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James Francis Cooke

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THE ETUDE MUSIC MAGAZINE

"Music for Everybody"

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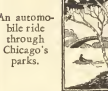
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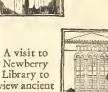
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Bust recently completed by the Distinguished Sculptor, Albert Laessle

THEODORE PRESSER

1848 - 1925

EDUCATOR MUSICIAN EDITOR
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A BRONZE REPLICA OF THIS BUST was recently presented to the Eastman School of Music of the University of Rochester, Rochester, N. Y., on the occasion of the Fiftieth Anniversary of the Founding of the Music Teachers' National Association. At the Special Anniversary Semi-Centennial Meeting Dr. Waldo S. Pratt, distinguished American Musicologist, paid the following tribute to Theodore Presser:

"Just fourteen months ago, on October 28th, 1925, there passed away in Philadelphia our good friend, Theodore Presser, rightly called 'The Father of the M. T. N. A.' We may well grieve that he was not spared to join in our celebration today. For it was his enthusiasm, determination and wisdom that gave form and vigor to our foundation at Delaware, Ohio, on December 26th, 1876. He steadily upheld for the Association just the ideals and general policy that have been increasingly regretted through all our recent

years. Hence he surely would have rejoiced over every token of our present prosperity and would have been quick to wish us a hearty Godspeed as we step forward into our second half-century. As a sign of the esteem and honor in which we hold his gracious memory, and also in grateful recognition of many others influential in our early history who, with him, have passed on to find place in 'the choir invisible,' I suggest that we all rise and stand for a moment in reverent silence.

At the conclusion of these remarks the audience stood in silent contemplation of the great educator.

THE ETUDE

MARCH, 1927

Single Copies 25 Cents

VOL. XLV, No. 3

The Beethoven Centenary

ON THE evening of the twenty-sixth of March, 1827, a violent storm descended upon the brilliant city of Vienna. Volleys of hail beat upon the tiled roofs and clouds of snow, blown by great winds, roared through the streets.

On a bed in a little room in the Schwarzspanierplatz lay the colossus of Music—Ludwig van Beethoven, worn with the agonies of approaching death. For two days his throat had been rattling tragically. His faithful friends, Anselm Hüttenbrenner and his brother's wife, waited frightened at the bedside.

Suddenly the lightning flashed in the skies. A terrific clap of thunder followed. The dying man awoke and, as in defiance of fate, shook his clenched fists at the skies—then passed into immortality.

Fifty-six years! A mere second on the chronometer of eternity, but how marvelous were those years. Beethoven's two hundred and fifty-six opus numbers—to which should be added some thirty other works without opus numbers, embrace so many collections and orchestral works of large dimensions that it is impossible to measure them numerically. There is of course a very notable variation in the quality of the works. Some rise to the apex of musical art. Others, while always showing the consummate workmanship of the master, are not startling in inspiration. Nevertheless, the world has never ceased to wonder that Beethoven could crowd so many very great masterpieces into a scant fifty-six years.

Musicians have been memorializing the centenary of the passing of the master. THE ETUDE MUSIC MAGAZINE, rather than issuing a special number upon this occasion, has been approaching it with numerous notable Beethoven articles for over a year. Among these have been the remarkable series of Analyses of Beethoven Sonatas by Professor Corder of the Royal Academy of Music of London.

Beethoven is by far too great a figure in the art to be embraced in one special issue or in a score of issues. Our readers know that for a quarter of a century we have been presenting a wealth of material upon this master of masters.

On with the Dance!

PROBABLY since the time when the first aborigines commenced to caper to the beating of drum sticks on a hollow log, the subject of the dance has been a mooted question between the liberals and the conservatives.

The dance, properly, is the bodily freeing of the spirit of joy. It may become something very different. Under some modern conditions it has been frankly the doorstep to vice. But, because gluttony is horrible, do we condemn eating?

The dance, like music and acting, has been found of priceless value in hospitals, for mental hygiene in correcting abnormal brain conditions merely by permitting the unfortunate individual to have a means for expressing emotions, ideas and desires.

One gentleman, with pasty cheeks and azure nose, who heartily denounced the dance to us, would actually have been a far better and far finer citizen if he had inclined himself to a joyous bodily expression of his energy. His circulation would have become normal and his outlook upon life would have been more cheerful, more beneficent.

There is a story told about the *Fandango*, which is very interesting. When this hilarious Andalusian dance was introduced (circa 1650) the heads of the church opposed it violently. The Consistory proposed that the dance be abolished and that

strict laws be made for its prohibition. One more liberal judge dissented. He said that it was unfair to judge the dance by more hearsay. None of the priests had ever seen the dance. Why not have two dancers come to the consistorium and let the good fathers see how iniquitous it was? This was done, and according to a very ancient report "everyone joined in and the consistorium was turned into a dancing salon." Thus survived the *Fandango*.

If the art of music were to be deprived of that portion which has been inspired by the dance it would be mutilated indeed. Every sensible person is rightly opposed to objectionable dances. Harmless dances, on the other hand, are the joy-springs of youth. Indeed, if we are to believe Anacreon they may lighten the weight of years:

"But when an old man dances
His locks with age are grey,
But he's a child in mind."

Are Music Teachers Neglecting Colossal Opportunities?

SOMETIMES we are downright provoked with the manner in which some music teachers neglect opportunities that are so conspicuous that they actually stumble over them. Most music teachers are very alert these days but there are still enough of the unprogressive class to make this editorial desirable.

In the medical profession if any new and radical improvement in methods of diagnosis, such as the X-ray, appears, or if some new and tested therapeutic means, such as the use of various anti-toxins or, let us say, the Quartz-light, comes to the front, the doctors flock eagerly to lectures and meetings to learn about the new discoveries and then introduce them at once.

On the part of some backward music teachers the appearance of certain new inventions for reproducing sound, and so forth, was stupidly looked upon as an intrusion, a possible means of losing business, a cause for alarm over the downfall of their professional interests.

As a matter of fact the talking-machine, the player-piano and the radio are glorious opportunities for the expansion of music. We have urged this strongly for years, and we find our prophecies excellently fulfilled. If the backward teacher would only learn to use this marvelous new apparatus in his work, as would a physician under similar circumstances, he would find that his progress in the community would be greatly quickened.

In fact, by means of these instruments, musical interest everywhere is being increased by leaps and bounds. What is the teacher doing to take advantage of it? In some instances nothing at all. The enlightened teacher in the meanwhile is using these amazing means for disseminating musical education more and more. There never has been a time in the history of America when it was easier to get large numbers of pupils than it is now. Many teachers are so busy that they have to look for assistance.

Other teachers of the weak-kneed variety sit calmly by and watch their business taken over by others and give as an excuse, "the havoc wrought by the mechanical musical reproducer." What consummate nonsense! The manufacturers of mechanical musical instruments are spending millions of dollars every day of the year in advertising. All this is a logical advertising asset for the teacher. The enlightened teachers take advantage of this and prosper thereby.

Debussy

His Significance in the History of Piano Literature

By CAMIL VAN HULSE

This is your hour of magnificent opportunity, Mr. Teacher. The advertising expenditure of the musical instrument manufacturers is money in your pocket, if you will develop a spirit of cooperating with them and at the same time bring to your patrons the great truth that only by the actual study of an instrument is one able to get the peculiar mental training of priceless value that comes with executing music oneself upon an instrument.

Thanks to the talking-machine, the radio and the player-piano, the world is hearing more music than ever before. That means that everyone is becoming better educated in music in general. The time is ripe for you to act by utilizing these marvelous inventions—understanding them. Most of all, take advantage of the enormous publicity they are giving music, and get your own professional business in line for expansion.

"The Seven Last Words"

THE TRAGEDY of Getsemane has always had an appeal to composers. "The Seven Last Words," as known to the world of music through the work of Haydn which was written about 1785 or 1786, had many informal precedents. In Spain Passion Week services commemorating the crucifixion were frequent. In Cadiz the Bishop made this service one of the most impressive ecclesiastical events of the year. The interior of the great church was shrouded with black hangings. A solitary lamp was the only illumination. The doors were shut at noon.

From the pulpit the Bishop read the last words. After each phrase he descended to kneel before the altar in silent contemplation. During this period it was the custom to have beautiful orchestral music performed. Haydn was commissioned to write this music. Intuitively realizing that this impressive service would be demanded in other churches, he wrote recitatives for the bass voice, for the "Words" spoken by the Bishop.

This work later became known as a Cantata, although it was properly a series of *Adagios* for strings, with vocal recitatives. The work became greatly in demand in various European cities. At one performance in Vienna a brother of Franz Schubert, who was a priest (Father Hermann), delivered the "Words."

"The Seven Last Words"—the Passion of Christ, have had many different settings, from Bach to Dubois, but Haydn's still remains greatly in demand in church services.

Dubois' gorgeous musical translation of the "Seven Last Words" has in modern times become one of the most demanded book in the literature of ecclesiastical music.

A Remarkable Career

Just before Christmas Mr. Walter Damrosch sent a letter to the directors of the New York Symphony Orchestra intimating that he wanted to take things a little easier; and, rather than entirely lose his priceless services, they have made him the "Honorary" Conductor of the great organization of which he has been the director for forty-two years.

Conductors have come and conductors have gone—Scidl, Nikisch, Gerike, Mahler, Pauer, Safonoff, Muck and the long procession of notable men who have contributed so much to the growth of music in the New World, by bringing their erudition to the old.

In Damrosch who, despite his resignation, will by force of his natural energy remain active as long as he is with us, have a conductor who came to our country so early in life that his traditions and education are American in a very large sense. He is literally the first of the American conductors of wide renown.

Many of the greatest musicians made their initial orchestral American appearances under the baton of Mr. Damrosch. The list includes Paderewski, Kreisler, Saint-Saëns, Tschakowsky and others.

Americans have long since taken Walter Damrosch deep into their hearts. His accomplishments have been invaluable

in the field of music. Democratic and amiable, as well as forceful, he has not hesitated to step down from the "pulpit" and to carry music directly, personally, to the everyday man and woman.

THE ETUDE warmly congratulates Mr. Damrosch upon his career and notifies him that, no matter how great his desire to retire may be, his fellow citizens will have none of it—in fact, that we shall look forward for years to the wish of the baton we have long since learned to love so well.

Scrapping the Piano

What do you expect of a piano?

Unlike a violin, a piano has a given life beyond which it must, like every other instrument in which a mechanism is a part, deteriorate.

There comes a time when even pianos of the finest possible makes are fit only for the museum or the junk pile.

Many "music-lovers," and, alas, many professional musicians, expect entirely too much of a piano. They keep on using instruments long past the time of their normal usefulness.

One cannot get fine results from a poor instrument. Bro-midic as this remark appears, it is a truth that is ignored by many musicians who should know better.

In the case of the student, a poor piano is one of the worst obstacles to progress. The student becomes discouraged, his sense of tone values and his sense of pitch deteriorate, and his whole outlook upon music is liable to assume incurable distortion.

If pianos were typewriters in a business establishment, under the careful scrutiny of men trained to get the best results at the risk of losing their jobs, thousands of pianos now doing service in private homes and in music studios would be junked tomorrow.

In all probability the reader of this article has an instrument that is kept in the home largely out of sentiment. It has been the family piano for so and so many years. If the ordinary appliances of the home were kept on the same principle (with the exceptions of *objets d'art*, antiques, rugs and so on), our homes would soon become junk shops filled with obsolete stuff.

Keeping a rickety, tinny, unmusical old rattle-box because of sentiment is like driving a 1910 flivver for the same reason. It is poor economy added to art torture.

Look over your piano. Ten to one it is long past the time when you should have purchased a new one.

Cerebral Music

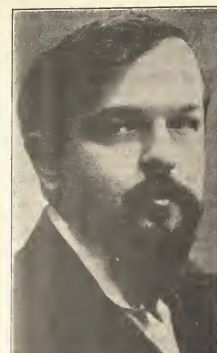
To what extent are we losing the picturesque in life?

Certainly, in one direction the lack of new musical works points to a decline of that element which adds so much charm to existence. We refer to cerebral music. Cerebrality is not a part of the scheme of things in this sophisticated century. We are becoming a more and more matter of fact people. Even the ceremonies which we have inherited from our Anglo-Saxon forbears are apparently passing.

It was a ceremony, and a beautiful one, which led Handel to write his "Water Music." It was a pretty custom which ferreted royal torchlight processions. The torchlight procession remarkable but far less picturesque than the flaming torches. Somehow there is very little more to inspire the composer to him to compose a "Typewriter March."

The *Highland Fling* meant something when it was danced upon the hills in the striking costume of the glens. Transplant like a thistle in the conservatory—beautiful but out of place.

It is, therefore, quite clear that much of our picturesque music of the future will be historical resurrections and glorifications of ceremonials and forms of the misty and entrancing *Rigodon* of Grieg.



CLAUDE DEBUSSY

A COMPOSER whose pianistic output has the distinction of holding an absolutely unique position in the field of piano literature is Claude Achille Debussy, "French Musician."

We say "unique" for very good reasons: his music is at the same time *classical* and *ultra-modernistic*.

With the audiences of big cities, Debussy is indeed *classical*; very few are the programs on which his name is entirely absent; the fact that a conservative like Paderewski plays him is significant enough; critics take him for granted; with the public he is a matter of fact; some blasé audiences consider him even "lame"—almost antiquated. A conservatory student of Chicago or New York might go to hear a performance of a Scriabine symphony, a Stravinsky ballet or a Prokofiev suite in order to get a "kick" out of it, but he does not expect any more "kicks" out of Debussy's music. He knows his Debussy almost as he does his Chopin and Beethoven. For these people Debussy already belongs to the past.

On the other hand, if we move to smaller centers, we notice that Debussy's music still has retained with the public that flavor of exotism, that lure of the unknown, the unexplored. "Queer," "dissonant," "discordant," "ultra-modern," "classical" and kindred adjectives are in daily use with newspaper reviewers in connection with performances of Debussy's piano works; many are the concert-goers in outlying districts who find it difficult, if not impossible, to "see head or tail" to the cacophonous music. For these people—and statistics would show that they are by far the more numerous—Debussy still is a future.

Which, then, is the true standing of this man's music? Maybe it is premature to try to answer this question conclusively; only eight years have elapsed since Debussy's death; and history has shown that it takes longer than this to give the "view in perspective" which enables us to judge about relative greatness of persons and events. Still, we believe that it is possible to form a fairly good and just opinion of Debussy's music, provided a little intelligent study of his works is made. It is

an unaccountable fact that so little objective study has been made of his music; most of the essays written about it are chiefly *subjective* and contain little else besides personal impressions and opinions.

Almost every musician has heard or read about the "Debussy Proceed" which is said to be the use of whole tone scales. Yet it must be admitted that this is by no means his chief characteristic; were this his only innovation, he would surely (and justly) have been long since forgotten.

It will be the object of this article to discuss a few of the main characteristics of Debussy's piano music, to establish, so to say, his musical "family tree," and also to make his music better understood and consequently more enjoyed by music lovers. We shall try to show how logical and sane is the construction of it and thereby do away with the old belief that his music is "weird, full of irregularities, liberties and discordant effects."

First let us analyze a few of the most salient characteristics of his style of writing.

Critics with conservative tendencies always have had an easy way of disposing of any composer who came and disturbed their equanimity by his bold innovations; they simply declared his music to be "manufactured wholesales" on some system or procedure which was more mathematical than musical. So has it been often a reproach on Debussy that he builds his music on an arbitrarily manufactured whole tone scale. This reproach is wholly undeserved. Very few of his pieces are entirely built on the whole tone scale; in fact, only a few exceptional ones can be pointed out, for instance, "Cloches à travers les Feuilles," in which the use of this scale seems to verge on the extreme. Debussy simply made use of the whole tone scale wherever the results justified or demanded such use, just as we use the major or minor modes according to the effect desired.

Even as the major triad is derived from the minor scale, so is the augmented fifth triad derived directly from the whole tone scale. This explains the liberal use Debussy has made of this chord (type: C-E-G[♯]). To what splendid advantage he used it is seen in an example from the *Prelude* in "Pour le Piano."



The final cadence of this same *Prelude* gives a brilliant and effective illustration of the difference in color between the diatonic and the whole tone scale.

Another characteristic often found in Debussy is the writing out in full of one or more harmonies together with the fundamental tone. Anyone knows that a musical tone never sounds isolated, but always drags behind itself a whole "family" of harmonic overtones:



the first of which are the most pronounced. Debussy, instead of letting these notes sound for themselves, plays them outright

with his fundamental. Examples are rather numerous. The one quoted below is from "Jardins sous la Pluie."



Directly derived from the above principle, and in a certain way an extension of it, is the repetition of any chord on different fundamental notes. Examples of such "gliding" chords are very numerous and produce, especially in *pp* shade with *una corda* pedal, the most charming effects. We mention "Minstrelle," "La Terrasse des Audiences du Clair de Lune," "La Cathédrale Engloutie" and "Sarabande." The following quotation is from "Et la Lune descend sur le Temple qui fut."



This principle is by no means an invention of Debussy. On most organs one will find a series of "mutation" or "imitation" stops (Quintette, Cornet, Fourniture, Sesquialtera and so forth) which, if drawn, will produce not only the played note, but its third, fifth, seventh, twelfth, or even several of these simultaneously. The main difference between these stops and Debussy's effect is that the latter uses it almost exclusively in *pp* passages, whereas mixture stops on the organ should be used only in *f* passages.

These three last mentioned peculiarities in Debussy's style amply explain and justify the frequent successions of fifths, fourths and other intervals which caused conservative and purist musicians to raise their eyes to heaven in righteous indignation. After all, consecutive fifths, although absolutely to be avoided by the student in four-part harmony, chorales and counterpoint, are not so terrible. Be it remembered that the very first attempts at polyphoning recorded in history consisted simply in accompanying a given melody by a parallel series of tones at a distance of a fifth ("quintal") or fourth. Later on that distance was brought to a third or sixth ("faux-bourdon"). Be it also remembered that, as soon as any two consecutive tones are produced, Nature herself makes consecutive fifths through their harmonics.

