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### Volume 45, Number 10 (October 1927)

James Francis Cooke

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THE ETUDE

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# Musical Education in the Home

Conducted by  
MARGARET WHEELER ROSS

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only letters, no wordy questions, will be published.

THIS MONTH being our anniversary, we are going to throw a few bouquets in our direction, hoping they may prove a fragrant boomerang and scatter the benefit of their perfume generously upon the readers of this department.

It is now one year since the department was established, and we feel, from the response of appreciative ETUDE mothers and teachers, that it has justified its existence. We have received letters from Canada, from far away New Zealand and from most of the states in our own beloved country, even Texas and Arkansas which many easterners still consider outside of the United States. We are glad that we can report tremendous musical activity in these two states, and since the cultural value of music is now undisputed, the older sections of the East had better "watch out."

## Hopes Realized

WHEN the department was established we hoped to help the parents of the country, especially those untrained musically, in their problems connected with the children's progress. We did not anticipate that the service would go further. Therefore, it is especially pleasing to know that it is of interest and service to the teaching profession. A recent letter from a teacher in Texas says, "I have been reading your articles written for THE ETUDE and enjoy every one of them. I wish we could get them before the mothers of all our pupils. It would make teaching easier."

Another young teacher informs me that she has regular meetings of the mothers of her pupils and uses the department for program material and discussion. She says it has been of great assistance to her in getting the cooperation of the mothers of her class of young children. A clever teacher in Taihape, New Zealand, used the material from one of the department issues which covered the educational value of music study for the child, as the basis of a letter which he contributed to his local newspaper under his own signature, to awaken parental interest in music study in the community. He says: "As newspaper correspondence attracts so much attention, I think it would be an excellent idea to suggest to your teacher subscribers that they write a letter of such nature to their local papers. In conjunction with your 'teacher to parent' articles, this would be an added inducement to parents."

## Helping the Many

IT IS most gratifying to learn that the teachers, as well as the parents, have been benefited by the department, and we would welcome further letters from the profession giving us information of the use they have made of the department material and offering ideas and suggestions upon any particular phase they would like to see covered. We would also be glad to have each ETUDE mother pass on her personal discoveries of ways and means

of keeping alive interest in music study and practice, remembering that, very often, what seems to her a trivial incident may solve a difficult problem for some other mother.

Here is an amusing and a valuable suggestion, an experience which actually happened in the home of a pupil of one of my friends, a very successful teacher. We will call it

## A Clever Stunt by a Clever Mother

MARY WAS expected to play on a program at school. The day before her mother led her to the piano and said: "Now daughter, you must announce your number and give the name of the composer in clear, strong tones; then sit down and begin to play. No matter what I do, you will continue to play to the end of your piece, if you cannot. Mother then walked over to the corner of the room and seated herself. She began to talk aloud, whisper, giggle, cough and rustle a paper she held in her hand. She got up and sat down several times and endeavored to attract the attention of imaginary people, even tossing a few paper wads across the room. Finally Mary played the last chord of her composition, and Mother called, "Fine! I see you can concentrate while distracting things that you did not anticipate are going on. I am sure you will be a credit to all of us tomorrow."

In what unusual way have you helped your child? Please pass it on through this department.

## An Interesting Query

MRS. C. T. A. I was interested in seeing the fine programs of your pupils and am sure you are doing splendid work in your community. The family ensemble idea is one of my hobbies, and I am glad you can report one such among your patrons. Concerning the Chautauqua—you will find the situation fully discussed in authentic articles appearing in the May and June 1927 Bookman which you can order from any magazine or book dealer or doubtless find in your public library. It is becoming increasingly difficult to get on a Chautauqua circuit. Many of these organizations maintain their own schools for training platform entertainers and speakers, and employ only their own students, unless the applicant has something especially unique to offer or is already a national celebrity. The moving pictures and the radio have reduced the patronage of the Chautauqua tremendously, so that they do not flourish as they did in former years. The only way to get on a circuit is to make application directly to headquarters, presenting your qualifications and your references.

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Are painting, music, poetry;  
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## The Musical Home Reading Table

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Conducted by A. S. GARBETT

### How Wagner Composed

"WAGNER composed at the piano," says Ferdinand Praeger in his "Wagner as I Knew Him." "With him composing was a work of excitement and much labor. He did not shake the notes from his pen as pepper from a caster. How could it be otherwise than labor with a man holding such views as his? Listen to what he says: For a work to live, to go down to future generations, it must be reflective,' and again in 'Opera and Drama,' written about this time, 'A composer in planning and working out a great idea, must pass through a kind of parturition.' Mark the word 'parturition.' Such it was with him. He labored excessively. Not to find or to make up a phrase. No, he did not

seek his ideas at the piano. He went to the piano with his idea already composed and made the piano his sketch-book where, in he worked and reworked his subject, steadily modeling his matter till it assumed the shape he had in his mind. . . . The morning's work over, Wagner's practice was to take a bath immediately. His old complaint, erysipelas, had induced him to try the water cure, for which purpose he had been to hydrophobic establishments, and he continued the treatment with as much success as possible in the chalet."

The above passage refers to the year 1856, when Praeger spent two months with Wagner at Zurich.

### Pet Chords of the Masters

"Even the best of composers have occasionally shown marked preference for a given chord," remarks Edgar Stillman Kelley in his book on "Chopin the Composer," which no Chopin worshipper should fail to read.

"Thus, Mendelssohn was fond of ninth-chords, especially that in the minor, G-B-D-F-A flat, while Grieg doted on its major complement, A natural for A flat. Both composers ran the risk of overindulgence, but Grieg had a thousand devices in reserve so that one's attention is diverted before a sense of monotony is experienced. Such favoritism was at one time shown by Wagner for the versatile chord of the diminished seventh, B-D-F-A flat. Some years since, to gratify my curiosity, I carefully inspected the piano score of *The Flying Dutchman* and found the chord on nearly every page. List, too, in his piano fantasies, employed it lavishly. Even Beethoven, in the working-out section of

the first movement of the *Sinfonia Eroica*, where Napoleonic conflicts are suggested, gives utterance to whole broadsides of diminished seventh-chords. Bach himself employs this same chord for some six consecutive measures in the *Tocatta* of the 'D-minor Fugue' for organ. (And Mr. Kelley might have added Weber to the list of diminished-seventh worshippers.)

"Mascagni, in the *Intermezzo* of his *Cavalleria Rusticana*, is fascinated by the chord of the seventh founded on the second degree in major (as D-F-A-C); other composers, of late, are equally hypnotized by its melancholy sister, founded on the second degree of the minor scale (as D-F-A flat-C). A young enthusiast once told me he introduced it whenever possible. Debussy and others who employ the whole-tone scale are enamored of the augmented triad—indeed, here it is a case of Hobson's choice, none other being available."

### A Strong, Strong Pull

HAROLD SIMPSON's book, "A Century of Ballads," contains some interesting stories of familiar English songs and their composers. Naturally we hear much of Fred E. Weatherly, the writer of lyrics, to which three famous composers of this school of music wrote many familiar melodies—J. L. Roedel, Molloy, and Stephen Adams.

Adams' real name was Maybrick, and he was famous as a singer as well as a composer. He made the setting for Weatherly's *Midshipmate* and many others even more popular. *The Midshipmate* is still sung, so the following little story about it is not without interest.

"Once when Maybrick was singing the song at a concert, just as he came to the

words 'with a long, long pull, and a strong, strong pull,' he stretched out his hand to turn over the music on the piano, and his cuff-link caught in the accompanist's hair. It was a wig, and it began to come off!"

"Suddenly realizing the situation, the accompanist clapped both his hands to his head just in time, and Maybrick was left to go on unaccompanied."

From the same authority, we learn with interest that the words of *Love's Old Sweet Song* were written by Clifton Bingham "at four o'clock in the morning in February, 1882, which seems an unpropitious time for writing a song of twilight."

