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### Volume 45, Number 07 (July 1927)

James Francis Cooke

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MUSIC STUDY EXALTS LIFE

# The ETUDE MUSIC MAGAZINE

Price 25 Cents

JULY 1927

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CHOPIN AT THE PIANO

F. PHILIPP

"I Practiced Eight Years on Nothing but Exercises"—Tito Schipa // "How I Turned the Corners"—Sir Frederic Cowen // Developing Musical Taste Early—Ernest R. Kroeger



# Worthwhile Suggestions to Teachers for Fall Classes

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AT this stage of study the pupil begins to move more freely and easily about the keyboard. Accordingly the material in "Matthew's Second Grade Course" is carefully selected, each being included for a purpose, while many suggestions are given as the work progresses.

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# Presenting Four More Outstanding Composers of Piano Music

WILLIAM BERWALD --- L. A. BUGBEE --- ARCHIE MUMMA --- AUGUST NOELCK

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IT is rather more than a coincidence that the THEODORE PRESSER CO. has so frequently been the first to discern signs of talent in young composers. A long list of noted musicians could be mentioned whose first compositions were published by this company. ARCHIE MUMMA, whose New York *Interpret* for the Piano has become famous, was one of these "discoveries"; in 1914 his first piece appeared in the PRESSER CATALOG.

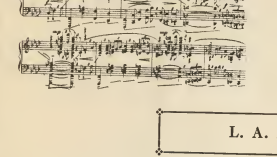
Mr. Mumma was born near Dayton, Ohio. He studied (officially) with leading teachers here and abroad, including J. Joquin Nini of the Schola Cantorum in Paris; but his unofficial instruction received from birds and their songs, is quite as important. Mr. Mumma's compositions, and his lecture-recitals on Bird Music, have brought him a merited renown.

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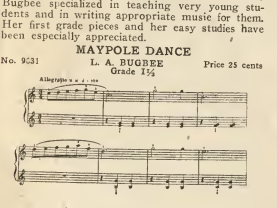


## L. A. BUGBEE

THE late Miss L. A. Bugbee spent a long and busy life as a teacher in various parts of this country, the latter part of her career having been spent on the Pacific Coast. Miss Bugbee specialized in teaching very young students and in writing appropriate music for them. Her first grade pieces and her easy studies have been especially appreciated.

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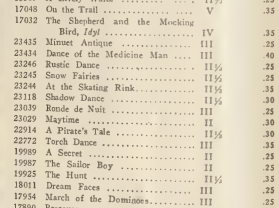
**WILLIAM BERWALD** was born in Schwerin, Mecklenburg, in 1814. His musical education was received mainly under Bussmeyer and Josef Rheinberger. From 1860 to 1891 he was president of the Philharmonic Society in Libau, Russia, and in 1892 he was called to Syracuse University—at his request. Many of his pupils have been his most ardent admirers. His compositions, in all forms, are in universal demand, and a new opus by this writer is an event to be hailed with rejoicing and delight. Many of Mr. Berwald's pupils have in their turn become composers of importance, and prominent among these may be mentioned Charles Hueter and John Barnes Wells.

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## Flower Waltz

WILLIAM BERWALD Price 30 cents Grade 1 1/2

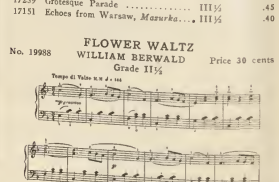


## THE "POP" CONCERTS

by the Boston Symphony Orchestra, conducted by Mr. Serge Koussevitzky, on April 1st, 1927. The concert was inspired by the familiar music of the Boston Symphony Orchestra. The program included the following:

## Flower Waltz

WILLIAM BERWALD Price 30 cents Grade 1 1/2



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# The Gateway to a successful future

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For those qualified to teach, and wishing to pursue advanced studies at the same time

THE SHERWOOD MUSIC SCHOOL offers you unusual facilities for converting your talent into professional ability; and further, for converting your ability into income. Outstanding among the advantages enjoyed by Sherwood students are:

A faculty of one hundred fifty teachers, including many artists of national and international reputation, providing instruction which is thorough, modern, and imbued with the spirit of artistry. (A few of the artist instructors of the Sherwood Music School are pictured below.)

Frequent public appearances for all students. Advanced students of the Sherwood Music School annually give one hundred fifty recitals in the Sherwood Recital Hall. In addition, many concerts are given each year by Sherwood orchestral and choral organizations in the largest concert auditoriums of Chicago, soloists for these programs being chosen from the advanced students.

Access to the concerts which may be heard only in a large music center. The procession of concert celebrities appearing in recital in Chicago is endless.

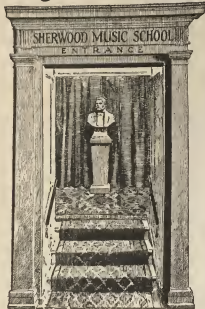
The Chicago Symphony Orchestra gives one hundred thirty-one Chicago concerts, and the Chicago Civic Opera, one hundred operatic performances, each year. Assurance of an opening, as soon as qualified. It is a part of the service of the Sherwood Music School to provide openings for those it trains for the various music-professional fields: concertizing, teaching, Public School Music supervising, theater and church organ playing, orchestra conducting and playing, and paid radio engagements.

## THEATER ORGAN

The Theater Organ Instructor of the Sherwood Music School is Mildred Fitzpatrick, known as one of the most successful and highly paid theater organists in the country. Equipment of the Theater Organ Department includes four-manual theater organs with a tremendous range of stops and effects; and screen, with projecting machine and films. The Sherwood Music School has trained and placed a large number of theater organists in positions with salaries of \$75.00 a week and upward.

## DRAMATIC ART

A comprehensive, two-year course provides training for teaching, or for any phase of dramatic public performance. A special course is offered in Story-telling and Playground Supervision.



THERE are now thirty-four Neighboring Branches of the Sherwood Music School in Chicago and suburbs, with others in process of establishment. More than five thousand Junior pupils are taught in these Branches. About three hundred new pupils are added to these Branches, every month.

These additions give rise to an abundance of positions for advanced students and teachers who wish to teach, and at the same time study with our artist teachers. More than one hundred are now holding such positions.

Upon receipt of a letter stating your previous training and experience, Mrs. E. S. Fram, Assistant Secretary of the Sherwood Music School, will gladly correspond with you, telling you definitely just how you can secure an appointment to our Junior Department Faculty.

## PUBLIC SCHOOL MUSIC

Fully accredited courses are offered under artist instructors, leading to the Public School Music Teacher's Certificate, Supervisor's Diploma, and the degree, Bachelor of Music Education. All courses are outlined to meet the latest State Board requirements, and include academic, college credit subjects. Our Public School Music students have the advantage of the musical atmosphere which may be found only in a large conservatory. They qualify for the most responsible positions, because of the superior musical training which they receive.

## ORCHESTRA CONDUCTING AND PLAYING

High-salaried positions are constantly open for conductors, and players in, theater, ball-room, radio and symphony orchestras. Besides the best training, experience in both phases of orchestra work is available in connection with the Sherwood Symphony Orchestra.

## DORMITORY

A dormitory for women students is maintained in a quiet, residential neighborhood, within twenty minutes' ride of the School. The rates for dormitory residence are moderate.

## TUITION RATES

The tuition rates of the Sherwood Music School are low enough to bring the advantages of Sherwood training within the reach of all students.



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# Sherwood Music School

Founded 1895 by WM. H. SHERWOOD  
Fine Arts Building • 410 So. Michigan Avenue  
CHICAGO, ILLINOIS

# THE ETUDE

JULY, 1927

Single Copies 25 Cents

VOL. XLV, No. 7

## Vanishing Dances

Ho! for the dances of yesteryear! Where is the redowa, the schottische, the *varsovienne*, the yorck, the various and manifold toe-tickling melodies that sent our grand-daddies strolling in all proper decorum around the gas-lit ball rooms of the sixties and the seventies. The waltz has survived, and we still have in the classical repertoire the loure, the gavotte, the gigue, the saraband and the minuet.

The old dances, like Victorian ghosts, have faded away before the two-step, the one-step, the turkey trot, the shimmy, the clattering Charleston. Somehow we feel that a very lovely, a very quaint collection of dance forms has been slaughtered for a litter of descendants of the can-can.

Yet these old dances were thought very frisky in their day. The waltz and the polka were faced by unlimited anathemas from those who saw them as symbols of iniquity. The schottische, when it first stepped on English shores in 1848, was considered a libel upon Scotland. The schottische was nothing more than a form of polka. It must not be confounded with the *écossaise*, which was a country dance of Scotch origin and which has been preserved in classical form by many great composers including Beethoven. Here is the first schottische introduced into England. Witness this musical criminal in all its dastardly wickedness!



## Friendship and Musical Success

In no profession is friendship of such importance as in music. Music is a social art. It depends upon its noble ministry in consoling, delighting and inspiring. "Music Study Exalts Life" is the slogan THE ETUDE MUSIC MAGAZINE has thrown into currency by the million during the past year. To exalt life we must reach those who make up the great fabric of existence; and it is vastly to our interest to make as many as possible our friends.

Thousands of people have written to us and visited us, asking advice about their careers. Once in a while an obviously unsuccessful person appears. Almost inevitably this individual falls in the class of "friendless." Alas, they fail to realize that the very lack of qualities which draw friends to them has been the negative pole which has repelled success and happiness.

"A friend may well be reckoned the masterpiece of Nature," writes Emerson; and then he gives us the prescription for friendship: "The only way to have a friend is to be one." The music teacher and the artist who keeps friendship in his heart is constantly thinking of ways in which to be of service to "friends." With this great thought in mind his whole behavior takes on an attitude of kindness, tolerance, bigness and warmth. His face radiates that something which people want to remember. He himself is a friend and he will find friends multiplying everywhere.

## How Long Should a Piano Last?

In our Department of Educational Service we frequently receive the inquiry:

"How long should a piano last?"

It reminds one of the old minstrel gag: "How long is a piece of string?"

It all depends upon three things:

The original value in the piano itself.

The use given the piano.

The abuse given the piano.

Your editor knows of a piano of one of the finest makes in America, a piano in which only the best materials and the best workmanship entered. This piano had only moderate use. At the end of ten years it was a wreck. The sound-board was cracked, the wires badly rusted, and the whole instrument was in really very bad shape.

Who was responsible for this abuse? A musician of high standing, who simply could not help himself. His house was damp in summer, often very cold in winter, and the piano was so located that it could not avoid drafts. It may be said that the piano caught cold at the tender age of six and one-half years and died of galloping consumption. The finer the instrument, the more susceptible it is to atmospheric changes.

Little can be done under such circumstances. The action in the finest pianos will stand far more abuse than that in the poor ones. But no piano is made to resist "impossible" weather conditions or lack of ordinary care such as regular tunings and occasional regulating.

It is far easier to kill a piano with abuse than it is with use. A piano of fine make is made to withstand terrific blows delivered at the keyboard. A player who knows how to elicit tone without sledge-hammer blows will get more out of the instrument than the musical blacksmith, and the piano will last longer.

Of course, the cheap, marked-down, special bargain piano, made expressly to catch "suckers," will go to pieces in a few years, or perhaps a few months. Strange that so many people are not smart enough to find out that a cheap thing is often ten times as costly as a good thing.

We have seen a fine piano of a fine make which, after twenty-five years' use, was recommended by a competent piano man and was worth as much as a piano selling new at \$350. It would then give as much service per year. The best investment is always a new piano. The second-hand piano and the second-hand automobile may prove liabilities rather than assets. Much depends on the original piano and the fundamental construction of the piano. With thorough repairs the finest piano might last another twenty-five years.

For the benefit of its patrons, THE ETUDE MUSIC MAGAZINE has responded to the immense demand and has established, as a part of our regular ETUDE Educational Service Department, a department for the advice of those about to buy a piano. We do not sell pianos. We have no interest in any one firm selling pianos. We can merely tell our readers what reputable authorities and our piano expert know about the established makes. We cannot comment on "stencil" pianos unless we know the real manufacturer. We refuse to make comparisons of one make with another. That would be unfair. We must not be asked to state what is the best piano. This is a matter of high artistic judgment and individual opinion. In writing, always state the size, shape, style and price of instrument you contemplate buying. Address your letter to ETUDE Education Department, Attention of Piano Expert.



## 1848 La Vie Bohème 1926

When Henri Murger wrote his "Scènes de la Vie Bohème," in 1848, he had little idea that in this distant future a great Italian master would use a libretto taken from his romance and that "La Bohème" would be heard for decades in the leading opera houses of the world. Murger died in 1861. La Bohème was first produced in 1896.

Murger drew an unforgettable pastel of the easy-going life of the artists of his day. Presented with Puccini's music, it became one of the most gripping tragedies in the literature of the drama and the opera. "La Bohème" had nothing whatever to do with Bohemia, the land of a most industrious and responsible people who were literally obliged to abandon their national name for that of Czechoslovakia.

So fixed in the public mind was the idea that "Bohemians" were more or less loose or dissolute vagrants who lived in attics in near-poverty, leading free and easy lives, that the real natives of Bohemia were extremely sensitive over the false application of the name. Czechoslovakia removed the curse from the proud land of John Hus.

On December 19, last, the Bohemians of New York City, a club composed of representative musicians of the great metropolis, celebrated its twentieth anniversary with a dinner to Mr. Harold Bauer and Mr. Ossip Gabrilowitsch, who at the same time were celebrating their twenty-fifth year in America, to which land these great artists have so richly contributed through their musical ability and fine attitude.

Mr. Rubin Goldmark, the well-known American composer (nephew of Carl Goldmark), was the toastmaster of the occasion. It would be difficult to imagine a more eloquent or diplomatic toastmaster. Addressing the great gathering of one thousand musicians assembled in the magnificent ballroom of the Hotel Commodore of New York City, he very properly drew a comparison between the Bohemians of yesterday and "The Bohemians" of today. The contrast with what the dictionaries defined as "adventurers," "vagrants," "people of irregular and dissipated habits" and the notable gathering of many of the foremost musicians of the world, was startling. Several of the musicians present could have written their checks for at least \$100,000. Practically all earned very substantial incomes.

This is due in large measure to the world-wide recognition of the real importance of music in life. After all, music means just as much to a people as the public is willing to sacrifice for it. The currency need not be gold, but there must be a reward if musicians are to prosper. That musicians here are more prosperous today than in any other country of the world is high testimony to the value that Americans place upon music and music study.

## Professional Jealousy

ONCE upon a time, according to popular belief, all musicians looked at their fellow-musicians as "hated enemies." Friendship and cooperation were little known qualities in musicians. Really, is there any more professional jealousy among musicians than there is among people in other walks of life? We should say that there is not.

Many years ago, the editor, were, or was (as you choose) an organist. We played in many different churches. One of the pastors had a "hated enemy" in a neighboring pulpit. In a pure spirit of professional fellowship he would regularly lambaste his colleague in language so subtle, yet so cutting, that his own ineligibility for the high post that he held became all too obvious. No Sicilian Vendetta was any more intense. Whispered, razor-edged adjectives took the place of stilettoes. We have never known any musician to be guilty of jealousy in greater degree.

Professional jealousy in business? Surely the head-headed men of commerce have no time for jealousy? Gee whiz! The

prima donna is a novice beside some of the business managers and executives we have known. Talk about merciless contests for private interests. Our experience in music and in business has shown us that the average musician often has a far broader and far more tolerant attitude than the Rotary, the Kiwanis and of the very finest things to point out to business men that similar clubs has done is to point out to business men that jealousy is always a brake upon the career of a firm and of an individual. The jealous man has a rope around his neck. He can go only as far as that rope will let him, and that often is not very far. He can not be free until he throws off this horrible brake upon his progress, his happiness, his success.

Rubin Goldmark, at the magnificent dinner given to the pianists, Harold Bauer and Ossip Gabrilowitsch, commemorating their twenty-fifth year of devotion to music in America, wittily said, "I have a musician friend who says that he does not know what gives him the most pleasure—the newspaper clippings praising his performances or the clipping tearing his rivals to pieces."

The main thing for musicians to realize is that the successes of the rival means the extension of musical appreciation, and that it is infinitely more to one's advantage on the whole to have one's rivals succeed than to have them fail.

## A Pair of Virginals

THE GREAT fire of London in 1666 was far more devastating in its effect than a Florida hurricane. It wiped out practically the entire metropolis. Very little was left standing in vast districts. It demolished not merely the priceless accumulation of property, art and education, but destroyed as well the more important human agents. Music was hard hit, particularly because of the destruction of musical institutions.

The previous century had been one of great culture in England. The towering Shakespeare, the exalted Milton, of say nothing of the royal personages upon the throne of England, Henry the Eighth, Queen Elizabeth and, in Scotland, the tragic Mary—all worshipped at the shrine of music. The interest taken in music by the rulers was not that of passive patronage. They all played, believed in the joy of playing and, according to report, played exceedingly well. Their favorite instrument was the virginal, or, as it was then called, a "pair of virginals," after the manner in which we speak of a pair of stairs.

The musical beginnings of England were great and glorious. From "Sumer Is Icomen in" down to Purcell no country in Europe had done more distinctive or important work. The Elizabethan heyday of cultural activity was followed by the grim Puritan restrictions, and the great fire was not among the least factors which curbed the artistic, musical and cultural advance of music for years.

Pepps, in his diary, says that during the Great Fire "I observed hardly one lighter or boat in three that had the goods of a house in it but there was a pair of virginals in it."

