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James Francis Cooke

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Sari Carter - Bradford

THE ETUDE

Music Magazine

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JUNE
1928



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Allegretto con spirito M.M. $\text{♩} = 144$

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MINUET MILITAIRE

THE ETUDE

THE ETUDE

GLITTERING RAINDROPS

Stately and rhythmic. Grade 3.

Somewhat quicker than Minuet tempo M.M. ♩ = 138-162

RICHARD KOUNTZ

Like a "graceful" dance. Grade 3½.

Andante M.M. ♩ = 126

CARL WILHELM KERN, Op. 545

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TWILIGHT HOUR VALSE

THE ETUDE

THE ETUDE

A slow, graceful waltz movement. Grade 3.

Tempo di Valse M.M.♩ = 54

FRANK H. GREY

Grazioso
mf

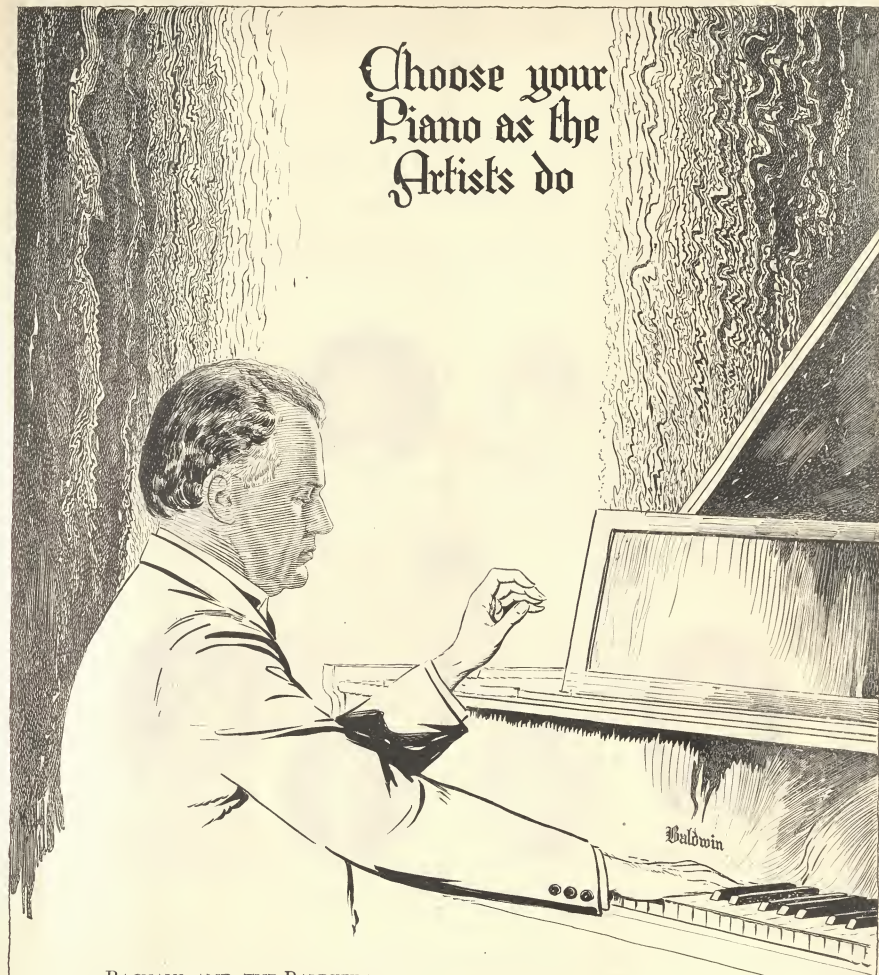
TRIO
Fine f leggiero

f ben accentuando

*D.C. Trio **

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THE CURTIS INSTITUTE OF MUSIC

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EDITORIALS

Making Summer Study Count

AMERICA, oldest of great republics of the world and oftentimes credited with being the most alert, has gradually slipped into a habit so wasteful in its educational aspects that, if something is not done to remedy the situation, great losses to the art of music will surely be incurred.

While the citizens of other leading nations have indulged in moderate summer recesses from study, in America the vacation period has been growing longer and longer each year, until at this time we are confronted with the ridiculous situation of asking American students of music to compete with the students of other nations who have from one to three months more study and practice.

