate, and high above it, in every one of those marvelously dove-tailed bone plates of the skull.

The head-cavities of the great singers are extraordinarily open at all times. So if we will hear the voice ringing in the head, the sound will be much as the quality of a violin or cello. We may hear it as a golden song reverberating in an empty room, a fountain of ringing notes falling in a marble basin, or a thousand other things; but if we hear it aright, we hear beauty always.

One may say, "Oh yes, he means the nasal sound." Of course, I hear that—anybody can! The difference between what the great singers hear and what such a person hears is the measure of the difference between his voice and the voice of a great singer. They are great solely because of what they hear; he is mediocre because of what he does not hear.

Another cries, "I must have a beginning. How shall I get my voice up there in the head-cavities?" To him I say, "Ask your teacher. Ask any teacher." He will hand you a mirror and show you how the sound of "N" as in the word "king" or "long" will press the soft palate and raise the back of the tongue, and thus divide the breath-stream so that part of it flows in the buccal chamber and part of it in the post-nasal cavities.

You are now in the position of a child who has been set before a masterpiece, in whose hands has been thrust brushes, paints and a canvas, and who has been hidden to reproduce that masterpiece. You have the physical materials but no knowledge. You have still to become an artist. The child must see colors and grasp their meanings; he must compare them; he must try to reproduce their equal through his own seeing. You must hear countless great singers; he must see countless great teachers trying to reproduce their equal through your own hearing.

Again I say, Listen! The difference between what is known as the nasal sound and the tone the great singers employ is the difference between a Titian and a department-store chromo. The only royal road is the ear—your ear! But you do not know that all is not food that fills the mouth, that song was not meant to be bitten? All is not a nail!

Then I turned to the books on singing and read all of them. I could find. To be sure these did not recommend local measures for the relief of tension, but they were amazingly vague as to the

The Foundation Tone

THERE IS another thing that you must learn to hear: that is the foundation tone underlying the smoothness of the great singers' voice quality. It may be compared to the roots of a tree, deep underground, or the ten states or so of concrete which go under the earth's surface to support a sky-scraper. There is a depth to all rightly placed voices (whether they be lyrics or operatic) and the weight, a foundation, without which the voice would be lost, for instance, with an orchestra, and in a very large auditorium. It constitutes the firmest of the notes of his professional lyrics. Its value comes in not in the soprano notes, but in the notes of his register tones, or "chest register tones" (however).

Giovanni Strigila, one of the teachers with whom I studied and one of the great teachers who ever lived, used to say that keeping the tones in the chest was the secret of singing, but that very few people in the world, including even some

THE ETUDE

of his own pupils, understood this little-known but quite simple principle. The writer has obtained the most astonishing results with it in his own teaching. It brings into play the enormous resonating power of the chest cavity giving the voice a "body" apparently obtainable in no other way.

Let us go again to our phonograph and listen to the great voices of the great singers. If our ear detects nothing today, let us go to-morrow. Let us go, not only until we hear something new,

Curing Audible Breathing

AUDIBLE breathing among singers is caused by the incoming breath striking the soft palate, that certain hanging between the throat and the throat, and setting up a vibration between it and the pharynx behind it. The soft palate is a member easily amenable to discipline. It rises automatically when one yawns. It will rise obligingly if one, thinks a yawn.

Bondage and Deliverance

IN REGARD to tension in the regions of the tongue, jaw and neck, most students have no doubt gone through the experience of asking advice of many teachers in searching for what they feel must exist somewhere; namely, an unerring road leading to the goal of right singing.

In any case, almost without exception, these teachers sought to apply local measures to the correction of my tight jaw and neck and my perfectly unmanageable tongue. I was bid to hold down my tongue with the handle of a spoon to learn how the "right action" felt. Then I must thrust two or three fingers between my teeth and practice scales so that my jaw became habituated to looseness.

