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### Volume 48, Number 11 (November 1930)

James Francis Cooke

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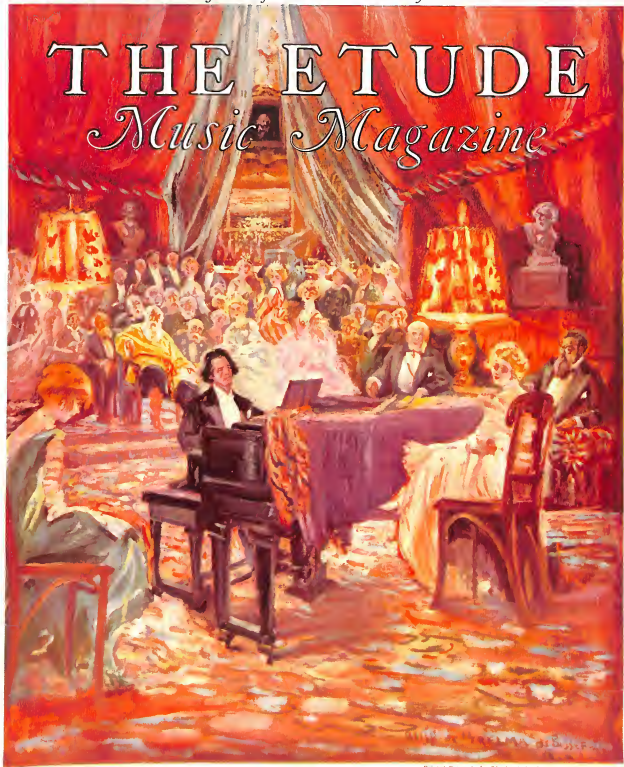
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## Page 261





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There is a time when a piano gets beyond the best tuner in the world. People persist in having these antiquated instruments tuned and repaired; and if they do not sound like new pianos they blame the tuner. A piano is totally different from a violin, in that it does not improve with time. Anyway, there are many who contend that a violin does not become better

with years. The reason why old violins bring such fabulous prices is that they come to us from an age when materials and workmanship were at a very high standard, not merely because they are old. The violin, with its four strings, does not begin to have the same strain upon it that must be borne by the framework of the piano with approximately two hundred and forty-five strings with their high tension.

Some years ago THE ETUDE printed a design showing that the tension on a piano, represented in pounds, equals the weight of a large trolley car. The strain upon a piano is enormous at all times, and it is only natural that it should wear out.

The number of old worn-out or nearly worn-out pianos we have recently seen is lamentable.

Lack of musical interest in too many homes is due to the condition of the piano. The joy of self-expression on a fine piano is one of the richest of life's assets. There is no insight to music that compares with that obtained by exploring the glorious land of masterpieces, with one's own mind and soul and hands. Parents are more and more realizing this. They know that the child, brought up in this age, without a knowledge of music gained through the performance of an instrument, will be handicapped in the world of culture tomorrow. A fine piano faithfully used is a mark of a home of high ideals.

It is amazing how some people of intelligence and experience will hold valiantly to an instrument born in the "White Wings," "Sweet Violets," and "Shoo Fly" period of American musical art—a dynasty that all of us should strive to live down. Costumed with flowing

silk-fringed scarfs and crowned with glass domes filled with impossible wax fruit or flowers, they represented the Laura Jean Libby age of our culture (or, lack of it). How a people capable of the production of such exquisite things as marked our classic colonial period could have degenerated to the nightmares of the seventies, and eighties and even nineties, is hard to realize. The piano of that period was often one of our worst offenses. The square piano was the least objectionable, but the square piano now has no more market value than a bustle. When the owner goes to the dealer with an instrument made before the first "gas-buggies" rolled into town, and expects an allowance, the dealer is in despair. These old pianos are among his greatest

problems. They are of practically no use to him, because, like an old "Model T" Ford, they are more expensive than they are worth.

Just why a man who turns in his \$2,000.00 automobile (a vehicle of transportation) every two or three years, should expect his piano (a vehicle of culture) to last indefinitely is hard to explain.

Pride of ownership in a really fine piano is a mark of a high appreciation of the best ideals in home life. Buy the very best piano you can afford. Bargain pianos are always likely to be a disappointment. Do not be deceived by a glossy case. The thing that counts is the quality and the durability of the interior. A good piano is a work of art; and it should be, if it is to reproduce the works of the masters of the art. There are, nevertheless,

many families who would feel disgraced to go bumping down the street in an old "Model T" Ford, without paint and with bolts and springs all noisily announcing their rattling presence, who hold sentimentally to a pianistic wreck, because "Grandma started music lessons upon that piano." If Grandma had to start again in this age, she would wish that piano in the junk heap, where it should have gone years ago. The fine modern American pianos have a world-wide reputation for their excellence. Their makers have built up an industry which is one of the prides of America. They are a vital part of our great musical progress.