Thus did the London refugees regard their musical chattels. Countless instruments, however, were destroyed; and musical art in England as well as the world at large received a momentous set-back. Doubtless, if many of the instruments that America had been saved, they would have found their way to our country, and our somewhat lethargic musical beginnings would then have been distinctly quickened.

*The Etude is the Bridge over which the musical interests of tens of thousands of pupils pass during the summer months. Thousands of teachers insist upon all their pupils having the Etude in July and August.*

## THE ETUDE

## Nothing But Exercises for Six and One-half Years

An Interview with the Famous Operatic and Concert Tenor and Composer

TITO SCHIPA

TITO SCHIPA

Tito Schipa was born in Lecce, southern Italy. In his childhood, he had a soprano voice and often sang solos. The Bishop of the district heard him and immediately realized that he had extraordinary musical gifts. He was invited to study at the Seminary, where for four years he remained, and his musical work being under the direction of Signor G. Albani. So pronounced was his talent that he was continually brought to the platform at the front of the class to lead the other boys in singing. This was some twenty-five years ago, when he was ten years old. Since then, he has become one of the very greatest of living singers.

After leaving the Seminary, he became the pupil of an Italian master of the old school, A. Gerunda. Gerunda was not merely a teacher of sing-

"A FINE FOUNDATION in studying the art of singing is literally everything. The great difficulty with thousands of pupils at present is that they are so impatient to launch themselves upon a long-suffering word years before they have taken time to make a sufficient preparation. That I am able to sing such a very great number of engagements, year after year, in opera and in concert, without any breakdown, I attribute very largely to the exhaustive drill of my maestro, Gerunda. When I first went to him, like all boys, I was wasting my voice by shouting. He taught me in the simplest and most natural manner possible, how to place my voice. Then he commenced a series of drills which lasted six and one-half years. Six and one-half years, with nothing but exercises! He would not permit me under any circumstances to sing a song. Students at the present day want to launch themselves in 'Parisla' or 'Turando' after one year's study. Some of them, in American parlance, may 'get away with it,' but only for a little while. After a few years, the voice begins to go. They wonder why. Well, one cannot put a great skyscraper upon quicksand and expect it to stay there. Foundation is everything."

"Of course, in these days, there is so much demand upon young people, the very thought of spending six and one-half years in learning technique of an art, without ever studying a song, is terrifying to youth and, alas, to the teachers who have to contend with impatient youth."

## The Watchful Master

"LET ME RELATE this incident. One night I went out with a group of friends. They knew I had been singing for a long time. They had heard me sing as a child, and they forced me to sing a song for them. Of course I knew the melody and words of the popular old Neapolitan song, 'O Sole Mio,' and I could not resist their persistent requests. The next day, I went to the Maestro. I remember he was smoking a big pipe. Somehow, he had heard of the episode of the night before. He said, 'Where did you go last night?' I hesitated to reply and

the first thing I knew he cuffed me violently over the cheek in a manner I never forgot, saying, 'I know that you sang. I told you not to sing until I gave my permission and you have disobeyed me. Never do it again!' It seemed almost cruel to me then, but every day at every concert and every opera, I realize the enormous benefit that came from this exhaustive training from vocalises and vocal exercises. Sometimes, when my general physical condition is not good, I find that my early training keeps my vocal organs in such shape that I am able to go on with the concert."

"He gave me numerous exercises of his own. He gave me exercises and vocalises of Concone and Quercia. He gave me numerous scales, but he was most persistent upon a beautiful sustained tone, or, as they say in Italian, *nota tenuta*. In addition to this, I was obliged to practice with the very greatest perseverance, sustained notes, singing them *crescendo* and *diminuendo*. Gerunda would make me do this with agonizing care. That is, I would start, for instance, upon C upon the third staff of the treble clef, the note becoming gradually fuller and fuller for three and one-half measures and then diminishing in measure until it finally faded away. The importance of the *crescendo* and *diminuendo* controlled at the will of the singer is so enormous that I am amazed that more boys, in my day, do not practice it regularly. After all, through *diminuendo* and *crescendo*, one has one of the most significant elements in expression. How rarely does one hear a good *crescendo* and a good *diminuendo* on a sustained tone."

## My First Song

"AFTER SIX AND ONE-HALF years of hard work I was permitted to sing *A Furlite Tear* from 'Elixir d'Amore,' very famous song from 'Carmen,' and Gounod's famous *Serenade*. After six months, I mastered the opera, 'Lucia.' I know now at least forty operas."

"Operas vary enormously in their difficulty. One of the most difficult operas for a tenor is the 'Barber of Seville.' Rossini thought the tenor to be a coloratura soprano. The moderns do not seem to have any regard for voices whatever,

ing, but also an exceptionally fine musician in every way; and he taught his student piano, counterpoint and composition, as well as singing. He was a hard master and a strict disciplinarian. To him Schipa gives the credit for laying a very strong foundation. His own relation of his experiences with his teacher are most interesting."

Schipa's fine stage appearance, his handsome bearing (he is continually likened in the public press to Rudolph Valentino), and his consummate art, have made him unusually popular upon the concert stage; while, for opera, these same qualities have placed him at the forefront of lyric tenors. A beautiful "Lullaby" by Mr. Schipa appears in the music section of THE ETUDE this month.

They treat the tenor like a bass drum and want to make him growl. There are human limitations and as far as I am concerned, I have never seen the art in making a nightingale bark like a dog."

"Massenet, Verdi and Rossini know how to write for the voice, possibly better than almost any other of the operatic composers. Massenet's music is thoroughly dramatic and forceful, but he never asks the singer to do anything impossible. It seems to me that this is an art in itself."

"My early training in the works of Palestrina and Bach, as a child, was unquestionably a great benefit to me. I was a strong believer in the need for having the singer well trained in music. My great interest is in composition, and I have written a number of works which have met with popular favor, including an 'Ave Maria,' a 'Capriccio' for piano, and some works in larger form. They have been published abroad, as well as here. The arrangement of the 'Last Love Song' for voice was also my personal work."

## Learning a New Role

"IN STUDYING a new opera, I always read the story first, then I study the music alone, usually whistling the melody. If I did not know the musical structure of the work, I would feel as though I were struggling along with crutches. So far as music is concerned, the singer should be, in my opinion, his own coach. In fact, the study of the music is practically the only practice I do. It may astonish some singers to learn that I never practice. Why should I? I do an enormous amount of singing throughout the year and practice would only be additional use of my voice. Due to the foundation I received when I was a youth, it is possible for me to go directly on the stage, without any previous practice, and sing such a rôle as in the 'Barber of Seville.' If my vocal organs and my body are in good condition, that is practice enough."

## Care of the Voice

"I TAKE very great care of my throat. To one thing I attribute the fact that I rarely have a cold, and that is that I daily and without fail massage my face and throat with ice, for ten or twenty



TITO SCHIPA IN "MANON"

## Another "Sorrow" of Werther

"ANOTHER TIME, I was singing Massenet's 'Werther' in Lisbon. In the third act, in Charlotte's house, at the point where there is an impassioned love scene, I made my entrance through a door; but just before I went on the stage I realized the scene was not very safely secured. As I was obliged to lean back against the scene, after my entrance, I told the stage hand to hold the door with all his might, so I would not knock down the scene to have made my entrance, closed the door, and leaned back. To my horror I realized my wig was caught in the door. As I was singing with full force it was impossible for me to communicate with the stage hand so that I might tell him to open the door."

"Charlotte, down stage, was imploring me to come to her and I was singing my impassioned desire to run to her, but could not leave the door. Finally, by means of pantomime, I got someone to tell the stage hand and I was released from a very ludicrous position."

"Another amusing situation occurred when, as I was singing at Madrid, the *Serenade* of the tenor in the 'Barber of



















mediately followed by an invitation to go to Australia to act as conductor at the Melbourne Centenary Exhibition. That set the ball rolling, and, as happens when one is in the swim, one thing led to another.

When Sir Charles Hallé died, I was invited to succeed him at Manchester and Liverpool. I remained at Manchester for three years, when Dr. Hans Richter became the conductor. With the Liverpool Philharmonic, however, I remained for nearly twenty years; and I was the same man at Bradford, while my reign with the Scottish Orchestra lasted for ten years, a longer term than anyone else enjoyed.

#### The Largest Orchestra

OF THE ORCHESTRAS I have conducted, that for the Handel Festival, I need hardly say, the largest. It is, indeed, with the chorus, the largest regular orchestra in the world, although, on occasions, the numbers at the recent Westminster Exhibition put it in the shade.

It was in 1903 when the late Sir August Manns was in poor health, that I was asked to do this work.

I have often been asked what is the difference between conducting so enormous an orchestra and one of ordinary size, and may not be out of place if I devote a few words to the subject here. There is a distinct interval between the beat and the sound coming to the conductor. Sounds we know, travels with relatively great swiftness, a fact with which everyone who sees men hammering in the street at a distance from them is familiar. They see the hammer go down, but they do not immediately hear the sound it has made.

When I first began to conduct the Handel Festival I used to imagine that things were not going right when the sound did not come to me as I expected it would. I found, however, that it was best not to pay any attention to this, but to go beating right on in the regular way, for it sounded all right in the auditorium.

As far as I know, I was the first conductor to introduce real light and shade into the orchestra and choir at the Handel Festival. In the old days, the conductor used to shout the music. I never could see any reason why the choir as a whole should not sing softly just like the individual members of which it was composed. One day, at rehearsal, I told the choir of this and got them to try it. They did. It did not impress me to hear four thousand voices singing very softly. Gradually, the choir got to know exactly what I wanted from them, and eventually they used to sing this soft music beautifully.

#### Children Check Their Practice

By Nellie Dovel

THE PRACTICE problem has been solved successfully by one ingenious mother. She gives to each child a practice book with lines to allow twelve spaces for each piece. Any number of spaces may be used.

Each time a piece is practiced carefully through, the pupil places a diagonal line in one of the spaces.

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Her children become so interested in seeing the marks travel across the page that they think practice is play.

#### Beethoven's Deafness

By Charles S. Smith

A MAN of intellect accompanied with a physical ailment which influences the power of his expression or his appreciation of it, is one of the most pitiful figures in human history. The singer who loses his voice, the painter who loses his colors, the pianist with disabled fingers, these call for our compassion. But, most pathetic of all is the picture of Ludwig van Beethoven, the great composer, becoming gradually deaf.

Beethoven first experienced violent noises in his ears when he was in his twenty-eight years, and in 1801, three years later, deafness grew on him to the extent of becoming an unending annoyance as well as a continual pressure on his sensitive nature. It made him silent and melancholy, and, as it increased, he lived in constant dread of its being observed. When the infirmity was almost complete he not only kept to himself a great deal, but also, by advice of his physicians, unwillingly spent much of his time in the country. This made a very morose man of one normally of a sociable nature.

#### A Misfortune

"FORGIVE ME, then," he wrote to his brother, "if you see me turn away when I would gladly mix with you. Doubtly painful is my misfortune, seeing it is the cause of my being misunderstood. For me there can be no recreation in human intercourse, no conversation, no exchange of thoughts with my fellowmen. In solitary exile I am compelled to live. Whenever I approach strangers I am overcome by a feverish dread of betraying my condition."

The malady was aggravated by incompetent doctors, and Beethoven also tried every conceivable remedy, including galvanic treatment, but with little or no avail. A heavy strain of fear, relieved at times by the hope of cure, was inflicted by his doctors, was thus placed upon him.

#### The Cause

OWING to lack of established information, it is difficult to agree on the cause of Beethoven's deafness. It is popularly blamed on an imprudent exposure to cold when the master was at one time heated, and, according to one of his acquaintances, "eventually settled in his organs of hearing." Another time, in a fit of heated temper, a frequent occurrence with the master, Beethoven threw himself on the floor and said that the floor could not hear very well with his right ear. Considering this fact with the autopsy the conclusion is that a form of angiosclerosis by the end of the middle part of the ear with the floor caused the deafness, a chronic catarrh, which gradually destroyed his faculties of hearing.

Others partially attribute the cause to a constitutional disorder inherited from his father. But it is safe to assume that notwithstanding facts obtained from the autopsy concerning its nature and progress, the direct cause of this deafness in the auditory organs will probably never be known. It is a fact that the inner surface of the middle ear is coated with mucous membrane, very rich in blood vessels, and its coating covers not only the walls of the ear but the inner side of the ear drum and the three small bones which transmit the sound from the ear drum to the ossicles and their articulations and attachments. Communicating with the middle ear is the Eustachian tube connecting with the mouth, the function of which is to allow the ear to maintain the same pressure on both sides of the ear drum. This tube is also lined with mucous membrane.

#### A Chronic Disease

THE post-mortem examination of Beethoven's auditory organs showed that with the progress of the chronic disease, which they were affected, was accompanied by a thickening of this mucous membrane lining, which gradually impaired the flexibility of the elastic structure and finally destroyed the true function of the ear. It can easily be seen that this thickening with its fatal result finally prevented the perfect transmittance of sound waves to the inner ear, not only those sounds coming from without-inward, but sounds arising from within-outward. Thus the unpleasant roaring and rushing sounds within the ear, of which the composer complained, were caused by the flowing blood in the vessels of the ear and in the mucous membrane.

The normal adjustment of the sound-transmitting portion of the ear causes these circulating sounds to be transmitted outward and pass unnoticed. But from congestion of these parts, in Beethoven's case they were retained and appreciated. The closing of the Eustachian by excessive mucus allowed no air in the chamber of the middle ear, and the heavy pressure of outer air forced the drums tightly inward. This it was that caused Beethoven such distress from excessively loud noises.

Such was the progress and nature of the disease that so insidiously deflected the composer.

#### Using a Model

By Harold Myring

When a painter paints a picture he uses a model. Art students often draw from a statue, and they appreciate the lines of the model the more successful their drawing is, for they know that the model is perfect. In other lines of activity, however, the model is the form of an "idea" and try to follow it.

Piano students can also use a model to good effect in various ways. They can listen attentively to the playing of the master pianists of the world, and, though not trying to imitate them, can strive to emulate them. In this case it will be the memory of a beautifully rendered piece of music that will serve as the model, for, of course, when one is practicing one is or should be alone and out of reach of the concert platform.

Yet another way to use a model is to perfect a line or a phrase in a piece of music just as perfect. This serves a twofold purpose in that the model is found in what the pupil happens to be studying at the moment.

One thing the pupil should keep in mind. This is that, if practiced correctly, his model will change from day to day and even spur him on to greater efforts. For it is a truth that his model or ideal is always a little ahead in advance of him, no matter how great his progress.

#### A New Way to Play the Scale in Broken Octaves

By Lulu D. Hopkins

PLAY TWO notes, one octave apart, with the second and fifth fingers. When letting the second finger, the second finger and the second finger should not bend from a curve and the fifth finger should remain straight, ready to strike, until it reaches a point directly above the second finger. The action should be from the elbow. The wrist should go across with the finger.

#### Nobody Knows What Music Really Is

By H. C. Toms

MUSIC and Mathematics go together hand-in-hand as art and the most exact of the sciences. It seems a curious combination. Yet, although a tone can be classified according to its precise vibrations and although a melody can be coldly dissected and set down in terms of mathematical calculation, nobody really knows what music is!

What is it about a tune that makes you "cray about it"? Why do you like to hum, or whistle the melody, when another melody fails to "involve you"? Why does one long melt to tears, while another, seemingly just as beautiful, leaves you cold? What is that mysterious quality in true music that sets your heart passionately beating, fills you with a strange longing after the unattainable, makes something stir within your soul and reach out to the stars?

Nobody knows! And this is one of the fascinations of music.

#### Keyboard Cruises

By Dorothy Bushell

INTRODUCTION of the play spirit into piano lessons for very young students greatly facilitates progress.

For example, at the beginning of a new piece, the pupil is told he is about to embark on a voyage to a new land. If the piece begins in the key of F Major it is pointed out that the danger points are at B flat. It will be almost fatal if B natural is played as it means striking a rock and upsetting the boat. This necessitates another journey to set matters right (as, naturally, the student repeats the error by starting afresh).

A change of key probably takes place midway through the piece, and the child at the termination of the first part of the study that the first part has been reached and he is now dropping his cargo prepared to go on to a quite different journey (possibly via G Major) and that he must now be most careful of the danger signal, F sharp. If he ignores this it will result in disaster since it marks a very dangerous point.

The writer finds that students are very watchful for danger signals when pointed out in this manner, and are greatly interested in the notion of traveling to South Africa, and the other far lands by means of the keyboard.

#### Theory and Pedaling for Beginners

By Esther Lindberg

AT THE age of eight years the pupils' personalities begin to peep out. A most important question then is, "What kind of important question is best?" After trying many methods, the writer has finally chosen as a guide one simple, inexpensive and liked by all the pupils, along with the theory and the pieces given them.

Also, with the cooperation of the parents, the sort of pedaling to be used can be solved. Many can grasp it at once, and miss from the beginning. Others must wait until their ears have been properly trained.

#### THE ETUDE

WE READ quite often about the fingers and their activities and the arm with its weight; but we seldom see or hear much concerning the wrist with its divers movements and its part of performance. Indeed, this joint seems to have been lost in comparative obscurity. Many teachers become so engrossed in the use of legato for the fingers (which is of the arm) or postpone its study until the legato touch has been attained. Yet the use of touch has been attained. Yet the use of touch has been attained. Yet the use of touch has been attained.

Just as an understanding of the mechanism of the pianoforte aids the pupil in employing different touches upon the keys, so a knowledge of the bones of the wrist enables him to acquire a better control of this member. The wrist is the joint by which the hand is united to and moves on the forearm.