### First Metropolitan Appearances of Geraldine Farrar

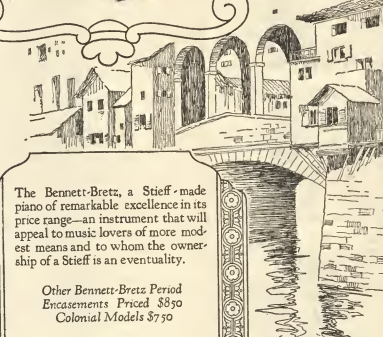
In her lively book of memoirs, Geraldine Farrar tells of how at the age of sixteen she first got a hearing by Maurice Grau, then impresario, at the Metropolitan Opera House in New York.

"Mrs. Grau made an appointment for me to sing to her husband—privately, as I thought," says the singer. "But when I

appeared on the stage of the Metropolitan, I found him surrounded by a great many people, members of the Metropolitan Opera Company, business associates, advisers and others. What my emotions were when I passed through the stage door I cannot describe. Curiously enough,

(Continued on Page 770)

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## EDITORIALS

### What Shall We Do With Bad Musicians?

ONE of the most curious museums in Europe is that in the old Tower of the Burg in Nürnberg. There is housed a ghastly exhibition of the instruments of torture, not only of the Middle Ages, but also even those used as late as 1820.

Grim with age, despite the floral environment which has grown up around this medieval castle, the museum of torture in the tower is a tragic monument to the

"good old days" when those who disagreed with the State or with the Church were treated to a variety of cruelties almost inconceivable at this time.

Surely the devil's foundry was rarely idle in turning out thumbscrews, racks, iron-maidens and headman's axes.

There was a nicety about the particular instrument of torture used (as Gilbert put it) "to make the punishment fit the crime."

Accordingly bad musicians were liable to have their fingers locked in an iron flute and forced to stand upon a rough platform meeting the public scorn. The illustration on this page came from the torture tower. It pictures this unique punishment in its proper setting.

We assume that by "bad musician," judgment was placed upon the performer's lack of artistry rather than on his lack of integrity or morals. We can only suppose that he was sentenced to so many days for so many cacaphonic crimes.

The question is, what would the good burghers do by way of punishment if they were to come back today? How would they penalize the orchestra playing some of the so-called "cubist" music? Would they handcuff all the players to their instruments for every discord, or would they want to boil them in oil at once?

Surely no one in the dark and barbaric ages ever heard such unbearable rows as your Editor has heard this year in parts of Europe under the guise of "modernity." Confessing a deep and profound admiration of some of the finer works of Stravinsky, Debussy, Ravel "and company," we have been forced to admit at the end of some of the compositions of so-called moderns that almost any kind of humanly-conceived

punishment would be justifiable to expiate the musical torture to our ears and to those of all others not carried away with the "Oh, isn't it wonderful!" snobbery of people who have no musical knowledge or taste but follow the sensationalists merely because it is fashionable to admire the "shocking."

For musicians whose crime is incompetency, we have little sympathy. We enjoy hearing little Katherine stumble over her baby pieces until she can play them proficiently. The very industry of healthy piano practice (even technical practice) has something so constructive and worthwhile about it that it is inspiring. It points to a future of great usefulness to the individual and to mankind.

On the other hand, even in the students' recital, the teacher should strive to have the pieces so well within the grade limits of the pupil that

each piece may be played with security and heard with pleasure.

Musicians, likewise, have no right to take up the time of auditors with pieces which they are not capable of interpreting, for then they give no real pleasure nor inspiration to the hearer. The greatest mistake in all music is that of playing a piece beyond one's grasp. Why torture auditors when it so easy to play a simpler piece in a way which delights them?





## INVESTING "LEISURE TIME"

"BUT," you say, "young folks don't have any leisure time these days."

The fact is, they have just a little more leisure time now than they ever had. The school hours never were shorter and the day at the shop is ridiculously small compared with those halcyon days of our daddies who reported for work at six A. M. and considered themselves lucky if they put up the shutters at seven or eight P. M.

With eight hours for sleep, and seven or eight hours for work, there is a whole day for the remainder of our undertakings. About three hours are spent in dressing and eating. What happens during the remaining four or five hours is the chart by which most careers are determined.

The Edisons, Coolidges, Steinmetzes, Garys, MacDowell's, Sargents, Roosevelts and Mussolinis are largely the result of the investment of leisure hours in a life ambition. The giants of history have been men and women who have made use of their leisure time.

Most people are, however, so organized that they can work just so long and no longer. These people look forward to spending the evening hours in recreation. Many are stupid enough to think that recreation consists in watching someone else try to entertain them.

True recreation comes from the ability to entertain oneself. Good games are one way. Profitable reading is another. We doubt if there is a means of recreation from which more real pleasure can be derived than from the ability to play an instrument effectively.

There is a kind of satisfaction in being able to master a piece and to interpret it that is unequalled by any other form of recreation. It embraces all of the fine attributes of an exciting game, of a good book, and at the same time keeps the mind so thoroughly engrossed that it affords a complete change from one's regular daily routine. This is one of the reasons why so many business men are turning to music as a recreation.

Parents should realize this. Anyone with the ability to play need never be alone. Music is a companion, a friend and a consolator. It is always a good investment.

## OUT OF RHYTHM

THERE is nothing so pathetic as the teacher who is out of rhythm with the latest thought and development in the art of music and in the science of teaching in all of its multifarious ramifications.

When the elderly teacher of music is out of rhythm, it is little short of a life tragedy.

Music has made Cyclopean advances in countless directions during the past half century. The wide-awake teacher keeps in step with these advances and appropriates the latest discoveries and inventions for his use.

Over twenty years ago your editor foresaw the great development of musical possibilities, which was coming through the talking-machine, and introduced the machine and the best records as a regular part of his teaching equipment in New York City. The pupils were delighted and their progress was accelerated very markedly. Other teachers at that time looked askance. What right had a machine in the studio—and especially a machine which might make music so delightful that there would be no need for the teacher's services?

It was very clear that no reproducing apparatus could possibly take the place of the real teacher in training the pupil. It was also clear that the more people understood and liked music, the more they knew about music, the more they would comprehend that the actual study of music—that is, the art of expressing oneself in music, through singing or with an instrument—would be appreciated as one of the finest means of

training the mind and coordinating the body with the mind. More than this, the more good music they heard, the more they would want to study music, because a knowledge of music they would want to play an instrument enhances one's enjoyment of music a thousandfold.

All this was too obvious to your editor to need explanation. Therefore, he has advocated enthusiastically, for over twenty years, the wisdom of adopting the very latest and best means for bringing master interpreters to the studio, through the phonograph, the player-piano and the radio. If he were teaching today, he would not dream of doing without these instruments.

One of the very finest performers and teachers in Philadelphia, a famous specialist in technic, the late Maurits Leeftson, whose pupils won numerous national prizes, always had a player-piano in his studio, and used it regularly for illustrative purposes.

In these days it is not enough for the teacher merely to know that the radio exists. His musical patrons will constantly court his opinion upon the tone qualities and the artistic capacity for reproduction of the various makes of radio. It is a part of his business to know the different makes and to give advice upon them. He does not need to be a technical expert; but he should be the finest possible kind of a judge of musical values, and his influence in deciding a purchase should be very important.

Now and then one meets a teacher who persistently refuses to get into the rhythm of the times. What grandfather did was good enough and is still good enough. This philosophy carries one back to the first musical instruments. Why not be content to return to the jungle and beat upon a drum made of a hollow tree?

One of the typewriter companies persistently refused to turn to visible typewriting, contending that it was a useless accomplishment. The public, however, demanded a visible-writing typewriter, and the company that refused to provide one nearly went out of business.

The public just now demands the best in the world in the way of musical interpretation. The teacher who persistently neglects to take advantage of the benefits that come through the possession and understanding of a fine player-piano, a fine phonograph and a fine radio does not deserve to succeed in these days.

Music is one of the most delightful studies in the world. The teacher's aim should be to make each lesson the most interesting experience in the day for the pupil, and should employ every legitimate means to do so. The modern-mechanical equipment for reproducing and disseminating interpretations of famous musicians is the teacher's greatest present-day asset in bringing music to the studio.