While every piano because of its dominating size should be in keeping with the fine furniture of the modern room, it should be bought as a musical instrument, not as furniture. Don't buy the frame and forget the picture.



A MEMORY OF BYGONE DAYS

This instrument which cost \$1100.00 when new is now wholly out of date. It is an injustice to the art and students of the art to hold on to ancient pianos, no matter how much they cost when new. Music students, particularly young students, deserve the best equipment obtainable. The best is always cheapest.

## HIGH-WHEELED BICYCLES

ANYONE who knows Paris has surely seen some week-end in the Bois de Boulogne a finely set-up elderly well-dressed gentleman in the appropriate sports attire of the "gay nineties" sailing unctuously along astride a gorgeous silver-plated high-wheeled bicycle. No modern safety bicycle for him when he can soar along looking down on mankind! (*Ouïez les pneus! Out! la! la!*) As for autos and aeroplanes—well, we have an idea what he thinks of them. *Fiches-moi la paix!*

Alas! Many music teachers are still in the high-bicycle age and do not know it. They are thirty years behind the time and cannot realize it. Mention new methods, business procedure, the talking machine, the radio and they clump on over their high wheels and ride away, with an expression of "Just you wait. The world will come back to high-wheeled bicycles before you know it." Of course the world never does and they die disappointed, disgruntled misanthropes.

St. Paul's injunction, "Prove all things: hold fast that which is good," is sound doctrine in every way. There are a vast number of things in life which can never be improved and are rarely equalled. It is this characteristic which establishes a classic. This is true of hundreds of principles in the study of music and of works presenting them. The wise teacher learns to discriminate, retain the best and still keep in touch with the newer methods that really produce results.

The great enterprises in art, science, education and business have soared to success by discovering the normal tendencies of the age and building to meet their requirements. Thus Froebel and Pestalozzi and Montessori in their analysis of the child mind found that imagination played a great part in the early natural educational development; and in all phases of the education of the child the system that foster this precious gift are those which usually stand the best chance of surviving.

## THE ACCOMMODATING EAR

THE human ear is marvellously accommodating. It will adjust itself to like music of almost any description. The neighing of bag-pipes takes on a celestial sound to any real Scotchman and so is that one with Scotch blood, even fairly dilute, feels the call of the Highlands and the Lowlands when a Kilts Band proudly makes its way down the street with every player puffing his cheeks to the bursting point.

An African traveler recently returned tells how eagerly he drank the water of a green-scummed, befouled water hole in the veldt. He would reject such water instantly at home, but where no other was obtainable it became nectar. Of course, he flavoured it with thirty-five grains of quinine a day, but his taste became accustomed to the nauseous beverage. Much of our modern music seems to us like that water in the water hole. Adventurous musical souls bored to death with the reiteration of beautiful commonplace have ventured so far in the wilderness of sound that anything "tastes good" to the ears.

In this way the world progresses. In reaching out for extremes we come to a happy and agreeable mean. In this way the positive goal of the modernist has a value. Gradually the ears of the public become accustomed to new motives, new rhythms, new harmonies. Note the "Goldwogg's Cake-Walk" of Debussy, now frequently heard. When it first appeared only a few of the "ultra" group hailed it as real music.

Jazz in its larger for new rhythmic combinations forced the fingers of dozens of pianists to do things that many of their forefathers would have found almost impossible. In this way, jazz has done a service to modern music.

"But," said a recent visitor, "what I object to is the 'fake' in modern music. Would-be composers with no training or skill but wholly and entirely in the quest of sensations write stuff that has no merit whatever, and merely because it is queer they get recognition."

This, alas, is only too true. But shall we blame the composers, or that portion of the public which led to the immortal remark of that noble merchant of refined and decorous entertainment, the late P. T. Barnum, "The public likes to be humbugged?"

## LET US BE THANKFUL

ANOTHER Thanksgiving Day is in the offing. Let us count our material blessings and our spiritual blessings as compared with the feasts of corn and wild turkeys which brought gratitude to the hearts of our Pilgrim forefathers. Our blessings are so many that we humbly admit our inability to enumerate them. Most of all we are at the home of THE ETUDE prize the blessing of the vast number of loyal friends, many of whom still possess first copies of THE ETUDE.

Late in the "gay nineties" a millionaire friend invited us to ride in his new horseless carriage. Only a millionaire would have had the audacity to indulge in such an extravagance in those days. This two-cylinder contrivance which snorted as though it had a case of emphysema in its last stages bumped over cobble roads at ten to fifteen miles an hour with a cargo of passengers far too conscious of their intertidity, their daring spirit of progress and their general supremacy to mankind as a whole.