The less extreme instructors tried suggestion. The tongue should be like limp in my mouth, harking the sides, which should be trained to rise like the sides of a trough and so form a sort of flume for the free exit of the tone-stream. My jaw should be disarticulated; I should drop back my tongue toward the neck as if beyond control. My head should be floatingly poised on a gracefully plant neck. My chewing muscles must be relaxed—and would I please stroke them downward along the cheeks with the points of my fingers, just in front of the ears, to convey to those sordid but necessary "crusts" of the mouth that all is not food that fills the mouth, that song was not meant to be bitten? All is not a nail!

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The Fleet Staccato

THE WORD "staccato" means, literally, disconnected; cut apart by means of silences. In music, this means the shortest sound possible to the instrument creating it. In the singing voice it means the briefest length of sound the vocal cords are capable of producing. When not in use the vocal cords are folded back from each other in semi-circular layers of "accedon-plating."

In the act of speech or song they spring forward only to return quickly to their normal position. If the sound is close proximity whilst vibrating for a long note. On staccato notes they spring forward, meet and rebound; spring, meet and rebound again and again. The sound is the laundress on the steel of her polishing iron. Between these transient touches lies a silence as complete as the silence of stellar space, even though its duration be

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remedy. They fairly brimmed over with imposing generalities as to freedom and relaxation, but none of them told exactly how to do it in just a few words. For the benefit of students in a similar uncertain condition, groping about in their own consciousness for the help that is often denied them, let me explain what the books on singing mean to convey but neglect to make plain. If the singer breathes rightly and breathes rightly long enough, tension will disappear.

Tight jaw, stiff tongue and rigid neck-tensions are caused by an unconscious effort to control the breath somewhere above my mouth and practice scales so that my jaw became habituated to looseness. The less extreme instructors tried suggestion. The tongue should be like limp in my mouth, harking the sides, which should be trained to rise like the sides of a trough and so form a sort of flume for the free exit of the tone-stream. My jaw should be disarticulated; I should drop back my tongue toward the neck as if beyond control. My head should be floatingly poised on a gracefully plant neck. My chewing muscles must be relaxed—and would I please stroke them downward along the cheeks with the points of my fingers, just in front of the ears, to convey to those sordid but necessary "crusts" of the mouth that all is not food that fills the mouth, that song was not meant to be bitten? All is not a nail!

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My DEAR PROSCHOWSKY—
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fect of a rapid staccato scale, each note demanding both a powerful abdominal retraction and protrusion, may be better imagined than described!

The physical sensation in correct staccato singing is localized wholly at the larynx. The staccato is a *coup de glotte* (a stroke of the glottis), and if there be many of them in succession they form to the mere open AH would be the vowel OH (as in show), AW (as in saw), UH (as in up), and lastly, AH.

Staccatos should always be done at the beginning of a phrase period, as they make more demands on the physical strength than any other form of vocal exercise.

You will find that it eliminates auto-

The Source of Many Ills

OVER-CROWDING the lungs with breath is the cause of many of the evils which beset the path of the vocal student. For example, when too large a breath is taken, in many cases, it escapes in far greater mass and proportion than would be the case if a more moderate-sized breath were admitted. It induces a condition similar to that of the Mississippi steamboat in Mark Twain's story. The boat was very small. Its whistle was very big, an aged steamer to such an extent that every time the whistle blew, the boat stopped.

Too large a breath also has the strongest tendency to constrict the muscles above the shoulders in a sympathetic effort to

hold down the struggling body of air eager to escape. A startling proportion of vocal troubles may be ascribed to this pernicious habit.

On the other hand singing on a small but controlled breath affords the most surprising revelations in the freedom of emission and the beauty of the tone-quality. The amount of breath to be cut down depends, of course, upon the individual case; but if the teacher recommends the curtailment of a good thing the steam to such an extent that every time the whistle blew, the boat stopped.