## MUSIC, A MESSENGER OF MERCY

AN authenticated report comes to THE ETUDE that, at St. Mark's Hospital in New York, music has been employed during certain minor operations, particularly with children, as a means of diverting the attention and soothing the nerves.

A celebrated physician in commenting upon this has said: "The idea has sound medical basis. Music soothes the nerves. It can maintain a mental equilibrium. As to the success of the operation, of course, much would depend upon the patient; and an extremely nervous person, a neurotic, might be hurt by it instead. I am inclined to believe that it may prove extremely successful."

Half of the shock of an operation, according to one physician with whom we have talked, is due to fear and apprehension and the atmosphere of the operating room. The intelligent and scientific application of music to alleviate any such conditions can not help but be a blessing to mankind.



## Operatic Triumph Over Mountain-High Obstacles

An Interview with MADAME ISANG TAPALES

The Operatic Sensation of Europe

The remarkable story of an Oriental soprano who in a few years has made one of the greatest successes known in the history of opera in Europe. The following interview was secured in person by the Editor of THE ETUDE during the past year.

Isang Tapaes, or, as she is frequently billed, Tapaes Isang, has made such astonishing success in Europe that she has cast aside many established precedents. While the Editor was visiting the genial Director of the Royal

Opera at Brussels, the latter remarked, "By no means leave Europe without hearing Tapaes Isang."

Portraits of this singer, heralded as the great Japanese prima donna, were to be seen in all parts of Brussels. Accordingly, when the Editor reached Paris, he immediately secured seats for a performance of "Madame Butterfly" at the Opéra Comique.

It is only fair to state that the Editor, for many years, has been an

Do not be ashamed of any labor, even the dirtiest. Be ashamed of one thing only, namely, idleness.—THE TALMUD





GIACOMO PUCCINI

An Italian Caricature of the Composer of "Madame Butterfly"

"I WAS BORN in Manila, the Capital of the Philippine Islands. Although the American flag has been flying over the Philippine Islands for nearly thirty years, I find that on the whole Americans know very little of some of the most interesting things about the archipelago. The islands contain one hundred and twenty-eight thousand square miles. They are much larger in size than the British Isles, and larger than all of the New England states together. They are larger than New York, New Jersey, Pennsylvania and Delaware combined. It may surprise some Americans to realize that there are twenty active volcanoes in the Philippine Islands. There are several large rivers, some considerably over one hundred and fifty miles in length. The islands are very rich in mineral wealth. There are said to be over forty million acres of forest. The population of the islands is estimated at about seven million people."

"Magellan landed upon the islands in 1521. Spain took sovereignty over the islands in 1571. Thus, there has been over a portion of the island, at least, a Christian civilization for three hundred and fifty years. In 1762 Manila was taken by the English during the war with Spain and France."

"The modern progress of the country naturally, commenced with the entrance of the Americans after the Spanish fleet at Manila was destroyed by Admiral Dewey in 1898. Since that time, there has been an enormous educational advance in the country. A vast number of teachers have gone out from America; and a new era of progress and modern sanitation permitting further progress was introduced."

"Most of all, however, I desire to call attention to the fact that this wonderful country has had the unique advantage of Occidental civilization, in the matter of music culture, longer than any other Asiatic land, or for that matter, much longer, even, than Australia and New Zealand."

#### The Musical Filipinos

"THE SPANISH missionaries to the Philippines brought with them their native love for music, and this was soon communicated to their Christian converts; with the result that the Filipinos in the cities generally are devoted music lovers."

"My father was a musician and a band conductor. He has directed the famous bands of the Filipino Scouts. My brother is assistant director of the Band of the United Seventh American Infantry at Honolulu. My younger brother has won

unimate, personal friend of Mr. John Luther Long, the author of "Madame Butterfly," and because of this long-continued friendship, had seen probably more performances of "Madame Butterfly" than of any other operatic work."

"With this experience, he was naturally a little skeptical of the great reputation that had come so suddenly to an Oriental singer. He went to the performance at the Opéra Comique. As soon as the prima donna's voice was heard behind the scenes, with a quality and clarity so distinctive and so full that it was in every way notable, it became apparent that here was a new soprano of very great distinction."

"Toward the end of the second act, the entire audience was in tears, due to the histrionic genius of the artist. This was something that the Editor had never seen before, at any performance of "Madame Butterfly."

"At the end of the third act, in the famous death scene of "Butterfly," the artist rose to heights of acting that can be compared only with the great Sarah Bernhardt."

"At the end, the Parisian audience, which packed every seat, gave the little singer by far the greatest ovation that the Editor had heard given to any artist during an extensive tour of European music centers."

"Here, then, is the story of Tapales Isang, but more interesting still to ETUDE readers is this singular fact. At the end of the performance, the Editor went to the dressing room of the singer to compliment her upon the remarkable occasion. For a few moments the conversation was in French; then the singer said, "But you are an American, aren't you?" The Editor replied that he was about as American as anyone could possibly be. Then she said, "I am an American, too. I was born in a Filipino, in the Philippine Islands, under the American flag. I am not in any sense Japanese and have no Japanese blood. I was educated in American schools and have studied music in Italy only eight months. I have been a regular reader of THE ETUDE MUSIC MAGAZINE most of my life."

first place in violin at the famous Conservatoire du Verdi at Milan. His maestro assures me that he will become an artist of high rank."

"With the coming of American occupation, American music teachers were eager to bring their best methods to the Philippines, and this, of course, influenced significantly our musical life. There are a great many Filipino musicians in the hands of the United States Navy. They are devoted to music, practice hard and love their work."

#### Early Studies

"WHEN I was a girl of ten, I began to study solfeggio under my father. Later, I studied the piano. These studies, however, did not completely satisfy me. Why? Because of an American



JOHN LUTHER LONG

Distinguished American Author of "Madame Butterfly"



GIACOMO PUCCINI

(1712-1781)

Great-Great-Grandfather of Puccini, also a Composer of Fame

Whether there was any musical program for any occasion, such as the Fourth of July or Washington's Birthday, they would give me a prominent place on the program, and this was in itself a source of great inspiration to me."

#### Talking Machine Inspiration

"AFTER FIVE years in the public schools, I went to a college, and there I spent three years—hoping, dreaming, working. My great source of inspiration did not come from books, but rather from the talking machine. I listened to all the records I could possibly secure, and through this means alone, I learned to sing a great number of ballads and at least eight famous operatic arias such as *Mi Chiamano Mimì* from Puccini's *La Bohème* and the *Canto dei ciottoli* from *Faust*."

"My teachers and various musical friends helped me in every possible way and were greatly interested in my ambition to study. We were in such reduced circumstances that this seemed like saying, 'Take a trip to the moon.' How could I realize my great ideal?"

"One day I decided to earn money by giving concerts, as I felt sure in my own mind that I was singing well. Fortunately, the first concert was a great success, artistically and financially. I then realized it might be possible for me to earn money in this way. I continued to give concerts from province to province until I had earned enough money to cover my expenses and my brother's expenses for the costly trip half way round the world to Italy. I had to earn my brother's expenses as well, because my father would not consent to have me go to Milan alone. With this great ideal, every concert was a joy, and soon I found myself in possession of money enough to study for a year and a half in Milan."

#### In Milan

"THERE I studied under the famous baritone, Ernesto Caruso. His exercises were very few, very simple and were not taken from any book but were adapted especially to my needs. They were largely the scales and the arpeggios and the vowels and the study of *movimentos*; all vowels with the tone extended as long as one possibly could with one breath. He used the syllables, *me, me, mi, mo, mi, mo*, in a particular case, a very great deal."

"Carona was a very wise teacher. He realized that one of the greatest things in voice culture is the development of the

(Continued on page 782)

# How Can I Raise the Standard of My Playing?

By FLORENCE LEONARD

A Study for the Student with a Keen Ear and Perception

## Finger Drill that Insures Finer Playing

WHAT QUALITIES belong to the finger, the normal finger, the finger as moved in the knuckle only, without any help from the arm?