Another rather frequent characteristic in Debussy's music is a succession of sec-

onds—"intentional wrong notes." Here is another principle that can be traced to the structure of the pipe organ. It is generally known that certain organ stops such as (*voix céleste*, *voix angélique*, *souda marie*) instead of being tuned to the diapason are connected to two rows of pipes one of which gives a tone slightly above and the other slightly below the real tone. This produces a wavery effect, particularly colorful if used in conjunction with some other stops.

This is the underlying principle of the writing of consecutive seconds on the piano: instead of writing a tone slightly above and below the real tone, the piano composer must take the instrument it comes, that is, tuned in semitones, and therefore can write the tones only exactly a half step above and below the middle tone. Examples of this are to be found in "Minstrelle" and "Faux d'Artifice." In "Poissons d'Or," (without doubt one of the most remarkable piano pieces of the composer) this device is used for several lines at a stretch:



Another so-called innovation of Debussy which, to our knowledge, has been very seldom mentioned, is the use of *unresolved appoggiaturas*. Here is one of the strongest proofs that Debussy has merely continued and extended the rules set forth by classical masters, instead of breaking them, as



CLAUDE DEBUSSY MAKING AN ASSAULT ON CLASSIC MUSIC

Getting Right Down to Business

By Florence Piché Foster

EVERY teacher feels impatient when he thinks of the time it takes to get a beginner "under way." Does he ever ask himself if he is having that pupil do unnecessary things? For example: Is he trying to teach him relaxation when he plays naturally in a perfectly normal muscular condition? Is he giving him wrist exercises when he already has a strong wrist, or extension exercises when he can over-stretch an octave? Does he waste time hunting big words with which to camouflage his ideas instead of extending them in the simplest, plainest and shortest way? The teacher who does not do this is the greatest offender when it comes to wasting less time.

Some pupils have a nervous habit of putting their hands down in their laps after each and every little thing they do or mistake they make, and it takes time to get them back over the keyboard each time it is done. Explain to them that they are paying you more questions and that interested pupil will always ask some questions and this should be encouraged; but some have a rather wily habit of asking each and every question they can think up in order that they may not too conspicuously expose the fact that their lesson has not been well prepared. We will now consider some short cuts "to getting under way."

Have the pupil lay his hands down flat on his notebook with the fingers and thumb spread as wide apart as he can get them; then draw the outline of each hand and wrist and attach the date. As you proceed to examine his hand for weaknesses, put an "X" and number on the diagram wherever there is a weakness so that notes of his progress may be made at subsequent lessons. When the weakness is overcome the X's may be erased. This will serve greatly to increase his interest in his hands, which he has learned are his tools and must be kept in good condition in order to do efficient work. To show him his improvement in extension work, have him lay his hands over the old drawing with the thumb placed exactly where it was at first; then, spreading the hand as wide as possible, draw the new outline for the little finger and add the date, which will show a marked improvement in hand extension if the exercises have been faithfully used.

Practical Hand Tests

After the diagram is made ready:

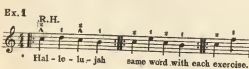
1st. Examine the pupil's hand to locate the weak joints. Find out which one gives way in the five-finger exercise is played with the hand in correct position. Then have the pupil play a scale, using the hand touch, with this one weak finger curved at both joints. Try this with each weak finger in turn.

2nd. See if the pupil plays on the side or joint of the little finger. If he plays on the side, have him take a good hand position over five keys, holding down 1, 2, 3, and 4, while he curves number 5 high and gives a strong stroke with it exactly on the point of the finger.

3rd. The fourth finger is always the weakest. If a trill is played in triple rhythm on 3 and 4 alternately, putting a strong accent on the first note of the triplet, it will strengthen the weak fourth. Use the triplet trill with 4 and 5 also. If the pupil listens to himself play with the accent used in speaking the word *merri-ly* he will get the triplet more easily. He must strongly accent the first syllable.

4th. Note whether the thumb have a good vertical stroke, playing independently from the third joint (not runs). Place 5, 4, 3, and 2 in good position, holding down the keys so that the thumb may practice its stroke from the third joint.

The horizontal action of the thumb must be developed.



Ex. 1 R.H. H-d - lo - lo - j-h same word with each exercise.

L.H.

As the thumb is naturally inclined to accent, these exercises are designed to keep the accent off the thumb:

5th. If the pupil's hand is closely kept so that the fingers do not spread apart easily, the following exercise will show an appreciable improvement in two weeks:

of one hand sideways (just above the joint) between two fingers and slowly turn it so that it spreads the fingers wide apart. Hold it this way till you count five slowly.

(b) Next stretch them in this way in front of the ends of the white keys. Put the thumb and second finger in front of the ends of the keys. Then push and spread them till you feel a decided stretch. Count five slowly. Keeping the thumb where it is, let the second come up over the keys and place the third in position to be stretched with the thumb. Hold each pair till you count five stretching in turn, 1 and 2, 1 and 3, 1 and 4, and 1 and 5.

(c) Next, placing the little finger of the left hand on a key, play each finger in turn on every second key, holding each as you play till you have five keys down. If you cannot grasp five in this way, holding 4, 3, 2, down, let the fifth slip off and add the thumb. This exercise may be worked first from the little finger end, as it is easier.

6th. Test the strength of the wrist by having the pupil show how many times he can raise the hand perpendicularly to the wrist. Compare the strength of the two wrists and make a note of it, so that all progress may be registered later.

These exercises show results in the purpose for which they were designed quicker than any I have found in twenty-five years' teaching, and I hope they may help some of our future teachers.

A Great Time Saver for Practice Hour is what, for want of a better name, I call "Tacking." A mistake in playing, considered from a merely mechanical standpoint, is a wrong measurement of distance from one note to the next. If I have played every note in a selection correctly it means that I have measured the distance from one note to the next, all through the piece correctly. If I make a mis-measurement, I play a false note. On this premise, therefore, is established this simple rule for quickly correcting a mistake.

Take this above for example, I play it and forget to sharp F. I have measured the distance from E to the next note incorrectly. Placing the third finger on E and fourth on F sharp, I play them alternately several times, putting a strong accent upon F sharp every time. In this way I see, feel and hear the note corrected.

Years are wasted going back over long runs or phrases in order to correct one wrong note, while one merely has to begin with the last correct note struck and tack it securely to the corrected note with nothing but the right fingering. Wrong fingering would spoil the phrase, run or measure in which it occurs. If it continues to be wrong, correct it again, till it is mastered. The length of time it takes to correct it will depend upon the number of times it has been wrongly played. My pupils have used this plan with very surprising and gratifying results.

Divide the Senses

In the playing of almost every piece of music we come to places where we have to divide our senses as it were. The hands are so far apart and it is impossible to watch both. Upon examining the passage more closely we find it possible to feel one part while we watch the other. We play one hand by the sense of touch and the other by the sense of sight. This plan is very readily adaptable to the playing of skips, which seem so difficult the first time we try them. The whole trouble lies in the person's trying to connect with the eyes the three notes of the skip which lie so far apart. Let us feel the bottom two notes with the correct fingers, then in one count or impulse play the skip. That is dividing the senses in one hand; but, in memorizing a passage in which the hands are very far apart, try each hand separately and decide which one can be most easily played by feeling only; then use your eyes on the other hand. The difficulty in playing a passage hand. It is a long time before the location of keys at the extremes of the keyboard, is passed over to the subconscious mind. When the hands have to play far apart and it is impossible to see both in a difficult passage; try this little scheme of dividing the senses. It will help over many a hard place.

Mental Tempo

In all your teaching, do not forget that every pupil has its own tempo. It is natural for some people to think slowly, while others think quickly. After a few weeks with a new pupil the teacher ought to know that pupil's mental tempo. Present ideas faster than your pupil can take them in, and he is confused. Present the ideas too slowly, and his mind wanders and he ceases to concentrate. One of the best ways of attaining his tempo is to require him to bring four or five questions bearing on his last lesson.

Graded Scrap-Books

By Helen Oliphant Bates

EVERY teacher should require her pupils to be in the studio five minutes before the lesson in order to warm up in winter, cool off in summer, and bring wandering minds to the lesson at all times. One means of making this wait interesting and profitable is to provide graded scrap-books for the pupils to read. The scrap-book for very young pupils should contain stories and verses taken from the Junior page of THE ETUDE and other sources, and a few attractive pictures of composers and musical instruments. The scrap-book for children in should contain also stories, verses, and pictures, and in addition suggestions for practicing and short, easily understood articles on history, appreciation and instruments. The scrap-book for advanced pupils should contain classified and indexed articles on all branches of musical education.

Quiet Practice

By George Coulter

WHEN you begin to practice a new piece or study, play it with unusual softness, making each note just audible. This allows time for thinking out the notation and the least amount of distraction from noise, for the sounds that you make engage a part of your attention, and the louder and more obtrusively you play, the greater will be the deduction from the mental energy directed to the piece. Sounds, especially musical sounds, are seductive things that steal away your brains. Even the performing musicians when they are creating thunderous storms of sound have a tense struggle to keep their mind from losing its grip.

After having learned a piece, you may relax attention considerably, and give rein to fancy. But at the beginning think: afterwards, listen and enjoy.

What Active Music Workers Are Thinking and Saying

Speaking of sleep, do you know the story of the man who went to sleep at a concert and was wakened up by the usher? "You're snoring," said the usher; "stop it!" "Do I disturb the artists?" asked the man; "No," said the usher, "but your snoring so loud you're waking up the rest of the audience!"—JANET FRIEDMAN.

It is no copy-book maxim, but sober truth, to say that to have appreciation of, and understanding for, art is to have one of the most genuine and common-sense positive forms of wealth which it is given to mortal man to possess.—OTTO KAHN.

A good many of the experimenters in modern music seem to me to be headed down blind alleys. They seem to be walking sideways. There is no convincing impression of progress or development in what they are doing.—BENEDICT WALKER.

"But any work of art that is to convey a message from the inner world beyond the medium of the artist, can do so only when the artist is fitted to transmute the message, and whistles the artist knows things a camel tell them. A small soul and a tiny mind cannot know anything from the Emphyras. It is not your can hold a little cup of water, and no more!"—CHALAPIN.

"I think the difficulty in using the pedals correctly and effectively arises from the student's lack of understanding the formation of the music. The piece must be analyzed for its construction, before the pedals can be thought of."—OLGA SAMAROFF.

"The brain and mind are one thing and technic is another. You may cultivate the fingers, the throat, or whatever else is used; but without brain and heart, there is no musical education."—GEORGE W. CHADWICK.

Viewpoints and Side Lights

By MATHILDE BILBRO

Concerning Minor Keys

THE ETUDE is pleased to announce that arrangements have been made with Mathilde Bilbro, one of the best known American specialists in juvenile musical education and the author of a great number of highly successful sets of studies and pieces, to present certain fundamental teaching problems of great interest to musicians.

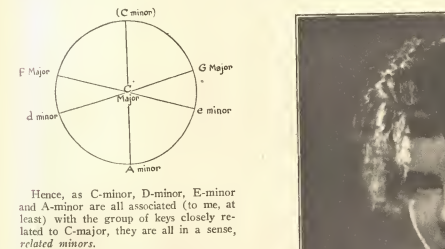
As with all ETUDE articles we urge our readers to study closely and thoughtfully, and then shape their conclusions to fit their own needs. THE ETUDE does not pretend to present articles that are arbitrary in their conclusions. The field of musical education should be kept elastic and be continually adjusted to the needs of the individual.

MANY OF my friends are piano teachers. In our discussions, points frequently arise concerning which teachers vary in their method of presentation. For example, not long since, in Miami, Florida, an excellent teacher asked me this question: "Would you call the minor scale based upon the sixth degree of a major scale the *related minor* or the *relative minor* of the major?"

To my mind this scale is both a *related minor*, and the *relative minor* of the major scale in question. Every key (or scale) has surrounding it a group of closely related keys, some of which are major and others minor.

C-Major, for example, is closely related to the keys based upon its dominant above (G-major), its dominant below (F-major), and the minor keys based upon the sixth degree of each major in the group (A-minor, E-minor, and D-minor). C-minor, the tonic or parallel minor of C-major, might also be included; the close relation of the two keys being obvious, notwithstanding the widely different signatures.

The following small chart may be convenient for seeing at a glance the closely related keys:



Hence, as C-minor, D-minor, E-minor and A-minor are all associated (to me, at least) with the group of keys closely related to C-major, they are all in a sense, *related minors*.

A Distinction

MERELY as a term of distinction from the other minor keys, I have found it convenient and practical to refer to the minor based upon the sixth degree of the central major key as the *relative minor*. It is obvious that the *relative minor* is in closer relation than the more indirectly related minors. The principle applying to any major key as a minor in one group may in another group be a related minor.

On this point opinions vary. As teachers, we can only present the matter to our students by whatever method seems to make the principle most clear—for the essential thing is not the method, but the understanding of a principle.

Into any of its closely related keys the central major key will easily modulate

For instance, the Editor in twenty years of varied teaching experience followed a method diametrically opposed to that which Miss Bilbro explains in this article. He found that it was simpler in the case of his pupils to teach the parallel minors as related to the major scale, rather than teaching the relative minors. That is, he taught C major and then C minor and not C major and then A minor. This method is fully explained in *Mastering the Scales and Arpeggios*.

Both avenues of approach have their good points and their weak points. It is important for the conscientious teacher to become acquainted with all legitimate means and then to use the one which individual experience proves to be best.—EDITOR'S NOTE.

Supposing major keys to be understood; if the student is of adult age both the relative and parallel minor scales may be presented at once. With signatures understood, it is not difficult to make clear to the mature mind the distinction between these scales—which is in name and manner of formation—and their identity, which is in tone. However, with younger students, it has always been a fixed principle with me to set forth the *casist* idea first.

Before advancing far in the understanding of minor scales it seems necessary to obtain some stable rule for establishing signatures. To the average young student it seems very much like placing the cart before the horse, when the first formula is a minor scale and then for a signature to fit.

Getting Results

PERSONALLY, I have secured better results with students by presenting first the *relative minors*, and teaching the association of both a major and minor scale with the same signature. This gives the pure or *normal* mode of the minor as a basis, and makes plain the one signature for two scales. It is then not difficult to explain the necessity for raising the

seventh tone, thus forming the *harmonic mode*, and the subsequent development in to the *melodic*, and *mel-harmonic* (or mixed) modes. This alteration of the sixth and seventh tones does not, in the students' mind, conflict with the signature, because the latter has been established before these degrees were altered.

It acquires the rule that any signature may indicate a minor as well as a major key.

The seven sharps and seven flats signatures being rare, and the young student, being with scarcely exception to cope with these formidable keys, their study may be dealt with at a later period.

Presenting the Idea

PRESENTING the *relative minor* first, by the simple rule of lowering the third of the sixth degree of the major scale, involves not only a good bit of obscurity as to signature (to the immature student), but also produces a *harmonic mode*, reversing the order of difficulty in constructing the four modes. It is simpler for the student to learn the pure, or *signature* mode, and then to construct the other signatures. Many a first by a short cut the *harmonic mode*, and find himself afterwards obliged to puzzle out some signature from which to find the pure or *normal* mode.

Then too, by this method we cannot establish a fixed rule, as we did in the case of *relative minors*. We can scarcely say that in any signature we may construct a *parallel* or *tonic* minor, for the reason that some keys are *major only*. Examples: D-flat, G-flat and C-flat.

While, of course, the teacher understands that we may cover the point by employing enharmonic keys, this sudden change of signature would be confusing to the unprepared mind of the student just beginning the study of minor keys. Many a puzzled little pupil—or even an older one—might say, "If you call it D-flat Major, then why not D-flat minor?"

Well, suppose we should consider *d flat* minor as a key, what would be its relative Major? F flat, naturally. Is F flat Major an established and recognized key? As a rule the student is not at all sure of this explanation, nor to appreciate the use of enharmonic keys.

A Practical Viewpoint

CONSIDERING such points, to me it seems more practical and consistent with general grading to introduce first the *relative minors*. Afterwards, when advancement warrants, it may be simply shown how *relative minors* are themselves *tonic minors* in other signatures; and, with a little further advancement, gradually becomes clear why a few keys are treated as *major only*, and a few as *minor only*, from point of signature. When a student knows, and can recite, the *signature* (major and minor) as readily as he recites a multiplication table, there is no trouble in making clear to him *enharmonic change*.

MATHILDE BILBRO

One more point regarding certain terms as applied to minor keys. Another teacher says, "About the signature mode of the minor—I hear it called *pure*, and *normal*, and *natural*." Is one term better than another?

As to which term is used it really matters little. Personally, I use the term *pure* or *normal* in preference to *natural*, for no other reason than this: The term *natural* has been applied to another very different scale, viz: *The Natural Scale* which is based upon the law of vibration, and which proceeds from a given tonic, in a succession of perfect fifths. This scale is always essentially major.

None of the points in this article is set forth as the only, or infallible method of presenting the musical ideas in question, but simply as a means by which in my teaching experience I have gained most satisfactory results.

Self-Test Questions on Miss Bilbo's Article

1. What keys are nearly related to C major?
2. What is the distinction between a "related" minor key and a "relative" minor key?
3. Through what chord may we readily modulate into any "related" key?
4. Should the "relative" or the "parallel (tritone)" minor scales be taught first, and why?
5. What simple rule will change a major scale to its parallel minor?

A Bugbear Turned Out Account

By Ruth L. F. Barnett

How the music teacher dreads the summer vacation week! It means broken appointments, halfhearted lessons and loss of income. If he gives one week's vacation, he must spend the next two gathering up loose ends. If he attempts to have lessons go on as usual, he is besieged with excuses from pupils who cannot keep their appointments.