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The Vulgar Slur

The slur, or scoop, in the voice is the act of curving the tone with a broad sweep from one note to another. The same process done with delicate, hair-line stroke, becomes legato. Made clumsily, like a tender, crescent sign, it is a portamento. The portamento, is like a beautiful and dangerous scimitar, an instrument for the use of the skilled artist only. The legato, the signature of the finished singer, is the musical line of beauty that glides gracefully and freely like a bird over the melodic landscape. The slur, or "scoop," is the hall-mark of crudity. Unfortunately, however, with many untrained singers, it becomes a serious habit, and one difficult to overcome.

It is due wholly to lack of breath con-

trol between the notes. After a note is sung the singer "lets down" between that and the next note; the breath lags for an instant and, of course, the tone lags with it and must be pushed up an uneven curve to the next note. If the tone chance to be descending the scale, then the drop between notes, pronounced thus before, comes more pronounced than before, the drop of the breath intake in the majority of cases he will not go far wrong. One of the foundational tenets of right singing rests on breath intensity furnishing tonal-intensity. This cannot be brought about if the lungs are over-loaded.

Escaping breath between notes is the cause of the slur. Holding back the breath between notes is the remedy, a permanent and infallible one. A practice of holding back the breath, of seeming to drink it in between notes, will cause this habit to be overcome.

"The Flowering of the Lips"

It is said of Sappho, the poetess of Lesbos, that "her lips curled like flexible serpents about the cunning niceties of her oratory." The Italian phrase, *for di labbra*, literally means the flowering of the lips. Who does not remember the marvelous lips of Nordica, the great interpreter, charmingly eloquent lips which modelled into cameo-like chisellings the beauty of her vowels; and the lips of Caruso, shooting out like a horn, shaping and kneading

his words as the hands of a sculptor shape his clay?

The lips are the painters of the tone. Used beautifully and skillfully they drew with shimmering iridescence. But never stiff, rigid lips thrust out as, in the Bible, "the heathen shoot out their lips" with fire and roses every thought that flows through their charming portals! This is the flowering of the lips.

Women in Eighteenth Century Orchestras

"NOTHING could be more delightful," says President de Brosse, "than to see a young and pretty nun in a white habit, with a bunch of pomegranate flowers over one ear, conduct the orchestra and beat time with all the grace and accuracy imaginable." He adds that "for fine execution, and as conductor of an orchestra, the daughter of Venice is second to none." Some of these fair musicians were famed all over Italy; and Venice used to be split into hostile camps in support of this or that singer.

But not all of these women musicians were nuns. "Young women were kept there until their marriage," says Rolland, and quotes Goethe as saying "Music was part of an education which seemed more adapted to form Lais and Aspasia than nuns or mothers of families." In this respect there is a wide gap between women's orchestras in Venice, Calif., twentieth century, and those of Venice, Italy, eighteenth century.

"The program of the morning was entirely in English; and it was a direct refutation of the idea that high-grade instruction goes of necessity with foreign languages. Not only were the majority

of the songs of fine caliber and content, but also, in the working out of technical detail, unusual nuance, shading and mood values, quite as serviceable as chanson, leader and aria."—CHARLES E. WATT.

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IT HAS been said that performers upon the "King of Instruments" can be classed under two headings, "Organists" and those who play the organ." The former are usually people of experience and high artistic aims, while the others include the inexperienced and those whose artistic instincts are of a low standard, either from lack of ability, or opportunities for study with teachers of merit. The remarks, therefore, that may be made, while possibly being of general interest, will perhaps be of greater assistance to "those who play the organ."

The present day organs have so many of their pipes placed in a swell box that the correct use of the swell pedal is one of the ways by which a really good performer is known.

The Swell Pumper

HOW MANY of us have not come across the man on the stool who thinks that the swell pedal is a convenient vehicle for the exercise of his right foot, and who treats his listeners to a continual pumping of the swell shutters?

The late Sir John Stainer put on record the case of an indifferent performer who presided at an organ of which the swell shutters were plainly visible, and who continued his pumping even when *swell playing* on the choir organ which *was* *played*.