The finger is a small member. It is easily movable. It is quickly movable. It is small and because it can be moved easily. Because it can be moved quickly, it can have a swift impact on the key. It cannot have a heavy impact, because it is small and not heavy. It is not made of bronze or lead. Small, light objects cannot be massive in impact. The finger can have a somewhat strong impact, according to the strength of its muscles. But its value as a playing member depends very greatly upon its lightness. Its normal strength is valuable also, and should be carefully developed. But its lightness, its mobility, are the first points to study."

The finger can be moved up and down, sideways and in rotation. These movements should be clearly distinguished, for the purpose of using that movement only which we select. Lay the hand flat on the table and move the fingers up and down. Or, holding the hand in the air, close it and open it, flinging the fingers back as far as possible when you open it. This is, of course, the up and down movement."

### The Lateral Movement

LAY THE HAND flat on the table and slide the fingers as far apart as you can; then bring them close together. They must not leave the surface of the table. This is the sideways movement."

Raise the wrist, so that the hand droops from the wrist, with the fingertip touching the table. With the tip, describe a circle on the table. Do not lift the finger from the surface of the table. Do not move the hand nor the wrist. This is the rotary movement."

All three of these movements are movements of the finger in the knuckle only. In the present article we are especially concerned with the up and down movement."

The finger can take various shapes. It can be flat or curved. It can be lifted straight, slightly curved or sharply bent at each joint."

The thumb is less sharply bent at the tip, and thus the whole tension in it is lessened. Keep a light feeling in the knuckles as in A1, and make a swift, not strong, surging motion of the arm. Study the feeling of freedom in the right hand. Compare A1 and A2. Which has the swifter movement? Which has more freedom and lightness in the knuckle and hand? Which has the higher lift, measured at the second joint? For accuracy, it is amusing to take a small ruler and note exactly how high each finger lifts in A1, B1, and C1, respectively."

A3. Lay the fingers perfectly flat. The tip of the thumb is as straight as may be, but the second joint is "squared."

Note carefully that this position differs in different hands. In some hands the line of the top of the hand will be almost

Place the right hand upon the left arm, just above the elbow, the right fifth finger lying on the left wrist, at the base of the hand. Beneath the right forearm and wrist should be placed a book of such thickness that, when the arm rests upon it, the fingertips, knuckles and wrist will be on a level. The right arm and wrist must lie comfortably on this support."



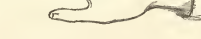
AL. Lift each finger as high as you can, bending it sharply (like cocking a gun). Then strike the left arm, lightly, but suddenly, using the fingers 123454321-3454321. Do not, in this experiment, try to use strength. Try, rather, to preserve a light feeling in each knuckle as if the fingers were attached merely by threads. (Take care not to strain the wrist with a stronger stroke, and feel the muscles tighten in each knuckle!) The tip of the thumb is to be bent sharply in, but the movement at the root or base of the thumb must be as light as possible. This is the most favorable aspect of the "hammer stroke."

A2. Use the same fingers—123454321-23454321, but change the shape of the fingers and do not lift so high. The shape is now a gradual curve, not a series of sharp angles. The lift is measured at the second joint."

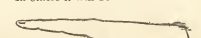
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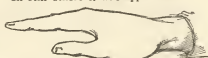


with a depression at the knuckle (double jointed). In others it will be



Let us study the effects of these different shapes of the finger in lifting and falling (up and down movement). Experiment A. Position. Lay the left arm and hand across the knee diagonally, the tips of the fingers on the right knee. (normal).

In still others it will approach



(stiff, hard, or very muscular joints). The position must be that in which the hand feels as little tension as possible—a long finger, lying as flat as it can without tension. Each hand must find its own comfortable position."

From this position, make the same light, swift stroke, with the same succession of fingers, as in the first position. The fingers are not now standing on their tips. That is, you are not playing on the tips of your fingers. The impact occurs at some distance back from the tip, even as the first back as the first joint. The movement should be a light, flapping sort of movement."

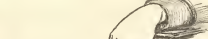
### Study the Sensations

COMPARE, now, in the right hand (playing hand) the sensations accompanying A1, A2, and A3. In which experiment has the hand the least tension (feeling of pull in the muscles, or of tightness)? In which can you make the most rapid group of 54321? Which gives the highest fling of the finger? Which can make the most repetitions without fatigue? Which, in other words, feels the lightest and swiftest? Power, we are not seeking at present."

It should be noted that some hands which have had a long training with high knuckles may, at first trial, find the flat position awkward or uncomfortable. But the experiment should be continued until the normal sensation of comfort, ease and lightness is attained. For the position is a truly natural one. The curved finger should fling only as high as is comfortable. The flat finger should "flap" high. But in neither case should the lift be strained. The sensation to think of is that of flying or flapping in the knuckle, not that of striking or hammering on the arm."

It is well to observe and compare the sensations in the forearm of the playing hand. Do you get a feeling of freedom in these muscles when the fingers are cocked, curved or flat? You can feel more or less tightness in these muscles by taking the forearm between the thumb and second finger of the left hand."

A4. Add another book to the one supporting the right arm, so that the wrist is about four inches above the level of the left arm. Try the three experiments with the wrist high, testing for ease and speed. You will find the cocked position difficult, but the curved or flat position easy."



Compare first the freedom and speed of the fingers. Then compare the tones as to quality and smoothness of grouping. If you have worked the experiments out accurately, and if you are good, you will surely say to yourself, "I get most speed and freedom with flat fingers, but I never could play on the flat of my finger, away back at the joint, and, even if I could, I should not like that flat tone effect. The tones are not distinct enough."

A6. Place 12345 upon E, F#, G#, A#, B. Repeat the three movements, A1, A2, A3. Try to keep the action of the thumb in the root joint as light as the action of the other fingers in the knuckle. Begin slowly, studying feeling and tone—12345 and 54321. Then make the groups more rapid. Remember that you are thinking of flying fingers, not of hammering or

machine which has to be urged to move? They are distinct, certainly, but you feel every cog in the wheel, every jerk of the mechanism. Why should you not? What is the objection?"

In A2 (curved finger), you feel each separate stroke on the left arm; but the strokes are grouped; they have more continuity."

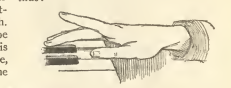
In A3 (flat finger), they have still more continuity, but are less distinct. In some hands these strokes will be most swift. In all hands the cocked finger strokes are least swift. Notice the difference between the "thickness" of the "cocked" finger strokes when they try to be very rapid, and the flowing (continuous or group effect) quality, combined with distinctness in both the other positions."

When you try A4, and watch the left arm, you will feel the same differences in continuity and distinctness. But even though you do not use more strength, the strokes will be heavier. Now you are allowing the hand to lean on the finger, and this will add the weight of your hand to the weight of your finger."

### Now, the Piano

WHEN THESE movements are thoroughly understood, and are mentally and physically distinct from each other, transfer them to the piano."

A5. Place the fingers 2345, on c, d, e, f. Use, in succession, the positions of A1, A2, A3. Begin slowly, and work up to a moderately fast speed: 2345, 5432. The tone must be kept soft or very soft. We are seeking the freest possible action of the fingers. If we try for loud tone, we shall interfere with the freest action. In using the flat finger, make sure that fingertips, knuckles and wrist are on a level, thus:



not thus:

Compare first the freedom and speed of the fingers. Then compare the tones as to quality and smoothness of grouping. If you have worked the experiments out accurately, and if you are good, you will surely say to yourself, "I get most speed and freedom with flat fingers, but I never could play on the flat of my finger, away back at the joint, and, even if I could, I should not like that flat tone effect. The tones are not distinct enough."

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(Continued on page 777)



# Happy Sides to Beethoven's Life

By EDWARD BALLANTINE

IN POPULAR TRADITION Beethoven is a man who knew much of suffering and little of joy, a Prometheus who gave the precious fire of his music to humanity while an eagle plucked at his heart. Even so distinguished a musician and scholar as Casella, in his critical edition of Beethoven's sonatas, which every thorough student of these works should study, says that the tragedy of Beethoven's existence "surpasses the cruellest martyrdoms of history." There is a certain foundation for this conception, but it has been greatly exaggerated for the sake of its dramatic picturesqueness in making his music seem all the more wonderful. A careful study of the life of Beethoven shows that he had a large share of positive happiness and that even his hardships had unusual compensations.