With the wrist-joint lie the bones of the hand and the bones of the forearm. The wrist-joint is the joint by which the hand is united to and moves on the forearm. The wrist-joint is the joint by which the hand is united to and moves on the forearm. The wrist-joint is the joint by which the hand is united to and moves on the forearm.

First row, near the forearm: Scaphoid or navicular-bone shape. Lunate or semilunar-crescent or half-moon shape. Triangular-wedge shape. Pisiform-pea shape. Second row, near the hand: Trapezium-quadrilateral, rhombic or table shaped. Trapezoid-quadrilateral, rhombic or table shaped. Os Magnum-great bone. Unciform-hook-like.

#### The Double-Hinge Joint

THROUGH the articulation of these eight bones upon themselves, the first row of the forearm forming the base of the wrist, and the second row articulating with the palm portion of the hand forming the metacarpal joint, we obtain such diverse movements of the hand as, flexion, extension, pronation, supination, circumrotation, abduction and adduction. However, all these motions do not lie within the wrist itself, for notwithstanding the fact that the wrist is a "double-hinge joint" passing its movements around two axes, there exists no independent rotary movement in the wrist. When a rotation of the hand occurs it is produced by the forearm.

Within itself the wrist possesses upon its two axes only the power of flexion (hinging towards the palm), extension (moving in the opposite direction), and the lateral movements of abduction and adduction. The movements of pronation and rotation are obtained through the bones of the forearm.

Because of the close connection of the forearm with the wrist and the great utility of their combined movements in playing the pianoforte, it will repay any pianist to study the bones of the forearm and the consequent action upon the wrist. Dr. Gwyllyn G. Davis, the renowned orthopaedic surgeon, in his "Applied Anatomy," says, "The forearm is intimately associated with the functions of the hand and fingers, for it is the support enabling the hand to be carried away from the body; by possessing certain movements of its own, those of pronation and supination, it increases greatly the range and character

of the movements which the hand is capable of executing. The hand is the essential part of the upper extremity and the forearm subsidiary."

The forearm contains two bones which articulate with each other, the ulna and radius, the latter joining with some of the wrist bones. The ulna is continuous with the humerus, the bone of the upper arm, and is articulated with the movements of the arm. It does not articulate with the wrist bones, but acts merely as a support to the forearm and serves as an anchorage for the attachment of muscles which move the radius and hand. In other words, it is the fixed point around which the radius rotates.

The radius is located on the thumb side and articulates with the scaphoid and lunate bones of the carpus. It is continuous with the humerus, and its support and enables it to perform the function of pronation and supination.

#### Pure and Partial Wrist Actions

DURING THE acts of pronation and supination (the alternation of which produces rotation of the hand), the lower end of the ulna remains stationary while the lower end of the radius moves with the hand. In the performance of pure wrist actions, such as flexion (pulling towards the palm), or extension (turning towards the back of the hand), or the lateral movements of abduction or adduction, the eight carpus bones fall into their natural function of articulating upon each other, upon the radius of the forearm, and upon the metacarpal bones of the hand proper.

The hand, in its movements of flexion, extension, pronation and supination extends through an arc of about one hundred and forty degrees, and the pressure constant by as far. However, the extent of the movements of the wrist varies much in different degrees of abduction or freedom in the wrist joints of children, professional pianists, and those unaccustomed to hard manual labor, it is well remarked.

Every student of the pianoforte, no doubt, realizes the great necessity of a free and loose wrist in his playing. For, if he holds it with tenseness, he finds difficulty in securing agility in the fingers and in bringing a good resounding ring to his tones. Before a note is sounded he should be aware of utter relaxation in his wrist joint. This state may be attained by the simple exercise of holding the hand for several seconds while it hangs limp and listlessly by the side, giving it a forward and backward motion while the entire arm swings as if detached from the body, and the whole held by the hand swaying and hinging upon the axis of flexion and extension of the wrist.

Follow this exercise by a similar procedure, but shake the hand laterally, using the alternate wrist movements of abduction and adduction upon the transverse axis. When all stiffness and tension seem to have been eradicated from the wrist and fingers by such vitalizing motions, attempt to play a few notes softly, employing the weight of the fingers only; if the tenderness reappears perform the shaking procedure again and repeat it, if necessary, even before every note.

In the slow practice of chords no method is superior to this vitalization of muscles, for when every fall of the hand and arm. After practicing the scale in this slow manner at each practice period for at least two octaves and back, endeavor to run the scale lightly and rapidly, and see how far it can go before experiencing any rigidity in the muscles. If there is the least tight-

ness again resort to the exercises for relaxation.

#### Relaxation in Chord Work

EXTERITY and facility of the fingers may be quickly gained through such exercises. Still, in broad chord work, one is liable again to encounter a stiff wrist. Relaxation of such work may be attained by holding the hands loosely poised above the keys and then allowing them to fall by mere weight without force. The fingers should be kept firm, but with wrist entirely free and easy at all times. Practice slowly.

Too frequent, too strenuous or too protracted an application of wrist movements in the study of octaves or extended chord positions is liable to cause some injury to the intricate articulation of these little carpal bones, such as a dislocation or ganglion in adjacent parts. In case of a ganglion, the exercise usually purulent or turgid in character and recognized by a swelling above the wrist or in the palm of the hand (in compound ganglion by swellings at both of these places) it is advisable to consult a physician.

Dislocation at the wrist may either follow from injury or occur spontaneously (observe the delicate mechanism of these bones). The displacement may be located at the true (radio-carpal) wrist joint or between the two bones of the forearm near the wrist. In case of the pianist such dislocation is usually caused by violence or overstraining of the radio-carpal joint. There is apt to be a dorsal protrusion of the ends of the bones of the forearm over and above the bones of the wrist—usually occurring at the ulna.

Such dislocations, when showing slightly, may be treated by placing a coin about the size of a quarter upon the protruding bony point, and the pressure constant by a wide stout rubber band clasped firmly around the wrist surface. At times it may be necessary to precede this application of pressure by twisting (rotating) and strongly drawing the hand forward until the bone jumps into its natural position.

However, it is far better to prevent any trouble tending towards dislocation by practicing swiftness and wide expansions of the hand slowly and carefully. If the wrist is kept entirely relaxed the student need not entertain any fear of dislocation, for the only mishap occurring with the old method (arms held closely to the sides) it was unusual for students to invite wrist-dislocation.

#### Scope of Wrist Technique

THE USE of the wrist in every phase of modern piano playing is so universal (and this is as it should be, as the wrist motion is the basis of nearly all the piano-keyboard. Yet, for motions of abduction and adduction, it is indispensable in playing arpeggios which require a wide range of motion of the wrist. As legato motion is rather difficult to sustain in these enlarged reaches it is incumbent upon one to keep this fact in mind always and design preliminary exercises accordingly.

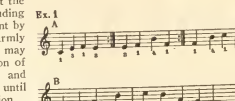
Possibly the exercise for wrist-gratifications within keyboard limitations is to make use of the arpeggio-run

extension and flexion of the wrist, by raising the hand with fingers curved and allowing its weight to fall through a relaxation of the wrist by catching the force of the fall with the finger upon its particular key and raising the hand immediately afterward in preparation for another fall.

The lateral movement (adduction and abduction) of the wrist are invaluable for the dextrous adaptation of the hand for the over and under position of the thumb in scale passages. These movements are in scale passages, of the keyboard—and at the same time give a most excellent exercise preparatory to scale study.

Place the thumb of the right hand upon middle finger, the majority of C major scale (other scales to be adapted). Then, with a good legato connection continued throughout the entire exercise, strike the E above the middle finger, releasing the C. Next, using this third finger as a pivot, swing the arm outward (abduction of the wrist) at the same time pulling the thumb back with the third finger releasing the C, and using the F. This gives the wrist an outward-curved position. Sounding the F and using it as a pivot, immediately swing the hand over likewise so that the thumb hand will fall upon its allotted note, B. Using B as a pivotal point with another outward swing of the arm let the thumb hand upon the C above the F.

The same exercise repeated (playing from top to bottom) affords an example of the motion of adduction peculiar to the wrist. In this manner the octave may be practiced several times up and down before proceeding to a higher octave. Better still, each swing may be practiced separately several times, thus:



before taking the entire octave as in (b). Then practice the over-and-under swings, as in (b), for two octaves; and finally the entire octave, as in (c), for two octaves. Observe how much more easily and rapidly the scale run may be executed after this preliminary exercise has been practiced. (a) and (c) proceed downwards in a similar manner using the notes C-A-G-D-C.

One may readily conceive that it is utterly impossible to utilize the rotary wrist motion throughout its entire arc in the piano-keyboard. Yet, for motions of abduction and adduction, it is indispensable in playing arpeggios which require a wide range of motion of the wrist. As legato motion is rather difficult to sustain in these enlarged reaches it is incumbent upon one to keep this fact in mind always and design preliminary exercises accordingly.

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extension and flexion of the wrist, by raising the hand with fingers curved and allowing its weight to fall through a relaxation of the wrist by catching the force of the fall with the finger upon its particular key and raising the hand immediately afterward in preparation for another fall.



for the first position as in (a), for the second position as in (b), and for the third as in (c).

In these exercises each note, on being struck, becomes a pivot on which to swing to the following note. If the exercise is performed correctly the arm swings outwards and upwards and the hand from the wrist assumes a rotary motion while the fingers take their designated keys. Of course this act of partial rotation necessitates total relaxation of muscles and joints throughout the entire arm. The old method of quickly moving the entire hand (thus preventing the rotary motion) to each new position of the arpeggiated chord is superseded by this modern method of flexible rolling of a relaxed wrist. The omitted notes may be supplied easily by the fingers while the wrist and arm are performing their acts and practiced so throughout the entire length of the keyboard.

The rotary motions enforced by the forearm (those movements which the famous preposition-monkey tribe is incapable of performing) are clearly exhibited in the performance of the chord-tremolos. These same twisting motions in conjunction with slight finger action may be used advantageously in such simple exercises as the following (given for the right hand only):

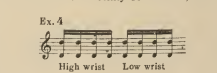


The hand in exercise (a) rolls with a twist from the key C to E while the third finger, slightly lower than the other fingers, ascends upon the key E stopping the force of the roll. The momentum of this roll or twist slightly raises the thumb-side of the hand and at the same time depresses to an inconsiderable extent the little-finger side. The impetus of this balance carries the hand towards the left side and the D is taken by the second finger, the thumb-side of the hand falling and the outside rising; and so on to the end of the exercise. This continual rolling of the hand from first one side to the other in a simple transference of weight and produces a tremulous movement of the hand. The exercises should be practiced very slowly at first with an exaggerated view of the sideways movement, and later interspersed with soft and rapid movements.

However, wrist movements conjure up to the pianist exercises devoted to simple chords or octave plays from the wrist in a staccato manner and employing only the motions of flexion and extension which are restricted to the eight wrist-positions. The position for the hand to assume in such performance is most aptly described by Isidor Philipp in his "School of Technique." In these wrist exercises (double notes and octaves) it is necessary to serve the full-curved finger position. The hand is moved from the wrist, and the fingers in use are held fixed while the others are drawn up to avoid contact with the keys. "I will add, however, that at the same time there must exist a relaxation and looseness throughout the entire arm."

Louis Plante, a teacher of talent at the Leipzig conservatory a century ago and a confirmed adherent to the rigid or "close to the side" arm, called especial attention to the desirability of extreme freedom in the wrist, contending, however, that "the arm must have nothing to do with this movement." Furthermore, "It is necessary to see that immediately after each touch the hand moves back to the wrist and does not sink during the pauses

but retains its position above the keyboard." In contrast to such teaching the modern tendency, originated by Franz Liszt at about the same time as Plante, encourages the assistance of a relaxed arm when needed and allows a downward and upward lifting of the wrist at intervals to sustain the flexibility of the wrist, thus:



It is evident that these two positions must not be taken suddenly, but gradually. The feeling experienced by the hand and fingers on the keys in this touch may be likened to the rebound of a bouncing rubber-ball. However, there is one rule of Plante which should still stand and which states, "In order to obviate the clumsy, heavy touch which beginners are apt to employ, and to acquire lightness and ease, these exercises should be played piano and slowly."

#### Self-Help Questions on Mr. Ratt's Article

1. What exercises give complete relaxation to the wrist?
2. What are the slight dislocations of the wrist best treated?
3. When should the mezzo-staccato touch be performed with action?
4. What wrist actions aid in scale-playing?
5. What wrist motion is required in the chord-tremolo?

#### Bach Study Hints

By Alfred J. Tull

"GIVING DOSES" is the current attitude of a great number of teachers. But Bach's works should not be taken as tasks though they do develop a certain phase of technique. The prime reason that some children have an aversion to these studies is because they think of them only as exercises. Therefore, in order to hold the child's interest at the very start, Bach should be presented in a distinct light.

The principles of polyphonic writing may first be explained. Then the unique manner in which the constantly recurring voices are presented may be pointed out. The child can be made to see the piece is music rather than a finger exercise. The fact that the works are of great importance technically need not be unduly stressed.

Taking a two-part invention, instruct the pupil to play it *Tutto Commodo*. Then start at the beginning and study it a phrase at a time. When the general idea of the composition is grasped, consider the work it out measure by measure until the technical demands are mastered and it can be played at the required tempo. This method for the hand to assume enables the student to perceive the thing as a whole, and so have the interpretation constantly in mind. The finished rendition and interpretation must not be relegated to the last, else the study becomes tiresome as soon as it has been learned from a technical standpoint. Unless the greatest care is taken in the presentation of these works they will mean nothing to the immature understanding of the child.

"Take a music bath once or twice a week for a few minutes. You will find it to be the soul's sweat bath to the body. It elevates and tends to maintain tone to one's mind. Seek, therefore, every clean opportunity for hearing. Paraphrase, kind of instrument for the home and see that its beneficial harmonies are often heard. Let music be as much a part of each touch the hand makes on the keyboard as it is a part of the mind's work and does not sink during the pauses

#### Cleanings from Practice Hours

By Sylvia H. Bliss

MANY years of piano practice have developed certain conditions which, handed on, may be of use to an occasional student. First, a few words regarding the attitude toward a composition to be learned. At first trial, this piece may seem a formidable mountain of difficulty; and the tendency to discouragement will prevail if we carry into each period of practice a sense of the difficulty of these entire work. Mastering the most trying composition is not one great task but an assemblage of many small ones. Broadly speaking, it is true that, if a student will descend with sufficient patience to the minutiae of particulars, he will find nothing difficult. Difficulty is encountered when we attempt on the first day what belongs to the tenth.

#### Practice Plus Thought

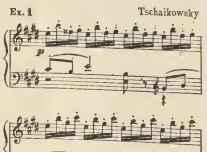
A second conclusion is that practice, to be of real value, must be practice plus thought. It is possible to go over an intricate passage several, even many times, without becoming at all familiar with it. Each repetition may result in the same trouble; each time it may be as if a new remedy is acquaintance with the text, not through mere finger repetition but by means of the application of thought. Whatever the difficulty, whether of rhythm, fingering, unusual succession of notes, or involved chords, it will yield to intelligence. When the passages are definite and clear in the mind, the fingers, if well trained, will readily do their part. Finger stumbling is, primarily, mental stumbling.

#### Speeding Up

In the matter of time it is frequently impossible to exceed a certain speed. Even if the piece is a very familiar one, efforts to increase the rate of movement may be ineffectual. For this purpose set the metronome at a mark considerably beyond the actual rate at which you wish to play the piece, in spite of stumbling and score skipping of notes, at this rate. Do this several times, and while this tempo may not be maintained, the old time habit will have been broken up and a new speed limit attained. And in this connection it is well to recall the old advice, "Do not always, or even often, in general practice music rather than a finger exercise." Slow practice of what is even well known is dispensable to continued cleanness and accuracy.

#### Stares for the Unwary

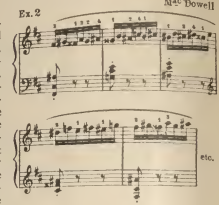
What has been said is especially true of such passages as follow. The first of the *November* by Tschakovsky and represent the thinking of self-bells against the rhythmic left-hand theme.



Most children hear and learn to love the old songs through singing them at school. After a year or so of lessons they can learn to play them in easy keys. When the teacher tells them she is going to give them *Old Folks at Home* or something like that, they always look so pleased and say, "Oh, I will always take that." We sing it at school.

So along with the regular work try sandwiching in some of the old familiar melody. Our little pupils will hail them with delight.

MacDowell's *Witches' Dance* offers an example so formidable that it is sometimes omitted bodily.



In cases like these, continued rapid practice is more than likely to end in stumblings. The difficulty is akin to that experienced in repeating rapidly, "Theophilus Thistle" is sifting a handful of "Theophilus Thistle." There is alteration in the arrangement of notes and use of the fingers, and confusion results. This may not occur till long after the piece is learned. The passage has been handed out to the subconscious self, and it is with dismay that the player becomes aware of inefficiency in his fingers.

The best means of rescuing the passage from automation, which has become imperfect, is to play it many times, consciously superintending each note. When the offending section is again taken rapidly, awareness of each note is not possible; there are always points of prominence where consciousness may step in and save the fingers from disaster. Definitely recurring accent is invaluable in this connection; and thought directed to some particular finger or to a certain note each time it occurs will frequently give one control of the situation.