The first point to notice with regard to the correct use of the swell pedal is the fact that the first opening of an inch or so produces the greatest crescendo. This crescendo should be made slowly and afterwards the speed of opening should be accelerated considerably, due to the fact that the crescendo then is not so great. The reverse method should be used in organ solo playing and refers particularly to writings of the older composers. The chord previous to the one requiring an accent should be slightly detached, and the accented chord be struck on the following chord, which latter should also be somewhat shortened.

Adding or Withdrawing Stops

THERE is another point, however, of great importance, and that is, the treatment of the swell pedal when a stop of considerable power is either added or withdrawn. Let us take a case to illustrate this, for which purpose we will assume that the swell organ is not a large one, and consists of, say, three or four 8 ft. stops, one each of 4 ft. and 2 ft., and a fairly powerful reed. Now the difference in power between the full swell without this reed, and with it, will be considerable.

Should we therefore desire to increase gradually the power, when this reed is added; the best plan is to open the swell box somewhat before adding the said reed stop, and just at the moment it is drawn to close the swell box again. By this method the crescendo will be more gradual. The reverse process should of course be adopted when a crescendo is desired; for at the exact moment when the reed stop is pushed in, the swell shutters should be opened, thus enabling the gradation of tone to be more artistically managed. Naturally if a sudden contrast is desired, the above method would not apply.

Changing from Swell to Great or Vice Versa

ANOTHER instance might be given, say, when the great organ diapasons coupled with the swell include the aforementioned reed is in use. Should the performer then be playing on the swell organ and desire a crescendo by utilizing the great organ keyboard, the best plan would be to open the swell box somewhat, and at the moment the hands fall on the great organ to close the swell shutters rapidly. As in the former instance, the

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The Organ Crescendo and Diminuendo

By Henry Hackett, F. R. C. O.

crescendo is made more artistically by this method and the reverse process will also apply. In fact, whenever a stop of great difference in power is either added or withdrawn, this method should be adopted.

Advantage should be taken (especially in the case of small swell organs) of the difference in power to be obtained by holding or fixing the swell box open at certain points such as one-third or two-thirds of its full extent. Many players omit to take advantage of this, for they use the swell pedal for a crescendo or diminuendo, or they fix it fully open.

Organ Accent When Swell Box is Fixed Open

IN ADDITION to the recommendations already enumerated, there is a further one, which is that of accenting a chord in cases where the swell is already fixed open, or when the feet are otherwise occupied and unable to attend to the swell pedal. This is frequently called for in organ solo playing and refers particularly to writings of the older composers. The chord previous to the one requiring an accent should be slightly detached, and the accented chord be struck on the following chord, which latter should also be somewhat shortened.

Perhaps Guilmant, the eminent French organist and composer, and W. T. Best

(who occupied a similar position in England) were among the first to recognize this; and they carefully indicated such effects in their compositions. Older composers, however (who wrote at a time when the organ was not considered so much a solo instrument as it is today), did not indicate such matters of expression as do writers of the present day; but skilled performers realize this and play with greater variety of touch than the printed copy often indicates.

The following short extract produces an excellent example produced by accent, and leads the listener to assume that the marked passages are actually given more power, even when no additional stops are added or the swell pedal utilized.

Marche Triomphale, Guilmant



Possibly these few hints will be of assistance to young organists in solo playing as well as in their accompaniment to the church service.

For the Movie Organist

By Alanson Weller

IN SELECTING themes for the film try to study the emotions and general atmosphere of the scenes which you are to accompany and select pieces which fit these moods. This is the real secret of successful picture playing. For example, an intensely dramatic emotional climax might be appropriately accompanied by the *Andante Gavotte* from the "Fifth Symphony" of Tschaiikowsky judiciously cut so as to have the tremendous climax of the music fall in with that of the film. Likewise a rather sentimental scene might be shown to the strains of the *Nervin Love Song* or even the "Liebestraum" of Liszt.

For scenes of sorrow or loneliness the popular and decidedly elegant "Andantino" of one to be more artistically managed. Naturally if a sudden contrast is desired, the above method would not apply.