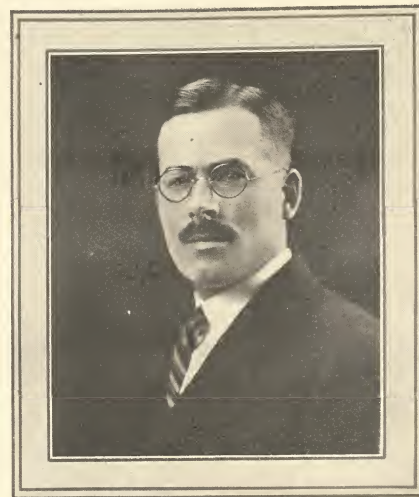
Beethoven's deafness naturally arouses the sympathy of everyone and causes wonder as to how it was possible for him to compose in spite of it. The symptoms of deafness did not show themselves until toward his twenty-eighth year, when his inner hearing his power of imagining musical sounds without outside aid was long established through constant occupation with music since early childhood. He already had the habit of doing a great part of his composing without a piano, which is true of other composers who are not deaf. This is a remarkable faculty, but not peculiar to Beethoven.

## His Tragic Deafness

IF BEETHOVEN had been born deaf, he never could have composed; and, if he had lost his hearing before he was mature, he would have been seriously hindered. His deafness came gradually. As late as his forty-eighth year he could hear the piano well enough to correct his nephew's playing; and when he was fifty-two, five years before his death, he enjoyed hearing a piece by Cherubini played by a musical clock whose chimes were, of course, more penetrating than ordinary musical instruments. In his complaints of deafness, he never expressed the fear that it might prevent his composition in any way; he was only afraid that hostile critics might be tempted to attack his music as that of a deaf man.

How many people have had to endure the trial of deafness which has cut them off entirely from the pleasure of music! But Beethoven had the wonderful recourse to composition and, more than that, the confidence that his composition was important to the world. While it is a pity that Beethoven could not hear his later orchestral and chamber music, still, within himself, he heard ideal interpretations and might have been annoyed by the shortcomings of actual performances, as he had been with certain earlier works.

It is even doubtful whether his deafness affected his composition in respect to effects of tone, for thick bass chords occur in his quite early works. The slow movement of the "Ninth Symphony" written at a time when he could scarcely hear an orchestra, contains some of his most exquisite orchestration; and the variations of the last piano sonatas are full of ethereal tonal effects. Thayer and other Beethoven scholars agree that, as far as his music was concerned, his deafness was a blessing in disguise, because it compelled him to concentrate on creative work without the distraction and waste of energy involved in playing and conducting, and because it deepened his experience and his sense of the essential values. But this was a benefit which the composer himself



EDWARD BALLANTINE

EDWARD BALLANTINE, noted American composer and Assistant Professor of Music at Harvard College, was born in Oberlin, Ohio, in 1886, and received his musical training under such noted teachers as Arthur Schnabel, Rudolf Ganz, Mme. Helen Hopewell, and John Knowles Paine. He also studied at the Schola Cantorum in Paris. Mr. Ballantine has written symphonic poems, "The Eve of St. Agnes" and "The Awakening of the Woods"; incidental music to Hagedorn's "Delectable Forest"; the songs, "Lyrics from the Greek"; and the humorous "Variations on 'Mary Had a Little Lamb' in the Styles of Ten Composers."

could not realize, nor could he gain satisfaction from it.

## Domestic Life Debarred

THAT BEETHOVEN never found the domestic happiness for which he longed is a sad fact which entitles him to great sympathy; but also in this respect he had the refuge of composition and, even in the midst of one of his most famous love affairs, art was recognized as a serious rival of the lady. In writing to his friend Dr. Wegeler concerning the Countess Guickard, he says: "There have been a few blessed moments in the last two years and it is the first time that I felt marriage might bring happiness. Alas! She is not of my station—and now—it would be impossible for me to marry. I must still bustle about most actively." Tears have been shed over this affair, but the remarks that "marriage might bring happiness" and the eagerness "to bustle about most actively" make the tears seem wasted. Later in the letter Beethoven says of his work: "Day by day I am approaching the goal which I apprehend, but cannot describe." It was not only courage that kept him go-

ing, but also the consciousness of power and of joy in his exercise.

## "The Immortal Beloved"

BEETHOVEN must have suffered a much deeper wound from the thwarting, however it may have come about, of his passion for "The Immortal Beloved," the unknown person to whom he wrote the famous love letter. But even this affair has its happier side, for it shows Beethoven's capacity for the ecstasy of romantic emotion. In the letter he says: "Your love makes me at once the happiest and the unhappiest of men." He was living intensely, even if in part painfully, and undergoing an experience which became fuel for great music.

The end of this relationship did not mean the end of romance. Beethoven had so many love affairs that he may well have spent more time in the hopeful stages of courtship than in the unhappiness of disappointment. Dr. Wegeler said: "There never was a time when Beethoven was not in love, and that in the highest degree." He occasionally made a conquest which would have been very difficult

if not impossible for many an Adonis." After he had suffered many heart-breaks he met the charming Amalie Sebald, of "the fascinatingly lovely singing voice," and there is evidence of at least a very delightful flirtation between the two. Beethoven wrote to a friend, "Give to the Countess a very tender yet reverential handgrip, to Amalie an ardent kiss when no one sees us." To Amalie herself he wrote: "... if the moon shines brighter for me this evening than the sun by day you will see with you the least of men. ... What dream of yours that you are nothing to me."

## The Brentano Incident

THE YOUNG and ardent Bettina Brentano, who later became Frau von Arnim, left a wonderful record of her heart-to-heart talks with Beethoven. Some of this record has been questioned as to accuracy, but Thayer vouches for the truth of most of it. Bettina was born to be the confidante of genius and acted as somewhat of an interpreter between Goethe and the great composer.

Thayer tells the story of her friendship with Beethoven as follows:

"One day in May, Beethoven, sitting at the pianoforte with a song just composed before him, was surprised by a pair of hands being placed upon his shoulders. He looked up 'gloomily,' and he saw a beautiful young woman who, putting her mouth to his ear, said: 'My name is Brentano.' 'He smiled, gave her his hand without rising and said: 'I have just made a beautiful song for you; do you want to hear it?'"

"Thereupon he sang—raspingly . . . but transcending training and agreeableness by reason of the cry of passion which reacted on the listeners—'Kermt du das Land?' He asked: 'Well, how do you like it?'"

"She nodded. 'It is beautiful, isn't it?' he said enthusiastically, 'marvelously beautiful; I'll sing it again.' He sang it again, looked at her with a triumphant expression, and seeing her cheeks and eyes glow, rejoiced over her happy approval. 'Alas!' said he, 'most people are touched by a good thing; but they are not artist-natures. Artists are fiery; they do not weep!'"

"He then sang another song of Goethe's, 'Dry not tears of eternal love!'"

"There was a large dinner party that day at Franz Brentano's and Bettina told Beethoven he must change his old coat for a better, and accompany her hither."

"Oh," said he jokingly, "I have several good coats," and took her to the wardrobe to see them. Changing his coat, he went down with her to the street, but stopped there and said he must return for a moment. He came down again laughing with the old coat on. She remonstrated; he went up again, dressed himself properly and went with her."

Must not Beethoven have been gratified by such glowing appreciation as he expressed in a letter to Goethe: "When I saw him . . . I forgot the whole world—as the world still vanishes when memory recalls the scene . . . Beethoven stalks far ahead of the culture of mankind. Shall we ever overtake him?" And was he not happy when, "after dinner without being asked, he sat down to the instrument and played long and marvelously; there was a simultaneous fermentation in his pride and in his genius. When he is in such a state of exaltation he speaks the incomprehensible and his fingers accomplish the impossible."