Recently the writer tried using the vacation week for examinations. The information gained more than made up for the loss in practice. No advance information was given out except that the test points, so there was no dread of failure nor grind of preparation. When the pupils came for their regular appointments, five questions were given based respectively on hearing, knowledge of keys, coordination of brain and hand, reading above and below both staves, and counting.

A chart on which the result of the test was recorded showed not only the strong and weak points of each pupil but of the class as a whole. The fact that several pupils failed on the same question led to a checking up of the method of presenting that point with the result that a shorter way was found leading to more thorough comprehension. Since then, during the spare minutes of the lesson period, reference has been made to the chart to clear up those questions not satisfactorily answered.

Such a test must be made to fit in with what a teacher requires of his pupils, but the following suggestions may be helpful:

1. Correct and logical naming of notes heard in groups based on scales and triads.
2. E sharp is the sharp farthest to the right in a certain key signature. Name the notes of that scale.
3. With correct fingering play the scale of C, up and down two octaves, omitting E. One trial only.
4. Locate on the keyboard from four directions the notes one, two and three lines above and below either staff.
5. Exercises with a variety of note-values to be counted, not played.

If the teacher will make his questions comprehensive enough, and if he has patience to explain away the difficulties afterward, he will surely bring about a worth-while improvement in the musical intelligence of his pupils. Thus the disadvantages of a vacation week will be more than offset by its benefits.

An Excellent Program of Compositions by American Women

Prepared by Clifford Bloom

- I Piano: Prelude and Fugue, Op. 81 Mrs. H. A. Beach
- Songs: Pierrot Jessie Johnston My Balmie Kate Vannah Lullaby Agnes Woodward
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- IV Violin: Hungarian Camp Song Helen Ware Hungarian Love Song Helen Ware Valse Joyeuse Theodora Dutton
- V Piano: Tarantella in A Minor Anna Priscilla Risher Intermezzo Paula Szalit Impromptu Lily Strickland
- VI Songs: I Would Send Thee a Rose Florence Turner-Maley Near the Well Kate Vannah
- VII Piano: Valse de Concert Mary Helen Brown Etude de Concert Fay Foster (Reprinted from "Better Homes and Gardens")

Sharps and Flats Contest

By Helen Oliphant Bates

A "SHARPS AND FLATS CONTEST" forms an incentive to practice each item of the lesson assignment. Sharps are awarded for each well prepared item of the lesson and flats are given as demerits for each unprepared item of the lesson. A specified time limit, preferably about one month, is set for the contest, at the end of which time a prize is awarded the pupil who has the largest number of sharps. Two sharps must be deducted from the number of sharps for each flat received.

The list of points is optional and may be varied to suit the needs of the individual teacher, but a sample list is appended as a guide:

- 25 sharps for each piece learned within the time limit of the contest.
- 10 sharps for each piece reviewed or completed within the time limit of the contest.
- 10 for each duet entirely learned.
- 5 for each duet partially learned.
- 5 for an essay on a specified or optional musical subject.
- 5 for each written lesson.
- 3 for each study.
- 1 for each scale or technical exercise.
- 1 for each exercise in transposition or melody harmonization.
- 1 for each hour practiced.
- That may be given as follows:
- 1 for tardiness.
- 1 for each unprepared item of the lesson assignment.
- 1 for each mistake.

A large piece of cardboard with the rules of the contest and the competitors should be placed in a conspicuous place. The progress of pupils should be marked. Competition is always keener when pupils know their exact place in the race.

What Music Is Doing for College Students

Music has become an indispensable part of college life. It is of inestimable value to the college proper, and of great material and spiritual benefit to the student who takes an active part in it. This is the composite sentiment of nearly two hundred presidents of American colleges and universities and heads of music departments in institutions of higher learning who contributed to a survey of college music just completed by the Corn Music Center. The survey shows that musical training in colleges has doubled in popularity in ten years.

Music not only adds color to college athletic events, supplements and rounds out the varied activities of the campus and assembly hall, but also is of distinct advantage to the members of the glee club, the sextette, the college orchestra, band or whatever other organizations may be functioning within the college, in the opinion of these college executives.

Great stress is laid by college heads on the benefits of musical training in character building, the survey revealed. Fully one-fifth of the college executives who contributed the results of their experience to the survey considered this the best argument for music in their college or university. Others mentioned the social and cultural advantages accruing to the music student, the effect of music on the student's taste for art, music as an aid toward developing clear thinking, improving the discipline and enhancing the student's power of concentration, as well as making for better team work and sportsmanship. The value of music on the campus as an outlet for surplus energy and as a help in getting many youths, through school, was brought in by several.

All but three of the colleges represented in the survey find their musically trained students more efficient in their studies than those not so trained. "They usually make grades above the average," is the experience of Bethel College in Tennessee, and DePaul University at Chicago finds "musically trained pupils at the top in their studies." At Wesley "our best musical students are invariably those having honors in academic studies," and at Lombard College, Galesburg, Ill., "the students in our music school are all above average in their academic work."

That music is the greatest deterrent to crime, is the opinion voiced by the dean of the college of music of New York University, who wrote: "If we were to organize a band or orchestra in every public school, high school, college, university, boys' or girls' club, or place an instrument into the hands of every boy or girl at an age when understanding and appreciation become evident, so that the child's mind is aroused sufficiently to make him want to excel in the instrument which he likes best, I believe that we would have in from ten to fifteen years, from fifty to seventy-five per cent, *less dope fiends, criminals, gamblers in the United States.*"—From the Boston Transcript.

Haydn's Opinion of Esterhazy

THAT Haydn was neither stupidly unaware of the disadvantages nor crassly unappreciative of the advantages of his secluded life at Esterhazy cannot be doubted when we read the following from Brenet's biography of the master:

He wrote to "the noble, esteemed, and excellent Frau von Genzinger" after a week's visit, "I found everything upside-down at home. For three days I have not known whether I was master director or musical lackey . . . My pianoforte, which formerly I loved so much, was capricious, disobedient, and irritated rather than calmed me. I could scarcely sleep. I was tormented with dreams. The best of them was when I thought I heard the opera *Le Nozze di Figaro*. The wretched north wind woke me and nearly tore my nightgown from my head. In three days I lost twenty pounds in weight, for the excellent Viennese food is far away . . . Here, at Esterhazy, nobody asks me, 'Will you give me a chocolate with or without milk?' 'Do you prefer your coffee black or with cream?' 'What can I offer you, my dear Haydn?' Will you have a vanilla or a pineapple cake? If I only had a bit of good Parmesan cheese, especially on fast days, to help down the macaroni and spaghetti!"

On the other hand, he said "with all sincerity to my friends of old age: 'My practice was always excellent with my work. Not only had I the encouragement of his constant approval, but being at the head of an orchestra entirely under my orders, I was able to make experiments and try effects. Cut off from the rest of the world, I had nothing to worry about, and I was compelled to be original.'"

Sounds from the Flowery Kingdom

This Chinese instrument, still used in this day, known as the *Kin*, is believed to have been invented by Fo-Hi, one of the first great legendary leaders in China. The Chinese believe that the mythical king Fung-Huang invented their scale of half tones and whole tones. The male invented the whole tones and the female the half tones.

The Chinese had books upon music eleven centuries before Christ. The Chinese King or "string piano," a collection of suspended stones struck with a mallet, dates from 2300 B. C. The ancient Chinese drums and gongs were often as large as the performers of music. The Japanese had a high regard for music, and it was customary for their diplomats to sing their missions instead of speaking them.

The Chinese are said to have had eighty-four scales while the Hindus had one hundred and thirty-two.



AS THEY SEE IT IN GERMANY
Carlson. Father, what kind of a suit is this?
Father: That is a suit made for the leader of the Jazz Band.
From *Filigrand Blatt*.

Beethoven's Piano Sonatas and How to Teach Them

By FREDERICK CORDER

Professor of Musical Composition at the Royal Academy of Music, London, England

Part IX

Sonata XVI, in G, Op. 31, No. 1

WHY THESE THREE brilliant Sonatas should have been bracketed together as one work no mortal can say. They are perfectly independent compositions, having nothing in common but their authorship; but it was a matter of the time, when composers were in the habit, to group their works thus. String quartets were usually published in sixes and Sonatas in threes, but no one could tell why—except to friends of old age: "My practice was always excellent with my work. Not only had I the encouragement of his constant approval, but being at the head of an orchestra entirely under my orders, I was able to make experiments and try effects. Cut off from the rest of the world, I had nothing to worry about, and I was compelled to be original."

It is worth while pausing for a moment to consider the *rationale* of the matter even though you may be a composer. When composers first discovered that, in order to make a satisfactory piece of any extent, it was best to make the second half of the discourse in the key of the dominant, and were only following the dictates of common sense. To get the greatest contrast and relief to the key of C major, for instance, you put your next portion of the music in the key of G—firstly, because the notes of that key are as far away as possible, yet in close relationship to your starting key, secondly, because it gives you something to do to get there, which, when accomplished, you can, without any effort, drop back to your original key.

The reason why the subdominant does not do for a secondary key is that, though easier to get into, it is difficult to leave. Now the human mind finds it a far pleasanter conception to make an effort and then relax than to fall down an easy way and have to get back by an effort. Most musicians feel the truth of all this without putting it in dry words, but I always think the most delicate instincts of our nature are none the worse for having a searchlight thrown on them occasionally.

Now let us turn to "Op. 31, No. 1."

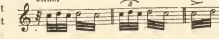
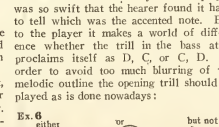
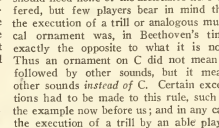
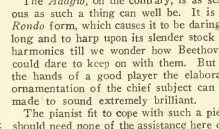
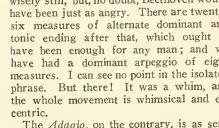
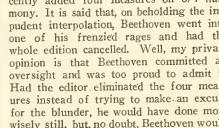
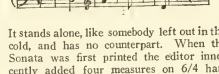
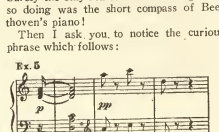
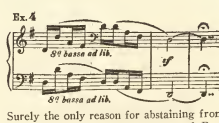
A Whimsical Theme

THE OPENING subject is a thoroughly whimsical one. I have sometimes wondered whether the train of thought leading to its conception in the composer's mind was not somewhat as follows:

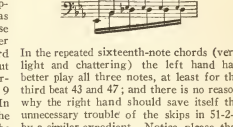
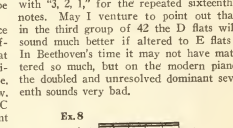
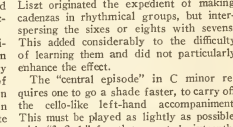
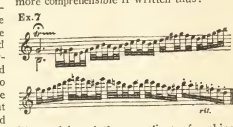
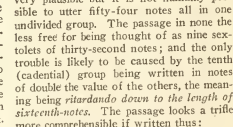
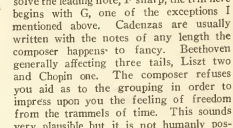
"Confound those unmusical wretches of pupils who persist in playing the left hand always before the right! I know what I will do. I'll make a subject in which the right hand shall always come before the left; then they'll have to mind their 'P's and Q's'."

It is only a fancy, but some such whim may quite probably have given rise to the idea, for to see how persistently he rules it in!

His next joke—one which is rather a favorite with him—is to make a conventional "bridge-passage" and to render it useless by coming back and repeating the subject. Then without any effort at all he gets to a chord of F sharp, which makes



The distinction will seem, to the beginner, a trifling one, but to the artist there are such things as trifles. After all, the rule is a very sensible and obvious one; it is a development of the *appoggiatura* idea—a dissonant note, accented indeed, but proclaiming itself as outside the harmony, but being indicated by a small note or other sign. So the rule that all ornaments should be accented. Let us pass to the *cadenza* at 28. It being necessary to resolve the leading note, F sharp, the trill begins with G, one of the exceptions I mentioned above. Cadenzas are usually written with the notes of any length the composer happens to fancy. Beethoven generally affecting three tails, List two and Chopin one. The composer refuses you aid as to the grouping in order to impress upon you the feeling of freedom from the trammels of time. This sounds very plausible but it is not humanly possible to utter fifty-four notes all in one undivided group. The passage in none the less free for being thought of as nine sextets of thirty-second notes; and the only trouble is likely to be caused by the tenth (cadential) group being written in notes of double the value of the others, the meaning being *ritardando* down to the length of sixteenth-note. The passage looks a trifle incomprehensible if written thus:

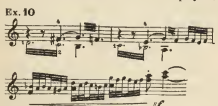


In the repeated sixteenth-note chords (very light and chattering) the left hand had better play all three notes, at least for the third beat 43 and 47; and there is no reason why the right hand should save itself the unnecessary trouble of the repeated sixteenth-note by a similar expedient. Notice, please, that to have changed the key-signature to three flats for this episode would have given the player ninety-eight less accidentals to read, a considerable relief to the eyesight. On the return of the subject the left hand must take care to maintain the tempo of its

rather fatiguing double-note accompaniment, playing it, however, very delicately and unobtrusively. The second cadenza is as different as possible from the first, and it is plain that the trill with which it starts is this time to start with A, the cadenza grouping itself naturally into four, the trill (although it is true that the first twenty-four notes might be taken as four sixes instead of six fours). When it comes within the approximate note-values would be—



If you find the three ornamental groups of eleven notes in measure 97 perplexing, tick the notes off with a pencil as 3, 4 and after practicing and then practice a few times you will easily catch the rhythmic accent. The trills at 101-3 are best played:



From here to the end is terribly apt to drag, owing to the lack of variety in the harmonic progressions, so you dare not let the time down. Reserve a *salottino* for the penultimate measure, after you have previously done your utmost in the way of *diminuendo*.

And if you don't hear any of your audience cough or fidget before you reach the end you will know you are a really good player.

The last movement (*Rondo, Allegretto*) would be terribly difficult if you played it as it is marked—two beats in a measure. As is so often the case it seems quite practicable for the first couple of pages, but at the first return to the section (66) you begin to wish you had not been so glib, and eight measures later you find yourself quite "done in." Beethoven has ornamented the copy with slurs which, as far as practical utility goes, would much better have been omitted and replaced by the word *legato*.

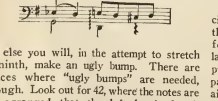
3. How can this particular difficulty with the interpreter of the *Adagio* be met?

4. How did the trill of Beethoven's time differ from that of the present?

5. Who first wrote cadenzas in rhythmic groups of notes?

Good Use of Catalogs Brings Rich Dividends

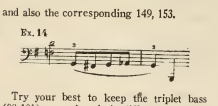
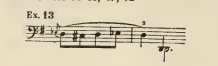
By Geneva Hibbard



Music catalogs, supplements and circulars are indispensable to those of us contemplating a musical career. On a certain day, set aside for writing or answering letters, "amateur" will well do to click off at least six publishers from whom catalogs are desired. Each week a new set of names may be selected. By using all the coupons possible, letter-paper may be saved and advertisers gratified.

After a goodly collection of catalogs and circulars have been gathered by this means, they may have it kept up-to-date by asking for the entry of their names on the regular mailing list. The music dealers and publishers are only too glad to keep patrons supplied with free literature as an aid in their business. But, when once the catalogs have been received, it is of still more importance that they be read and make use of at every opportunity.

murmurs softly on. It is advisable to make the crescendo in 44 only a slight one, not to spoil this effect. The exciting right-hand passage which follows is all very well and effective for him, but restrains his ardor a little at the two sadder pianos 61 and 63 out of consideration for 66. Fortunately its running passage lies easily for the hand; it must be executed quietly, so as not to overpower the right, which must be careful not to hurry. It is a slight but welcome relief to the broken octaves which follow, to play the middle G at 76 with the right hand. As the first quarter-note of the opening subject is meant always to keep a *diviso* octave, it should be careful not to play it with the thumb, as is actually marked in most editions. It may be natural to do so, but why risk spelling the phrase? Mark in a 3 to the first note of 83, 87, 92.



and also the corresponding 149, 153.

Try your best to keep the triplet bass (98-101) even, but it is difficult for small hands. Do not rely too much upon the assistance of the pedal, which must, nevertheless, be accepted. But a stiff hand is fatal.

The occurrence of the subject in octaves at 114 is a nice test of your technique. Both hands must be as light as possible and the slurs must not be allowed to betray you into a *forte* for one moment.

The capricious tricks in the winding-up of this movement should need no comment or explanation. Either you see the humor of them or you do not. In the latter case you really must not attempt to play this very whimsical *Rondo*, but turn your attention to something more serious.

Self-Test Questions on Mr. Corde's Article

1. How are the *Sonatas, Op. 31*, related to each other?

2. Why is the dominant key especially effective for the second subject of a musical work?

3. How can this particular difficulty with the interpreter of the *Adagio* be met?

4. How did the trill of Beethoven's time differ from that of the present?

5. Who first wrote cadenzas in rhythmic groups of notes?

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Have you ever polished a piece of the family plate? Has your father ever asked you to clean up the old shot-gun before putting it away for the season? It is easy enough merely to put a shine on the exposed parts, and, if you are not interested in your job, this is probably what you will do.

But you will discover that you cannot satisfy your parent's critical eyes by a mere surface dusting. The word of approval depends on the amount of work you have spent hours and hours over, crooks and corners.

How do you go to work when your teacher assigns a new piece or study? You take it home and play it over. You then start at the beginning and play it over again. The next day you attack it in exactly the same way beginning at the first note and playing through to the last with no study of the hand spots. Then, by the

time the piece should be thoroughly learned, you find there are runs which are clumsily executed, chord connections which are disjointed and measures which are painfully dragged while you search for the correct notes.