The first cadenza in the *Nocturne*, Op. 15, No. 2 of Chopin is the despair of many a student. Facing firmly the notes to be done by the fourth finger, the others will fall into line.



#### The Supremacy of Thought

The connection between brain and hand is incredibly delicate and swift. When a finger slights or skips a note, usually a careful thought of that note, as it is approached, will bring it into the fold. Simply listening for cleanness and evenness of a scale passage usually will establish these qualities.

It is no practice as in prayer there may be "vain repetitions"; and the one less than the other may be made effectual by sincerity and thought.

#### Don't Forget the Old Songs

By Lucile Collins

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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

## Music Clubs in the Public Schools

MAN IS said to be naturally a gregarious creature. How much truer this fact is in the natural social relations of human beings, through the use of toys, drums, gongs, triangles, bells, tambourines and other simple rhythmic instruments which can be effectively used to express the rhythmic structure of marches, waltzes and other dance pieces played on the piano by the teacher or on the talking machine.

Capable children are selected as leaders and delight in directing in such a way as to make sure that the proper rhythmic response is given to the demands of the music. The rhythmic hand is always greeted enthusiastically by groups of older children and their parents whenever they appear with their simple uniforms of capes and caps in the assembly or in public gatherings. The youngsters take their task seriously and are very keen in following directions and have thought so highly of this device for rhythmic response that they have embodied the use of it in the course of study in music education.

The use of the rhythmic or play band has a place in all courses in music appreciation in the lower elementary grades. In some schools a play band is generally found at the top of the program for selections by these groups. Since it costs very little to equip a rhythmic band, no first or second choice should be made other than as a club or a regular activity.

#### Socializing Influence of the Club

THE JUNIOR high school club idea has received so much attention of late that the elementary schools, and even the senior high schools have relaxed in their efforts to provide opportunities for club activities. The reason is due, no doubt, to the fact that little or no school day is devoted to club periods and that the clubs have to meet after school hours. The fault is not with the modern child, nor with the average harassed teacher who is often forced to spend nearly all of her after-school time in college classes and in preparation for her own educational and economic advancement. The reason lies in the fact that the use of school club activities is often overlooked and underestimated.

Enterprising teachers, however, have found time for their clubs before school and at noon, as well as after school. No one likes to stay "after school" even for intensely interesting club activities. Education is to come from it must be found, and the social life and spirit of the school maintained or developed in order that every school may play in part in what is considered the greatest need of the time—the social and ethical development of present and future generations in the way of wholesome living and useful citizenship.

#### The Toy Orchestra

MUSICIANS since the time of "Papa Haydn" have written their symphonies with scores for the instruments of the toy orchestra, two or four hand piano parts and sometimes violin parts. The knowledge of the rhythmic notation of the pupils of grades three and four can be utilized in following specially written parts for the toy instruments. The music publishers are meeting the demand for very pleasing effects can be secured by using these specially prepared scores and parts. This could not be done in the past, because the rhythmic notation of the pupils is not sufficiently developed there.

#### Clubs in the Lower Elementary Grades

VERY INTERESTING rhythmic bands are often maintained in the back-to-back classes. Such type of organization should be continued in the first and second

and grades as a club activity. The children enjoy organized rhythmic expression through the use of toys, drums, gongs, triangles, bells, tambourines and other simple rhythmic instruments which can be effectively used to express the rhythmic structure of marches, waltzes and other dance pieces played on the piano by the teacher or on the talking machine.

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#### The Class Choirs

ANOTHER interesting socializing movement is evidenced in the present development of class choirs. No modern music course is complete which does not call for individual singing on the part of all pupils. The music class is thereby easily divided into three groups of singers. The best singers are selected in the room and form the first choir, the middle-grade singers in the seats in the middle of the room and constitute the second choir, the poorest singers in the front seats and form the third choir.

When the class is so organized, at least one choir may be used as the nucleus for a club which can sing for the assembly. The best singers of all the three lower grade classes may be formed into a lower grade chorus and produce little cantatas whose plots are built around the class and school. The chorus may sing programs consisting of these songs in the assembly and on public occasions.

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The use of the talking-machine of the newest type will provide an ample background for the major part of the score if the teacher is not able to play the piano score or if she cannot obtain upper grade pupils for this extra activity with picked children develops an interest in orchestral music and acts as a stimulus for creating a desire for the children to study the regular instruments of the orchestra.

#### The Elementary Orchestra and Glee Club

THE PUPILS in grades five and six are extremely interested in studying instruments of the orchestra if an opportunity is provided for them to join the school orchestra. Many schools have capitalized this interest and have organized an orchestra on an extra curricular basis. The elementary orchestra can be made a success if the teacher will select music of elementary grade and not attempt to make these beginners play selections that are too elaborate. In order to develop interest in instrumental music, there is a nation-wide movement to provide school children with music lessons in piano, violin and solo instruments of the orchestra. Great success has been obtained with these classes that meet either in school hours, after school or on Saturday mornings.

Many places are providing individual instruction and the pupils who are in good standing in the class room subjects are encouraged to take lessons during school hours at public expense or for a small fee. The outcome of all this is the splendid development in these outstanding communities of worthwhile school orchestras and of the combined all-elementary community orchestra.

The prospect of developing fine vocal work in the glee club is one of the best of the pupils of grades four, five and six is the best afforded in the schools. This is the age when the voices of the boys are at their best. Many boys are members of church choirs. The children are in the age when group practice does fall upon them and they are capable of performing the most difficult part music, such as the intricate score for children in Piers' "Children's Crusade." The music selected should have dramatic appeal.

Little difficulty will be encountered in organizing glee clubs and in developing operettas and concert programs with pupils of this age. The children are capable of doing all that the leader may call on them to do. The class choirs of pupils of these grades furnish the main group of contestants in song contests and no drill or practice is too tedious for them if it end justifies the means.

#### The Elementary Music Appreciation Club

SINCE pupils in the so-called associative period, that is in grade four, five and six, are intensely interested in the study of music appreciation, appreciation clubs should be formed. The opportunity is afforded the children to attend special children's concerts given by symphony orchestras, provision should be made

for program study clubs in order to prepare the pupils for the fullest understanding of the music to be played at these concerts. But the opportunities exist only in the larger cities and only a small percentage of the pupils can be accommodated even there.

The growing movement of broadcasting orchestral programs is a splendid one, provided that these programs are broadcast at a time to fit the club period in the school day. No attempt should be made to supplement the regular lessons in music understanding by introducing the radio programs in the schools in place of the more resourceful talking-machine repertoire of records. The symphony orchestra children's concert supplements the study of music appreciation in the class-room, and the educational radio broadcasting of music may be introduced in the school assembly to large groups of children to serve as the best substitute for the actual children's concert.

The broadcasting of children's programs offers an opportunity for the schools in rural districts as well as in cities to hear the best in music. The music appreciation club may follow the same plan of presenting the best musical programs performed in the series of children's concerts by means of the modern talking-machine, and thus bring these truly remarkable recordings of the greatest musical organizations and artists into the school assembly and class-room. This is the more practical way of securing results although it may not hold the interest and fascination for the children that the radio does.

#### The Junior High School Clubs

THE JUNIOR High School program calls for regular club periods in school hours. The early adolescent period in the mixed choral club. Much splendid work can be accomplished by these vocal organizations separately, but the mixed chorus is the representative Junior organization. Concert programs should be developed and the glee clubs must have frequent opportunities to sing in local functions as well as in school affairs. It is assumed that the teacher-director should welcome invitations for the music clubs to perform in public whenever they are prepared to do so.

The club sponsors should not treat the club activities as part of a routine of school duty. They should enter enthusiastically into their leadership and guidance and thereby bring the music clubs and their members into the school life.

(Continued on page 513)



## DEPARTMENT OF BANDS AND ORCHESTRAS

## The French Horn

By EDWARD ELLSWORTH HIPPSHER, A. R. A. M.

THE FRENCH HORN is the "poet of the Orchestra." It is the instrument of light and shade in the orchestral tone. A group of French horns, playing in harmony, lends to the tone-mass a shimmering atmosphere of romance which warms the entire texture.

In solo the romantic, the poetic. Perhaps this is "going it strong," as Bret Harte would say; but one sympathetic listener to that opening theme of the "Overture to Der Freischütz" will cause the skeptical "to see the light."

Thus it is that something of the history and mechanism of this superlative form of the brass instrument becomes of real interest to the student of music. And, to find it in its simplest and most rudimentary form, we must, in imagination, go back to those primitive times when our progenitors were denizens of the forest. There, as they sought their daily meat by pursuit of the wild beast in his trackless woodland home, it became necessary that men of the chase should have a means of communicating their relative positions as well as to call their faithful hounds.

## Origin of the Horn

THE ORIGINAL instrument for these purposes was a ram's horn with its core removed and a hole bored in the small end. It was blown by blowing through this small aperture, it was possible to produce a far-reaching sound. The ox-horn or the elephant's tusk were used to serve a similar purpose, according to the predominating animal of the locality. On the more perfectly shaped of either of these it was possible to produce a definite harmonic series of tones; and through this our early ancestors probably had their first taste of instrumental harmony. From this historical sketch the origin of the name of the instrument will be discovered; and the name of that near relative, the "cornet," is but a variation of the Latin *cornu*, which was the Roman equivalent of the English horn.

When men discovered that articles of wood could be made from the metals, they also found that horns could be made from the same substances; that the horns made were much more durable and that they at the same time produced a better and a louder tone. These early metal horns followed in general the form of the ox-horn and made a curve, it was more than a quarter of a circle. However, ere long they had followed the convolutions of the ram's horn till they made a little more than one and three-quarters of a circle, a form still practically retained by the French Horn.

## The Extension Tubes

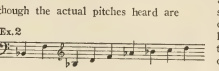
AS THE musical art developed, and especially with the growth of the orchestra, the horn became a valuable musical instrument. As its importance grew in coloring the texture of orchestral music, improvements were made in its manufacture. The natural horn, with but a simple tube, whether this was straight as in the early trumpet form, or whether it was in curves, could make only a part of the notes of the scale. Only certain fundamental tones and partials are possible, and it could produce these tones only in the key in which the instrument was

made. This led to the invention of added extension tubes, by which the length of the vibrating column of air was varied. Such changing of the entire length of the horn, by variously curved crooks, made it possible to produce the full scale in any key.

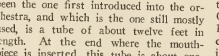
As originally used, in order to make possible the entire set of major and minor keys it was necessary to have at hand the following crooks, for an instrument built with its fundamental scale on C:

- Bb alto, which lowered the pitch one whole tone;
- A, which lowered the pitch a minor third;
- A, which lowered the pitch a major third;
- G, which lowered the pitch a perfect fourth;
- F, which lowered the pitch a perfect fifth;
- E, which lowered the pitch a minor sixth;
- E, which lowered the pitch a major sixth;
- C, which sounded a tone an octave below the original; and
- Bb-basso, which lowered the pitch a major ninth.

As the Horn in C alto is now obsolete, the compass of the Horn in Bb-alto is given. A peculiarity of its notation is that any pitches represented in the bass are always placed an octave lower on the staff than are the actual sounds produced. Thus the natural sounds of the Bb-alto horn are written



though the actual pitches heard are



The Horn in F, which seems to have been the one first introduced into the orchestra, and which is the one still mostly used, is a tube of about twelve feet in length. At the end where the mouth-piece is inserted, this tube is about one-fourth inch in diameter. In proportion to its length, the conical expansion is much more gradual than in horns of the bugle type. Then at the mouth it rapidly flanges out to a diameter of about eleven inches. When a player of the French Horn in F is needed, the orchestra composer usually resorts to the Bb-basso horn. Also, among modern composers, the tendency is to write notes on the bass staff representing the actual pitches to be heard.

In the early instruments it was possible to secure a complete scale by the introduction of the open end, with the fingers close together, into the bell and for some distance up the tube. This, however, created a difference of tone quality, so that great skill in controlling the force of the breath was necessary to vary the color of the sound. This led to the invention of a system of valves of which at one time there were but two. With the aid of these more flexibility of execution became available and the horns took a more

prominent part in the more brilliant passages of orchestral work. Composers realized more and more their value, and horn-players became more and more necessary in the orchestral personnel.

There is much disagreement as to the superiority of tone in the two differently made instruments. The simple hand-horn does seem to possess a certain brilliancy of tone which to some extent has been sacrificed by the addition of the valves. This, however, is compensated for by the greater agility which the valued species can execute rapid passages as well as its greater sureness of pitch. In the open or "hand" variety, the rapid changes of breath-pressure necessary for the equalizing of both open and the stopped tones, as well as a possible slight misplacement of the hand, tend to produce uncertainty and unevenness of tone.

It is this that the instrument which had its beginning in the horn of the humble ox and ram has become one of the most expressive, the most valuable in our modern orchestra. The masters have been glad to use their greatest skill in developing its peculiar traits of expression. The student of music will find it in always a source of wonder, of fascination, and of inspiration.

## HAND HORN

The older masters were very careful to take into consideration the limitations of the instrument. Mozart was very particular that the open or stopped notes should be always played with particular care that their peculiar quality would be wedded to the mood of the passage. Beethoven took especial advantage of the value of the low notes of the horn.

The tone of the hand horn is fully, compared to the more brilliant trumpets and trombones, it is on the whole rather soft and mournful. It has a great range of quality, varying from the mysterious lugubriousness of the stopped low notes to the almost painful and despairing cry of the upper tones when played freely.

The records of the Theatre Royal of Vienna show that there were two horns in the orchestra in 1721. At the Imperial Opera of Vienna it was introduced from 1712 to 1740 and then for some time discontinued. It was first used in England in 1720, by the opera band of the Haymarket Theatre, in Handel's "Racadamist." It was introduced into France by Campra, in his opera "Achille et Polydore," in 1735; though it is possible that Lully had made earlier use of it.



VALVE HORN

With the development of orchestral and concert music, composers made greater and greater demands upon the ability of performers. Beethoven constantly gives the horn a prominent place in all of his *Sonata for Horn and Piano*, and in his *Sonata for Strings and Piano*, and in his *Horn Overture*. He has set his players such a stupendous task that these compositions are almost never heard.

Schubert was especially happy in his use of the horns, especially in his "Symphony in C." Wagner was a master of their use with scarcely an equal. In fact they seem to have been his favorite among the orchestral instruments. The magic of their phrases in the opening measures of his "Overture to Otello" can scarcely be forgotten. In his "William Tell," Rossini gets through their wonderful effects of the Alpenghorn and its echoes in the moonlight. Wagner's skill in the employment of these instruments is especially evident when he combines four of them in the third act of "Tristan and Isolde" and when he secures an effect that is concluding by employing six stopped horns in the Tannhauser scene of "Das Rheingold."

So it is that this instrument which had its beginning in the horn of the humble ox and ram has become one of the most expressive, the most valuable in our modern orchestra. The masters have been glad to use their greatest skill in developing its peculiar traits of expression. The student of music will find it in always a source of wonder, of fascination, and of inspiration.

## RECOGNITION OF NATIVE BAND COMPOSERS

By William Albert Deas

AMONG the women's clubs of this country—those musical and otherwise—there is in recent days a great agitation for the recognition and support of the American artist and composer. This leads one to speculate upon the really appalling ignorance there is in regard to the accomplishments of writers for the American band and orchestra.

There is a great dearth of composers of actual merit which extends through the last three generations, but who has ever heard of them? These are thorough musicians who in addition to practical experience are adepts in harmony and counterpoint. They are one to speculate upon the really appalling ignorance there is in regard to the accomplishments of writers for the American band and orchestra.

Do we say too much when we say that the waltzes of C. W. Bennett (who and where is he, anyway?) in regard to melody, harmony, treatment and orchestration, can be compared creditably with those of Strauss, Lanner and Waldteufel? Are not the overtures and concert pieces of Rollinson works of ability and artistry? Were not the marches better written than those of D. W. Reeves? Who can forget the graceful melodies and harmonies of Laurendeau?

The works of George Southwell, albeit simple and of light measure, were the products of a thoroughly musical man who knew his harmonies and the instruments for which he wrote. Then there was Peter—a mysterious person to the writer, for who never knew to many minds were facts as popular and as well-known among the

(Continued on page 547)

## The Teachers' Round Table

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

Professor of Piano for Playing at Wills 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.

## Recitals and Counting

I am an accredited piano teacher under a special certificate granted by the State Board of Education of California. This means that I am a regular high school teacher, and I try to choose for those solos which they will enjoy and use in their home life. Of course, two-thirds of our work is technical, and only one-third devoted to recital solos.

For the technical work I use several of the prepared courses, all of which I modify to suit individual pupils. In regard to solo I am asking the following questions:

1. Should a teacher attempt to teach any piece which he has not studied himself?
2. Should a teacher always be in practice playing any piece on his students' recital program just as well and preferably a little better than they?
3. Should one attempt to teach any piece which he has not heard played by some authentic pianist?
4. Where did I get the piece? Is it really reliable pianist the piece suitable for my class?
5. What would you do about a student who cannot play these things, counting the time?
6. What is the trouble with a student who last year played March of the Dances, and other pieces by Grieg, but who this year, when I give him a chance to play, makes a horrible noise, makes a failure at each recital by faulty execution?

Mrs. W. S. C.

1. I do not think it fair to a pupil to try to teach him how to play a piece which is unfamiliar to you. Indeed, the more you have studied a piece and taught it to other pupils, the better you understand its "teaching points," and the more confidently you can present it.