## BEETHOVEN'S GREAT "FUNERAL MARCH ON THE DEATH OF A HERO"

"This masterpiece is so forcefully characteristic in mood and movement, so full of gloomy grandeur, of dramatic intensity, of depth and richness of sombre harmonic coloring, that it may be ranked among his very ablest creations. 'It should be played with the utmost fullness of tone, but not extremely loud even in the climaxes, and never hard or rough—so as to convey the impression of suppressed power and of a noble, sustained sorrow, not a spasmodic, petulant distress.'"

Thus comments Edward Baxter Perry, in his "Descriptive Analyses of Pianoforte Works," upon Beethoven's masterly "Funeral March on the Death of a Hero" from the "Sonata in A-Flat," Opus 26. The famous French sculptor by E. Benet of Paris. In this marvelous composition one can fairly hear the muffled drums and tolling bells.

The Sonata, Opus 26, was written in 1801 and published in Vienna, March 3, 1802.

THE DEATH OF A HERO















the tones of the major are found in the relative minor, except the fifth, which, being the leading tone, is chromatically raised. Our two diminished triads may look and sound alike, but they are really two different chords. The Subtonic may be used occasionally in root position, for its fundamental is no longer the leading tone. Treat it very much as you do the Supertonic in the major key.

The thirds of these minor and dim-

inished triads also the Submediant, although a major chord, may be doubled. As the Mediant is the only chord of its kind to be found among all the triads of the major and minor keys, it deserves special mention, and should be permitted to speak for itself:

#### The Mediant Triad:

I am the augmented triad, formed upon the third degree of the minor scale. The critics call me an extremely harsh and somewhat trite and lacking in augmented fifth. I am frequently formed in the major key by chromatically raising the fifth

of a major triad. In fact I seem to fit in more naturally as a chromatically altered chord on the first, fourth, or fifth degree of the major key than at home in the minor. The strict contrapuntist has no use for me, but modern harmonists give me quite a respectful hearing.

In the whole-tone scale I am very much in evidence. Give me a little freedom in the hands of an ultra-modern writer, and I can knock out key, cadence, tone, and tonality. John Cage has used to call the Mediant of the major key the "unmeaning chord," and he named me the "unimpaired chord," but the Mediant of the Ma-

ior Key is a mild triad, while I am still on record as the harshest of all the triads. Perhaps that is why moderns have learned to like the augmented triad. All the triads of the major and minor keys have now "had their say," and we can all heartily endorse the words of G. W. Chadwick, "All the triads that it is possible to erect upon the various degrees of the major and minor scales, with their first and second inversions, form a themselves alone a fundamental system of tonal harmony which, if thoroughly mastered, will be of the greatest assistance in all future studies."

## Helpful Rules on Learning to Finger

By HOPE KAMMERER

HERE IS nothing more indicative of poor teaching, or poor learning, than a page of music all pencilled with the many rules. Place your fingers over the fingers of fingering taught to the beginner and *infidel* upon should enable the pupil to manage very well with only a few fingers, indicating where exceptions occur.

The first rule is this, to be taught to a child learning to play. First five-finger exercises; if two notes are a second apart, use fingers a second apart; if a third apart, use fingers a third apart; and so forth. For instance if you play D with the second finger, E should be played with the third finger. This is called normal, or regular, fingering. This seems a very obvious thing; but I have had advanced pupils come for lessons complaining that they have always had trouble with fingering. Explanation of the "normal fingering" rule surprises and delights them, and, from then on half the fingering difficulties disappear as if by magic.

Of course, knowledge of this rule presupposes an understanding of the intervals by their numerical names; for how are we to talk about the distance from a line to the next line on the staff, or from C to E on the piano, unless we have a name by which to call that distance. This is learned, of course, before the child ever touches the piano. (It is not necessary to mention the different kinds of thirds, as major and minor; that is an intricate subject and not essential for our present study.)

When the first rule is easily applied, use fingers a fifth apart—for the simple reason that you do not possess fingers a sixth or more apart! The tactile sense should

be developed by exercises in both these rules, with eyes shut.

Next come the chord rules, which are continuations of the first two rules. Place your fingers over the triads, root position, noticing that the outside notes are a fifth apart, which means you use fingers a fifth apart for them. The inside finger falls into its normal position, in accordance with rule 1. Now the first inversion. How far are the outside notes from each other? A sixth. Then apply rule 2. What is the interval that comes next to thumb? Is it as wide as the interval that comes next to the thumb? Next examine your own spread-out hand. The wide distance between thumb and second finger shows us that it would be quite easy to use "extended" fingering here, that is, fingers only a second apart playing notes a third apart. So the second finger is used for the middle note, while the upper part of the hand uses "normal fingering."

The second inversion is similarly reasoned out. The interval next to the thumb is even wider now than in its first inversion. It would be hardly fair to expect the second finger to use its extended position for an interval of a fourth. So the upper part of the hand uses normal fingering, as it did before, while the third finger takes the extended position on the middle note.

It is important that the child should think of the hand as having an upper and lower part, that is, the thumb side and the little-finger side, for this conception helps greatly in a few years' time when each side of the hand has to work independently.

In the four-note chord, major, the notes are all so

far apart from each other that extended fingering has to be used every time but once; and the pupil will take pleasure when he has learned the fingering, in showing his teacher what "once" occurs. The second and third second use extended fingering every time, even to the interval of a fourth. Whenever the interval of a fourth occurs next to little finger, the third is used instead of the fourth finger. In fact, whenever, in three or four-note form, the interval of a fourth comes next to little finger, the fingering is altered from its arrangement of the other positions. How often does the interval of a fourth come next to little finger?

Now comes another rule. We learned of the deviation from normal fingering necessary in chord playing, namely "extended" fingering. There is also another deviation which the pupil will encounter very soon in his pieces, namely "contracted" fingering, the opposite of extended fingering, when notes a second apart are played, for some reason, by fingers a third apart, and so forth. The pupil will also encounter "extended" fingering in all its forms in the course of his pieces.

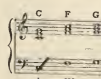
Why should the teacher write, over every ordinary triad or four-note chord, the fingering? Why not make the child recognize it as one of his familiar chords, in a certain position, and apply the fingering he has already been taught? After all, true education consists of teaching the pupil to depend on himself, not on his teacher. And I know of no subject (for I know of no subject) that is better worth being taught than music, or that is better worth being taught well.

## Practical Chord Study

By MARGARET F. STROH

"No!" (usually). "All right, try it and see."

After finding that the major chords of G do come on 1, 4 and 5, and remembering that the pattern for the major scales is the same, the pupil concludes that the major chords always come on those three notes. Now it is time to explain that as songs and hymns contain principally these major chords, he will be acquainted with them in all keys. He should write them out like this:



and play them and should also find in how many keys the same chord appears. There is a time to teach him the different positions (1, 3, 5; 1, 3, 6; 1, 4, 6) of the one chord, and here the teacher must be very sure that the pupil does not confuse the three major chords in one key and the three positions of one chord. After he has written and played this last he may begin playing cadences—

I, V, I, V, I—transposing them to all keys from the first. It may be necessary for him to write them in a few keys at first, but if possible it is better just to play them. Caution: Be sure he knows what he is playing and does not do it by ear.

While he is learning to play the cadences he may begin to analyze songs like "Swanee River" and the simpler hymns, taking an old book and writing the name of the chord underneath it. There will, of course, be chords that he cannot know and for the first few hymns it may be better to mark these, but later let him do it entirely alone.

Next he learns the V chord and its resolution by playing and writing it, and the simpler cadences: from a good harmony book may be learned—introducing the chord of the sixth and the six-four. Always have him apply his knowledge to the pieces and exercises he is studying.

This is a bare outline of a course whose aim is to thoroughly familiarize the pupil with the fundamental chords and their use; and it can be enlarged or varied in numerous ways. While the pupil may not see the value of it immediately, it will go all through his playing, broadening his musical ability in every line.

Art depends upon economic foundations. In turn, Art, notably Music, stimulates and inspires industrial and commercial progress, by creating new ambitions and new ideals, new demands. Our country at this moment is blessed in various ways with boundless economic prosperity, and the outlook for the present musical season is extraordinarily fine.



## SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS

## A Justification of Music Study in the Schools

THERE IS every reason to believe that our present civilization is on the eve of a greater Renaissance of culture than that enjoyed by ancient Greece or medieval Europe. We have been engaged largely in the advancement of material things, in the development of science and in the search for solutions to the many riddles of the universe in the hope of gaining greater power, luxury, leisure and contentment. Interest in art and culture has not kept pace with the scientific discoveries and the commercialization of these achievements. A narrowing age of specialization has been brought about as an aftermath of the period known as the industrial revolution. The lives of men and women have been confined to the perfecting of specialized tasks.

The world was brought back with a thunderous shock by that greatest of catastrophes, the World War, to a reality of the need of a more natural understanding of the destiny of man and of the tolerance and joy in right living. The development of science and the pursuit of knowledge for personal gain, will ever bring an empty reward.

### The Club Movement

NATIONAL federations of clubs for men and women have been formed as a result of the general awakening in the world to the realization of the need of social and cultural humanizing contacts in order to counteract the materialistic tendencies of the age. These club movements which embody community projects and cultural study plans have had an important effect on the lives of the adult population. Music has motivated many of these projects, and tangible results have been obtained. We hear on all sides the opinions of business, political and social leaders who readily assert that good music is the greatest force in socializing and uplifting the lives of every race and creed. By choosing music and cultural pursuits as motivating factors, our adult population is earnestly seeking to create high standards of living.

It is the duty of the school administrators to know the need of the times, to use proper instrumentalities and to face the needs of national and world-wide importance by preparing the boys and girls in their care to envisage life and the part they must play as future citizens in carrying the torch handed down to them by those who gave their all that democracy might live. There is greater need today for the ameliorating influence of good music in the schools, homes, business and social world than ever before.

Education is said to be the greatest power in the reduction of crime. This is unquestionably true in raising the social and moral standards of the illiterate. What of the so-called educated class? Has their education given them the power of discrimination and high standards of selection in the whom they choose to associate? An education which aims merely to train or discipline the mind or to provide vocational preparation for personal livelihood is not following the accepted cardinal principles of the purpose

of modern education. The present and future social, cultural and ethical attitude of our people depends on the vision that leaders and on their ability to provide ways and means of materializing these visions. Those of our number who are chosen to educate the children have a greater responsibility than the lawmakers of our land.

Modern education is not complete without a mass and individual development of an articulate, common language with which to express and satisfy the pent-up emotions of the people in their inherent love of nature and man. The surging emotions of an active people must be released into natural channels of expression. We must not fail to counteract the flood-tide of modern jazz and all that the term implies. We must turn again to the fountainhead of culture, as did the Greeks of old, and look to music and the fine arts to fill the lives of children and adults with wholesome "hobbies" and recreation which will make for deeper, fuller living.

### Importance of Music

THE FACT is well established that the study of music in the public schools is of importance at least equal to that of any other subject on the program. Many great teachers from Plato down to Dr. Eliot have declared that the study of good music is the greatest moving force in the life of a people; that the study of vocal and instrumental music develops a mental alertness and calls for a complex response of co-ordinated powers which no other subject affords.

When we look about us and observe the rapid attention that is given to the performances of our great symphony orchestras, choral societies and grand opera companies; when we realize the part that music plays in forming the life philosophy

of the people, through the influence of their own participation, or by listening to music recreated by the radio and reproducing instruments, we should pause and evaluate the phenomena of rhythm, melody, harmony and tone color in its relation to life, if it be jazz with its burlesque of the good and beautiful or real music with its inspiring uplift. It is the duty of the music supervisor and teacher to prove that the study and right use of music in school life will make an impermeable impression on the life of the school and community. This duty includes the obligation the music educator not only to prepare himself to be an expert in the subject but also to exploit the results of the school music activities developed under his direction in order to convince the school superintendent and board of education of the value of music.

### Advancement for Music

WE MUST combine all active agencies to support our plea for more music in the schools. We must maintain our contact with the National Education Association by maintaining a strong department of music in its Association. At Philadelphia, in the 1926 meeting of the National Education Association, a plea was made for music by Dr. Winship of Boston in a stirring address presented in a general session of the Conference. At Dallas, in February, 1927, the superintendents had an illuminating experience in attending the annual conference of the National High School Orchestra of two hundred and sixty-six players, assembled from thirty-eight states.

Music was the theme of the Dallas meeting and a resolution was adopted which will go far toward making music the motivation of all school activities and in setting new standards for greater con-

sideration of the rightful place which it belongs. It was as follows:

*"We would record our full appreciation of the fine musical programs and art exhibits in connection with this conference. They are good evidence that we are rightly coming to regard music, art and other similar subjects as fundamental in the education of American children. We recommend that they be given everywhere equal consideration and support with other basic subjects."*

This is an age of placing first things first, and in order that we may gain courage and conviction in forwarding the project to which we have dedicated ourselves, let us remember the high place that music has held in the lives of all the ages. Plutarch tells us of the high regard in which music education was held by the Greeks, being the most fruitful form of education, a process for the development of creative power—power of expression, of initiative and of appreciation. "Whoever he be that shall give his mind to the study of music in his youth, if he meet with a musical education proper for the forming and rearing his individuality, he will be sure to applaud and embrace that which is noble and generous and to rebuke and blame the contrary, as well in other things as in what belongs to music." It becomes clear from all reproachful actions, for now, having reached the noblest fruit of music, he may be of great use, not only to himself but also to the commonwealth; while music teaches him to abstain from everything that is indecent, both in word, and deed, and to observe decorum, temperance and regularity."

## The Importance of Organizing for the Betterment of School Music

THERE ARE many agencies which are working for the advancement of the types of music education which are being given to the public school pupils in urban and rural communities. The great National Music Supervisors' Conference now meets biennially before the summer of the understanding sectional conferences which are held biennially in alternate years with the national body of which they are a part.

There are many state educational organizations which hold departmental sessions annually. These in turn create interest in having their members attend the national conferences of states and the great national meetings of school music supervisors. In centers of population, supervisors' clubs have been organized and serve to maintain a high standard of contacts which are invaluable. The supervisors in and about New York, Chicago, Philadelphia and other centers have organized "In and About" music supervisors' clubs which have attracted interested supervisors and teachers to their

meetings from large and small communities situated a hundred or more miles apart. Study plans of common interest have been projected and music memory or study projects have been presented to the children in the schools of the communities.

There is great need for further organization and cooperation on the part of the supervisors in order that the children of the school may have the benefit of the research findings of the national committees and especially of the forward movements which come about by the application of central study plans developed for local needs.

### Proof by Doing

THE AVERAGE music supervisor cannot justify his plea for the consideration of music education in the schools so aptly as many of his fellow educators in other fields. The supervisor has an up-to-date music report on his board of education or his superintendent that the proper study of music fills a large

place in the lives of boys and girls. Music is a comparatively new subject in the school curriculum compared to the "traditional" subjects.

The music supervisor is trained in a "doing" process, not in a rhetorical field as are his fellow-school workers, and therefore he must prove by doing and exploiting the work of his pupils in order to obtain larger consideration of school time and expense for the study and appreciation of music in the schools. The increased standards in the preparation of the music supervisor, and the fact that teachers are called upon to present music has been recognized in the higher status of the musical ability of the children; and the time is at hand when music should be accorded a high place in the revised program suited to the life preparation of the modern child.

The music supervisor makes a very serious mistake when he becomes absorbed in his own field that he pays little heed to the research findings.

(Continued on page 742)







## Making Those First Exercises Interesting

By MAUDE W. TREGASKIS

THE DIFFICULTY and unpleasantness of practicing at the very outset of the study of music is responsible, I am sure, for the inability of many people to play the piano. How many times we hear grown folks say, "If my parents had only made me practice! But I hated it so much that they did not insist"—a most natural attitude, it seems to me, from the point of view of both the child and his parents. A child (especially one who likes to listen to music) will naturally dread the repetitions of the first exercises necessary before proceeding to the playing of little "pieces" or the still more interesting advanced work. Besides, the problem of keeping accurate time, which is so important at the very beginning of the study of piano, is a difficult and irksome one to the children.