You have merely dusted over your piece. The easy parts are fairly well learned but the difficulties are almost untouched. Next time get your polishing rag down into the hard places and leave the easy passages for the final rub-up. Great things are accomplished in hours over one difficulty, sandpapering and polishing it, as it were, until the passage runs off with fluency and ease.

Adopt this method and you will be surprised at the difference it makes in your progress. One hour of such practice is worth ten hours of merely "dusting over" a piece.

the teacher herself) regardless of differences in hands and mental equipment, is a fault rather of ignorance than of carelessness, and arises from the fact that the teacher and all the best normal teachers prepared for the teaching.

Students of to-day—teachers of the future—may be aided by an explanation of the study of Corde's article, and, by his timely bound knuckles. At all times the key of the exercises should be explained. This procedure will truly educate the student beyond the mechanics of playing and will develop him into a teacher who will be able to follow his profession by reason rather than by instinct.

The School Orchestra Movement

MUCH CAN BE DONE and is being done in elevating the type of instrumental study in the upper grades of the elementary schools. The school principal is anxious to foster the development of an orchestra and realizes what a contribution an organization of this kind can make to the life of the school and community.

The development of an adequate school orchestra is a serious proposition and should be so regarded. There was a time when the high school and college sought to organize mandolin clubs and musical organizations of the popular type. Now standards have been raised and the higher schools have changed their conception of what the musical organizations should represent. The symphony orchestra has taken the place of the "orchestra" in the elementary schools, and special music teachers are being sought to initiate properly work in organizing school orchestras which will play easy music of standard merit.

When James' interest again relaxes, I suggest that as story as he masters the last cell he will be ready for a book of very pretty pieces and, when the first one is well learned, he may play the selection in the primary room at Sunday School. (In a small town such matters are easily arranged.) The idea of a public appearance which has charm, and the pupil progresses and improves.

Soon he does play correctly and softly a little solo in public—only four or five lines, to be sure, but quite enough to win praise. The little pupil settles down to regular work and practice.

Playing For an Audience of the Great

By Julia Stone Carson

A "LET'S pretend" game may be played in the lesson class. Each pupil is told to pick out some noted musician or person of prominence and imagine the pupil who is waiting line to play at the piano is that person. He has a long line of people to hear the music and is keenly interested in the success or failure of the performance—a great spur to the young player.

This usually meets with such success that the pupil has not only his immediate interest in waiting line to play at the piano (quite an act of importance, now!) but the neighbors as well, posing as persons whose praise is very sweet and well-worth the added efforts of practice.

THE ETUDE

Dusting It Over

By F. L. Willgoose

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THE ETUDE

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

Conducted Monthly

By GEORGE L. LINDSAY, Director of Music, Philadelphia Public Schools

The Elementary School Orchestra

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Conducted Monthly

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THE ETUDE

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

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DEPARTMENT OF BANDS AND ORCHESTRAS

The Successful Marching Band

(The first of a series of two articles)

By J. BEACH CRAGUN, A.B., MUS.B.

The Approaching Outdoor Season

THE WINTER concert season is soon coming to a close, and our college, municipal, fraternal and service bands will soon be looking forward to the preparation for Decoration Day, Commencement Day, Fourth of July and convention occasions, when the band will be called on again to appear as a marching rather than a concert organization. With this in mind, it is very much in keeping that we consider one or two things which may have dropped from our mind during the winter concert months and which will be again of primary importance to the band when it appears on the street. This article and the one to follow will deal with some of these.

Of course, a band leader and his organization must be primarily musicians. At the same time, he must sell his wares, and the band must win itself a place in the community. This is not even a good playing land can do when it marches in an ill ordered fashion. It is entirely legitimate, then, for the conductor to see to it that his band presents those elements of "showmanship" which are always of importance before the public, but much more here than with the winter concert band. Two of the chief elements of showmanship in the band on the street are found in the way in which they carry their instruments and in the order in which they are arranged. These are the problems. With them these two articles will deal.

On Holding Instruments, Marching or Standing at Attention

THERE IS LITTLE in service regulations covering the proper holding of instruments while marching or standing at attention. Each band leader is more or less left to work out his own ideas in this direction. The author, after long and careful study of service and civilian bands, suggests the following principles as a practical basis from which the matter seems to have worked out in the great majority of cases:

1. The instruments should be so carried as to keep in sight the following or any other easily movable, therefore lovable, parts: mouthpieces, keys and music.
2. All instruments should be so carried as to provide a maximum of ease to the musician. No illustration to follow fails to observe this very practical consideration.
3. All instruments should be so held as to protect any easily breakable part. This refers mostly to clarinets and saxophones. Many bands carry their clarinets under the left arm, in horizontal position, mouthpiece pointing straight ahead. Should the man ahead stop quickly and unexpectedly, this position is apt to result in a broken reed. The same result could easily occur in the execution of the countermarch. The positions shown in the illustrations to follow meet the requirements of road safety.
4. All instruments should be so carried as to enable the player to shift them to playing position on short notice. This, too, is provided for.
5. All instruments should be so carried that the same position can be used equally well during a four measure rest or a rest period of two or three blocks between pieces. Clarinet sections carrying the instrument in a horizontal position, as described under 3 above, will often present

a ragged appearance during a short four measures rest; for some will place their instruments under the arm as prescribed, while others will carry them in front of the body, ready to begin the playing again. All positions recommended by the author in the illustrations are to be taken immediately on the appearance of a rest period of any length. In other words, whenever not playing take the assigned position at once.

6. All instruments should be so carried as to be effective from the standpoint of showmanship. You must "sell your band" to the crowd, remember. All positions, therefore, to be ideal, should be not only practical, but also appealing to the eye. Our illustrations, we believe, meet these requirements.

7. The position chosen should conform to the few service regulations, whether the band be a service or a civilian one. Here, again, we comply.

The Trombone

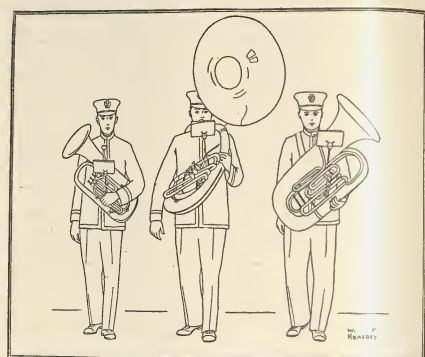
In the case of the trombone, a slight sacrifice is made in the interest of "showmanship," for an easier position might be suggested. However, in view of the American custom of putting this instrument in the front rank, it is of special importance that the "picture" be given the consideration. We have seen trombones carried in every conceivable fashion. Carried on the horizontal, under the left arm, they do not present the flashing front to the spectator ahead as the band marches down the street or across the parade ground. This position, too, is a dangerous one on the countermarch. Carried in the left hand, swung down loosely at the side, the value of the "picture" is lost, and the music is apt to fall unnoticed from the eye. The illustration shows the position, left arm resting against the side, best fitting all requirements.

THE TROMBONE
As Held Either Marching or Standing at Attention.

Baritone and Basses

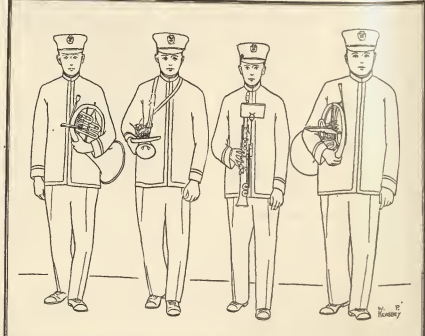
These are built in so many models as to make difficult a detailed account. Up-right basses are built in both right and

left front models, and helicons with the bell over the left shoulder, facing straight upward or flaring to the front. Players of the heavier helicons usually build a

BARITONE AND BASSES
As Held Either Marching or Standing at Attention.

Melophone, Saxophones and French Horn

There will be little argument about these instruments. The positions as illustrated are the natural and logical ones and will be found practical as well. The saxophones shown are the alto saxophone in Eb and the soprano in Bb. All others, except the baritone and bass, will be held similarly. These two larger ones will be carried more nearly upright, hanging by the strap in each case, instead of being carried under the arm.



MELOPHONE, SAXOPHONES AND FRENCH HORN

The Piccolo, Flute, Clarinet, Bassoon and Oboe

The carrying of the clarinet has already been discussed. The position shown here is a safe one. During the march it is per-

(Continued on page 225)

thick felt pad under that part of the tubing resting directly on the left shoulder, and often shift the weight over to the head to the right shoulder between pieces.

The Teachers' Round Table

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

Professor of Piano and Music Theory at Wellesley 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.

How to Deal With Beginners

I have two beginners whom I have started with Dorothy Gagner Blake's *Stately Book*. In consultation with that they have had only the scale of C major in parallel and contraposition. Although they both learn quickly and play well, I feel that perhaps something has been omitted. As I am inexperienced, I would like your advice as to whether what they have had is sufficient and what to proceed with further. G. B.

For scales, I should continue first with those beginning on white keys, in the following order: G, D, F, A, E, B major, then A, E, B, D minor. Supplement these scales by five-finger exercises and by exercises on the tonic chord of each key, as its scale is studied, such as the following:



As to studies, I suggest your continuing with Engelmann's *Student's Selected Primary Studies*, Book II, or with Gurliatt's *School of Velocity for Beginners*, Op. 141. If you wish to cultivate your pupils' musical sense, devote five or ten minutes of each lesson-period to ear-training. Play intervals or short melodic figures derived from their lesson materials and have them name the notes which you have played and eventually write them in their notebooks. In this way you will induce them to think as well as to execute music.

The Fundamental Species of Touch

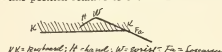
Will you kindly explain the different kinds of touch: that is, touch by weight of arm, weight of forearm and by finger stroke? When should each be used? In the finger exercise should the fingers be raised high from the keys before striking?—Mrs. J. E. C.

I am accustomed to distinguish four different fundamental species of touch, as follows:

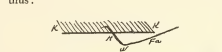
1. The finger touch, accomplished by fingers alone, with level forearm and loose wrist. This touch is used only for very light work. The fingers should be raised only slightly, if at all.
2. The hand touch, for brilliant and rapid work. Accomplished by throwing the hand from the wrist. (See Round Table for August, 1926.)
3. The arm-weight touch, accomplished by dropping the forearm at each stroke. This is used in alternation with the hand touch, and is especially adapted to sustained tones.
4. The fall-arm touch, in which the arm and hand are held firmly throughout until after the stroke, and the force comes from the shoulder muscles. This is available for extra-powerful effects, or for the playing of sustained melodies. By means of this touch, the player obtains a very perfect command of the key-depression.

The four touches may be tested by their effect on the wrist. In the first and fourth species, the wrist remains practically level with the top of the hand and forearm. In the hand touch, the wrist tends to spring

up when the key is depressed, assuming this position relative to the hand and arm:



In the arm-weight touch, just the opposite occurs, since the wrist tends to fall, thus:



In the early nineteenth century it was the custom to raise the fingers very high, in order to produce a more powerful tone. Nowadays, however, this result is accomplished rather by the other touches, as described above.

Types of Staccato

Appropos of the foregoing letter, we may consider the question here asked:

Will you please tell me how to know when to play finger, wrist and forearm staccato? Just what is the difference between them, for example, in Fred A. Williams' *Wrist and Forearm Studies*? Mrs. T. F. W.

The modern pianist performs staccato of all kinds simply by relaxing the pressure on the key the exact instant that the tone is heard, thus allowing the key to return immediately to its normal position. This method, accordingly, does not involve jerking the hand back from the wrist, as was formerly customary.

Hence, the kind of staccato depends on the species of touch employed (see preceding question and answer). The finger staccato, for instance, results from using the finger touch and relaxing the finger immediately. Both the wrist and the forearm staccato are varieties of the hand touch; only the first is performed by throwing the hand up loosely from the wrist, while in the forearm staccato the fingers remain on the keys while the wrist jumps up. The finger staccato is available especially for light individual notes, the wrist staccato for rapid octaves or chords, and the forearm staccato for firmer passages.

The Hand Touch Again

A Slow Beginner

Miss C. McE. asks for further information about the hand touch, as explained in the August Round Table. She says:

What I do not understand is the fact that if a person throws his hand upon the keys, all fingers depress them at once instead of each one in turn. Also, as to the wrist jumping up—how that practice is to be accomplished as the action of a hinge?

When the hand is thrown loosely at the keys, one should hold the finger or fingers that are to strike more firmly than the others. These latter may even be held up high enough so that they either will not come into contact with the keys at all or will touch so lightly that they will not depress them.

Certainly, in throwing the hand up, the wrist acts as a hinge, but there is no active muscular effort in the wrist since the hand is merely tossed up by the upward fling of the forearm.

Distinguished carefully between a limber wrist and a loose wrist. In the former,

the wrist muscles act with well-oiled ease; in the latter they do not act at all. I advise the loose wrist action rather than the merely limber wrist action, whenever there is a choice between them.

The same correspondent asks about a child of eight who has been taking lessons for a few months and who is very slow, especially in playing with both hands at the same time.

Do not be afraid to put her back to the very beginning, if necessary, since she has evidently been pushed too rapidly. Why not try John M. Williams' *First Year at the Piano* with her? The simplest exercises at the beginning could be gone over rapidly in order not to miss any essential point.

I suggest that you use at the same time the *Comprehensive Writing Book* by Anna Heuermann Hamilton. If the child has a short lesson in this book each week it may stimulate her interest and make the notes mean more to her.

Three Pupils Hints

I am glad to uphold the following letter from a teacher who modestly withholds her full name but who evidently is unusually clever at inventing devices to attract the younger pupils. Perhaps this may stimulate other Round Table members to send similar fruits of their experience.

I am sending you three hints which I have found very helpful in my own teaching experience.

1. In presenting scales to beginners, tell them to keep their fingers to march up and down the keyboard in regular order like soldiers drilling, each one in its place. And here are the orders from the general!

Scale of C (written in the child's note book):

Right: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
Left: 5 4 3 1 2 3 4 1 2 3 1 2 3 4 5

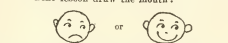
Scale of G:

Right: 1 2 3 1 2 3 4 1 2 3 1 2 3 4 5
Left: 5 4 3 1 2 3 4 1 2 3 1 2 3 4 5

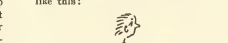
A small beginner will read the letters and fingers thus given, when the scale book is a jumble of notes, hard for him to comprehend.

Teaching accuracy to first and second grade pupils, especially the younger ones, creates the considerable stimulation of interest. The teacher may show many smiling faces. For the pupil careless in time, a reminder book at the end of each line of the pupil's lesson is a firm man, so:

Leaving the mouth off, then at the next lesson draw the mouth on:



depending on whether the line is well played or not. Most beginners will work willingly that their music may show many smiling faces. For the pupil careless in time, a reminder like this:



who will smile



when the time is even and he can march happily away, will prove an incentive to counting.

(2) The ever necessary repetition that is always required, if pieces are played easily and well, is pleasant to children. An automobile may prove a superecciting for the practice full. Pretend that the pupil is driving his car in bad roads and is stuck in a ditch. At the first mistake the engine goes dead. We must back up and start again. Perhaps we'll have to get some loose to place under the wheels before we can get past the hump in the road. The forty measure must be studied out separately; we must back up to the last digit at every mistake the car stops and we must start again. When the piece can be played about a mistake, then is an expert driver at the wheel, and we're out of the ditch and off up the road to the next piece.

Limiting time at the lesson hour prevents the playing of the game of "I can't do it." The pupils find the practice hours at home less threatening when keeping some such game is mind.

Mrs. E. D.

Careless Pupils

(1) What shall I do for a nine-year-old pupil who has studied for a year but who has not been able to read her notes and is not able to read?

(2) I have a pupil whose parents give her no encouragement at all to study. She is very slow and is apparently very anxious to play. But only occasionally does this nine-year-old bring a piece correctly prepared, and then these passages which do not appear to be her neglected entirely.

(3) What studies would you suggest for a brilliant eight-year-old who has been playing *Frederic's Beginner's Book* and is now studying *Little Henry, Beginner's Book* and grades below it?

Both of the first two pupils evidently lack system in their practice. Hence, I advise you to spend a considerable part of the lesson period showing them how to practice properly. Sit at the piano, and actually practice a few measures of a piece which you are assigning them, explaining each step of the performance. A successful teacher once told me that he occasionally galloped his pupils together and set about learning a new piece while they watched how he did it.

Of course, such instruction implies that you have a well-considered practice plan to suggest to them, in which single measures are studied, first, with each hand by itself, and then with the hands together.

As for number 3, Lemoine's *50 Juvenile Studies*, Op. 37, ought to be useful, since they are melodious and written for small hands. Clement's *Sonnettes* ought also to fit her case.

"Back was the musician of the future. He has scarcely been explored. Forbidding to the general public? Why should he be? The freshness and invention of his music will never be exhausted; and we, today, have much to learn from him."—EMIL OVERHOFER.

"LARGNESS" was the Queen of medieval virtues, according to Marian P. Whitney, who contributes a chapter on this subject to the Vassar Medieval Studies. Poets and minstrels in those days lived almost exclusively on the chance-charity of the great. This seems incredible in the present age of musical unions and concert-agencies yielding a 60-40 split. But, consider the following:

"Rigord, in his Latin life of Philip Augustus, 1223, tells us that it is the custom of minstrels and singers to come to the court of kings and princes to gain by their flatteries, gold, silver, horses, and clothing; and in order to please their patrons they do not hesitate to make up stories about those princes, and to trumpet forth their small deeds of courtesy, their jokes and witticisms."

"He himself has often seen certain princes give to such players at the first asking garments carefully chosen and wrought with flowers, for which they had paid twenty or thirty marks of silver and which they had worn only a few days."