2. But if you thus understand a piece and can illustrate at least its "high spots" to a pupil, it does not hurt you much. If he is able to perform it at concert pitch, you have had many advanced pupils, indeed, it would be a considerable task to keep all their materials at your fingers' ends!

3. A good teacher should be conversant with the principles of technique and expression that he is competent to teach on a consistent interpretation of a piece. It was introduced to him by his pupils, but even then one should finally rely on one's own judgment as to how far their performances are worthy of imitation.

4. In the present era of accurate recordings, one is able to hear the performances of expert pianists on the piano. These records are especially valuable, of course, when made by rhythmic poets—such as those of Rachmaninoff, for instance. But remember that concert pianists may sometimes indulge in airy flights that would be both unsafe and misleading for pupils.

5. 6. Both of these pupils need to be brought to see plain facts. Certainly, all students should be able to count aloud, and should be taught to do so until the rhythms are thoroughly established in their minds. Several remedies occur to me; first, that they count finger exercises until they become accustomed to their own voices; then, that they play duets with them, both parties counting aloud; again, that the metronome be called in as an aid both for exercises and for pieces.

Impress on the pupils that a piece, however well learned, should always be strengthened by a continuous background of slow and careful study. To find defects in the mechanism of an automobile, for instance, the repair man would certainly not keep it running at full speed, but would rather examine each part by turning it carefully about. So pupils should subject each detail to constant scrutiny, in order to observe and remedy any defect that is impracticable.

In the case of the pupil with faulty memory, it looks to me as though she had not waited long enough before presenting the music in public. Confine her recital playing to pieces which she has had for at least a few months, or even a year, and which she has reviewed several times.

## Five Pedagogical Points

1. What is your opinion of Bach's Invention as a preparation for the same composer's Preludes and Fugues?

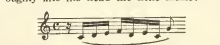
2. What kinds of studies should I give to pupils of ordinary talent?

3. These give me a course of study for the ordinary pupil.

4. What are the advantages to a pupil whose wrist is stiff?

5. What are the advantages to an advanced pupil of playing duets and accompaniment?

1. I consider the two-part inventions especially useful as preparatory studies for the fugues, since they introduce the pupil to fugal writing in a simple and interesting way. Take, for instance, the First Invention. Let the pupil get thoroughly into his head the little theme:



Then show how this theme is used over and over throughout, sometimes inverted or extended.

After studying a number of the inventions in this way, he will be prepared to trace the subject through the more intricate mazes of the fugue.

Since the three-part inventions are nearly, if not quite, as difficult as some of the fugues, I prefer to go directly to the latter.

2. There are two classes of studies: (a) those which aim primarily at the development of technique, and (b) those which emphasize musical values, or interpretation.

## Chords and Single Notes

I find that my beginners, young and old, and even the adult pupil who has single notes. They can count easily, and they can play single notes, but they cannot play chords. I have found that the hands do not strike together as much as they should. I advise her to try to lift this finger slowly while the other hand strikes. This may take some time, but the right hand and the left hand will be able to play the chords of the several similar pieces.

An example that occurs to me is Schumann's *Happy Present*, Op. 68, No. 10. Will not other teachers in the Round Table send the names of pieces of this type which they have found useful?

## Playing by Ear

I have been teaching about six months and find that my pupils who are nearly seven, but who are not a child of five, are very intelligent. I have found that they played

almost entirely by ear. I might state that she has a sister of eight who started at the same time and with the same book (Blaker's *Method*).

Her is very clever, and I dislike starting her at the beginning again. How shall I teach her to read?

M. C.

The fact that the child has a good ear is all to the good, if properly handled. But of course she must be taught to read!

Try her on duets, sending a part of each lesson-period playing with her. Begin with very simple ones, such as *Master and Scholar* by Carl Kolling, or *Just a Two*, by George L. Spaulding, and have her count aloud continuously. Can you not teach the two children to play such duets together?

In giving her studies or pieces, have her practice the part for each hand separately before putting the hands together. Another device is to have her begin at the end of the piece, practicing the last measure first, then the one before, and so on.

## Playing Before Others

I have a pupil, a lady twenty-five years of age, who is troubled by not being able to play well when others are listening. Can you play all right in the presence of an audience? I tell her to forget about herself and to play for the pleasure of the audience. I have no other advice to give.

See that your pupil has under her fingers several pieces thoroughly learned and memorized. Then, get her to play one or two of them every day, before some one—a member of her family or a friend.

It is interesting when playing, she should put her whole thought on (1) keeping her wrists loose, and (2) making each phrase of the music mean something—working it up to its climax.

If her mind is filled with these constructive ideas there will be no room for self-consciousness.

I sometimes wish that every teacher might have a group of pupils present in the music room when individual lessons are given. In Tobias Matthay's studio in London, for instance, a number of pupils, perhaps from six to twelve, are always present during his teaching hours.

to absorb words of wisdom that fall from his lips and to join in the discussion of the technical and artistic points which are embarrassing for the student, but eventually he becomes so accustomed to an audience that he forgets all about it.

## A Week Fourth Finger

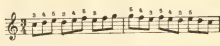
One of my pupils, aged ten, has no fourth finger strength. He has a very weak hand that is considering abnormally small. He is a very good pianist, but he is a pity, since she has a love for music and such talent. I advise her to try to lift this finger slowly while the other hand strikes. This may take some time, but the right hand and the left hand will be able to play the chords of the several similar pieces.

M. C.

My feeling is that with care the finger will develop as the child grows older, especially since she seems to be a tractable and intelligent pupil.

I should not stress too much the lifting of the finger, but rather the rotation movement. Let her take the fifth finger position on the keys, with wrist raised about an inch. Now let her throw the third finger into the key F, so that it sounds somewhat loudly; and let her then stand on this key, as it were, so that the third finger sustains the throw of the hand. Now let her throw the hand to the right slightly, sounding F with the fourth finger and releasing the third. Both the third and fifth fingers may be kept a little above the keys. Again, proceed from the fourth to the fifth finger in a similar manner, sustaining the weight by the fifth. Reverse the process, going from the fifth finger to the fourth, then to the third.

The following exercise, which may be played in all keys, is based on these motions:



Observe that when a finger is sustaining weight the wrist is held high, the finger is only slightly curved. In this way the finger gradually acquires strength, which will finally be evident in general work. Other exercises, such as the slow trill, may be utilized in the same way.

## Technic for an Adult

I am thirty-two years old and have taken piano lessons about five years, then a piano about a year. I became an adult. However, I cannot play really well with ease. I have never done much technical work, and wish to know if, in your opinion, it is still worth anything now. I should like to play Chopin's *Waltzes* easily and gracefully. I have worked on the *Etudes*, but they are too difficult. My hand is small.

G. G.

I see no reason why you should not become a fluent player, provided you relax your muscles properly. The attempt to play wide intervals is apt to result in faulty wrists if the hands are very small. Cultivate, therefore, looseness in the wrists and practice five-finger exercises and scales plentifully. You may safely work on arpeggios, but you should be chary of stretch chords and octaves.

I suggest for your daily practice the *Virtuoso Pianist*, by C. L. Hanon, and *Mastering the Scales and Arpeggios*, by J. F. Cooke.

You could eventually play with ease Chopin's *Waltzes*, also any other compositions that require finger dexterity but do not call for long and powerful fingers.

"Music is a part of life. It is not merely an accomplishment or a hobby, nor a business of earning a living. It is not an addendum or an excrescence; it is an actual part of the fabric of life itself."

—H. ERNEST HUNT.







To my incomparable friend, John Luther Long  
**BEAUTIFUL ISLE**  
 ISOLA BELLA  
 VALSE LENTE

From a new set of pieces: *Italian Lakes*. A graceful waltz movement in free modern style. Grade 4.

JAMES FRANCIS COOKE

Moderato M. M. ♩ = 68

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# **GOLLYWOG'S FIRST WALTZ**

GILBERT A. ALCOCK

A melodious little waltz. Grade 1½.

Moderato M. M. ♩ = 144

Copyright MCMXIX by Keith, Prowse &amp; Co., Ltd.



# INTO THE PALE NIGHT

A fanciful and delicate *Aquarelles*,  
by a modern French writer, Grade 5.

Andante quasi lento M.M. ♩ = 63

DANS LA NUIT PÂLE  
MELODIE SANS PAROLES

MAURICE PESSE

# MARQUIS ET MARQUISES

A minuet in classic style, with quintal old world harmonies, Grade 2 1/2.

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

MARCELLE SOULAGE, Op. 51, No. 1



In modern *gavotte* style. Arranged for four hands in response to many demands. Grade 3 1/2.

Allegro moderato M.M. ♩ = 108

# SILVERY CHIMES

SECONDO

CURT GOLDMANN, Op. 75

# SILVERY CHIMES

PRIMO

CURT GOLDMANN, Op. 75



## LITTLE FESTIVAL MARCH

N. LOUISE WRIGHT

A very easy original duet.

SECONDO

Moderato M.M. ♩ = 108

Musical score for the Second part of "Little Festival March". The score is written for piano in G major, 2/4 time. It consists of 16 measures. The first measure is marked *mp*. The second measure is marked *f*. The third measure is marked *mp*. The fourth measure is marked *f*. The fifth measure is marked *mp*. The sixth measure is marked *f*. The seventh measure is marked *mp*. The eighth measure is marked *f*. The ninth measure is marked *mp*. The tenth measure is marked *f*. The eleventh measure is marked *mp*. The twelfth measure is marked *f*. The thirteenth measure is marked *mp*. The fourteenth measure is marked *f*. The fifteenth measure is marked *mp*. The sixteenth measure is marked *f*. The score ends with a double bar line and the word "Fine".

## LITTLE FESTIVAL MARCH

PRIMO

N. LOUISE WRIGHT

Moderato M.M. ♩ = 108

Musical score for the First part of "Little Festival March". The score is written for piano in G major, 2/4 time. It consists of 16 measures. The first measure is marked *mp*. The second measure is marked *f*. The third measure is marked *mp*. The fourth measure is marked *f*. The fifth measure is marked *mp*. The sixth measure is marked *f*. The seventh measure is marked *mp*. The eighth measure is marked *f*. The ninth measure is marked *mp*. The tenth measure is marked *f*. The eleventh measure is marked *mp*. The twelfth measure is marked *f*. The thirteenth measure is marked *mp*. The fourteenth measure is marked *f*. The fifteenth measure is marked *mp*. The sixteenth measure is marked *f*. The score ends with a double bar line and the word "Fine".



## ROSE BLANCHE

One of those telling drawing-room numbers, such as only Paul Wachs could write. Grade 5.

THE ETUDE

PAUL WACHS

*Animato*

*ff*

*Tempo di Valse M.M. ♩ = 63*

*p con eleganza*

*mf*

*mf*

*p con eleganza*

*Cantabile*

*mf dolce*

THE ETUDE

*p*

*mf*

*p*

*p dolce*

*rit.*

*D.S. al Fine*

## THE JOLLY COWBOY AND THE INDIAN

A characteristic number of the type that boys always like to play. Grade 8.

Allegro giocoso M.M. ♩ = 120

ARNOLD D. SCAMMELL

*mf*

*leggero*

*Moderato*

*Fine*

*basso sempre staccato*

*meno f*

*dim.*

*crescendo*

*D.C.*



OH! SUSANNA  
CONCERT PARAPHRASE

HARL MC DONALD

*poco a poco ritard - - -*

This is a page of a musical score for piano, likely from a 19th-century manuscript. The score is written for a grand piano, with a right-hand (r.h.) and left-hand (l.h.) part on each system. The key signature is B-flat major (two flats), and the time signature is 4/4. The music is characterized by complex, often chromatic, melodic lines and dense harmonic textures. Dynamics range from piano (p) and pianissimo (pp) to fortissimo (ff) and sforzando (sf). Performance instructions include 'subito Vivo', 'a tempo Primo', and 'Poco rubato'. The notation includes many slurs, ties, and fingerings, indicating a technically demanding piece. The paper shows signs of age, with some staining and wear at the edges.

**THE ETUDE**

*a tempo Giusto*

*ff boisterously*

*p*

*f*

*secco.*







# GRAND CHOEUR IN C

ROLLO MAITLAND

Prep. (Gt. Full to 15th, Sw. coupled (on small organs Full Gt. with Sw. coupled.)  
 (Sw. Full.  
 Ch. 8ft & 4ft Sw. coupled.  
 Ped. to suit Gt. & Sw.  
 An imposing Postlude, or recital number. Finework for the Pedals.  
 Allegro maestoso M.M. = 126

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## THE ETUDE

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A clever characteristic piece, requiring a spicy touch, shifting expression and quick alternation of the hands. Grade 3.

# A QUICK RETORT

## SPITZE ANTWORT

### CAPRICCIO

THE ETUDE  
CARL WERNER

Allegro M.M. = 126

*Presto*  
*f con rabbia\**

*molto marcato*  
*mf*

*molto vivace*  
*p*

*to Coda*  
*mf*

*Calmato, ma non troppo*  
*mp*

*coquette*  
*p*

*poco rit.*

*più rit.*  
*a tempo*

*p a tempo*

*pp poco rit.*

*mp*

\*With fury.  
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THE ETUDE

BERNARD HAMBLIN

# IN THE STARLIGHT

To Kenneth E. Smith

JULY 1927

Page 529

CLARENCE KOHLMANN

Andante con espressione

When, thro' the pines, the fra-grant breez-es blow,  
Thro' wea-ry hours, that pass with lead-en feet,

Ech-oes of mem-ry soft-ly come and go. Then in the dusk, While sil-ver stars ap-pear,  
One thing I crave, to make my life com-plete: Each lone-ly day, I long for you in vain,

Dear-est, I know that you are near. Oh! the mem-ries that come with the star-light, Shin-ing  
Till star-light brings you back a-gain.

clear thro' the mist of the years; Ten-der thoughts of the days that are gone, dear, Gold-en days with their smiles and their  
tears. As I whis-per your name in the star-light, then I know that my dreams will come true, And the  
heart sings a song of Thanks-giv-ing. For my dreams and the star-light and you. dreams and the star-light and you.

*cresc.* *rall.* *dim.*  
*dim.* *cresc.*  
*rit.* *a tempo*  
*dim.* *ff* *allargando*

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English translation by  
E. A. BARRELL

Sung by Graziella Pareto  
**NINNA NANNA**  
LULLABY

Words and Music by  
TITO SCHIPA

Andante quasi lento

First system of the lullaby, featuring a vocal line and piano accompaniment. The tempo is marked 'Andante quasi lento'. Dynamics include *f* and *p*. A *rall.* marking is present at the end of the system.

Second system of the lullaby. The vocal line includes the lyrics: "Sleep thou, sleep, my lit-tle Ba-by dear, With thy face than an-gel's face more". The piano accompaniment features chords and a steady rhythm. Dynamics include *p* and *pp*.

Third system of the lullaby. The tempo is marked 'a tempo'. The vocal line continues with: "Dor-mi, ca-ro Bam-bi-nel-lo, Tu de-gli an-gel sei più bel-lo". Dynamics include *p* and *pp*.

Fourth system of the lullaby. The vocal line includes: "fair. Sleep and dream of thy fond Moth-er's love; Sleep till morn-ing lights the skies a-bove; lo. Dor-mie so-gua la Mam-mi-na; Dor-mi fin-do nan-mat-ti-na". Dynamics include *pp*.

Fifth system of the lullaby. The piano accompaniment features a more active melody. Dynamics include *pp*.

Sixth system of the lullaby. The vocal line includes: "Moth-er watch-es well-Mam-ma ve-glia bel-la". Dynamics include *f*, *mf*, and *pp*. A *rall.* marking is present.

Seventh system of the lullaby. The tempo is marked 'meno'. The vocal line includes: "while you rest, And with ten-der-ness her heart-beats fast. Night has mo-re, Per te pat-pi-ta il su-co-ri". Dynamics include *mf* and *pp*. A *rall.* marking is present.

Eighth system of the lullaby. The piano accompaniment features a final, gentle melody. Dynamics include *pp*. A *rall.* marking is present.

First system of the lullaby on page 531. The vocal line includes: "fall-en soon 'twill la-dle, Moon-light down up-on your-cra-dle. not-te, C'e la lu-na. Mam-ma don-do-la-la-na". Dynamics include *pp*.

Second system of the lullaby on page 531. The piano accompaniment features a gentle melody. Dynamics include *pp*. A *poco affr.* marking is present.

Third system of the lullaby on page 531. The tempo is marked 'Tempo I'. The vocal line includes: "With thy face than an-gel's face more fair, Sleep thou, sleep, my lit-tle Ba-by. Tu de-gli an-gel sei più bel-lo, Dor-mi, ca-ro Bam-bi-nel-lo". Dynamics include *pp* and *ppp*. A *rall.* marking is present.

Mexico September, 1921

**FOREVER**

MINNIE MAE BEACH

J. CHRISTOPHER MARKS

First system of the song 'Forever'. The tempo is marked 'Moderato'. The vocal line includes: "Sun won't al-ways shine, dear, Skies aren't al-ways". Dynamics include *p* and *pp*. Crescendo and decrescendo markings are present.

Second system of the song 'Forever'. The vocal line includes: "blue. Things some-times go wrong, dear, Shad-ows come, that's true. But there's one thing that can't". Dynamics include *mf* and *pp*. Crescendo and decrescendo markings are present.

Third system of the song 'Forever'. The vocal line includes: "var-y, And it's strong as strong-est steel, It's my love that ne'er grows wea-ry". Dynamics include *mf* and *pp*. Crescendo and decrescendo markings are present.