In every picture there are portions which, while they serve to advance the action of the plot, do not express any definite emotion, and consequently do not require emotional music. Do not waste big dramatic numbers on these places. They are known as "neutral scenes," and a little neutral improvisation or a short piece such as the "Canterville" (Salome) or some of the short numbers published in the *ETUDE* will fill the bill nicely.

Very the registration frequently, not

necessarily with each change of music, as this is unnecessary, but often enough to avoid monotony. Certain emotions are best suggested by certain stop combinations. If the piece used is organ composition, they will have a set registration; but, if (as is often necessary) piano pieces or orchestrations are used, the player must make his own combinations. Since every player has different ideas as to which stop best suggest certain emotions, it is useless to give fixed rules. Here one's own resourcefulness and originality must be the guides.

Orchestrations can be very effectively used in this form. Buy the piano part of the *Andante Gavotte* from the "Fifth Symphony" of Tschaiikowsky judiciously cut so as to have the tremendous climax of the music fall in with that of the film. Likewise a rather sentimental scene might be shown to the strains of the *Nervin Love Song* or even the "Liebestraum" of Liszt.

For scenes of sorrow or loneliness the popular and decidedly elegant "Andantino" of one to be more artistically managed. Naturally if a sudden contrast is desired, the above method would not apply.

Avoid playing too loud or too soft. Nothing can be more annoying to an audience than a continual roar or a constant whispering of the instrument. Keep to medium volume and work up to the full organ for big climaxes, saving the extremely soft effects for appropriate scenes.

Do not imagine that it is impossible to keep up a concert repertoire while engaged in this work, as even concert selections, while not a general rule for pictures, have been used many times for certain scenes. The "Concert Overture" and "Concert Rondo" of Holms have been used for photoplay work with excellent effect. Portions of the Mendelssohn *Sonatas* and the Handel *Organ Concerto* may also be introduced for certain scenes.

Practice improvising in order to gain facility in this branch of the art. This is very useful at times and is also serviceable when changing from one piece to another in a contrasting key. A too abrupt change is unusual. Smooth performance is a necessity in picture playing.

The following list, while not attempting to be exhaustive, will give the reader an idea of the type of material which has been used and is being used in picture playing.

LOVE THEMES

- Melody in G Flat* Cadman
- Melody* Hueter
- The Afterglow* Hueter
- Dream Melody (Naughty Maritima)* Herbert

EXCITEMENT

- Il Guarany Overture* Gomez
- River Blas Overture* Mendelssohn
- Scherzo* Mendelssohn
- Finale (Symphony No. 4)* Tschaiikowsky
- Finlandia* Sibelius

MYSTERY

- Le Rost d'Omphale (middle section)* St. Saens

TRAGEDY

- Death of Ase (Peer Gyn)* Grieg
- Prélude Op. 28 No. 20* Chopin

NATURE SCENIC FILMS

- Winter* Svendsen
- Woodland Sketches* MacDowell
- Rattle of Spring* Grieg
- Autumn Fantasia* Sinding

NATIONAL AND RACIAL AIRS

- (for travesties and foreign voices)
- Hungarian Fantasia* Stewart
- Ballet Egyptian* Luigini
- Caucasian Sketches* Ivanov
- Indian Rhapsody* Lianura
- Reviree Serenade* Sain
- Polka Boat Song* Russian

NEUTRAL MUSIC

- Meditation in D Flat* Cadman
- Lepid* Hueter
- Caprice in G* Cadman
- Minuet from "Berenice"* Handel
- Canique d'Amour* Strakky
- Twilight Song* Strakky

Selecting the Voluntary

By R. Walker Robson

It is useless to despair audiences who have neither the time nor the inclination to study music as an art. They may be more highly educated than the organist himself, and yet be musically ignorant. To perform a program such as an audience which they cannot be expected to understand and label them as "ignorant, uncultivated folk" when they absent themselves on the occasion is stupid. Endeavor to raise the taste of the audience at all times, but be reasonable. When

THE ETUDE

you traverse ground where your hearers cannot follow, the cause of music is not advanced. It is not necessary to play "Storms" or musical claptrap of any kind in order to interest quite large numbers of the general public; they respond won't to really good music which they can follow and understand.