"Philip Augustus, on the contrary, directed that his old clothes should be given to the poor, for which Rigord praises him heartily, though the minstrels of the day probably did not agree with this opinion, and it may explain why they found so little to say in his praise."

And again we learn that "When Charles of Anjou gave a great festival at Naples in 1268 to celebrate his victory over the unhappy Conrad, there was not a day when certain nobles did not take off their robes and throw them to the minstrels."

Come to think of it, the prima donna expects at least one bouquet of flowers every time she sings in public, even if the manager has to pay for it out of her own earnings.

OPERA AT ITS NOISIEST

EIGHTEENTH century opera in Italy was a noisy business, judging from a carefully compiled description of it given by Romaine Rolland in his "Musical Tour Through the Land of the Past."

"The performance begins," says Rolland, "at eight o'clock, as a rule, and ends about half-past twelve. The cost of the places in the parterre is a *faucé* (twelve cents, American) unless admission is free, as is often the case in Venice or Naples. The public is noisy and inattentive; it would seem that the peculiar pleasure of the theater, dramatic emotion, consists for the little. The audience casts at its ease during part of the performance. Visits are paid from box to box. At Milan 'each box opens out of a complete apartment, having a room with a fireplace and all possible conveniences, whether for the preparation of refreshment or a game of cards. On the fourth floor a far-table is kept open on either side of the building as long as the opera continues.'"

"At Bologna the ladies make themselves thoroughly at home; they talk, or rather scream, during the performance, from one box to that facing it, standing up, clapping and shouting *Bravo!* As for the men, they are more moderate; when an act is finished, and it has pleased them, they content themselves with shouting until it is performed again." In Milan "it is by no means enough that everybody should enter into conversation, shouting at the top of his voice, or that one should applaud, by yelling, not the singing, but the singers, as soon as they appear and all the time they are singing . . . Besides this, the gentlemen in the parterre have long sticks with which they beat the benches as hard as they can, by way of admiration."

The Musical Scrap Book

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

Conducted by A. S. GARRETT

MOZART AND HIS FATHER

AN INTIMATE glimpse of the Mozart family life is given by Rupert Hughes in "The Love Musician."

His relation with his mother and father were full, not only of love, but of that far better proof of real affection, a playful humor.

"Mozart's mother died in Paris when her son and she were alone there together. He wrote the news of her death to a friend of his father's and bade him tell the father only that she was seriously ill, but would probably recover, and gradually to prepare him for the worst. This letter he wrote at two o'clock in the morning; the same night he wrote his father a long letter full of news, incidentally saying that his mother was very ill, but that he hoped for the best, and that in any case resignation to the will of God was imperative. A few days later he wrote another letter telling the bitter truth, and telling it with the most devoted concern for his father's health and reconciliation with the divine dispensation."

"The domestic relations of the family were indeed as happy as they well could be. Mozart's letters to his sister, Maria Anna, who was nicknamed 'Nannerl,' are

brimful of cheerful affection and of sprightly interest in her own love affairs. His relations with his mother and father were full, not only of love, but of that far better proof of real affection, a playful humor.

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THE "SYMPHONY OF THE KETTLE"

CAMILLE SAINT-SAËNS lived a vigorous life of eighty-six years, yet he was a sickly baby. His father died of consumption shortly after he was born, and the puny little infant was expected to go the same way. With a wisdom in advance of their time, the doctors prescribed fresh air and life in the country, and by the time he was two years old he was healthy enough to be taken back to Paris. He showed signs of musical genius from the first.

"He has related himself how at the age of two he liked to listen to various sounds," says Arthur Hervey, his biographer, "such as the creaking of doors and the striking of clocks. His great pleasure was what he terms the symphony of the kettle, an enormous kettle which was placed every morning in front of the fire. Seated himself by this, the little fellow waited with a passionate curiosity for its first

murmurs, its slow crescendo so full of surprises and the appearance of a microscopic haughty (cobe) the sound of which rose little by little until the water had reached boiling point."

"From the same unimpeachable source, we gather that he was learning to read, that when only two years and six months old he was placed in front of a small piano, that instead of striking the keyboard in a haphazard manner, as many children do at that age, he 'touched the notes one after the other, and left them only when the sound had evaporated.'"

"Having learned the names of the notes, the individual sounds became so fixed in his brain that when the piano was being tuned he was able, to the general astonishment, while playing in the adjoining room, to name correctly each note as it was struck."

THE SHY BUT STUBBORN SCHUBERT

THE PERSONALITY of Schubert is well described in "Famous Musical Composers" by Lydia T. Morris, in the following terms:

"In person Franz Schubert was anything but attractive-looking: he was very short and fat and his features were commonplace. Music was the only subject that seemed to bring any light or expression into his face, but his eyes seemed to kindle when he was composing or in any kind of music. He was very unsuited, as one would have thought, for the piano, nor was he in any sense a virtuoso on that instrument, though he played his own compositions, and as an accompanist it would have been hard to find his equal."

"With his own friends Schubert could

be merry enough, but he did not shine in general society and avoided it as much as possible. This was no doubt greatly owing to his extreme shyness. He was very humble, and neither expects applause nor cared much for it when it was given, and he was quite free from jealousy. A reason for the obscurity of the Schubert's talent was condemned during his lifetime lay in a certain obstinacy, an unbending habit, which, without detracting from his independence, made him almost deaf to good and practical counsel on the part of well-meaning friends. This character, as well as in musical matters, but so far as such a state of things exists art must suffer."—FRANZ V. R. KEY.

"Music in this country has become a business and is being run more and more according to business considerations. The professional, having to think of both his present and his future, must to a certain extent pitch sentiment through the window."

THE ETUDE

BRAMSIANA

Here are some sentences taken at random from Jeffrey Fulver's new book on "Brahms."

"Once Brahms had made up his mind to visit Vienna he did not waste much time in making his preparations. . . . To his father he gave the parting advice to seek refuge in his score of *Saul* in times of difficulty, for there would be found a refuge of comfort and days of trouble. When Johann Jakob referred to the work in question, he found it inter-leaved with blank-notes."

"Brahms' life at Baden (a summer resort) was generally very quiet, for he contemplated finishing several works that he had in hand. Long walks in the country continued to be his favorite recreation, and on more than one occasion he confessed to having received inspiration and ideas for his compositions while in the woods or on the hills."

"He was sometimes attracted to the Baden-Baden, and especially when the Carlruhe Opera House artists played there; but as a rule he preferred the open air, and the waltzes of Johann Strauss always found him an interested listener, when performed in the restaurant-garden of the spa."

"Brahms' Second Symphony in D" made an instant appeal. . . . So great was the applause and so prolonged the calls for the composer that the third movement had to be repeated. But Brahms could not be contented down from the gallery-seat which he occupied, sitting among the students of the academics, music-loving artisans, and such humble but sincere patrons of his art."

"Association with good music and the texts of high ideals will do more to bring out the 'God-like' in each individual than any thought or activity man has to date conceived."—JOSEPH REGNAES.

SCHUMANN AND LISZT

Liszt was a showy pianist in his earlier years, but later days brought discretion. It was following an unsuccessful concert at Leipzig that he met his first defeat, according to his biographer, Dr. Pourtales, whose book has been recently translated. Classic Leipzig strongly disapproved of his flamboyant methods.

"This setback made him ill," says Dr. Pourtales. "He went to bed and had his second concert put off for several days, but he consoled himself for this annoyance by the friendship of two men who came to pass whole days at his bedside, Schumann and Mendelssohn. With Schumann, especially, it was as if they had known each other for twenty years. This tactful poet could remain for hours beside Liszt, without saying a word. Mendelssohn talked enough to Franz and while the latter ran on, Franz would sink into his own thoughts, or write to Marie. Then, after an infinity of time, a massive personage would stir in the shadow where Liszt had completely forgotten him, and say, as he took his leave, 'Well, we've been at it again, pouring out our hearts to each other.'"

"This abominable talker was sometimes brutally frank, and he did not hesitate to offer criticisms on the pianistic elements of Liszt's, that famous 'brava' which he did like at all. But as soon as Franz sat down at the piano, he like everyone else, was completely won over. 'Every day Liszt appears to me greater and more powerful,' he confided to his Clara. And: 'He played his Nocturnes for me, a fragment of the Fantaisies, the Sonata, and he overwhelmed me. He does many things that are different from my own way of thinking, but they are always full of genius.'"

THE ETUDE

Modern and atmospheric, but with an expressive melody Grade 5.

Andante cantabile

A BRETON LULLABY

BERCEUSE

G. BLANCHET

The musical score for "A Breton Lullaby" is a single system of music in 2/4 time. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked "Andante cantabile". The score includes various dynamics such as *p* (piano), *pp* (pianissimo), *ppp* (pianississimo), and *ppp* (pianississimo). There are also articulations like *glissando*, *cresc.*, *molto rall.*, and *dim.*. The tempo changes to "Poco animato", then "Più vivo", then "a tempo", then "molto rall. e dim.", then "molto rall.", then "Tempo I", then "Lento", and finally "molto rall.". The score ends with a double bar line and a copyright notice for 1927 by Theodore Presser Co.

GONDOLIERA

THE ETUDE

LEON JESSEL

A delicate study in "double-notes" by a popular modern writer, Grade 3.

Moderato con moto M.M. ♩ = 83

p

Fine

allargando

D.C.

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SILVERY CHIMES

A very tuneful and graceful drawing-room piece, Grade 3 1/2.

Allegro moderato

International Copyright secured

CURT GOLDMANN, Op. 75

p *crusino*

marcato

dim.

mf dim.

poco rit.

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THE ETUDE

12

8

Fine

mf

sfz p

mf

f *stringendo*

a tempo

rit. *mf*

sfz

p

rit.

D.S. al Fine

TRIO

And.

mf

simile

rit.

D.S. al Fine

p *crusino*

* From here go back to 8 and play to *Fine*; then play *Trio*.

POLONAISE MILITAIRE

SECONDO

J. FRANK FRYISINGER, Op. 212

THE ETUDE

A brilliant exhibition duet.

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

ff *a accel.* *mp a tempo*

Con fuoco M.M. ♩ = 108

ff *mf*

pp *mf* *f*

CODA, last time only

mf *f*

THE ETUDE

POLONAISE MILITAIRE

PRIMO

J. FRANK FRYISINGER, Op. 212

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

ff *a accel.* *mp a tempo*

Con fuoco M.M. ♩ = 108

ff *mf*

pp *mf* *f*

CODA, last time only

mf *f*

SECONDO

THE ETUDE

Musical score for the Second Piano part of "The Etude". The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It consists of seven systems of music. The first system begins with a *mf* dynamic. The second system includes a *marcato* marking. The third system is marked *mf*. The fourth system is marked *mf*. The fifth system is marked *p capriccioso*. The sixth system is marked *rit. mf a tempo*. The seventh system is marked *p capriccioso* and includes a *cantando* marking. The score concludes with a *D.S. al Fine* instruction.

THE ETUDE

PRIMO

Musical score for the First Piano part of "The Etude". The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It consists of seven systems of music. The first system begins with a *mf* dynamic. The second system includes a *mf* dynamic. The third system is marked *mf*. The fourth system is marked *mf*. The fifth system is marked *mf*. The sixth system is marked *p capriccioso*. The seventh system is marked *p capriccioso* and includes a *rit.* marking. The score concludes with a *D.S. al Fine* instruction.

A LITTLE FLOWER

VALSE

THE ETUDE

RICHARD J. PITCHER

The left hand sings in the *baritone* register. Grade 2½.

Tempo di Valse M.M. ♩ = 54

Musical score for 'A Little Flower' in 3/4 time, key of D major. The score is written for piano with a treble and bass staff. The left hand is in the baritone register. The tempo is 'Tempo di Valse' with a metronome marking of 54. The score includes various dynamics such as *mf*, *f*, and *mf a tempo*, and includes markings for *rit.* and *all.* The piece is a waltz.

THE ETUDE

Musical score for 'A Little Flower' in 3/4 time, key of D major. The score is written for piano with a treble and bass staff. The left hand is in the baritone register. The tempo is 'Tempo di Valse' with a metronome marking of 54. The score includes various dynamics such as *mf*, *f*, and *mf a tempo*, and includes markings for *rit.* and *all.* The piece is a waltz.

BEAR DANCE

HANS WAGNER, Op. 20, No. 2

Vigorous and characteristic. A rhythm, chord and *accidentatura* ("crush note") study.
Moderato M.M. ♩ = 108

Musical score for 'Bear Dance' in 2/4 time, key of B-flat major. The score is written for piano with a treble and bass staff. The tempo is 'Moderato' with a metronome marking of 108. The score includes various dynamics such as *p*, *mf*, *f*, *ff pesante*, and *all.* The piece is a study in rhythm, chords, and accidentatura.

A valuable semi-classic, beautifully constructed, but romantic in content. Grade 3.

Allegretto M. M. ♩ = 54

CAPRICCIO

MAX MEYER-OLBERSLEBEN
Op. 115, No. 2

LITTLE HANDS

A clever little first Grade piece.

Little Hands, Little Hands,
Guide the fingers over the keys;

Loud and soft, fast and slow,
You must learn to go.

ORA HART WEDDLE

Andante M. M. ♩ = 96

THE SQUIRRELS¹

THE ETUDE

A clever study in repeated notes; delightful and profitable to play. Grade 2½

E. R. KROEGER

Vivace M. M. ♩ = 126

mp

mf

dim.

ritard

a tempo

mp

mf

cresc.

dim.

mp

mfz p

THE ETUDE



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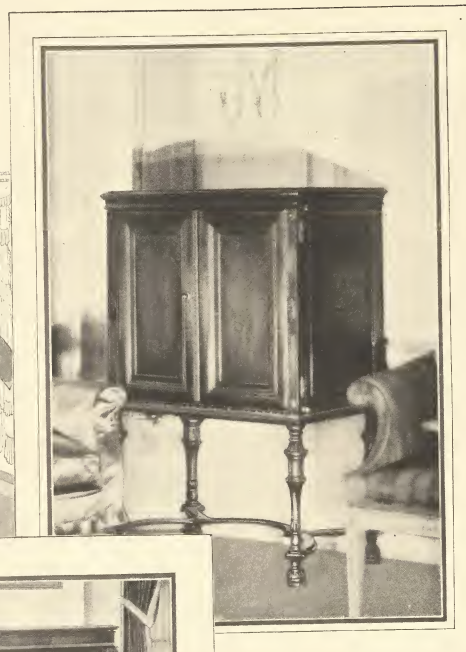
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"Fidelio"—Hail! Watch Elm Augenblick! (Hail! It is Not Too Late)... "Fidelio"—Hail! Mann Nicht Auch Gold Reichen (If You Have No Gold)—sung by Michael Hohen, baritone, Metropolitan Opera Company. 55115

"Prophecie"—Ah, mon fils! (Ah, My Son)... "Samson et Dalila"—Amour vien aider (Love, Lend Me Thy Might)—sung by Sigrid Omega, contralto, Metropolitan Opera Company. 50076

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"Gypsy Love Song"... "Bedouin Love Song"—sung by Richard Donnell, baritone, Chicago Civic Opera Company. 10294

"The Gypsy Back to Back"... "Little Old Log Cabin in the Lane"—sung by Florence Easton, soprano, Metropolitan Opera Company and Male Trio. 10216

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2

One of Beethoven's lighter moments; an early idealization of the *York Dance*, Grade 5

Allegro moderato M.M.♩ = 63

GERMAN DANCE

No. 1, in C

THE ETUDE
L. van BEETHOVEN

THE ETUDE

The left hand sings, Grade 1½.

Tempo di Valse

CANOEING WALTZ

WALTER ROLFE

LA NIÑITA
SPANISH DANCE

WALLACE A. JOHNSON, Op. 160

A waltz in Spanish style. A certain freedom of pace is demanded. Grade 3½

Vivace M. M. ♩. = 144

This is a page of a musical score, likely for a piano. The score is written in a single system with multiple staves. The notation is complex, featuring many triplets, sixteenth notes, and various dynamic markings. The markings include *ff*, *dim.*, *p*, *rit.*, *a tempo*, *mf*, *f*, *marcato*, and *D. S. al Fine*. The score is written in a key signature of one flat (B-flat) and a time signature of 3/8. The notation is dense, with many notes and rests, and the overall style is characteristic of 19th-century musical notation.

SONG OF THE REEDS
SCHILFLIED

HANS SEEING, Op. 11, No. 3

Edited by H.A.Lang

A standard recital piece by a composer of sterling merit. To be played in the singing style. Grade 4.

Larghetto, M. M. $\bullet = 100$

A standard recital piece by a composer of sterling merit. To be played in the singing style. Grade 4.

Larghetto M.M. = 100

p *cresc.* *f* *espressivo*

p *mf* *f* *passionato* *dim. e rit.* *p* *pp*

Poco più vivo

mf *a tempo* *rit.* *tem.* *p* *poco rit.*

Tempo I.

mf *f* *passionato* *rit.* *a tempo* *p* *pp*

a) b) c) Indicating a little pause.

MAZURKA FANTASTIQUE

THE ETUDE

A brilliant, but not difficult solo piece.

Tempo di Mazurka M.M. ♩ = 126

AUGUST NOELCK, Op. 266, No. 2

VIOLIN

PIANO

f con fuoco

p

Al frog. V I V G

p

grazioso

mf

pizz. arco

Pi.

Fr.

dim.

rit.

a tempo

rit.