IT IS NOT very difficult to say something of a constructive nature about organ and choir music; because, in fact, there is no field of musical activity which contains a wider range of musical endeavor. Even in large metropolitan cities we find both the poorest and the best. The difficulty is not to say something which is constructive, and which would be helpful to those in charge of such matters, but rather that they, receiving and acknowledging such advice, would find themselves under limiting conditions which would prevent their making the desired improvements. In other words, church music has no systematic method of administration. In one church it may be in the hands of a music committee, which is perhaps the most general condition. It may be in the hands of one member of such a committee; or, as is frequently the case in the Episcopal Church, it is entirely in the hands of the rector, who directs the musical policy of his church.

Music, which goes hand in hand with religion, should be of the highest and best type. It is not necessary, nor advisable, that either choral music or organ music should be above the heads of the main portion of the people; but it should be the desire of every musical director, music committee, or whoever is in charge, to do more than satisfy the whims of those who express them; and such a person, or persons, should strive constantly to raise the standards in every possible way. This is the keynote of every sermon that is preached from every pulpit. It has its moral and makes an effort to stimulate the minds of those who listen, and, therefore, to raise them mentally and spiritually to a higher plane. How very incongruous, therefore, it is to turn from such an impressive address to a piece of musical composition for the organ or choir which might be rated as a message of uplift at a grade considerably lower than that of the sermon. In other words, through a literature which has developed through many centuries and the effort which Christianity makes to improve the minds and spirits of its worshippers; there should go music which is also lofty and inspiring, not merely pleasing and "catchy" for the ear.

#### When the Church Led

IN THE EARLIEST centuries, the church was the leader in musical matters, and the early church fathers made carefully the art of music long before there was any effort at what we term secular music or secular performances. But in the later history of the church, secular music has outgrown, in efficiency of performance and general interest to the public, the music of the church. The maintenance of large symphony orchestras, and nearly every large city, the broadcasting of live singers over the radio, together with operatic and other concert performances, the use of the talking machine in reducing the work of excellent artists; all have helped to educate the general public mind far beyond any point reached in years gone by. The average music lover who has had the privilege of being educated in this manner is certainly not content to go to a religious service and be obliged to listen to music which is weak in many respects. This is one of the essential difficulties with church attendance at the present time.

The whole tendency of the time seems to point to the desirability of having a good church choir. If good solo voices can be maintained in addition, of course, they are quite desirable; but the choir is essential. If the choir be of volunteer or paid. The excellence of church singing has been demonstrated in the past few years by a

## The Organist's Etude

Edited for July  
By N. LINDSAY NORDEN

Eminent Authority on Church Music, Especially that of Russia  
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"An Organist's Etude Complete in Itself"

### How May We Improve Our Church Music?

number of splendid bodies, so that it really needs no further proof of its right, and an appeal in group singing which far exceeds that of the individual artist, with whom it is too often a case of personal glorification. A solo quartet as the sole means of giving music in a church is not an ideal arrangement, no matter how excellent the facilities may be, as there is but little contact between the solo and ensemble effect. The latter is generally very difficult to get four voices which will blend well. There are also many limitations in the kind of music which may be given with four voices. Many very fine anthems are written in eight or six parts, with a male chorus, or with a female chorus, and such arrangements are out of the question with a solo quartet.

The first essential, therefore, in church music is as good a chorus as can be maintained, and it should be the object of every choirmaster to establish such a chorus and work for their success. The solo quartet is an easier way of producing music, but cannot possibly compare with the efforts of a well trained chorus, even though this be semi-volunteer or volunteer. It is not as difficult to obtain a chorus as it might seem, for there are generally persons in a parish, or, if not in the parish, in the community, who are willing to join such a movement; and once the organist has developed this idea to any extent, he will find that he has more applicants. The first thing to do with a chorus, then, is simply to go ahead and organize it.

#### The Conductor

THE SECOND matter has to do with the person conducting the music in the church. There are two phases of this. The one is the person who does this work, and the other is the attitude of the church towards him and the music in general. One of the great setbacks in church music at the present time is the fact that the church will not pay large enough salaries to secure the services of competent musicians for this reason.

There has recently been considerable activity about this matter, and a committee made certain recommendations to the end that the organist's salary should be two-fifths of that of the pastor. In order to maintain its music on a plane equal to that of the secular world, the church has to ac-

cept existing conditions; and church music never will attain the standard it should until this situation is definitely met. The other phase of this, however, has to do with the church musician. The slogan for him is to do the best he can with what he has, and to endeavor to reach out musically all that he can. Hardly anyone goes into musical work who does not have idealism. At the present time musicians in general are paid very poorly compared with other professions. The public owns a great deal to the musicians at large who compose and perform music for them. While the individual may never attain his ideals, he should at least strive for them, and with this in mind, should work to develop the music in his particular church as far as is within his power. These two matters are practically opposed, but it is certain that a general increase in salaries of church musicians will never come about if church music is poor. This seems to be the second important point in improving church music.

The third has to do with the training method of the service. This is being done to a larger degree now than formerly, but particularly in the Episcopal Church it is not advisable to entrust the duties of the church to one who has had but little experience with music and has but a small musical taste. It is impossible in this matter to generalize, as nearly every organist and organist has his own method of handling it; but the three points mentioned above are important, no matter what the conditions may be.

#### The Organ and the Service

THE FOURTH matter has to do with the organ part in the service. Years ago churches containing only the organ, the held large organs, and organ recitals were rather a rare treat; but in these days the organ has come to be a very common instrument, and we find some of the best organs, likewise the largest, in the movie picture houses, public halls, stores and theaters. Many of the best performers on the organ have gone into the secular field of musical activity, and the public has been accustomed to hearing organ playing almost to the same degree as piano playing. The consequence is that an organ recital, unless given by a great musician, has but little drawing power these days. However, the combination of organ and choral singing still has a vital interest, and it is

### Prerequisites for Prospective Organ Students

By Charles Knetzer

ORGAN students who are inclined to begin the study of the organ without sufficient preparation should remember that they ought first to have:

1. Two years (at least) of thorough training in piano playing.

2. A clear understanding of the fundamentals of music regarding notation, rhythm and harmony.

3. A thorough acquaintance with major and minor scales and cadences as well as

major and minor triads and chords of the dominant seventh.

4. The ability to sing at sight music of a medium grade of difficulty.

5. The ability to harmonize simple melodies.

6. A good legato touch.

7. A knowledge of the basic rules of fingering the scales, chords and arpeggios.

8. An agreeable voice which will not be confusing either to choir or congregation.

in this respect that the church organ can best fulfill its purpose.

Churches that are in the central part of a city and have small Sunday attendance would do well to give regularly or occasionally a non-day program of organ and choir music. This experiment has been tried in certain cities and has worked to advantage. The old-fashioned organ recital is practically faded out in the present time, except where it is given over the radio. Nevertheless, the organ has a very unique and definite value in church music, and, in the opinion of many people, best fulfills its function in the church, or as an instrument in combination with other instruments. Many churches are in these days maintaining as a regular part of their service several instruments in conjunction with the organ.

#### The Organist's Obligations

ANOTHER POINT which is very essential in the improving of church music is that the organist should acquaint himself with music of all types and schools. In the past, we have been too much dependent on the music of the church itself, and many cases very beautiful, represent only one phase of church music. We should keep out of a rut and be on the constant outlook for new material which is worthy of production. Many of the old authorities might be laid aside for certain excellent new works which are being brought out by publishers. In many cases these works have an obligation for violin—or have parts for violin, harp and cello—which tend to elaborate the production considerably. Every choirmaster should know a considerable amount of early music of the church, and ought to be anxious to produce it in his service. This is being done to a larger degree now than formerly, but particularly in the Episcopal Church it is not advisable to entrust the duties of the church to one who has had but little experience with music and has but a small musical taste. It is impossible in this matter to generalize, as nearly every organist and organist has his own method of handling it; but the three points mentioned above are important, no matter what the conditions may be.

Every once in a while some bombastic attack is made upon church music by some of the vocalists, or by some of the other than worthy motives. Indirectly, such attacks probably work to the benefit of church music, inasmuch as they draw the attention of the public to the matter. Singers who spend most of their time in the purpose of vocal development are not willing to enter a church and sing without compensation, and the paid chorus is undoubtedly the best means of holding singers together, but it is amazing how many of these vocalists, even in a volunteer chorus, the problem is so involved that it is impossible to lay down any direct method of progress or of solution. The only definite thing that can be said is that the organist should be able to strive to obtain the best possible conditions within their means and power.

#### The Church Repertoire

THERE IS considerable amount of church music, heard because of the difficulties of performance, and in some instances because it is too little known. The field is ripe with beautiful compositions, provided those in charge take the necessary interest in them and see that they are performed.

There is another very important matter which has not been mentioned in this paper on account of lack of space, and that is the so-called pitch, or intempered intonation, which is the true and natural intonation, much more beautiful when obtained than the tempered intonation. A choir well trained in this natural intonation. The only time we can hear

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self with the facts. Church music has been improving slowly for some time past, due to the influence of the secular field; and while the church music in general is yet far in the rear, nevertheless its influence has been felt. Undoubtedly it will con-

### The Value of Orchestral Scores to the Organist

EVERY ORGANIST should make a study of orchestral scores and collect a library of these, particularly those of the principal choral works. The musical advancement which comes from the ability to read orchestral scores is of great value. The fact that many of the anthems that are sung in church are taken from oratorios and larger works which are scores for orchestras makes it imperative that the organist should be able to read and understand these in their original form, because, unfortunately, many of the arrangements for piano accompaniment are inadequately made and do not interpret the real effect of the orchestral scoring. It is therefore often advantageous to see and know the original form in order to make a better adaptation, especially for the organ.

Unfortunately, the large number of accompaniments of church music, particularly those from the orchestral works, are made for piano, and the organist has to adapt these one way or another for the organ. I have often heard accompaniments played as good as heard in every possible way, were immeasurably bad on the organ, which is primarily a sustaining instrument.

#### Transcribing an Accompaniment

TAKE, FOR EXAMPLE, the opening chords of Mendelssohn's "Christus." The accompaniment for "Thine Shall I Be" adapted from the orchestral score gives a movement in triplets on the piano. This transcription for the organ is impossible, and if played as written, would sound very lumpy. It is necessary to make a complete rearrangement of this thing in order to make it sound well on the organ. The strings in the orchestral accompaniment play in triplets, but the effect is one of legato movement, which effect cannot be transcribed on the piano or the organ exactly. The same thing is true of hundreds

to improve, although perhaps slowly; but the great essential is to have men in this work who are thoroughly prepared for it, students desirous of producing the best, and in return for this a compensation which is worthy of the service they give.

of other choruses adapted for keyboard accompaniment.

The organist will also find a great advantage in possessing such scores when he comes to play organ arrangements from orchestral pieces such as "Finlandia," "Prelude to Tristan," or the "Prelude to Parsifal." Frequently the transcriber takes music and often upon liberties in making such arrangements.

#### Musicianship Demanded

AFTER ALL, there is perhaps no field as much of musical endeavor which requires so much general musicianship for success as conducting a choir and playing an organ in church. The organist should endeavor to put himself in every possible way. For this work he needs a thorough understanding of harmony, of counterpoint and of keyboard harmony. Some organists are naturally gifted as improvisers, but the average organist has to study his theory and develop himself and all this material is invaluable in this respect.

In an excellent exhibition to take an ordinary anthem and score it for strings and organ, or even a small orchestra, when any festival performances are to be given. There is a very large field of work in this line, and the organist should be able to give such pieces can be given to prepare them especially.

Outside of a very few full orchestral performances of religious works, the majority of them are given with organ, and perhaps a few strings and harp. The use of even a few strings makes a very impressive addition to the organ accompaniment, and there are a number of works which can be given in this form. The organist who is a very young student of organ is that they are too much interested merely in the playing of their instrument, whereas a broader musicianship is needed in this field.

### Are Organ Mixtures Constructed Properly

By J. E. Pasquet

Organist and Director, Puyfataut Street Presbyterian Church, New Orleans, La.

It has been several months since we have had a good hot argument in the columns of *The Etude* over organ building and organ friends have run out of ammunition. Mr. Lemare has been strangely silent for almost a half year and I hope his exertions in refuting the arguments of the dilettantes have not left him with the writer's cramp.

Here's hoping that I can start up another first-class fight. I submit that there is not a single organ builder in the world (to my knowledge) who builds mixtures properly. This is a pretty big statement and I am looking for Ernest M. Skinner to jump on me with both feet. While I admit there are several builders who know how to create an artistic mixture, they do not know how to make it properly.

A properly designed mixture is without a doubt one of the most valuable stops in any organ. Any organist who wants to give that did not speak like a stuck pig when the super-octave coupler was used? I submit the following proposition: That all mixtures should be played in the same chest and that they should be operative all at 8-foot pitch. In other words, they

should not be affected by any super or sub-octave couplers, either manual or manual or on the same manual.

The function of a mixture is not to make a lot of noise, but to supply the harmonics that are lacking in stops that produce fundamental tone with little or no overtones. I agree with Audsley that the mixtures should be voiced so that they may be used with a single stop in their department, and as an example cite the swell organ dulciana mixture in my own organ, which I use with the 8-foot stopped diapason, a soft one at that, with excellent results. Any organist who wants to try a good effect, if he has a very soft swell mixture, should try this combination in playing the Saint-Saens "My Soul Doth Magnify." The results will be very pleasing indeed. It is the nearest approach to a real harp that I have been able to make. And while this mixture is soft enough to use with the stopped diapason alone, it also supplies quite enough mixture to handle the other twenty-seven stops of my full organ.

I would like to hear some comment on this proposition and to be informed if there are any organists who handle their mixtures in the manner I have outlined.—TIZ DIAPASON.

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**V**IOLIN LESSONS, when the teacher is a man of skill and reputation, are of high price, and it is the great interest of the pupil to make every minute of the lesson count, both from a financial as well as an educational standpoint. The truth of the matter is, however, that not one pupil out of a dozen, especially during the first two or three years of violin study, gets the full value out of his lessons and this is not through any fault of his teachers but entirely through his own negligence.

A few hints which will enable the pupil to get the fullest value from his lesson hour will no doubt be of value to him, and he will be losing valuable time in many ways in the past.

Be punctual. Make it a point to arrive at the studio five or ten minutes ahead of time so that you will be ready to start right on the day, or a little before, if there is no pupil playing when you arrive. You will often gain five or ten minutes extra instruction in this manner over the student of good natured and starts the lesson a little ahead of time.

When you come early do not put your violin case and music satchel in the corner and read a magazine. Get your music out and unfold it, so that it will lie perfectly flat on the music stand. Have it opened to the right page. Get your violin warm then. Screw up your bow and rosin it if necessary. Then, the instant your teacher calls you, you will be ready to play.

It is most important, especially in the winter, to take your violin out as soon as you arrive so that the strings will get accustomed to the warm atmosphere of the studio. Otherwise your lesson will be delayed and shortened by repeated tunings. Some pupils invariably neglect these details with a consequent loss of ten minutes caused by the delay of getting started and frequent stops for tuning. If you have four lessons and pay three dollars each, and a ten minute delay will mean a cash loss of one dollar each lesson. What is worse, you will lose the measure of time which this ten minutes would have given you.

Do not take time during the lesson to rosin your bow. It is entirely unnecessary. You can rosin your bow at home before you start or at the studio before it is time for your lesson.

Do not appear at the lesson with the wrong exercise book or one of the wrong pieces, or with only part of your pieces missing—the violin often spoils your lesson. For the parts you have forgotten probably have had by fingering and bowing methods by your teacher. Then, even if he has other copies of the music that are unmarked, you cannot do them justice.

**Carefully Repeat Music**  
DO NOT let your music get ragged and soiled, and do not get the pages mixed up or lose some of them. Fix up your music in an orderly condition with library paste and measuring tape. It will save time and you will gain the respect of your teacher thereby.

If the teacher skips pages in assigning technical studies, write the numbers of the exercises assigned on the front of the book and later memorize them so that you can find them at a minute's notice. Your teacher gets a very bad impression if you spend two or three minutes trying to find your exercise. The natural inference is that you either have not practiced it or have practiced the wrong one.

Do not make a repairman out of your teacher, asking him to cut down your bridge, put on a new tail gut, or glue on the fingerboard. His time as a teacher is

## 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"

### Value Received

much more valuable than his time as a workman. Take all your instrument troubles to a competent repairer. Do not risk having your strings break during the lesson period. Look over carefully before you start. If a string is ragged and about to break, put on a new one. Carefulness in this regard will prevent a whole train of ills. For one thing, it takes quite a little time for you to get the proper length of string from your case and for you or your teacher to put it on. If the string proves false, it must be taken off and another one put on. After the new string is on it will keep stretching more or less during the entire half hour lesson, thus leading to the delay of frequent tunings.

Above everything else, do not be guilty of the "country fiddler's" habit of letting all your strings down every day after you are saving a few cents. Nothing is more annoying to a teacher than to have a pupil hand him a violin to tune, which has all its strings down and flapping loose around the fingerboard (at the same time volunteering the information that mother or father Aunt Sue said to let the strings down after playing to prevent their breaking during the night). When the strings of a violin are continually let down, the violin will never stand in tune more than a few minutes at a time after it has been tuned. A lesson where the pupil brings a violin of that description degenerates into a tuning match.

Keep your violin in good repair with the pegs well adjusted, the fingerboard kept free of creases under the strings, the bridge perpendicular, the strings in good order and the bow well rehaired and properly rosin. Neglect in keeping your pieces in perfect order spells delay during the lesson hour.