Do not adopt as your pattern the superior person who prides himself on his just never practices his voluntaries, but just never feels inclined to play at the moment. This is a sure sign of incompetence or decadence. Good organists prepare their recitals and voluntaries, also, as taken as a general rule that "the more skillful the player the more contentious the practice."

Do not refrain from playing music which has become popular, since this is really good music. It is very foolish to deny audiences music for which they long, if the only fault of the music is that it has become "popular."

Choir Helps

By Fred R. Stecker

In order to have a successful choir, interest must be present at all times.

It must be expected that a chorus choir is on an entirely different basis than a quartet, of which the members in most cases are jobbers.

I find that one of my great helps has been the keeping of each member busy. We have an organized choir, hold our meetings bi-weekly, singings, and so on, and have a social event each month. Such members are not able to do solo work, either alone, duet, or quartet. I find it very good to place in charge of the social event in the choir, which is in the present month. Some member may assist along with the regular social staff, while others may work along with the membership staff. Before a candidate can be taken in as a regular member, he or she must be present at three choir rehearsals and one business meeting.

I have found that if a person is willing to come out for a month to see what we can learn in that time if this party will stick out through the many hardships we endure.

We do not go through the same routine

Do not play any composition which is unworthy of the instrument, the building, or yourself; but avoid the mischievous tendency to judge by "likes." A fugue, a chorale prelude or sonata may be strikingly bad music, or indeed not music at all, whereas a weak title may conceal an excellent composition. Choose your forms by its quality and not by the title or form.

Forms of composition which are difficult to understand, such as chorale preludes, should not be given in large doses, unless some explanation, either verbal or printed, is supplied to the listener.

Occasional technical inaccuracies are pardonable, but faulty rhythm and stodge-ness are unpardonable. Organ playing should always be music in the best sense. The interpretative aspect of music is most fully studied. Musical interpretations are as essential in organ music as they are in vocal music or in other forms of instrumental music.

—Musical Opinion

each night at rehearsal, thereby varying the work as much as possible. Sometimes we take our anthems for the following Sunday first, then, after the anthems, and then hymns, then, again, we alternate. A good plan is to have all solo parts left out of an anthem until the final rehearsal of it.

If there is a member in the choir that can play the piano, it is well to let that person go over parts of solos, or any tricky passages, with members having these for the following week, thereby giving them an early start.

We have an average attendance of twenty members, and out of these are only five that do chorus work only; so, in order to make the most of our time, it is necessary to have another pianist besides myself, as organist, to rehearse the different parts which I give out from time to time.

A good plan is to have the rehearsal begin promptly and end the same, leaving the balance of time to be spent on extra work. Thus we not only keep up the interest in our choir, but also maintain a helpful, live organization in the church.

How to Play Over Hymn Tunes

Sit—My copy of the January *Musical Opinion* was prematurely removed by an ultra-conservative musician, who, after reading a letter which explained that the reason for this line of the tune were two, to let the people know what the tune was, and to let them know to find their place in the writer, I seem to remember, generally played two lines of the tune. The idea was jolly good; but really they are not in it.

I remember, in my young days, when I had an organ with only two stops, I used to play three lines of the tune. If I had had more stops, I would have played four lines. I find the congregation never knew what the tune was and never found their places at all. I played the first line on one of the stops, pushed it in, and pulled out the stop for the second line, reversing the process for the third line, and so forth. I used to stop one began on. I hope this is clear. It was very good, but it was not the way that who had little or no taste that some of the organists play. They even play good others. I expect this was on account of their being the "cheap" ones.

In the "cheap" ones ever played? Well, of course, there's only one possible stop to use!

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Modern Priscilla.....	1.00	Both
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