II C

a tempo

rit.

presc.

risoluto

f

p

Fine

THE ETUDE

MARCH 1927

Page 213

p dolce

p

spice.

f

mf

p

pizz. arco

f

p

IV C

f

p

mf

p

rit. e dim. D.S.

pp

I HEARD A FAIRY PIPER

THE ETUDE

Words and Music by
WILLIAM BAINES

In playful manner

1 1 heard a fair-y pip-er, A pip-ing in the glen, And
2 1 knew the fair-y pip-er Was play-ing to my heart, And

mf lightly

Oh! it rang so sweet-ly O'er mead-ow mead and fen; And
Oh! the pulse with in me Was stirred to quick-er start; It

all the birds that heard it Were hushed, and won-dered still, And
ban-ished care and sor-row, And came in its train; It

pp

heav- en seemed be- fore me, To hear the mag-ic trill, And
brought a bright-er mor- row, And bade me live a gain

rit

tempo ad lib.

a tempo

tempo ad lib.

Ah! Ah! Ah! Ah!

THE ETUDE

rit *a tempo* *slower with emphasis*

And Oh! the tune en-chant-ing Grew sweet-er rich-er,
And Oh! to me it sound-ed Like an-gel-song-di-

a tempo

yet, Would you know my fair-y pip-er? Shall I tell you who? Not yet!
vine, Now this elf-in-fair-y pip-er Was that

Presto

12 dear lit-tle boy o' mine!

Presto

A LITTLE MARCH

N. LOUISE WRIGHT

May be used as the "First Piece," Grade 1.

Moderato M. M. ♩ = 108

mf

cresc. *dim.* *rit.*

THESE ARE allied subjects and have been written about to such an extent, and over such a long period of time, that they would almost seem to be actually shop-worn—the interest wanting because, forsooth, there is nothing new to say about either subject. However, notwithstanding the array of words which have been written, we find that with the constant evolution of thought, together with the realization that in many instances the thoughts about these subjects have been, to say the least, misleading, there is still something of importance to say.

Regarding voice production in particular, there is no unanimity of opinion concerning various facts which have a very important bearing upon the matter. This does not rest so much to the inevitable differences of opinion which are bound to exist as to general modes of expression, and which have to do with interpretation and good taste in the treatment of a phrase or a song in its entirety, but rather to the differences of opinion arising from lack of very definite knowledge and understanding about the physical facts involved, which should be known by all singers and teachers alike.

Founded on Science

IT is generally conceded that art which rests upon a foundation of exact science is more secure.

In conformity with this theory, a great many systems of voice culture have been exploited, tried out and, incidentally, have failed in producing desirable results. The reason for this is that the right science was not selected upon which to rest the art. Perhaps it is better to say that any one science is not sufficient in itself to constitute a reliable foundation for the art of singing, and that singing is largely psychological.

Physiological voice culture has been tried many times and found wanting.

Broadly speaking, there may be Anatomy, Physiology, Physics, and especially Acoustics, all are concerned; but the question of the proper consideration of the exact sciences has been the subject of much bickering, and has bred so much uncertainty and confusion in the minds of most investigators. It has been said truly that too much attention to the scientific consideration of voice production makes mechanical singers. Mechanical singers generally do their work too much this way or that way, and nature never gets a chance to exert her benign influence.

Insufficient Knowledge

THE OUTSTANDING error in the calculations of the physiological votaries is their failure to recognize or to understand the true nature of voice. If they had known and recognized the fact that voice production is a complex, involuntary and not voluntary, many trials and tribulations of singers would have been avoided.

This is the first thing to realize and, after afterwards to keep in mind—voice is involuntary and not voluntary. It follows as a corollary, or natural consequence, that you can do absolutely nothing with the mechanism by direct application of will power or force. The psychological factor is the governing influence to which the mechanism responds.

The Voice a Medium

THE REAL VALUE of scientific knowledge concerning the voice as an influencing consistent expression of ideas through this medium has, however, never been properly recognized. There has been too much "hit or miss" following the guess works of what is good in vocal training. For instance, voices have been frequently damaged by breath, vitalized breath, and so on. Following the colossal blunder as to

The Singer's Etude

Edited for March
by
W. WARREN SHAW

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

Problems in the Science of Voice Production and the Art of Singing

fact, the assumption has been that breath must be controlled—and here is where the greatest misunderstanding of breath functioning has taken, we might say, almost universal root in the minds of the student body—all from faulty terminology, saying what is not meant and vice versa which, of course, has had its effect in guess work and plausible assumption of ununderstood facts, or verisimilitude.

Brass sometimes looks like gold—again, verisimilitude. When and where shall we ever come to rest in this apparently interminable and increasing agitation?

The Open Mind

THE ANSWER can be found in just one way—recognition of demonstrated facts which are relevant to the subject, and the conscientious application of truth so far as known by teachers. The wilful closing of the mind and understanding to the reception of knowledge and the persistent application of symbolized falsities in the part of teachers are responsible for much of the unhealthy clinging to absurd fanciful chimeras which are daily held up for inspection and adoration.

Teachers, and students as well, should know the physical facts pertaining to voice production. Knowledge of these facts may be easily acquired and need never be a matter of conjecture.

Interpretation, including flights of fancy, in fact all individual conception of the proper or appropriate presentation of the tone picture, can never be standardized. Likewise, it is as to the essential quality and the varying qualities of the voice itself, and, rightly understood, every voice differs from every other voice, all of which may be classified like blonds and brunettes, but exactly alike—never.

Physical Observations

ON THE OTHER HAND, the physical aspect of the voice, as learned from actual observation and from the authentic photograph of voice at Columbia University, by Prof. Wm. Hallock and by Floyd Muckey, may be known by all. The acoustics of the voice in its physical aspect may also be known from the well-accredited and satisfactory research work on the part of scientists.

The following facts then should be a part of the understanding of all teachers

Types
of
Leading
Roles



THE HEARD AT THE OPERA
(Journal Annual, 1927)

THE ETUDE

Without resonance the loud voice is not a carrying voice; and any vocal tone lacking the attribute of loudness as its distinguishing feature is generally lacking in true vocal power.

Vocal Quality

QUALITY OF VOICE depends upon the number and intensity of the vibrations of all the partial tones (which constitute each tone) as related to each other. Quality is different in every voice as a general characteristic, depending upon the particular structure of each individual vocal organ.

The cause of varying qualities in each voice is found in the concept character of the tone desired. We mean by this the characteristic qualities of a phrase or a number of phrases, which are determined by preference; that is, assuming that the vocal mechanism is comparatively free from interference due to rigidity or stiffness of the parts. The subconscious and the conscious mind are both involved as of understanding and expression.

Good quality is the most important thing to cultivate; and the student does not rapidly learn to attend to the sounds of his own voice while singing. By concentration and attention to general effect he cultivates the habit of choice or discrimination in the various sounds of tone which are always available.

Choosing the Way

THE SKILLED SINGER is a good deal like a skilled chauffeur or bicyclist, he must steer and balance the tone. True, he may be at sea for a time in the choosing of qualities in so far as they may be under his control; but he must adjust them so that any possible readjustments are made so that the instrument in the control of the voice itself and not in the direct control of the vibrator, the vocal cords, or the breath. These should function in unison.

The able teacher is the one who can diagnose the mental and physical causes which are influencing each individual student and can advise concerning the right quality and the means of producing it. With attentive consideration of practical results, the student quickly learns the how and wherefore of the proposition and adopts the simplest means, or correction in belting the chosen general quality as well as the particular quality of any single tone. Remember that all improvement in vocal quality comes from the management of the voice itself and not from the management of the breath, breathing muscles, or the larynx.

Volume

VOLUME, OR INTENSITY, from the physical standpoint, depends upon the amplitude of vibration of the vocal chords or the resultant height of the air-wave plus the reinforcement of resonance. Physical coordination may be depended upon to register as desired, always within natural limitations and healthy conditions.

Everything that is scientific or measurable in the physical phase of voice production may be summed up as follows:

VOICE is air-waves not breath. Voice is a stringed instrument as proven under observation and analysis. It reacts to the causes of vibrations as to fundamental and overtones as does any stringed instrument. Overtones are produced by the vibration of the segments of the chords which take place simultaneously with the vibration of the swing of the chords in their full length, producing the fundamental tone.

In the classification of voices, we have to consider pitch, volume, and quality. In the relationship of these facts we have also to consider that the length, weight, and tension of the vocal chords must be such as to give the widest swing of the

THE ETUDE

chords for volume which is compatible with the most favorable segmentation for quality. The combination of air waves thus started must be the most favorable for the application of resonance.

The natural law for voice production is the one law with which every singer should be familiar. It consists in the non-interference with the action of the vocal chords, which are found to be hindered in their normal action by the simultaneous action of the false chords. (These lie just above the true vocal chords), and the full use of resonance is found to be hindered chiefly by the stiffening and raising of the soft palate.

The form of the resonator is the chief influence, which is under the will-power, in determining quality. The application of breath to the chords is entirely unnecessary as a voluntary action of the breath mechanism from the subconscious mind. It is necessary is the basis for a benighted dogma which has been in the minds of singers and teachers ever since scientific voice culture has been introduced, and this, despite the fact that there is no scientific ground for any such assumption.

Practical Singing

LAYING ASIDE the physical aspect of the voice, as such, we will consider for a moment the practical side of singing as experienced by the student in his first attempt to sing. The success of the understanding depends upon the musical talent of the would-be singer.

Given a certain amount of musical talent and a voice which is naturally free from too much interference, as already explained, a mediocre success may be attained in a comparatively short time. Under favorable conditions a certain amount of accomplishment may be achieved, but the singer will find that the generally known simple exercises with which the student quickly becomes familiar. It is not until certain definite problems appear, that the singer is brought face to face with the obvious necessity of doing something which seems to be unusual, in order to accomplish desired results.

The voice does not seem to respond to certain requirements without the expenditure of considerable effort—accompanied by uncomfortable sensations. This generally happens on very high notes or very low notes, and sometimes on certain medium notes. All such experiences lead the singer, sometimes aided and abetted by the advice and urging of the teacher, to do something wrong, be it the breath or the mechanism, or with the muscular force of various kinds which are available.

To Do or Not to Do

THE DIFFICULTY is there and must in some way be overcome. Here lies the parting of the ways. One must either do something with the mechanism or the physical parts in involved or one must not. An experience of thirty odd years as a singer and vocal teacher would indicate that one must not, if he would reach the true nature of the voice is involuntary, it follows that to do anything with the vocal mechanism of a forceful or compelling nature is more or less disastrous and always subversive of effects desired and of natural healthy development.

In the throat itself are two distinct sets of muscles, diametrically opposed to each other in their normal action. The set of muscles that are used for swallowing is the one which usually intrudes itself into the domain of voice production, interfering more less obtrusively with the normal action of the true vocal mechanism. This interference results inevitably from the attempt to compel the mechanism of breath, or breathing muscles, to work under the direct act of will. This mode of management

promotes the forced, unnatural condition of the vocal organ during voice production which leads to systematic artificial voice production and is tantamount to pursuing the downward path.

On the other hand, if the singer will lay aside all the mechanical notions embodied in the category of vocal advice which deals with local control, he will, if he has musical talent, automatically choose the path of natural, healthy vocal development, whether he knows it or not.

Singing With Purpose

CONSCIOUSLY he must do something regularly and consistently, to make progress; and that something is to sing his exercises or his songs with the intent and purpose of delivering a direct message as he would in speech. This is the mental attitude which he must first adopt. The singer is advised to sing as though he were saying something without doubt and distrust of the vocal mechanism. It will command to act in a normal manner as nature intended. Sing within the range which causes no inconvenience or strain, and gradually the voice will expand like a flower when the roots are well watered and sunlight reaches the plant. The ability to sing higher and lower notes and medium notes will gradually develop.

In the growth of the singer all problems must be made by the application of the will power; not to the functioning of the physical parts involved, but to the immediate task at hand. For instance, pronounce your words correctly, and sing as you would speak. Let this apply to every pitch required. Be careful to form your vowels correctly, and remember that the sustaining of tones means the sustaining of what are now known as vowels.

Fill the lungs comfortably with air at all times, and let a singer will, and do it by generally expanding to breathe. Don't breath to expand. Do it without conscious. Relax when breath is taken, and stay relaxed when singing. I find that this advice may be a puzzle some of you. You may be quickly reassured, however, when you come to consider that the true voice comes from spontaneous expression of the vocal mechanism which is involuntary. Never lose sight of this fact.

When I advise you to stay relaxed, you must understand that the energy required to bring about the proper tension of the vocal mechanism for powerful as well as beautiful singing is in no wise a matter of attention to the mechanism or the breath. It may seem paradoxical, but it is nevertheless true that the more you try to control the breath the less breath control you will have. Forget all about breath control and you will win it, because the breath is controlled by the central of the tone; and the necessary conservation of the breath is as naturally involuntary as the action of the mechanism. Your diaphragm descends and ascends under certain conditions; but if it should suddenly become known that the diaphragm ascends when you take your breath and descends when you hold it, it would be trouble you. Pursue the same policy of letting it do what it does naturally, whatever that is.

A Summary

TO SUM UP, the doctrines of the singer should be to cultivate the art to differentiate the tones and to make all corrections from the understanding of correct expression, and to choose what is good to be heard and to what is easy and comfortable to do.

Engendering the mind to speak or sing effectively energizes the vocal mechanism and will do its part as it should.

The good Lord didn't ordain that we should swallow at the same instant that we make a tone. If you think otherwise, try it.

(Continued on page 237)

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God Bless Mother and the Music Teacher

SOMEWHERE I read of a little girl who, after playing a selection on the piano, was asked if she had taken music lessons very long.

She promptly replied, "It seems a long time to me and daddy and the neighbors, but not very long to mother and my teacher." Thus "out of the mouths of babes" we get the picture of the divine patience of mother and the music teacher.

It is these two who can work and pray over the child and wait for big results, catching all the time the small manifestations of progress. It is they who can continually be the voice that encourages the weary player along the difficult musical highway, they who inspire the lagging one to press forward in the face of tedious technicalities and slow accomplishments.

Can we not visualize the story behind this little girl's reply? A common enough scene in the educational scheme of the present time: the child sitting down before the piano day after day, limping out of the middle section of the keyboard in an effort to master the fundamentals of the science of music and the beginning technique of the instrument; the monotony, the endless repetition of the same sounds boring the neighbors to distraction and making them wonder if it is going on forever; then for the child, the drudgery and daily grind of executing the same movements over and over again in precisely the same way; the mechanical accuracy required and the small scope of action allowed him, impatient as he is to be scrambling over the keyboard. These make the progress of time seem slow indeed!

And there is father, cynical about the child's talent and the economic value of music study, wondering when, if ever, the child is going to play something with "some sort of a tune to it."

But mother and the music teacher—this heaven-inspired span! In them united we find the faith that moves mountains and works miracles; the courage that dares the impossible and makes a virtuoso out of seeming mediocrity; the patience that can strive and struggle unwearied day after day through long, slow, years of meager accomplishment, awaiting the fulfillment of their hopes and ambitions.

Truly theirs is a divine optimism. God bless mother and the music teacher!

Mrs. C. P. C., Massachusetts.

Q. Do you advise beginning piano study when a child is seven years old? If not, how soon should he begin?

A. If the child is normal, physically and mentally, seven years is not too young, especially for a boy.

Q. Can you suggest a brief list of textbooks or any helps for a parent, a profes-

sional musician, who has never taught but who wishes to start teaching piano to her own seven-year-old boy?

A. There is always danger in straining and stiffening the muscles of hands and fingers in a very young child, unless the teacher is trained in the beginning fundamentals. This strain might permanently injure the touch and tone of the child. Therefore I would not advise you to start the child yourself, unless you are specially qualified in the beginning technique. If you will address the publication department of Theodore Presser Company, they will send you a list of good books for the beginning child. Music charts and music games add to the pleasure and take away some of the drudgery of the beginning period.

Q. What method is considered the best to use for beginners in piano?

A. Leschetizky has said, "There is but one method of piano playing—to play beautifully." No experienced teacher adheres obstinately to a so-called method in piano teaching in the beginning period. The trained teacher will give the particular thing each individual child requires at the proper time, and this ability to adapt one's "methods" to the special requirements of the child is where the trained and experienced teacher will have an advantage over the immature and inexperienced instructor.

Q. Do you consider a good local teacher advisable for a beginner, or do you think it is more advisable to "start right" and send a seven-year-old child to a conservatory for his first lessons? That is, would a few expensive lessons from a high grade conservatory professor give him a better start than would the instruction of a good young graduate of that conservatory? Later he could take advanced lessons at the conservatory.

A. The temperament of the child and local musical conditions should determine your course in choosing between private or institutional training for the boy. If he is little, lonesome, companionless, then the associations in the conservatory where other children are studying and congregating would be decidedly favorable. On the other hand, if he is very talented and wants to work at music enough to "go it in a private studio, especially with a teacher experienced in beginning work. By all means, if you decide upon beginning with the conservatory training, select the best teacher on the faculty who accepts beginning pupils. You will save money in the end.

You will find this question fully covered in Chapter IV in the book "A Musical Message for Mothers," by the writer.



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Department of Public School Music

(Continued from page 187)

his or her own initiative will do well to follow this practice; but a campaign should be organized to secure the cooperation of the school authorities and parents in order to provide instruments for the orchestra and to offer lessons to talented pupils, in order that the missing parts may be supplied.

As a rule it is unwise to give the first parts entirely to the better players. The first or solo parts are melodic and more easily played. The player who wishes to play "first" must be capable of "doubling" on some other instrument or part for at least half of the school semester. Others, who the best players will consent to play only solo or first parts and the important middle and lower parts will be missing.

The pianists should be willing to take their turn in playing substitute parts for flute, oboe, clarinet, bassoon and bass-viol on the piano and harmonium, as well as acting as accompanist. The capable violinists should act as seconds and thirds and possibly learn alto-horn and bass-viol.

A class of wind instrument players should be organized. An elementary band class acts as a good feeder for the orchestra. Fair results are obtained more quickly with beginners on wind instruments than on string instruments. The band plays fewer parts, the instruments are more resonant and the rhythm is easily felt. The great need today is for elementary classes of wind instruments, that is, clarinet, flute, cornet, alto-horn, trombone, baritone and bass horns.