### "Small" Talk at Lessons

DO NOT indulge in useless conversation but keep your mind closely concentrated on your lesson. Your teacher appreciates close attention. After the lesson is over do not linger at the studio talking to your teacher if he has no lesson immediately following yours. He is a busy man and cannot afford to spend a quarter of an hour talking to you on a subject of no interest to himself.

### Col Legno

By Robert Braine

**A** READER of the ETUDE writes to inquire the meaning of the words, *Col Legno*, when placed over a passage of violin music. The word is Italian, meaning "with the wood" or "with the stick."

No instrument is capable of as many novel and bizarre effects as the violin. This is one of them. "Playing with the stick," means that the player is to strike the strings with the stick of the bow instead of the hair. We have all seen guitarists "drum" out the figures of the guitar by striking them with the thumb

Pay your bills promptly whether you pay by the lesson, month or quarter. Teachers are human. It is hard for them to take interest in a slow-paying pupil. It is the good-paying pupils who get the extra time and the extra favors. Do not continually miss lessons, as so many pupils do. You cannot possibly make good progress unless you have regular instruction. If you have to miss a lesson, arrange to make it up at another time or else pay for it. If you are constantly missing lessons for which you do not pay, your teacher feels that he is being imposed on and loses interest in you. Do not beg for a piece or exercise which your teacher considers too difficult for you at the present time. He may grant your request to the great injury of your progress. Trust your teacher; take what he gives you. Do not argue the matter. If you lose confidence in him, change teachers, but while you are under his charge, obey orders like a good soldier. Get a good violin if you can, with a tone of sympathetic quality. It is torture to your teacher, with his sensitive ear, to listen to a five dollar fiddle with rasping, to exaggerate his difficulty. I have often seen this particular composition by Leonard win much greater applause than some other composition of many times its difficulty but lacking in quality.

Audiences can safely be relied upon to show enthusiasm over novelties in violin technique, such as left hand pizzicato, artificial harmonics, passages in fingerlet notes, *col legno* passages, and combinations of melodies played with the bow to an accompaniment of left hand pizzicato. Many a violinist has built up a large reputation by choosing for his repertoire show pieces containing technical novelties.

Critics often sneer at and belittle show pieces of the type that Paganini composed and played, such as the *Witches Dance*, the *Paraventions* or *Paraventions*, the *Polka Fantasia*, and others of the character, but such pieces invariably "go big" with the general public, even in this age of musical "high-brows."

Get some good works on violin playing and study them at home. This will make you intelligent in matters pertaining to the violin and violin playing and will save your teacher the trouble of explaining things which you can learn for yourself from the books. It would take two hundred dollars' worth of the teacher's time to tell you facts which you can get yourself from a book costing only a dollar or so.

Read good musical magazines and go to concerts. Buy a radio and phonograph, if you can afford it, and some records by the great violinists of today. Keep abreast of the times. Become musically intelligent. This will all help you to get the most out of your lessons. Remember that if you are making twice the progress of another pupil, you are getting your lessons at half price compared to him.

instead of plucking them with the fingers, giving an entirely different effect. In the same manner when we "drum" on the strings of the violin with the stick and the bow, a novel effect is produced, differing entirely from effects when the hair is used, or even from the ordinary pizzicato which it slightly resembles.

When "*col legno*" passages are played, the bow is either held upside down with the stick towards the strings instead of the hair, or else with the fingers grasping the bow in the usual way but with the wrist

thrust so far forward that the stick and not the hair strikes the strings.

### "Drumming"

**T**HE SOUNDS produced by this "drumming" of the stick on the strings is not loud, so that the accompaniment must be very soft if the violin is to be heard. Passages of this character are either in single notes or chords, but are more effective in chord form owing to the faint tone which the strings give out when struck with the stick. They are used in orchestra and in solo work.

Leonard, the French violinist and composer, of the *col legno* variety, freely in his *Symphonie of the Violin*, from his "Scenes Humoristiques," for violin and piano. In this composition an accompaniment of chords played *col legno* is given to the solo violin, while the piano plays the melody. A measure of this part of the composition follows:



### A Novelty

**T**HE USE of the bow *col legno* offers no special difficulties and is used principally as a novelty. It usually has a great effect on audiences who know little about violin technique and are inclined to exaggerate its difficulty. I have often seen this particular composition by Leonard win much greater applause than some other composition of many times its difficulty but lacking in quality.

Audiences can safely be relied upon to show enthusiasm over novelties in violin technique, such as left hand pizzicato, artificial harmonics, passages in fingerlet notes, *col legno* passages, and combinations of melodies played with the bow to an accompaniment of left hand pizzicato. Many a violinist has built up a large reputation by choosing for his repertoire show pieces containing technical novelties.

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### Selling Cremonas

**P**EOPLE writing to the ETUDE in regard to finding customers for their violins when they wish to sell them are scarcely possessed of the idea that it is very difficult to sell a genuine old Cremona because of the large price involved, are very much mistaken. As a matter of fact, it is easier to sell a first class violin of one of indifferent quality. There are always customers for first class violins. There are a number of large dealers in old violins in the big cities of the United States who are prepared to buy no matter what the cost, and pay immediately for good specimens of the art of Stradivarius, Guarnerius, Bergonzi, and the other great Cremonese makers, as well as those of the most famous makers of France and Germany.

The dealer will naturally offer the owner of an old violin a smaller price than he would for a violin of equal quality, expects to get from a collector or violinist, for he is entitled to a fair profit; but even if that the owner will likely get a better price than if he tried to sell it at private sale himself. People buying very expensive violins naturally prefer to deal with thousands of dollars, rather than with a private individual having little or no financial standing. With such a firm's guarantee they feel that the violin they have bought is

## THE ETUDE

more apt to be genuine and that, in case it should be found otherwise, the firm will make the matter right.

The owner of a violin who wishes to sell it can often make an arrangement with a violin dealer to sell the instrument for a commission of ten per cent. or so, and, through fixing the selling price himself, realize more in some cases than he would if he sold it outright to the dealer. In selling violins, as in everything else, "there is always room at the top," there is always someone waiting to buy a first-rate Cremona, no matter what it costs. The reason is that there is only a certain number of these instruments in existence, and can never be any more, since the makers are dead. Moreover the floating supply is getting less and less all the time, since there is a constantly increasing demand for violins of the highest class, from violinists and collectors.

Concert violinists are getting more and more to recognize what a great asset it is for them to play on a really famous violin. The possession of such a violin adds to the artist's fame, and also has a distinct box-office value, in that many people who are interested in famous violins will go to the artist's concert, simply to hear and see his violin. Thus the violin draws money to the box-office as well as the player.

Imitation Cremonas are harder to sell than the genuine, except in the case of imitations which have been made by eminent makers. Such violins sell, of course, for only a fraction of the cost of the originals and of fine quality there is often a good market for them.

Cheap imitations by "factory fiddle-makers," obscure workmen who, instead of taking infinite pains with their work, strive only to see how many fiddles they can turn out in a week, bring only comparatively nominal prices, of course.

### Getting the Most Out of the Violin

By Dexter W. Allis

As to its best work, the violin, like a delicate scientific instrument, needs tender handling and careful adjusting. It is likely to be damaged if it is carried in a large; it will also be injured if rosin is allowed to collect and form a thick coating beneath the bridge, for here the wood vibration is greatest and most affected by any accumulation upon the surface.

The top edge of the bridge should be watched that it does not gradually shift to position beneath the strings. The new string is put in place, the bridge will usually be drawn slightly forward. A thin, narrow strip of wood or cardboard cut to proper length, about thirteen inches, may be kept in the case and used frequently to measure from the nut to the bridge that the latter may always be in exact position. As small a change as one-sixteenth of an inch in the position of the bridge will cause the playing to be slightly off pitch.

After fingers (especially damp ones) have been touched to the rosined part of the strings, the bow will be likely to slip and squeak. A violin subjected alternately to damp and very dry air soon begins to open up at the joints. Dry heat is

where the advance in price of the best specimens of Stradivarius and Guarnerius will end, it is hard to say. Prices have doubled and quadrupled within thirty years. The \$5,000 Strad of thirty years ago brings \$20,000 today, and violin dealers are jacking off another quadrupling within ten or fifteen years, which will take the same violin to \$80,000. A demand for first-class Cremonas is coming in from the most unlooked-for sources. Henry Ford, the Detroit auto billionaire, is said to have recently invested \$300,000 more in famous old Cremonas to add to his already large collection.

A well-known violin authority in New York predicts that all the best specimens of Stradivarius and Guarnerius will sell for more than \$100,000 each within ten years, and says it would not surprise him to see as high as \$200,000 paid for the greatest of them eventually. This, of course, seems preposterous, but we must remember the craze for tulips in Holland, when the choicest bulbs sold for ridiculous prices. It is also true that paintings like *The Transfiguration* by Raphael could not be bought for five million dollars, with other great pictures in famous collections. In the case, the authority reasons, why should not the greatest violin in existence, made by the greatest violin maker of all time, bring the sum of \$200,000?

It is said that the great advance which has taken place in Cremona violins within the past few years has been caused by the vast increase in wealth in the United States, and the rapid increase in the number of American violinists. Much of it is due to our national trait that nothing will satisfy us but "the best." Europe is being drained of its great old fiddles to satisfy the desire of American violinists and millionaires to own a Stradivarius or a Guarnerius.

ruinous not only to this instrument but also to any instrument having wood in its construction. The tone quality of a violin is affected by atmospheric conditions. On a hot, humid day, the beauty of tone is much impaired. The quality of sound is also affected by the surroundings and by the position the player takes in the room. This is due to varying conditions of sound-reflection from walls, furniture, upholstery. Soft hangings, rugs, bric-a-brac, padding and cushions have an absorbing and deadening action upon music of all kinds.

Since the combined tension of the strings is over eighty pounds it is well to keep an eye on the fastening of the tail piece to the peg; and when it appears worn, replace it with a new one before it breaks and, possibly, causes damage. No more string should be wound around a tuning peg than is necessary for a secure grip. It is well to see that the string does not rub against the sides of the wood as it winds around the peg and also to see that the direction of pull of the string upon its peg is not such that the peg tends to come out as it is turned.

### Six Maxims for Young Violin Students

By J. C. Langley

1. I must stand as straight as a soldier.
2. The left foot must be straight and the right foot turned slightly outward.
3. I must hold the violin on a level with my shoulders.
4. I must play scales slowly, using whole bows from the heel to the tip.
5. I must watch the whole and the half steps in the left hand.
6. Above all, I must strive to improve each piece every time I play it.

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all beat, as in some editions, or four-four

as in others? In Chopin, Op. 10, No. 1, is the

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5. There are two operas named "Othello" by Rossini and one by Verdi and that there are two operas, "La Bohème," or "by Puccini and one by Leoncavallo" and "Margarita" by Gounod. "Faust" is pretty well known. "Marguerite" is the one to distinguish from the drama by Goethe and that has always been rumored that Gounod used many melodies suggested by his pupils who collaborated with him?

7. Rimsky-Korsakov, Borodin, Moussorgsky, and Tchaikovsky were not professional musicians but started out as "delightful amateurs?"

8. Carl Tausig, the famous Liszt pupil had such a wide stretch that he could play double octaves.

9. The impoverished Mozart had to dance in his room during the winter evenings in order to keep from freezing?

10. Schubert never could afford a piano?

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This book represents the solution of a problem which has confronted school music supervisors for years. It is specially adapted to the needs of the boys who, undergoing such an interesting and critical period of their growth, are eager to sing but are seldom furnished with anything like suitable material. These numbers may be sung either in unison, two, three or four parts, thus being practicable for use in classes, boys' clubs, camps, etc. The advance of publication cash price is 30 cents, postpaid.

## Piano Dialogs By Helen L. Cramm

We advocate the use of four-hand pieces at as early a stage as possible as there is nothing so well adapted to inculcate steadiness of rhythm and the idea of playing together, so useful in all branches of music, as the playing of four-hand pieces. The special introductory price in advance of publication is 30 cents per copy, postpaid.

## Advance of Publication Offers Withdrawn

Three works have been withdrawn from the Advance of Publication offers and are named and described in the following paragraphs.

*Beginner's Voice Book, by Fronts Prosser*. This is one of the greatest contributions along educational lines ever made to the vocal world. It will be a wonderful teaching help for all voice teachers and it is unlike other vocal methods, in that in addition to taking the student through the steps of the vocal art, it also gives much information upon the rudiments of music, developing a knowledge of the singer along with the vocal art.

*First Garland of Flowers, by Julius Weisz*. This is a famous collection of easy violin solos in first position. Preparation of this superb new edition which is appearing in the new method Presser Collection was done by Otto Meyer: violin teachers who know of the fine editions of Mr. Meyer will prefer this edition to any others.

*First Garland of Flowers* has been published in the Presser Collection in two ways, for violin and piano, \$1.25, and for violin only, 75 cents.

*A Ragging, Six American Pieces for Piano, by Henry F. Gilbert*. These novelties are written in the modern American manner in such a style as to make excellent and unusual numbers for the recitalist and interesting study material for the student in the fifth grade or thereabouts. The price of this work is \$1.00.

**Special Summer Short Term Trial Subscription Offer—Only 35 cents**

To introduce the Presser Music Magazine to our patrons, we are offering a special offer of only 35 cents for the small trial subscription. This is less than our usual price. Everyone interested in music has an opportunity to become acquainted with the Presser Music Magazine. Tell your friends about the offer. As these three numbers will contain about 60 selections of music, 35 cents is a mighty small investment.

## Fine Rewards for New Etude Subscriptions

Note below the specially selected articles which we will give for the next six weeks to our musical friends who send us to new *ETUDE MUSIC MAGAZINE* subscriptions (not their own). All articles carry a "new" price, collect \$2.00, make your selection and we will do the rest.

*Envelope Change Paris*, in blue, green, gold or black leather, one new subscription.

*Pocket Comb and Nail File*, packed in a neat gift box, one new subscription.

*Fanny Czar*, in gold or silver cloth with mirror and comb, one subscription.

*Lingerie Pin*, gold front, one subscription.

*Friendship Pin*, with four pearls, solid gold with safety catch, four subscriptions.

*Ladies' Toilet Case*, containing brush and comb, nail file, tooth brush holder with tooth brush, soap cup and shoe buttoner. Only six subscriptions.

*Criticism Tooth Brush Holder*, an indispensable article at times, one subscription.

**Etude Clubs**

Note the splendid combination of high-class magazines with *Etude* on the inside third cover. Here is an opportunity to stock up for the balance of the summer and early fall with the best of the music world produces. Write to us for prices of other magazines in combination with *Etude* and we will be glad to give inquiries quick attention.

## Look Out for Swindlers

Every day a number of complaint come to us from our musical friends that they are not receiving their money even though they have paid an affable stranger \$2.00 or more for a year's subscription. Beware of the so-called "service man" or "clerk" calling a sad story about the hardships of working his way through college, wishing to help a large family to support, etc. *Etude* does not require a sympathetic, "so-called" story to enlist the interest of a music lover. Therefore, beware of the glib-tongued stranger with a hard luck tale. Pay no money to anyone unless you are convinced of his or her responsibility. We cannot be responsible for the work of swindlers.

## Changes of Address

When changing your address be careful to advise us at least four weeks in advance, giving both your old and new addresses. Magazines are second-class mail matter and a notice to the postmaster when changing an address is not sufficient. Second class mail matter will not be forwarded and failure to advise us will mean loss of subsequent numbers going to the old address.

## FUNDAMENTAL STUDIES IN VIOLONCELLO TECHNIC

By GEORGE F. SCHWARTZ

Ideal Material for Use in Teaching "Cello Playing—Superb for Musicians Undertaking "Self-Study" on the "Cello"

THE text matter in this volume alone is worth the price of the book. Careful explanation is given of many things in the care of the instrument, correct posture, correct position of the fingers, correct bowing position; the three clefs; intonation; etc., etc. Detailed guidance is given with a number of the studies and altogether all that will help in mastering the fundamentals of cello playing is given. Certainly this set of studies with the illuminating text matter accompanying them should do much toward giving my first-hand opportunity of appreciating the possibilities of the "cello."

PRICE, ONE DOLLAR

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## THE PRESSER PERSONNEL

**Introducing our patrons to the highly trained and experienced Members of our staff who serve them daily.**

Matilda B. Rhotenbeck

Miss Golan, like a number of individuals holding the important keys with us in the formative days of life and through years of artistic painting, service, and communication of knowledge, deservingly holds a position of responsibility.

Miss Golan is Assistant to the Head of the Bookkeeping and supervises all the girls in this department. There is a great amount of responsibility resting upon anyone having a position toward which there focuses the work of a great number of others handling the tremendous amount of bookkeeping detail in our large business.

Miss Golan is able to fill her position the more efficiently because of a complete understanding of every side of the duties placed upon her, due to the experience of her past departments of organization, serving music buyers by acting as a bookkeeper.

Although Miss Golan came with us from the Bookkeeping Department in 1907 to 1922 she read every advertisement in the paper, sorting it for delivery to the proper departments and in a short time she was in charge of quite a large volume of incoming mail. There also were several other departments of the Complaint and Adjustment Department.

Miss Golan is a member of the large corps of capable bookkeepers in our Accounting Department are well known for their share of the work incident to our handling of the business, which we are favored and they will be glad to have the increased business demanding more work.