What is becoming of our American reputation for hard and persistent work? Are we making "softies" of our children through overdoes of enforced idleness? Our forefathers had none of this. Who will gain say that their labors were responsible for our own leadership in so many fields? Are we

sinking into a slough of Roman opulence which is undermining our birthright, our determination to utilize our lives to the best advantage?

Climate has very little to do with the determination to work. Your editor has just returned from a second visit to Cuba

—that inexpressibly delightful island paradise of the Caribbean that always lures the visitor back again and again. Cuba has a wonderful climate, but it is at times terrifically hot. It is in every sense a tropical country. In February one can motor comfortably along the sea-swept Malecon, in an open car, clad in a Palm Beach suit.

During the summer only the refreshing ocean breezes make the torrid days endurable.

Notwithstanding the tropical heat of Havana, no student of music ever expects a vacation of longer than one month. He is amazed when he learns that music students in the north take two, three, and sometimes even four-month vacations, and asks, "How can they get ahead in music when they waste so much time?"

The fact is that students who waste their summers do not begin to get ahead so rapidly or so securely as those who take vacations of moderate length. Thanks to the proverbial Cuban hospitality, we were enabled to gain an insight into the excellent musical work done in Havana, by numerous conservatories and private teachers and in the delightful Cuban homes. The students show clearly the effect of hard, persistent, regular music work, not for merely three-quarters of the year but for the whole year, with only an interruption for a moderate vacation. The absurdity of long summer vacations becomes immediately apparent.

As a matter of fact, the student in Havana, who has studied music for six years, has really studied about one year longer than the American student who has wasted his vacation time. The Cuban student's real progress is out of all proportion to the time he has studied, in comparison with that of many students in the States.

The Summer School idea was introduced into American musical work through the success of the same principle in Colleges and Universities. Now such schools are held in all parts of America, giving intensive courses with splendid results. It remains for teachers and conservatories to extend their regular work by means of a special Summer course.

If this is made sufficiently wide-spread, American musical education will be brought back to a rational basis. The boy in Kansas City, or Jacksonville, or Ogden, or Bangor, who has hitherto had a skimmed course of music study will not be placed in unfair competition with the brilliant youth from Odessa who thinks nothing of working twelve hours a day for

year with the prayer in his heart that he may become another Heifetz, Elman, Lhevinne or Gabilowitch.

Our long wasteful summer of idleness will then be cut down to a period corresponding with that which the average American family usually takes as a vacation—two, three or four weeks.

The study of an instrument concerns itself with the problem of training the hands to obey the mind through the complexities of music, ancient and modern. THE ETUDE MUSIC MAGAZINE has often dwelt upon the great psychological value of

this important co-ordination of the mind, nerves and muscles. This is of far greater psychological and educational significance than most people realize. It presents deep neurological problems which have a bearing upon the life of the individual. The organs of speech, for instance, are very definitely related to manual dexterity. However, the point we here desire to leave with our readers is that music study, particularly the study of an instrument or of the voice, requires continuous, uninterrupted prosecution. It is not something which can be taken up and dropped at convenience. Two weeks is a very long period to discontinue study and practice.

Let us hope that thousands of parents who read this editorial will realize the economy of time, labor and money that can be effected by continuing the music lessons of their children as long as possible during the summer months. Don't let the heat be an excuse. If it can be done with surprising success in tropical Cuba, it surely can be done with equal profit in countries to the north.



HAVANA'S BEAUTIFUL NATIONAL THEATRE
THIS BUILDING IS THE HOME OF GRAND OPERA IN THE CUBAN CAPITAL

The Secret of Extracting Tone Color From the Piano

By ERNEST R. KROEGER
Noted American Composer, Pianist and Teacher



BEETHOVEN AND GOETHE

Fourth in a Series of Masterly Etchings by Nam Bauer, presented for the first time in America, by The Etude Music Magazine.