Seating

THE SCHOOL ORCHESTRA for many reasons cannot be seated in traditional fashion, as the floor space allowed is usually wide and shallow, similar to the arrangement of the orchestra in the average theatre. The leader should not play, but direct with the baton and, of course, should have her back to the audience in order that undue attention should not be diverted to herself or her facial expression. The first and second violins should be on her left and right hands, respectively. The violas, or third violins, should be seated toward the center inside of the seconds, and the cellos or substitute instruments on the left inside of the first violins. The piano may be placed at the extreme left with the bass viol alongside. If room permits, the piano may be placed behind the cellos and violas. The bass-viol and piano should be close together. The wood-wind should be on the right behind the violas and the brass and tympani or drums on the extreme left.

The traditional symphony seating plan may be used for seating an orchestra on the stage. The main point in seating is

to place each player in a position so that his line of vision may take in music and the director at one and the same time. The principal player of each section should be in the chair nearest the director. The brass and percussion instruments should be in the back-ground and not too prominent at any time.

Balance and Tuning

THE GREATEST MISTAKE school orchestra leaders make is in the overbalancing of parts. It is much finer to have a limited number of players of fair ability and to keep a proper balance of parts. Eight first and six second violins will carry four violas, four cellos, two string basses, flute, two clarinets, two horns, two cornets, trombone, drums and piano. If the number of instruments is to be increased the string parts should be increased and oboe and bassoon added.

A first orchestra should be selected on this basis and the elementary players formed into a second orchestra. Wind instruments that are difficult or impossible of tuning should not be used, as nothing compensates for bad intonation. The piano should be tuned to international pitch. That is, "A"=435. The instruments should take pitch from the piano, the strings from "A" and the clarinet, cornet and trombone from "B-flat." The string bass should be tuned from the piano.

Use of the Orchestra

THE ORCHESTRA should have regular rehearsals each day, if possible. The general plan should call for sectional rehearsals for string and wind instruments. Opportunity should be given the orchestra to play in the assembly and to accompany the singing. Each individual player should have an opportunity for solo playing. Occasional outside engagements should be obtained, provided that these do not interfere with the studies of the pupils.

The orchestra should be the "hobby" of the leader and the leadership should not be undertaken if the work is unduly burdensome. It should not prove so if the teacher selects simple music of interesting melodic content and plans the work on a progressive program basis. The development of school orchestras and bands offers educators an opportunity to enrich the school and community life and to include cultural opportunities that will have a wholesome effect on American life and culture.

Part four: outline of a combined course in music history, appreciation and harmony may be used with "The Standard History of Music," a supplementary list of records, and "Harmony Book for Beginners."

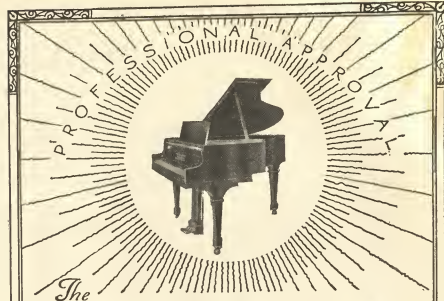
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A FAMOUS public speaker once said that he had found that there are two ways of constructing a successful lecture: one, to build it up, point by point, with ever-increasing interest and intensity to a final climax; the other, to build it up to a climax somewhere after the middle, towards the close, and then to finish in a vein quiet, less intense, touched with grace, perhaps with humor or with tenderness, and to end with a certain rhetorical brilliancy.

This man spoke constantly to great crowds of people, and with unflinching success. Now it seems to me that the recitalist must meet the same requirements as the public speaker; so it has been interesting to look into the psychology governing the structure of his lectures, addresses and sermons, and to deduce psychological principles upon which the successful organ recital program is built. The word "built" is used advisedly; for a program should be a structure and not merely a succession of numbers strung together bit and miss.

How shall we determine which of the two methods to employ in making any given program? The determining factor is the length of the program. The plan of working up steadily with ever-increasing intensity to a final supreme climax can be employed—except in exceptional conditions—only in the building of short programs. The mental and emotional strain is too great for the average listener to maintain for long; the listeners will tire before the climax is reached.

The Length Element

IF YOU STOP to think of it, this element must of the length of the composition determines the character of much of the music itself. The shorter numbers may be carried with ever-mounting interest, complexity and intensity through to a gorgeous climax; the longer forms, as the oratorio, for instance, usually grow to the point of emotional intensity some time before the close. Thus, in the "Messiah" the drama works up to its chief glory in the "Hallelujah Chorus," but it is long before there. It would seem as if, after the emotional demands of the long working-up to such a pitch of exaltation, it would be too great a shock, too sudden a drop to conclude the work there and turn at once to the prosaic affairs of an everyday world; a calmer scene must intervene, with its quieter assurance and serene joy, to bridge the transition to everydayness.

This does not apply, however, if the oratorio is given in condensed form, when only the numbers of greatest nobility are chosen. Then the program is short; there is no such period of working up, therefore no such strain on the attention and emotions. The listener is played at once into brilliance, into a highly charged emotional atmosphere, is held in that exalted mood for a short period and suddenly released, to return to the level of everyday life at its highest point. Such a condensed presentation may, indeed must, conclude with the "Hallelujah Chorus."

"Messiah" is an illustration taken just at random; the same principle will be found to apply to the giving of other oratorios or musical compositions, and will be realized more or less acutely in proportion to the degree of dramatic or emotional intensity which characterizes the work under consideration.

A short recital program may, therefore, be built on the principle of a mounting climax to some such conclusion as the César Franck "Pique Herétique," the Fauré of Tschakowsky's "Symphonie Pathétique," the Fauré of the Rubiké Sonata, Liszt's "Fantasia and Fugue on B-A-C-H" and the like. If this type of program is planned, the lighter number must, of course, be placed early.

The Organist's Etude

Edited for March by
Clarence Dickinson and Helen A. Dickinson
It is the Ambition of THE ETUDE to make this Organ Department
"An Organist's Etude Complete in Itself"

The Building of an Organ Recital Program and the Psychology Which Should Govern It

Part I

THE Church Recital
SHORT RECITALS before or after a church service may follow this plan more or less, if conditions are favorable. If it is a morning service which begins with a brilliant, a Sonata, or part of one, may be found to fit exactly the occasion, working up from a broad and serious first movement, through a quieter middle section, to a *Finale* which will suit the brilliant opening of the service. Occasionally, however, the final movement is of too gay a character, its rhythms too dance-like or too consciously fugal for the immediate prelude to a service. Something big and brilliant, yet noble, dignified and rather serene in character will be more fitting. A Sonata in well placed here instead of the *Finale*; or such a number may be used as, for instance, Beethoven's "Meditation" or the "Fantasia," Beethoven's "Fantasia," Brahms' "How Brightly Shines," Gade's "Fantasia Symphonique," or "Song of Gratitude," Huber's "Fantasia," Bach's "Fantasia in G minor" or some of the broader Church Preludes. Right here may be said that the numbers in this article are mentioned from memory, and reference should be made to the list of illustrations, to try to give a fair idea of the general type of number suggested. There are many others which would be equally suitable and effective, but, of course, it would be impossible to list any in any place.

If the service begins with prayer, or in quiet, reverent mood it will be necessary to pass from the first to the second number of the recital played before it to a quiet one, just before the beginning of the service. There are many sonatas or symphonies of Mendelssohn, Guilmant, Widor, Merkel, Rheinberger, Barnes, Parker and many others, of which the quiet movement would be suitable; or there are numbers like "Meditation," "Sainte Clothilde," James' "Meditation," Cecil Clellie, "In Paradiso," Fibich; "In the Church," Novak; "Solena Prelude," Niele; "Vision," Rheinberger; "Andante" from "Symphonie Pathétique," Tschakowsky; "Andante Cantabile," Tschakowsky; "In the Cathedral," Pierné, and many others.

The Concert Program

BUT THE MAIN point under discussion is the concert program. It is, of course, longer, usually approximating an hour and a half in length. For the building of such a program the second plan suggested is the better; namely, to build up the program until it reaches its climax somewhere in the middle, and then to finish in a vein less intense, touched with lightness, perhaps with humor or tenderness or both, with a touch of drama, or at any rate of brilliancy at the close.

With this general scheme before us we will consider the types of numbers we will seek to fit into the different sections

of the program in order best to accomplish our purpose.

The opening piece is a prelude, an introductory number; its function is the same as that of the overture to an opera or the preliminary music in a theatre; namely to quiet the audience and to dispose them physically, mentally and emotionally for the program to follow. It should therefore be of a fair length, not so short that it will fail of its purpose as a preparatory measure, yet not so long that the people who are not established to their satisfaction will be too long in discomfort. It should make no great demands either intellectually or emotionally; the audience is not yet ready to respond to such. It should have a certain festive air, yet it must not be too trivial or empty as it must have enough real musical content to stimulate the interest of the audience and to settle the degree of its attention, setting it in an attitude of anticipation of what is to follow.

The organist's business in his first number is to separate his audience from the cares, the worries, the problems and anxieties they have brought with them from outside, and to induce them happily into the new atmosphere. A man cannot be taken after a full day of business problems, right after dinner, perhaps, and to rush to dress and get to the recital on prelude and be plunged at once, without preparation, into a highly charged emotional or even intellectual atmosphere. For the organist should put a strain of any sort right back upon him. First create a realization of a breathing spell, of quiet well-being, of a generally festive atmosphere.

Beginning with Bach

IT IS the custom of some organists to open a recital with a Bach Prelude and Fugue. Unquestionably, under favorable conditions—a sympathetic audience and a well-trained player in tip-top condition—the tremendous effect may be made with, say, the *Prelude and Fugue in D major*. The exciting opening of the *Prelude* with that movement up the scale and spontaneous quality of joyous vitality which has its own upward sweep followed by the abounding youth and triumphant vigor of the mighty chords, and the scintillating sweep of the *Fugue* have been known to sweep an audience quite off its feet at the very beginning of a program. But this is a relatively rare occurrence and is undertaken always at the player's risk, for the more emotional Preludes and Fugues of Bach are wholly unsuited to this position.

To begin with a heavy, long number is like setting up the solid foundation of a building before excavating for it; it is usually better to rid the audience of everyday associations first, quiet them and put them into an attentive mood. As a general rule, therefore, a number which uses a good deal of organ at its beginning and end is the best for this position.

Saving Time at Choir Rehearsal

No organist-choirmaster ever has time when all he wants to do at rehearsals. And this is true no matter how many rehearsals he has a week; for the fact of having more rehearsals presupposes more work to be done. His greatest problem, therefore, is how to save time.

It is a mistake to have too long rehearsals; the voices get tired and refuse to respond, and attention is either only half concentrated throughout or flags toward the end. But since they must be of necessity, of fair length—say, an hour and a half—there is no intermission—it is important to make a practice of beginning right on time and stopping right on time as well, so that everybody knows just what to count. The director must not ignore physical conditions: seating should be arranged so that he can see them without undue strain, lighting should be so arranged that they can see him without undue strain, and attitudes should be a bit lachrymical in a rehearsal of fair length and of reasonably varied and interesting material, it will be found, eight times out of ten, that the air has been used up.

The great time-consumer of rehearsal is the passing of the collection of music. At some rehearsals enough time is spent in these processes to rehearse several numbers. The simplest and most satisfactory plan is to have line-covered boxes made with, as opening and closing flaps which open back to a depth of about the quarter of the length of the box so that the folders can see the headings of the music without having to get it out.

All music for a given rehearsal is placed in these boxes in advance of rehearsal, and each box is placed on the proper chair. Every piece of music is clearly stamped, at the top of its front page, with the number which is, or is to be, its catalog number in the library of the church. The rehearsal number must be already has collected, all the numbers to be rehearsed, and all the organist or director has to do is to call for, say, Number 45, or 46, and the folder immediately for, say, 45A. To each of these boxes is firmly affixed, by a string, a lead pencil with eraser, with which each can make corrections desired on his own copy of the music, and that he will still have the same copy at the service. Boxes of this type are exceptionally convenient, but if they are found to be too expensive, simple manila envelopes may be used instead.

For use in the choir at services there are folders, bound, perhaps in "ecclesiastical" red, which are better looking and more convenient. Before Sunday the music for that day only is transferred from the boxes to these folders. When the choir sing these anthems are returned to the library.

This will leave in the boxes the "advance" music, and room enough to add additional numbers for the next rehearsal. These numbers for the next rehearsal will be quite lacking in effectiveness unless you can make sure each member of the choir will be able to keep his own set of music, and all his own markings. To achieve this, each member of the choir is given a number which he retains throughout the term of his connection with the choir. Suppose he is Number 13:

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he sits in a definite and unchanging seat in the rehearsal room and in the choir of the church; his locker and robe are number 13; his box, folder, hymn, copy of any oratorio and of any of the more involved anthems employing several parts are all stamped with his number—15. If he severs his connection with the choir this stamping greatly facilitates the entrance of a new member or of a temporary supply, since all the stranger needs to know is that he is "15" and that he inherits the position and the entire equipment of Number 15.

This system of boxes—or envelopes—in which to keep music for rehearsals in unified form will also help to solve the problem of thoroughness in preparation for whatever service, which is the indispensable of finished and expressive choir singing. If your

Organ Interludes

THE effectiveness of a church service may be greatly heightened by the playing of one or two short organ interludes. For example, the interruption in the progression of the service which is usually occasioned by seating the late-comers may be bridged over by a short organ interlude. A church in which the form of service includes a Responsive Reading this interruption usually occurs just before it. The minister will announce the number of the Reading, the congregation may find the place comfortably and all late-comers be seated during such an Interlude, about eight measures in length.

Or it may be desirable to introduce such an Interlude if a prayer would otherwise be followed immediately by the "announcements" made from the pulpit. It makes an artistic transition from the devotional to what seems to savor rather of the business of the organization.

How Many Interludes

Too many interludes make the service seem too "overdressed" and become tiresome; but one or two can be made to contribute very decidedly to a sense of its unity, its well-rounded perfection as a whole.

Such an Interlude is to be played, the same as the service, must be given to it as the playing of any organ solo. A monotonous moaning along over the organ keys, apparently with the idea of just keeping some sort of noise going, cannot be dignified with the name of Interlude. If you are going to make your own Interludes write them down, unless you have skill in improvising, and in improvising write them down, about eight measures in length, in perfect form, definitely with a beginning and an ending. You will thus have a definite plan to follow, and will be able to examine, test and preserve them. If you do not write your own, there are many sections of beautiful numbers, about eight measures long—or six—if you wish—which can be so disposed as to give a perfect service, complete in itself. Such are, for instance, sections of the Mendelssohn "Songs Without Words," the Reinecke "Prayer," and so on.

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form of service is liturgical you will be able to choose your services and anthems long in advance and begin rehearsals on them in ample time to assure their thorough preparation; if non-liturgical, you may be fortunate enough to know the subjects of certain series of sermons in advance, so that, at rehearsals, your choir-members can familiarize themselves with suitable anthems long beforehand and thus leave free a goodly margin of time for any sudden demands. In any case, you can keep the boxes supplied with an interesting collection of anthems relating to all sorts of varied themes and give them sufficient preparation that they may be finished on short notice any time a sermon-subject is announced which any of them might help make more appealing or impressive.

Vary the Interludes

INTERLUDES will, of course, vary by character, with the place they fill. If one is, instance, and therefore early in the service, it should be fairly joyous in character, though always sustained. Indeed any Interlude in a service should be sustained in the character of its music, and care should be taken to have it rather meditative or contemplative in spirit, and varied in the selection of late-comers, not worldly in tone.

An Interlude used later in the service, especially if it follows a prayer, should be even quieter and more devotional in character.

There is another kind of Interlude an organist sometimes called upon to play. Typical of it is the Interlude of a few measures after the conclusion of the offertory, while the plates are being carried up the aisle. Here the organist should endeavor to use the theme of the offertory, and should be able to sustain it steadily to accompany the procession; echoed, perhaps, if the sentiment of the number warrants it. The organist should work out before-hand; it is highly advisable to write it down until habit has developed sufficient skill and confidence to render this unnecessary.

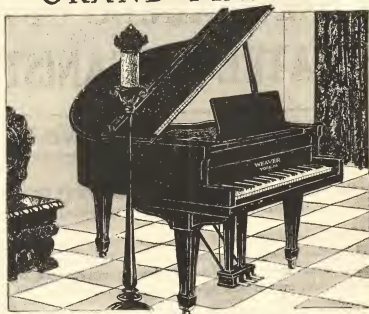
A Pleading Plan

A most satisfactory plan is to make a collection of Interludes for one's self; to write down and make into a book these found effective for use in certain places in the service. Then all one has to do is to choose beforehand each week what will be played on the coming Sunday. "Choose beforehand" has been italicized, just as everywhere throughout this article has been stressed the point of always being truly prepared in every particular and in every detail.

There will always be "chance" enough, at best, and enough things to keep a service from being as beautiful and as perfect as it should be. The organist and the artist should see to it that, so far as in him lies, neither he himself nor his lack of preparation shall be responsible for any falling short to this end of the fundamental differences between the great church organist and director and the small one. Was it not Carlyle who defined genius as "an inborn capacity for taking pains?" That is not the whole of it but it is unquestionably a large and indispensable element.

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MEMORIZING and sight reading are two of the most important branches of violin education, and violin students often write to the ETUDE for help in attaining success in them. A violin student writes:

1. Memorizing. What would be a successful process for acquiring skill in this branch? We undoubtedly must consider memorizing very important.

2. Sight Reading—speedy execution. Suggest a practical method of procedure for executing rapid passages at sight. The student who expects to do solo violin playing in public must devote much time to cultivating his musical memory, for at the present time it is absolutely necessary to do playing of this character from memory. The violin player who tugs a music stand and must sit on the stage, and proceeds to play his solo with his eyes glued to the notes, is hopelessly out of the picture. A comparatively simple piece played from memory, with the player looking into the faces of his audience, will get more recognition and applause than a piece doubly difficult, played from the music.