## WHAT THE VOCAL STUDENT SHOULD KNOW

By Nicholas Douby Price, \$1.00

An introduction to the art of singing, with daily exercises for all voices selected from the works of the greatest masters of song. This book is a most interesting and important principles that will guide the vocal student aright.

THEODORE PRESSER CO. 1712-1714 Chestnut St. Philadelphia, Pa.

## THE ETUDE



## ???Ask Another???

1. How many piano sonatas did Beethoven write?  
2. When was Bach born?  
3. What is meant by *poco a poco stringendo*?

4. Of what nationality is Paderewski?  
5. What is a spizze?  
6. Who wrote "Aida"?

7. In what opera does Hans Sachs appear?  
8. What is a triad?  
9. What is the Italian term for "becoming softer"?

10. From what melody is this?  


(Do not send in answers to these questions. Answers will appear next month.)

## Answers to Last Month's Questions

1. A tone heard by the ear and a note is seen on paper.

2. The opera "The Messiah."

3. An opera is a composition for solo voices and chorus, produced with action, scenery, costumes, and accompanied by full orchestra.

4. A triad is a group of three notes, usually simultaneously in intervals of thirds (or intervals of fourths).

5. *Andante* means increasing in volume of tone.

6. Paderewski composed the "Polonaise," an instrument having revolving glass discs.

7. A dot after a note lengthens the time value of the note by one-half its value.

8. A note is an interesting manner of the first principles that will guide the vocal student aright.

9. The melody is "All Through the Night," a Welsh folk-song.

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45. The melody is "All Through the Night," a Welsh folk-song.



## Glenn's Airplane Ride

By Rena Idella Carver

GLENN had been watching the airplanes, and it was with reluctance that he went indoors to practice. But suddenly a lovely thought came to him and he began work with vigor.

He would play a "bird-man" and go for a ride. He must don an aviator suit and get into position with straps in place.

"Let's see," he said, "I would better find out if my machinery is well oiled and test

staccato and legato, loudly and softly, heavily and lightly, slowly and swiftly.

Starting the metronome he said, "Guess I'll see how she works. Just a little velocity work next, and then some real flying. This is great fun! There's fun in most everything if one can only find it."

Now he was truly taking the air, for scales were played very slowly and carefully in different touches; then a little faster, then faster still, and finally he fairly flew up and down the keyboard as he climbed and dived and climbed and came down.

Setting the metronome down a notch, he played in contrary motion, pretending that he was racing with the other planes, for there were the three that day.

"I shall play a piece I have memorized and watch the beautiful cloud effects as I glide high up in this gentle breeze," said Glenn.

"Why not throw ribbon bands over the parade!" he exclaimed.

He was heard playing "skips"—one octave—two octaves—three octaves—climbing and dropping through the air.

"Now for some stunts," he said. He dipped and swung and curved with "broken arabesque." He made a staff in the air and wrote some chords and a "tune" that was running through his mind.

Just then the dinner gong sounded and he jumped up with a shout of joy.

"Where! I must be dinner time. I have practiced all that time. The airplanes will be up soon again. How I shall enjoy watching them."

Meanwhile, my mother had joined the Summer Opera chorus, which opened up another phase of musical experience for me, as I was thus enabled to assist in the masterpieces of the best composers, such as Verdi, Wagner and others. The gay, coquettish and wild opera, "Carmen," I met with much success, while the tragic and operatic, "Rigoletto" and "Tannhauser" were sources of emotions that I had never known before.

By this time my piano lessons had become rather dull, so I decided to discon-

tinued.

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## Tone Fairies (For Very Little Juniors)

By Elizabeth Blackburn Martin

(Teacher)

"Five little Brownies, one by one, Danced about in noisome sun, As E, G, B, and D, and F, Hopped to lines on the treble clef. Now, name the lines of treble clef!"

(Children)

"E, G, B, and D and F."

(Teacher)

"Four little Fairies danced with glee, F, A, and C, and E; As each one showed a smiling face Peeping through a treble space. Now children, say their names to me."

(Children)

"F, and A, and C, and E."

(Teacher)

"Four other Fairies danced with glee, A, C, and E, and G; As each one proudly took her place Peeping through a bass-clef space. Now, children, tell their names to me."

(Children)

"A, and C, and E, and G."

(Teacher)

"Four other Fairies danced with glee, A, C, and E, and G; As each one proudly took her place Peeping through a bass-clef space. Now, children, tell their names to me."

(Children)

"A, and C, and E, and G."

(Teacher)

"Four other Fairies danced with glee, A, C, and E, and G; As each one proudly took her place Peeping through a bass-clef space. Now, children, tell their names to me."

(Children)

"A, and C, and E, and G."

(Teacher)

"Four other Fairies danced with glee, A, C, and E, and G; As each one proudly took her place Peeping through a bass-clef space. Now, children, tell their names to me."

(Children)

"A, and C, and E, and G."

(Teacher)

"Four other Fairies danced with glee, A, C, and E, and G; As each one proudly took her place Peeping through



# The Choir Master

Each Month Under This Heading We Shall Give a List of Anthems, Solos and Voluntaries Appropriate for Morning and Evening Services Throughout the Year.

Opposite "a" are anthems of moderate difficulty, opposite "b" those of a simple type. Any of the works named may be had for examination. Our retail prices are always reasonable and the discounts the best obtainable.

## CHOIR MASTER'S GUIDE FOR SEPTEMBER, 1927

<b>SUNDAY MORNING, September 4</b>	<b>SUNDAY MORNING, September 18</b>
<b>PRELUDE</b>	<b>PRELUDE</b>
Organ: Pense d'Automne..... <i>Strang</i>	Organ: Devotion..... <i>Motet</i>
Piano: Lullaby..... <i>Jarnett</i>	Piano: Idylle..... <i>Wely</i>
<b>TE DEUM</b>	<b>ANTHEMS</b>
(For liturgical services)..... <i>Woodward</i>	(a) Praise, My Soul, the King
(b) Of Heaven..... <i>Galbraith</i>	(b) Saviour, Source of Every Blessing..... <i>Dressler</i>
<b>OFFERTORY</b>	<b>OFFERTORY</b>
(a) Near Thy Side..... <i>Pike</i>	Be Still..... <i>Wooler</i>
When I Survey the Wondrous Cross..... <i>Hope</i>	(Bartone Solo)
<b>POSTLUDE</b>	<b>POSTLUDE</b>
Organ: Grand Chœur..... <i>Cuthbert Harris</i>	Organ: Final..... <i>Cuthbert Harris</i>
Piano: Jesus, Lover of My Soul..... <i>Gardner</i>	Piano: War March of the Priests..... <i>Mendelssohn</i>

<b>SUNDAY EVENING, September 4</b>	<b>SUNDAY EVENING, September 18</b>
<b>PRELUDE</b>	<b>PRELUDE</b>
Organ: Vox Angelica..... <i>Heurich</i>	Organ: Meditation..... <i>Berswald</i>
Piano: Hark, Vesper Bells, Johnson	Piano: Devotion..... <i>Marks</i>
MAGNIFICAT AND NUNC DIMITTIS..... <i>Simper</i>	(Violin and Piano)
<b>ANTHEMS</b>	<b>ANTHEMS</b>
(a) Blessed are the Merciful..... <i>Reed</i>	(a) Give Ear Unto My Words..... <i>de Leone</i>
(b) I Thine of Thee, My God..... <i>Marks</i>	(b) Seek Ye the Lord..... <i>Flagler</i>
<b>OFFERTORY</b>	<b>OFFERTORY</b>
Ye Must Be Born Again..... <i>Forman</i>	Search Me, O God..... <i>Marks</i>
(Tenor Solo)	(Duet for B. and A.)
<b>POSTLUDE</b>	<b>POSTLUDE</b>
Organ: Postlude in D Minor..... <i>Hosmer</i>	Organ: Coronation March..... <i>Meyerbeer</i>
Piano: Triumphant March..... <i>C. C. White</i>	Piano: Processional March..... <i>Verne</i>

<b>SUNDAY MORNING, September 11</b>	<b>SUNDAY MORNING, September 25</b>
<b>PRELUDE</b>	<b>PRELUDE</b>
Organ: Meditation..... <i>Hosmer</i>	Organ: Emmaus..... <i>Frysinger</i>
Piano: Dream of an Angel..... <i>Orso</i>	Piano: Chant du Voyageur..... <i>Federwicz</i>
<b>ANTHEMS</b>	<b>ANTHEMS</b>
(a) O Love that Casts Out Fear..... <i>Huerter</i>	(a) Blessed Jew..... <i>Dovick</i>
(b) Be Thou My Guide..... <i>Dale</i>	(b) If the Lord Himself..... <i>Dicks</i>
<b>OFFERTORY</b>	<b>OFFERTORY</b>
The Lord is My Light..... <i>Ambrose</i>	Teach Me, O Lord..... <i>Saar</i>
(Duet for S. and T.)	(Soprano Solo)
<b>POSTLUDE</b>	<b>POSTLUDE</b>
Organ: March of the Noble..... <i>Krats-Barrell</i>	Organ: Hosanna in Excelsis..... <i>Armstrong</i>
Piano: March of the Acolytes..... <i>Picher</i>	Piano: Procession March..... <i>Clark</i>

<b>SUNDAY EVENING, September 11</b>	<b>SUNDAY EVENING, September 25</b>
<b>PRELUDE</b>	<b>PRELUDE</b>
Organ: Tender Thoughts..... <i>Engelmann-Mansfield</i>	Organ: Twilight in Autumn..... <i>Felton-Mansfield</i>
Piano: O Sanctissima..... <i>Thomas</i>	Piano: Peace of Evening..... <i>Forster</i>
<b>ANTHEMS</b>	<b>ANTHEMS</b>
(a) Come, Thou Almighty King..... <i>Marshall-Jacobs</i>	(a) The Day is Past and Over..... <i>Gillette</i>
(b) The Lord is My Shepherd..... <i>MacParren</i>	(b) The Lord is My Shepherd..... <i>Gillette</i>
<b>OFFERTORY</b>	<b>OFFERTORY</b>
There is No Unbelief..... <i>Wooler</i>	More Love to Thee..... <i>Davies</i>
(Soprano Solo)	(Tenor Solo)
<b>POSTLUDE</b>	<b>POSTLUDE</b>
Organ: Pilgrims' Chorus..... <i>Wagner-Orem</i>	Organ: Sursun Corda..... <i>Diggle</i>
Piano: Tondlight March..... <i>Clark</i>	Piano: Gloria from the Twelfth Mass..... <i>Mozart</i>

## FIRST YEAR AT THE PIANO

A Progressive and Modern Beginner's Book  
By JOHN M. WILLIAMS

THERE are many teachers who will welcome this noteworthy piano method. Some of the features are: The introduction of the bass clef from the beginning; the hands play in the five finger position throughout the entire first part; little rhythms are used to give the correct idea of phrasing; phrasing is taught as the basis of piano playing and elementary scale work and pedal work are covered with attractive study material. Price, \$1.00

The author of this method is at present making a remarkable tour of the country conducting normal classes for teachers of the piano.

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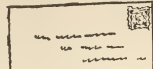
1712-1714 Chestnut Street

Philadelphia, Pa.

## JUNIOR ETUDE—Continued

### Junior Etude Contest

As usual, the JUNIOR ETUDE contest will be discontinued during July and August. Therefore, the essays and puzzle answers that were due to appear in July will appear in September, when the contests will be resumed. The essay subject was "Church Music" and an unusual number of excellent essays were sent in. It is too bad that there are only three prizes to distribute this time. The September issue will tell you who were the lucky ones.



Dear Junior Etude:  
Having closed inspiration from THE ETUDE since 1915, I have become very fond of piano literature. I feel welcome as I am growing too old to feel welcome by the majority of readers. I am writing a letter to you now to the New England Conservatory, where my program will be with all the necessary supplementary studies. I hope I shall have success. From your friend,  
MILDRED H. V. NICHOLS (Age 17).

Dear Junior Etude:  
We have been getting THE ETUDE for over a year and like it very much. Although I am too old to enter any more contests, I enjoy reading them just the same. I have taken about sixty lessons in all. Since reading THE ETUDE I have learned a great deal about music. I live in a small village and have not seen any letters from around here in THE JUNIOR ETUDE. From your friend,  
SARAH HANNAH RIGLER (Age 13),  
North Dakota.

### Letter Box List

Letters have been received from the following, which we regret we will not have space to attractively print: Charlie Chabon, Miller Simpson, Lila Kolan Turner, Olga Heavens, Florence Dyer, Lelaigh Gisher, Doris Bahr, Ruth Sperling, Joan White, Patsy Ann Pankster, Jewell Slater, Violet Chauska, Nevart Sarkisian, Jack Skinner, Shirley Barnwell, Helen B. Kinsinger, Robert Reed, Margaret P. McKee, Bert Harrison, Evelyn Funch, James J. Nix, William J. Nix, Robert Cursey, Pauline Benavente, Robert Nelson, Marjorie L. Cross and Fern Pettett.

Dear Junior Etude:  
I am writing for the first time to you. I live in the South and I have been learning music for a year. My teacher lives at Oremburg and after school on Tuesdays and Thursdays I go there for my lessons. My school is a mile away from my home. I live. There are no children here in my town who study music, but I know I would like to be. From some children who live on ranches or in distant towns in America, who love music. From your friend,  
DAVID WALLACE (Age 14),  
Church Street, Pontiac, Michigan, New Zealand.

### A Boy's View of Music

(Continued from page 555)  
A few weeks ago my mother had tickets for the Symphony Concert. A foreign guest conductor was directing, and some of his own compositions were on the program. I found myself wondering what they would be like, as their composer was before our eyes. When one of them was being played, I was surprised at the number of queer instruments that had been added to the orchestra. I soon found out what it was all about. The music was portraying children at play beneath the pines of a Roman village; and so well was it being done that I laughed as everyone else was doing. Suddenly my laughter ceased. What was that? The orchestra had died down to a low monotone, while one of the instruments began a chant to illustrate the murmuring of the pines before the catcombs. Thus it went—once a light and airy dance, and then a tragical tone which held me breathless with suspense.

Music is always like that—showing every phase of life from the beggar's cup to the merry dancing and feasting in a castle. I hope that music will always play a part in my life, and I will that every American boy and girl would also appreciate the enjoyment and education in Music.

### Letter Box

Dear Junior Etude:  
I started reading THE ETUDE. I have taken it for about three years and find many interesting articles in it, especially since I have no teacher to instruct me. I have taken it for about three and one-half years. One of the public school teachers in music said I had very good talent and was the best sight reader she had ever seen. I have had many teachers and have had many more. I hope to compose and have great success in the future. Here is my slogan: "Practice" regularly, also read good literature of any kind and try to be a good artist. From your friend,  
JACK SLAWA (Age 13),  
Lakota, Wyoming.

Dear Junior Etude:  
I live in far away New Zealand and thought I might like to hear from you. This is the first year I have taken THE ETUDE, and I like it very much. I have been studying piano for three years. My teacher has formed a music club called the B. M. Club and I have been elected president; therefore I feel very important. We meet once a month and have parties, competitions and a short program. I should be glad if some of THE ETUDE readers would write to me. From your friend,  
ALEXANDER PORTER (Age 13),  
19 Turana Road, Gresham, Auckland, New Zealand.

Dear Junior Etude:  
I am writing for the first time to you. I live in the South and I have been learning music for a year. My teacher lives at Oremburg and after school on Tuesdays and Thursdays I go there for my lessons. My school is a mile away from my home. I live. There are no children here in my town who study music, but I know I would like to be. From some children who live on ranches or in distant towns in America, who love music. From your friend,  
DAVID WALLACE (Age 14),  
Church Street, Pontiac, Michigan, New Zealand.

### Club Corner—Continued

Dear Junior Etude:  
I am going to tell you about our Tangle Club which was organized about three years ago. We have sixteen members and meet every Saturday at 7:30 for our dues and meet every Saturday at 7:30 for our dues and meet every Saturday at 7:30 for our dues. We have a program every month and there have been a program. We have a program every month and there have been a program. We have a program every month and there have been a program. From your friend,  
ALEXANDER PORTER (Age 13),  
19 Turana Road, Gresham, Auckland, New Zealand.

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# Give Your Boy His Chance to Learn



"Being a mother I know so well what the piano means to children. Every child should be brought in contact with music through the piano. The ability to play the piano is something that can never be taken away—with it go character, charm and all those things that a mother wants to see most in her children."

Ernestine Schumann-Heink



J. HENRY

*You gave him life. Can you deny him this simple, wonderful gift of worthwhile living?*

Your boy depends on you to equip him to meet the tasks that come with manhood. Of all musical instruments none is so closely allied with his material, social and moral progress as is the piano.

Send your boy out into the world with the gift of music—music played by himself upon the most wonderful of all musical instruments, the piano. Open wide this portal that leads to character, clean-living and leadership. Give

him a piano and let him learn to play it.

Through his teens, through his college years, through early manhood, in fact, throughout life, a knowledge of the piano will be an un-failing inspiration.

Above all, it will help your boy to become the man you want him to be, and some day he will look back and thank you.

## *Is There a Piano in Your Home?*

The bonds of home life, now and in the years to come, are all-important to your boy. The piano strengthens these ties because it is the heart-instrument of the American home. Look

about you. Those homes where the making of music is a part of each day are the homes that are happiest.

## *Piano Study Made Easier*

Boys and girls are quick to learn to play the piano under the new and pleasant methods of study. Your boy will enjoy learning to play this new way.

Write us today for literature about the piano and its study that will interest both you and your boy—or your girl.

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