In a number of the new elementary books for piano students an occasional accompaniment is written with the exercise. The following is an illustration:



This is an idea, it seems to me, that cannot be too highly commended. In the first place, the accompaniment takes the place of the metronome which many children dislike heartily. Moreover, the presence of another person in the room and his participation in the practicing is an encouragement. Most of all, the improved musical results to young ears make this a most satisfactory way of getting past the first and worst stage of learning to play piano. I have found an excellent book of duets for beginners and have used it with great benefit to the children.

A mother need have no great knowledge of music in order to improvise a simple accompaniment for each of the child's first exercises, and it is a small sacrifice to give the time, since it is necessary only until the child reaches a stage a little more advanced, when the work, of course, becomes more interesting. However, it is of the utmost importance that the accompaniment should be played in absolutely accurate time.

## The Thumb's Début

By RICHARD HACKER

THE THUMB is coming into its own! Notice, in modern works, how much oftener it is used than in older compositions. So get used to cowering with it over the black keys, to executing a small dance with it around the other fingers and to seeing it making astonishing discoveries in its flights to the North and South poles of the keyboard. A lifeless member of the hand family? Hardly! Not since Bach brought it to being and baptized it with his Fugues and Inventions!

## Stephen Collins Foster Peoples Were Made Glad Because of Him

By RUTH ROBINSON

IN THE United States, July 4th stands foremost among our patriotic holidays because it commemorates the signing of the "Declaration of Independence," thus assuring national freedom to the citizens of this country.

That day also has a significance in the musical history of the United States. A child (especially one who likes to listen to music) will naturally dread the repetitions of the first exercises necessary before proceeding to the playing of little "pieces" or the still more interesting advanced work. Besides, the problem of keeping accurate time, which is so important at the very beginning of the study of piano, is a difficult and irksome one to the children.

Stephen Collins Foster was born in Pittsburgh on July 4, 1826. A great deal of his youth was spent playing on the river banks around Pittsburgh, where he listened to the negro stevedores whose singing had an influence on his own later musical compositions.

Although he wrote both words and music for most of his songs, he never was a learned composer. However, his songs "most nearly fulfill the mission of folk-music in America." He became a proficient pianist and was well educated and informed on various subjects other than music, but "he was great because of his inborn genius for melody, his sensitive perceptions, his innate tenderness and nobility of character."

It was said he wrote text and music for

over one hundred and fifty songs, but the two best known undoubtedly are *My Old Kentucky Home* and *Old Folks at Home*, the latter being also known as *Way Down Upon the Swanee River*. Other of his songs, familiar to everyone, are *Uncle Ned*, *Old Black Joe* and *Maudie's In the Cold, Cold Ground*.

The citizens of Pittsburgh have not been unmindful of the fact that their city was the birthplace of this illustrious musician. Foster's home on Penn Avenue has been preserved and contains many mementoes belonging to Foster and his family. His memory has been further honored by the erection of a statue representing Foster with a negro playing a banjo at his side. This statue stands in beautiful Highland Park, overlooking the Allegheny River.

Foster's life was a tragic one and his death, in abject poverty in a New York rooming house, occurred as the result of an accident. After an unfortunate marriage and the death of his mother, whom he loved dearly, he became the victim of drink. Many of his songs were sold for very small sums that would pay for him a drink from "the cup that cheers," but which for him brought no cheer, but only temporary forgetfulness. It has been said that "if he had been, 'the light that led astray was light from Heaven.'"



## THE ETUDE

### Teaching New Scales

By GLADYS M. STEIN

THE FOLLOWING method has proven successful in teaching scales to children.

1 2 3 1 2 3 4 5  
G A B C D E F G  
5 4 3 2 1 3 2

The letters give the notes of the scale. The figures above the letters give the fingering for the right hand, and those below the letters for the left.

Scales written out in this way in the back of the pupil's exercise book prevent any dispute concerning what scales have or have not been studied. Also pupils find it easy to remember scales learned in this manner.

### Stop that "Bang"

By ABBIE LLEWELLYN SNOODY

TOO MUCH cannot be said against allowing a child to "bang" upon the piano before he is ready to begin regular lessons.

"I am sure Sara is going to be musical. I just can't keep her away from the piano! How often one hears it, and with what increasing difficulty one listens politely! For Sara, after the manner of her kind, bangs upon the piano with the same zeal she might exhibit upon a tin tub, only having, perhaps, the added incentive of knowing that the piano is something which can be damaged considerably if left to the mercy of two small hands."

But even if indifferent to the piano's feelings Sara's mother should consider the alarm Sara is doing to herself and the pain she will cause her future music teacher. For, if allowed to continue her incessant "pecking," Sara will develop a stiff-fingered, petrified wrist action that it will take her teacher months to undo, and, further, she may acquire a lazy-minded desire to fumble for the notes upon the keyboard instead of placing them accurately according to the music—a habit from which she may never recover.

As soon as a child shows an interest in music she should be led to sing and allowed to tap out, upon a toy drum or cymbals, rhythmic accompaniments to her mother's playing. Then, as soon as her little hands develop sufficiently, she should be taught by mother or teacher how to place those hands and fingers properly upon the keys and should be trained at once to catch the relation between the notes and the tones of the piano. But, until that day arrives, keep her away from the piano!

## The Uninterrupted Practice Hour

By ANNETTE M. LINGELBACH

THE TEACHER said, "Your child plays well. But why can't she concentrate? He isn't here ten minutes until he's listening to the doorbell ringing or someone's telephone conversation."

The mother pondered on what she had been told and decided to adopt a new plan. While Anne practiced, Charles was put on duty to answer the doorbell, and to tell the children Anne couldn't be disturbed between four and five in the afternoon. Anne did the same duties while Charles was practicing. Mother did her part by telling her friends not to telephone during the children's practice-hours.

Anne and Charles can now concentrate. They have improved in the matter of errors and smooth playing and show much more poise in their recital-performance, mainly because of their ability to fix their minds on their music and not on their audience.

## THE ETUDE

### CLASSIC, MODERN AND CONTEMPORARY MASTER WORKS

## THE RIVER PRELUDE

HARL Mc DONALD

A very clever essay in modern harmonies, with atmospheric effects. Grade 5.

Andante tranquillo M.M. ♩ = 72



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Other Music Sections in this issue on pages 717, 757, 789.

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# MARCIA FUNEBRE

SULLA MORTE D'UN EROE

L. van BEETHOVEN

For interesting material in connection with this famous number see another page of this issue. Originally for piano solo, this movement is still more effective as a duet. **Maestoso andante** M. M. ♩ = 63

SECONDO

Musical score for the second part of Marcia Funebre. The score is written for piano and bass staves. It begins with a piano (p) dynamic and a *cresc.* marking. The tempo is *Maestoso andante* with a metronome marking of ♩ = 63. The key signature is two flats (B-flat and E-flat). The score includes various dynamics such as *p*, *pp*, *f*, *ff*, *cresc.*, and *decresc.*. There are also articulation marks like accents and slurs. The piece concludes with a *CODA* section marked with a double bar line and a repeat sign.

a)

\* From here go back to ♫ and play to ♪; then play *Coda*.

# MARCIA FUNEBRE

SULLA MORTE D'UN EROE

L. van BEETHOVEN

PRIMO

*Maestoso andante* M. M. ♩ = 63

Musical score for the first part of Marcia Funebre. The score is written for piano and bass staves. It begins with a piano (p) dynamic and a *cresc.* marking. The tempo is *Maestoso andante* with a metronome marking of ♩ = 63. The key signature is two flats (B-flat and E-flat). The score includes various dynamics such as *p*, *pp*, *f*, *ff*, *cresc.*, and *decresc.*. There are also articulation marks like accents and slurs. The piece concludes with a *CODA* section marked with a double bar line and a repeat sign.

\* From here go back to ♫ and play to ♪; then play *Coda*.



# MINUET ANTIQUE

THE ETUDE

W. BERWALD

In the true classic vein. Grade 3.

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