THE BOND between Beethoven and Goethe was one of rich artistic understanding. Goethe's long life of eighty-two (1749-1832) encompassed that of Beethoven (1770-1827). The most of Beethoven's songs were written to words by Goethe. The composer's greatest contribution to the poet, however, was his music to Goethe's "Egmont." Both men were individuals of powerful romantic feelings; and at the same time both possessed pronounced philosophical tendencies. They were the giants of that unequalled creative period in Teutonic history, which was to mean so much to all the world.



CONSIDERABLE EXPERIENCE with pupils who claimed to have been taught the weight system of piano playing has constrained me to inquire, "Do the majority of these pupils know what weight playing really is?" In fact, it might be asked, "Did their teachers know what is meant by weight playing?" It is so easy to take up a shibboleth to launch a war cry. But, "Does it mean anything?"

What is weight touch? It is a concentration of power at a given point. Every muscle, not necessary at this point, must be relaxed. For instance, in the ordinary five-finger exercise, which is to follow, the thumb of the right hand is first employed in the attack on Middle C. Enough power must be used for the thumb to strike the key with sufficient weight to depress it immediately to the key-bed. Every other finger of the hand must be relaxed.

When the second finger follows with the next key, the weight first given to the thumb is transferred to it. As the second finger descends, the thumb ascends. When the thumb ascends it is not to be jerked up or pulled up. It should follow as the natural reaction to the descent of the second finger. Only in this way will it ascend without tension. When the second finger descends, all the weight previously centered in the thumb is removed from it. The same principle must be carried out when the second finger passes to the third, the third to the fourth, the fourth to the fifth.

Ex. 1 Right Hand
Largo
a b c d e

(a) Firm attack; weight on the thumb; remaining fingers relaxed.
(b) Weight transferred from the thumb to the second finger; remaining fingers relaxed.
(c) Weight transferred from the second to the third finger; remaining fingers relaxed.
(d) Weight transferred from the third to the fourth finger; remaining fingers relaxed.
(e) Weight transferred from the fourth to the fifth finger; remaining fingers relaxed.

We now are ready for the left hand.

Ex. 2 Left Hand
Largo
a b c d e

(a) Firm attack; weight on the fifth finger; remaining fingers relaxed.
(b) Weight transferred from the fifth to the fourth finger; remaining fingers relaxed.
(c) Weight transferred from the fourth to the third finger; remaining fingers relaxed.
(d) Weight transferred from the third to the second finger; remaining fingers relaxed.
(e) Weight transferred from the second finger to the thumb; remaining fingers relaxed.

Either of these exercises may be practiced with the notes moving in the direc-

tion opposite to that given; in which case the plan is identical, with movements reversed.

When the left hand is practiced the fifth finger begins on C an octave below that used by the right hand. This is naturally not so strong a finger as the thumb of the right hand. Care must be taken that it is not used with a punch, a push or a shove. The weight of the finger itself must cause the key to go to the bottom of the dip of the key. The remaining fingers follow in a manner similar to that of those of the right hand.

Analogy to Walking

WALKING illustrates the principle of the "transference of weight." When the right foot is used, all the weight of the body is placed upon it. When the left foot follows, the weight is taken off the right foot and transferred to the left. There should be no tension or rigidity in the body.

If the common arpeggio is practiced, a gentle swinging or rocking movement is employed. The hand should not be held in a taut or immovable position.

Ex. 3 Right Hand
Largo
a b c d e

(a) The thumb of the right hand falling with its weight on C; the remaining fingers relaxed.
(b) Weight transferred to the second finger; the thumb moves to a position just under the second finger; the wrist turns a little outward.
(c) Weight transferred from the second to the third finger; thumb moves to a position directly under the third finger; wrist bends farther outward.
(d) Weight transferred to the thumb as it falls on C; wrist bends distinctly outward. In returning the fingers prepare to cross over the thumb.

The left hand, descending, corresponds in its motions to the right hand when ascending.

Ex. 4 Left Hand
Largo
a b c d e

(a) The thumb of the left hand falling with its weight on C; the other fingers relaxed.
(b) Weight transferred to the second finger; thumb takes position under the second finger; wrist bends outward.
(c) Weight transferred to the fourth finger; thumb takes position under the fourth finger; wrist bends outward.
(d) Weight transferred from the fourth finger to the thumb; other fingers relaxed; wrist bends outward.