Music in the Orchestra

Orchestra work is usually done from the music, although orchestras of some nationalities, notably the Hungarian, play without music, entirely from memory. It is allowable also to play sonatas for violin and piano, where honors are equal for the violin and piano, and ensemble work, such as trios and quartets, from the music.

Twenty-five years ago the use of music, and music stand, on the stage for solo playing was much more common, but present day audiences will not stand for it. Their opinion of the player who uses them sinks below zero in short order.

Even if the violin student does not expect to do solo playing, it is of the greatest importance to cultivate the musical memory, since this has a profound effect on the musical development. I know many teachers in Europe and a few in this country who insist that all the music which as solo work shall be memorized; and it seems to be an excellent idea, as the exercise played from the music can never sink into the inner consciousness like one thoroughly learned from memory.

Very rapid memorizing of music, or literature, seems to be a special gift, like other extraordinary talents. One of the greatest cases of a remarkable musical memory was that of Blind Tom, a half-fanciful negro slave, who could reproduce a piece on the piano after one hearing. He gave concerts of all the world, in which members of the audience would be invited to come on the stage and play, true, for Tom would listen attentively to the piece and then sit down and play it note for note. He was entirely self-taught, and was one of those rare freaks of nature which are occasionally met with in many branches of art and science. He died while filling a vaudeville engagement at \$1,000 a week.

Von Bulow's Memory

Then there was Hans Von Bulow, the famous German pianist and director, who is said to have known from memory all the sonatas of Beethoven. He conducted orchestras through some of the most famous orchestral compositions ever written, entirely from memory. Toscanini, the Italian operatic director, created somewhat of a sensation in this country a few years ago when he conducted opera three hours in length from memory at the Metropolitan Grand Opera in New York City, and at the present day it is quite common for directors of symphony orchestras to conduct without looking at the score.

Actors have prodigious memories, simply because their daily bread depends on the cultivation of memory. It is said that an actor in London learned from memory the entire contents of a copy of the London

The Violinist's Etude

Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department A Violinist's Magazine Complete in Itself

Memorizing and Sight Reading

Times, advertisements and all, within the space of twenty-four hours, so that he could repeat them all verbatim. Lord Macaulay, the famous English writer, could learn a long poem by one reading and one once on occasion he repeated without a mistake a poem he had read only once, fifteen years previously. The brains of such men seem to have something akin to the wax on which impressions are made by the needle in making phonograph records.

Now while the ordinary violin player cannot hope to equal the memory records as described above, even the dulldest memory can be improved to a wonderful extent. The reason so many violin students fail in memorizing is because they go at it in a trifling, spasmodic manner, instead of steadily and persistently. Almost all can learn to memorize music, if they will, but set apart a portion of their daily practice time to be devoted to that alone.

Memory Methods

The two most common methods of memorizing are, first, the repetition of a composition over and over until it becomes so firmly fixed in the mind that it can be played without looking at the notes, and second, the visualizing in the memory of the printed page, so that when the piece is played away from the music the performer seems to be looking at the actual printed page. For most people the latter is the more difficult.

People differ greatly in regard to the number of repetitions necessary before

they have the piece "by heart." Some can play over a composition a few times and then recall it by memory. Others must go over it note by note and phrase by phrase, or to a seemingly endless extent. Even a piece can be memorized by hearing language or music enough times. Parrots are taught to talk by endless repetition, and canary birds in the Hartz mountains in Germany seem to learn to whistle tunes by having the tune played to them for hours every day on a little barrel organ, which runs by clock work.

Choose Your Own Method

Every one should memorize in the manner which suits him best. If he can learn a piece by playing it over a few times, well and good. If not let him try to recall the appearance of the printed page when not looking at it. When he seems not to be getting anywhere by either of these methods, the only thing to do is to go at the piece measure by measure, playing four measures from the music, and then looking away from the printed page and trying to recall the notes in succession. If he can remember two notes in succession, if he can memorize two notes, he can memorize twenty, or two hundred. It is simply a matter of keeping persistently at it, and not giving up after two or three trials, as is so often the case with pupils.

Many fail in memorizing because they have not learned to concentrate their minds on the work in hand. So many people who always use the printed music, play

without any concentration whatever, often thinking of something else all the time they are playing. Many violin students are able to memorize the notes but have difficulty in recalling the bowing.

In violin compositions the bowing must be memorized as well as the notes and expression marks. Many violin students are able to memorize the notes but have difficulty in recalling the bowing. Let no student give up when he seems to fail in memorizing a composition after a few trials. If he will but keep persistently at it, day after day, measure by measure, nature will come to his aid, and he will find that his memory will begin to strengthen. Let him try the simple melodies at first, *Old Folk's at Home*, *Home Sweet Home*, *Homesque*, the *Star Spangled Banner* and so on—melodies which he hears around him all the time.

Sight Reading

In its highest perfection, sight reading, like memorizing, is a natural gift. Some people seem to have an astonishing talent for it, but for the most part it is a fairly intelligent music student can learn to read reasonably well at sight, if he will but set about it in the right way.

Most students take too difficult music at first, in learning sight reading. They should not take music at the start which is technically too hard for them. In the earlier stages the easier the music the better. After the music is once started there should be no stopping for mistakes. The regular beat should be kept up, no matter what goes wrong. Playing with the metronome helps in the earlier stages of sight reading. If the student will but keep to the beat. Playing in orchestra, or any kind of ensemble work, is a great help; because there can be neither making back nor stopping for mistakes or difficulty passages. The player who stops is lost, for the rest of the players are going on. The student playing with others must learn to keep his mind on the music, in which he cannot play, and come again where the music is easier.

Musical which is much too difficult for the pupil, from a technical standpoint, is of no use for sight reading, as he will break down at the difficult passages; and this puts an end to the sight reading. Let him take music well within his ability.

The Beginner

The comparative beginner learning sight reading should take music in moderate terms, consisting principally of whole, half, quarter, and eighth notes, and practice persistently in the order to keep through such pieces without stopping, keeping up a uniform and even beat. It goes without saying that the sight-reader must understand the principles of time, and the relative length of notes and rests, before he can make a success of this work. Playing with others, under a good director is the best way, because all must follow the director's beat, in order to keep together.

Students who do all their practicing by themselves, and never have an opportunity of playing with others in orchestra or ensemble work, cannot get ahead in sight reading, because they do not realize their mistakes in time, and the variations of the tempo which they unconsciously make. If they are playing with others, their errors are brought home to them, and realize the fact that they cannot keep together with the rest and often lose their places altogether.

It is really astonishing what an improvement is noted in sight reading, when young players are put in an orchestra or ensemble class. At first they have difficulty in keeping their places, but after a few months practice, they develop into fairly good sight-readers.

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TOMB OF PAGANINI

Self-Study of the Violin

By Edith Lynwood Wilm

Is it possible to teach oneself the violin? This question has been asked many times but rarely answered to the satisfaction of any questioner. The violin cannot be wholly self-taught. Before the player can work on a correct basis he must understand the fundamental principles of the art of violin playing. Once the great principles are understood, he may go on and improve his technique of bow or of left hand. But, while he is practicing, he must concentrate on the details of his art.

Playing a set of exercises over and over with no idea of their purpose is futile, with no idea of exercises must aim to keep the student in fit condition to play well. He can devote himself to the production of tone, to the staccato, the spiccato, the martelé and other forms of violin playing necessary to control of the left hand and low arm, but every minute of his time devoted to practice must count.

There is a great tendency for the violin player to practice hard while under the direction of a good teacher, but after the lessons have ceased and there is no incentive to practice, to neglect his violin. This, from the very outset, is all wrong.

How to Produce a Good Tone in Double-Stops

By Joseph de Paul

To produce a clear and pleasing tone while studying double stops the student would do well to first study this exercise:



Now, the analysis will bring out the fault in the student's execution.



Sound each voice separately, excepting the other voice silently, as demonstrated in Exercise 2. Does your upper "A" (fourth finger) sound pure? If so, you will find that in moving your other finger you are releasing the pressure of your

The Finger on the String

By H. E. S.

It is a relief to discover a direction along the violinist's highway that is given in clear black print unaffected by contrary signs or cracks of dissonance. Such a one is "Always press the finger in firmly on the string." By "firmly" is meant strongly enough that the portion of the string between the finger and nut does not vibrate in the slightest degree.

One knows just what to do and can be very careful not to lay down the finger too heavily. But (forgive us for raising the question!) is there not danger of putting

down the finger too forcibly and wasting the energies?

The tip portion of the finger must fall perpendicularly on the finger-board. It is to be kept there, rigid, on that point, but not with painful tension. The imagination can form an estimate of just how much force of taut and vibrating string must be used and resisted. But if the strength is wasted, the fingers become tired, the hold is weakened and the intonation marred. Remember, in violin playing every pound of directed energy is worth a hundred pounds of blundering, blind strength.

Continuity of Tone

By Ella Graham

The continuity of tone, of even more importance than the continuity of rhythm, is a vital element in violin playing, though effective vibration is produced by absolute continuity of tone on the violin. If a tone is jarred, jerked or otherwise interrupted, no effort, no music, and no beauty of sound. Continuity includes rests, in that the tone is played on an living in the memory, and played over on living in the memory, and played over on living in the memory.

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Rise to Greater Heights with THE ETUDE

IT WILL BE INTERESTING to our readers to know that many of the foremost musicians of Europe have read THE ETUDE for years and have been among our warmest ETUDE enthusiasts.

MOSZKOWSKI, SCHARWENKA, PUCCHINI, SIR CHARLES VILLIERS STANFORD and others were particularly interested.

EDOUARDO POLDINI, the celebrated composer of "The Dancing Doll," "Marche Mignonne," and many world famous works, sends the following unsolicited letter of appreciation of the new spirit of THE ETUDE.

EDOUARDO POLDINI

Vevy, Switzerland,
December 25th, 1926.

"It being, as ever in the past, to the sincere friends of THE ETUDE and it always gives me great pleasure to have the opportunity to receive it. I greatly admire the notable artistic advance which this famous periodical has attained during the excellent leadership of the past few years. THE ETUDE has recently made an astonishing ascent and I gladly send my heartfelt congratulations."

EDOUARDO POLDINI.

JUNIOR ETUDE—Continued

Junior Etude Contest

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

Subject for story or essay this month—"Technical Exercises." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not. All contributions must bear name, age and address of sender written plainly, and must be placed in the Junior Etude Office, 1712 Chestnut St., Philadelphia, Pa., before the tenth of March. Names of prize winners and their contributions will be published in the issue for June.

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

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

A PLEASANT MUSICAL EXPERIENCE

(Prize Winner)
When I was ten years old I was put at the piano. While it was my turn to play I just walked up the stairs and looking at my eyes, I saw my mother. I was so happy to see my mother and then my eyes caught my mother's face. She was smiling and smiling, though I bit my lips twice and tried not to. She would not let me go and I started to get ready to go home and, to my surprise, people gathered around me. I was so happy. I was playing. I guess it was my smile. I have since played for many who heard me that night. They were all strangers then but now they are valuable friends. All this happened on account of my smile.
Sara L. Castorosa, (Age 14),
(Only street address was given.)

A PLEASANT MUSICAL EXPERIENCE

(Prize Winner)
I have never had the opportunity of hearing great musicians; but last year I entered the Memory Contest and found the lives of the composers and the different types of music very interesting. After recognizing the tunes and learning to tell the stories, we made note books representing each composition, with appropriate pictures. I made a perfect grade in the big contest and am now much more interested in my lessons. Classical music over the radio had never appealed to me; but I now listen to it with great pleasure and readily recognize the compositions because I know the history and composer. This content also taught me to appreciate the character study of the musician and the destructive music of the past which appear in THE ETUDE each week. If it not for that great music lovers have made this contest possible. Every junior should take advantage of it.
RUBY NELLS IVET, (Age 10),
Texas.

A PLEASANT MUSICAL EXPERIENCE

(Prize Winner)
The pleasantest musical experience I have ever had was in San Francisco. I was attending a concert given by the famous Russian pianist, Vladimir de Pachmann. During the concert the audience became so enthusiastic that they all crowded around the stage and requested that he play certain pieces. I chose Mendelssohn's "Wedding Song." He heard my voice and smiled his approval and sat down to play it as only a master can. That was one of the happiest moments of my life. I never miss a chance now to hear any of the great concert artists.
Margaret M. McKenna, (Age 12),
New York.

Honorable Mention for December Essays

Grace James, Lela M. Reeder, Blanche Hamlin, Helen Johnson, Edith Johnson, Margaret Hadden Gray, Margorie Lela, Leslie Smith, Josephine Jackson Smith, Marie Louise Jenkins, Dorothea Wilson, Margaret Marie, Hildegard Martin, Betty Jones, Alexandra Black, Velma Waldrup, Ray Cummings, Gerda Johnson, Paul Beckman, Marie Ellen Mercer, Anne Cotton.

DEAR JUNIOR ETUDE:

I am an active Girl Scout and do not have much spare time, but I want to start a musical club and would like to have some information about the subject.

From Your Friend,
HELEN CUCKLEY, PENNY (Age 13),
1091 13th Ave., S. E., Minneapolis, Minn.

B. Perhaps some Junior reader who has been successful in organizing a Junior Musical Club or who belongs to a good club will give Helen some information.

Hidden Composers Puzzle

Martha Freeman (Age 13)

Find a composer hidden in each sentence:

1. One vine in the vineyard lasted longer and here more fruit.
2. Never dive into deep water unless you can swim.
3. Babe Ruth made himself famous by his home runs.
4. When filling out the questionnaire use the same form as on the other side.
5. Put the peas and lamb chop in the oven to warm immediately.
6. Why wait on earth is the matter with your hand, Ellen?
7. I never knew what a hard job a chase was until I tried yesterday.

Puzzle Corner

Answer to December puzzle:

1. B-on
2. A-R-chmetric
3. T-A-viaria
4. B-A-H
5. Alla-M-bra
6. Orche-S-tra

Composer—Brillins.

Prize Winners for December Puzzle

Margaret Berge (Age 9), Illinois,
Frances Brooks (Age 10), Georgia,
Miriam Brown (Age 14), Oklahoma.

Honorable Mention for December Puzzle

Willie Manning, Gertrude Everman, Mark Gustafson, Ruth Bunting, John H. Smith, Mary McClosky, Genevieve Brown, Jack Lewis, Lena Gull, John H. Smith, Grace Suttell, Anabella Stone, John Hunsicker, Ruth Hays, Anna Marie Cronquist, Anita Caselman, Helen Long, Miriam Brown.

DEAR JUNIOR ETUDE:

While looking over this month's ETUDE I noticed the first two ETUDEs and they were so interesting I looked over one of each number. Although I have never given a puzzle to myself, I have played in public since I was six years old. I am now a member of the Junior Club, but my mother is going to organize one in the fall.

From Your friend,
ELIZABETH CALDWELL,
Texas.

DEAR JUNIOR ETUDE:

One summer my teacher went away to spend the summer in the pine woods. This being a small town, there was no other teacher from which to select a substitute. On the fourth of July all her pupils received an invitation to spend a few days with her. There was a large tree and we went in swimming and went fishing and had a very good time. I am too homesick as very happy children. Later the same teacher returned and I had to go to the three best teachers in succession and I was it. Now she is back and has given me a place to learn and memorize while she is away and I am going to try to get the prize she has offered for this. I am too old for the contests, I like to work them out for myself.

From your friend,
MARLAN V. PETERMAN (Age 16),
Washington.

DEAR JUNIOR ETUDE:

I have been reading your columns for a year and have thought several times I would write to you.
I love music, but I have very little time to practice as I have to help my father in his business. He is the owner of the local newspaper in our town. We have no machine for "printing type," so my mother and I set it by hand. I also "feed the press" one day a week. I have a lovely teacher and she seems to think I am progressing very well. I have lessons twice a week and, although I have to walk over a mile, I don't mind it. I have to walk every lesson morning.
I am a member of the Junior Musical grade. I like with highest honors, but I won over the contest only by a small fraction.

From your friend,
JEANITA BOWEN (Age 13),
Texas.

Scales must be even
And gently and smooth,
Without any bumps-or-bumps,
Fingers play clearly
And smoothly coming down
Without any thumpy-thumps.

In the Spring a Young Man's Fancy Lightly Turns to Thoughts of—

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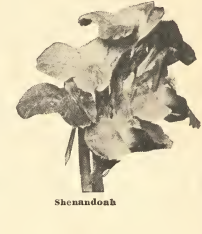
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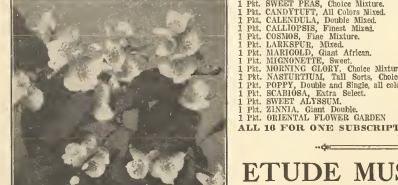
SPIREA VAN HOUTTEI (Bridal Wreath)—A leader among shrubs and a beautiful ornament at all seasons, both round and graceful with arching branches covered with white flowers in early summer.

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BUSH HONEYSUCKLE—A lovely shrub with pink and white flowers in the early spring followed by beautiful and showy red berries during the same winter and fall.

FORSYTHIA (Golden Bell)—The very first harbinger of spring. Golden-yellow flowers appear before the leaves and frequently while the ground is still covered with snow. Branches cut off in winter and set in a vase of water will bloom in the spring.

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Syringa (Mock Orange)

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Spiraea Van Houttei (Bridal Wreath)

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At WLS Miss Lillian Magnusson an artist of note at the piano and Miss Flora Waalkes with a remarkably fine soprano voice delighted the radio fans who have shown unusual interest in these enjoyable and instructive radio programs.

The March Etude Radio Hour will be fully up to the high standard set by preceding programs.

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To The PIANO Teachers of AMERICA!—

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