The wider the interval of the arpeggio, the more rotary motion must be used. For example, in the *Etude* No. 10, Opus 10, No. 1, by Chopin, the thumb strikes C firmly; the second finger follows on G and the third finger on C, so that when the fifth finger strikes E the thumb is over the key C (an octave from the first key), which it strikes with no thump or knock.

Ex. 5 Right Hand
Largo
a b c d e

In the course of the progression the thumb moves towards its goal after the initial attack. The accent comes on the fifth finger, and the legato must be perfect. In order to accomplish this smoothly the wrist is elevated considerably. Strong advocates of the rotary principle believe that a trill or any form of legato should be played with a rocking motion. The



ERNEST R. KROEGER

writer does not agree with this. The body should not sway from side to side unnecessarily, when one foot follows the other in walking. This principle is, of course, a reaction from those methods published during the past generation, when fingers were mainly considered and the arms mentioned but little if at all.

The Great Goal

WHAT IS the great thing to be desired? It is to obtain the greatest possible results with the least possible expenditure of energy. Any motions of arms or body which distract the listener and cause his attention to be drawn to these motions, instead of to the pianist's interpretation of the composition in hand, are to be discouraged.

Look at three great artists whose reputations are unquestioned: Godowsky, Hofmann and Rachmaninoff. Notice how quietly they sit. There are no unnecessary movements. Everything is done with a minimum of motion. They realize that the mission of the pianist is to convey to an audience the message of the composer. This is as it should be. When the artist renders Beethoven's *Sonata Appassionata*, his aim should be to adhere as closely as possible to the spirit of Beethoven, and not to display such eccentricities or idiosyncrasies as he may happen to possess.

The Key Attack

IN REGARD TO the "attack" of the key when producing a tone, the lack of freedom or of resilience, found in the playing of most students, is all too noticeable. The fact is that too few "methods" pay sufficient attention to the vertical motion of the wrist or arm. Also, too few teachers instruct their pupils in proper "attack." Notice the great pianists and see how freely their arms are used. Such artists as Paderewski, Bauer and Lhevinne sometimes raise their arms eight or ten inches above the keys. But many inferior pianists approach the keys with scarcely any perceptible raising of the wrists or arm. The result is that their dynamics are monotonous. Their playing has no color or variety.

When students, whose attack is dull and lacking in quality, come to the writer, he gives them exercises of the following nature. The right arm is raised about a foot from the lap, completely relaxed, and then allowed to fall entirely of its own weight. This is repeated ten or twelve times. The left arm is similarly treated. Then the two arms are given practice in falling together.

The next thing is to approach the keys in the same manner. Let the arm fall to the lap; raise it; then let it fall to the keyboard, striking Middle C with the third finger.

Ex. 6 Right Hand
Largo
a b c d e
Arm falls third finger strikes key; five times
Arm falls on lap. Arm falls on lap.

Do this about fifteen times. Exercise the left arm in the same manner, an octave lower on the keyboard. Then try the two together.

Now experiment with thirds instead of

"NEL COR PIU"

SIX VARIATIONS

L. van BEETHOVEN

Tema.

Andantino quasi allegretto M.M. $\text{♩} = 80$

Var. I

Var. II

THE ETUDE

THE ETUDE

JUNE 1928

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poco rit.
p
lento
a tempo
cresc.

Tempo primo
Var. V
legiero
un poco marcato

dim.
cresc.

f
cresc.

p
cresc.

cresc.
poco rit.
a tempo

cresc.
f
a tempo

Un pochettino più animato M.M. $\text{♩} = 60$
Var. VI
mf sempre legato

mf
cresc.

p
cresc.

cresc.
poco rit.
a tempo

cresc.
p

Coda
l.h. 2 mp
r.h. 1
l.h. 1

mp
p

mp
p

cresc.
p
f

p
cresc.
f

p
f

dim.
calando
pp

IN THE HAMMOCK

LA SIESTE DANS LE HAMAC

A beautiful example of modern
"atmospheric" harmony. Grade 6.

RENÉ CHANSAREL

Molto tranquillo, non giusto

dolce

pp

sempre p

cresc.

un poco più

armonioso

dolce

pp

sempre p

cresc.

un poco più

armonioso

dolce

pp

sempre p

cresc.

un poco più

armonioso

dolce

pp

sempre p

cresc.

un poco più

armonioso

dolce

pp

sempre p

cresc.

un poco più

armonioso

dolce

pp

sempre p

cresc.

un poco più

armonioso

dolce

pp

sempre p

cresc.

CODA

a tempo

un poco più

riten un poco

ppp

sempre riten.

dolce

ppp

ppp

FRILLS AND FANCIES

MAURICE YVAIN

A dainty modern French number, with
many syncopations. Grade 3 1/2

Allegretto M.M. ♩ = 108

mf

ff

Last time to Coda

CODA

f

ff

pp leggiero

DC

O LAMB OF GOD

AGNUS DEI

INTERMEZZO

from "L'ARLESIENNE"

GEORGES BIZET

A fine dramatic number. Grade 4.

Maestoso M. M. $\text{♩} = 84$

Allegro moderato M. M. $\text{♩} = 108$

Allegro moderato M. M. $\text{♩} = 108$

THE ETUDE

THE ETUDE

OUTSTANDING VOCAL AND INSTRUMENTAL NOVELTIES

FAR O'ER THE HILLS

J. FRANK FRYSSINGER

A splendid chime piece.
Mr. Frysinger's latest work.
Echo. Flute Celeste 8' & Trem.
Sw. Flutes 8' & 4' & Trem.
Gt. Chimes
Ch. Clarinet, Echo or Sw. to Ch.
Ped. Bourdon 16' to Echo or Sw.

NOTE: If the organ does not contain chimes and harp, substitute Flutes.

Lento
Chimes

Moderato
Manuel
Echo or Sw.
Ch. con espressione

Pedal

Chimes
a tempo
Echo or Sw. Vox Humana & Trem.

Pochetto più mosso
Ch. Quintadena 8' Flute 4' & Trem.
Echo, Harp & Unda Maris

D.S. 8
rit. molto rall.

DANCE OF THE TOYS

LEONORE LIETH, Op. 41, No. 1

Showy and full of life. Grade 3.

Allegro M.M. ♩ = 108

SECONDO

Musical score for the Second Piano part of 'Dance of the Toys'. The score is written for two staves (treble and bass clef) in 3/4 time. It begins with a mezzo-forte (mf) dynamic and features a variety of musical textures, including chords, arpeggios, and melodic lines. The tempo is marked Allegro M.M. ♩ = 108. The piece concludes with a piano (pp) dynamic.

TRIO

Musical score for the Trio section of the Second Piano part. This section is marked with a mezzo-piano (mp) dynamic and features a more complex, rhythmic texture with frequent chords and arpeggios. It concludes with a piano (pp) dynamic.

DANCE OF THE TOYS

LEONORE LIETH, Op. 41, No. 1

Allegro M.M. ♩ = 108

PRIMO

Musical score for the First Piano part of 'Dance of the Toys'. The score is written for two staves (treble and bass clef) in 3/4 time. It begins with a mezzo-forte (mf) dynamic and features a variety of musical textures, including chords, arpeggios, and melodic lines. The tempo is marked Allegro M.M. ♩ = 108. The piece concludes with a piano (pp) dynamic.

TRIO

Musical score for the Trio section of the First Piano part. This section is marked with a mezzo-piano (mp) dynamic and features a more complex, rhythmic texture with frequent chords and arpeggios. It concludes with a piano (pp) dynamic.

MARK HERALD OLD-FASHIONED MOTHER OF MINE

RICHARD KOUNTZ

Moderato

mf *mp*

1. Pair of

old-fash-ioned eyes, Soft and bright as the skies, With the sun-shin-ing through from a - bove, And an
life has dis-pelled, Ev-'ry dream that we held, There is one who each hope can re-call, Ev-'ry

old-fash-ioned smile, In the old-fash-ioned style, From a heart that was made but to love. 1. & 2. Just an
joy ev-'ry pain That we felt, lives a gain In the dear-est and best one of all.

ten.
old-fash-ioned moth-er whose dear ten-der gaze Speaks an old-fash-ioned love just for me, With her old-fash-ioned

ways from the old-fash-ioned days, Just as sweet and as kind as can be, Through the old-fash-ioned years, With their

ten.
smiles and their tears, She has comewith a love that's di-vine; May the years of her rest— Be the sweet-est and

ten.

p meno mosso

best For that old-fash-ioned moth-er of mine. 2. And if moth-er of mine, Till the long years of

p meno mosso

sleep-ing Find her safe in God's keep-ing, That old-fash-ioned moth-er of mine.

YOU STUPID, IT'S JUNE!

GRACE S. LOVE

Capriccioso

GEOFFREY O'HARA

mf

I asked my-self why the night's a - glow, And birds some - how sing a brand new tune, The wise old man in the

moon leaned low, And laughed, "You stu - pid, it's June, it's June!" La la la la la la la la.

REFRAIN (Very brightly)

It's June It's June! and in gold - en shoon,

The earth to its bri - dal pass - es,

It's June, It's June, and the sum - mer moon,
Breathes warm in the glist - ning grass - es,
O kind - ly June, grant a boon, To
all good lads and lass - ies, O'er hill or
dune, bring it late or soon — bring love, Bring love
June.
accel. 10 10 10 10

A LITTLE PRAYER

M. L. PRESTON

Andante sostenuto *mp*

O lov - ing fa - ther hear my prayer, In all hu - mil - i - ty.

cresc. *dim.* Not for glo - ry, wealth or fame, do I ask of Thee, For when I see the poor and need - y

cresc. *dim.* bowed with sordid care. O give me then the wisdom, Lord; Thy love with them to share.

p un poco rit. *Fine*

p un poco rit. *Fine*

mf 2. Help me to feel Thy pres - ence, Lord, when life comes dark and drear, And hear Thy voice say

cresc. "Peace be still" and lose all sense of fear. I look to Thee for light to guide my faltering foot - steps on the way, The

cresc. way that leads to per - fect love, and one e - ter - nal day.

un poco rit dim. *D.S.*

JOHN PAUL JONES THE REVOLUTIONARY WAR

Grade 2 1/2

DOROTHY GAYNOR BLAKE

John Paul Jones was a Captain and a
Sailor of the Sea.
John Paul Jones helped to make this country
Free for you and me.
His vessel was the Bonhomme Richard and
He manned it with a gallant loyal crew.

He hunted out the foe in foreign waters
Doing all the mischief he could do!
John Paul Jones was a terror to our
Old time enemy,
But to us he was loyal and a
Hero of the sea.

Dorothy Gaynor Blake

March tempo M.M. ♩ = 126

Musical score for 'John Paul Jones' in 4/4 time, marked 'March tempo M.M. ♩ = 126'. The score is written for piano and includes a 'Fine' marking and a 'D.C.' (Da Capo) instruction at the end.

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THE WILD HORSEMAN WILDER REITER

R. SCHUMANN, Op. 68, No 8

A characteristic classic gem. Grade 2.

Allegro con brio M.M. ♩ = 116

Musical score for 'The Wild Horseman' in 2/4 time, marked 'Allegro con brio M.M. ♩ = 116'. The score is written for piano and includes a 'Fine' marking and a 'D.C.' (Da Capo) instruction at the end.

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MARCH OF THE ACOLYTES

In "Grand March" style. A good study in four-part harmony. Grade 2 1/2.

Con brio M.M. ♩ = 96

RICHARD J. PITCHER

Musical score for 'March of the Acolytes' in 4/4 time, marked 'Con brio M.M. ♩ = 96'. The score is written for piano and includes a 'Fine' marking.

TRIO

Musical score for the 'TRIO' section of 'March of the Acolytes' in 4/4 time. The score is written for piano and includes a 'D.C.' (Da Capo) instruction at the end.

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A LITTLE WALTZ

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A study in the Minor Key. Grade 2.

Allegretto comodo (♩)

ARTHUR FOOTE

Musical score for 'A Little Waltz' in 3/4 time, marked 'Allegretto comodo (♩)'. The score is written for piano and includes a 'Fine' marking and a 'D.C.' (Da Capo) instruction at the end.

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What Worlds She'll Conquer!



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