Now, millions of people of moderate means in the United States own automobiles ten times as fast as those of the millionaires of yesterday. They travel over thousands of miles of magnificent roads which from an engineering standpoint have already put to shame the Great Wall of China. The automobiles are often far more luxurious in their fittings than the coaches of kings.

Yet how many of us take time to realize our blessings? In those same gay nineties the people who could afford a good piano were really comparatively few. The millions of parlor organs that were then sold told the story of economic pressure rather than of human material desire. Music lessons were the luxury of which only families of people of "well to do" proportions could boast.

Now the economic situation is wholly changed. People not only can afford fine pianos and music lessons but they can emment reports indicate that our savings banks are literally bursting with money. This cannot of course be the end of the right to spend, and a great deal of this hoarded-up money people are beginning to understand the permanent investment musical training provides.

Let us be thankful for our blessings. Most of us are millionaires in privilege and don't know it.

## EAR TECHNIC

YOUR grandfather when he studied piano was shown a few diagrams in the front of an instruction book and a told to mould his hand in that form and have his fingers imitate the action of the works in a threshing machine. In other words, the fingers bobbed up and down like little hammers as rigid and hard as steel. Very little was said about tone and very little was cared about it. The hand was regarded as a machine. The faster it could travel with accuracy the finer was the pianist.

Now all is changed. Weight, relaxation, the importance of rotating the hand and everything else tending to natural unimpeded playing are almost universally employed. Results are achieved in about half the time. Most of all, the ear is and notices of touch.

Anyone in this day who attempts to teach touch without educating the pupil's ear is in line with the school teacher who sticks to McDuffy's First Reader. "Make it beautiful and fascinating" is the slogan of the present-day teacher.

Instead of long dreary sets of finger exercises, the pictures carefully designed to stimulate the juvenile imagination are there but they are given in such a way that the child understands that they are a gateway to the his ear and to his sense of beauty. All through an appeal is made to his ear and to his sense of beauty.

# A Critical Digest of Music and the Masters of Music

By ANTON RUBINSTEIN

Honorably Dedicated to His Highness George Alexander Von Mecklenburg-Strelitz

TRANSLATED FROM THE GERMAN BY DR. CLARENCE OHLENDORF

These critical remarks of Anton Rubinstein were first published in 1890. The text has been translated from the German and a short critical digest of Anton Rubinstein's contributions to the musical art

has been added, to bring the digest down to the time of its first publication. Other sections of this notable commentary have been prepared for publication in future issues. —EDITORIAL NOTE.

IN THE music room of my villa in Peterhof are the pictures of J. S. Bach, Beethoven, Schubert, Chopin and Glinka. They are the five whom I admire most in my art; and, just as the Hindustanis and Chimbarranos are the highest peaks of the earth, so are they the highest peaks in music. I, of course, admire Mozart, Handel, Haydn and others, but, compared to these other five great masters, they are like Mont Blanc next to Everest—not so high. One regards Mozart as one of the greatest masters, because of the beautiful things he gave us in his operas; but for me the opera is a subordinate branch of our art. I am aware I am expressing myself directly in an opposite way from those who at present regard vocal music as the highest form of art;

1. Because the human voice has narrower limits of expression than the instrument, he is in joy or sorrow;

2. Because words, be they ever so beautiful, do not express our deepest emotions; therefore the terms "indescribable," "unutterable," and so on;

3. Because a person in greatest joy will yodel a melody without words; also in his sorrow he will indulge in melody without words;

4. Because no opera has ever had anything as tragic as it as the second movement of the Beethoven *Trio in D major*, or the *adagio* of his Opus 106 and 110, or the *major* of the string quartets in F major, E minor and F minor, or the *Prelude in E-flat Minor* of Bach's "Well-Tempered Clavier," or the *Prelude in E Minor* of Chopin. Also, no requiem except the *Confutatio* and *Lacrimosa* of Mozart makes such a truck impression as the second movement of the symphony "Eroica" (an entire death mass). The same holds true for expressions of joy and of soul through the instrumental works of the great masters. To me, for example, the "Leonora Overture, No. 3," and the *Prelude* to the second act of "Fidelio" are much higher expressions of the drama than the opera itself.

There have been composers who wrote only vocal music; but they are like people who have the right only to answer a question and not to ask it. Indeed every composer, even Beethoven, wrote an opera, but that was done because the means of recognition were quicker. Kings, priests, heroes, peasants, and others of all kinds, studied the voice and sang. I must express myself myself. The infinite emotions are expressed best by the instrument.

## Words as a Crutch to Music

THE PUBLIC likes the opera better because it is more easily understood. People in general are uninterested in what should awaken interest in them; they prefer to have the words interpreted. The symphony demands musical understanding to enjoy it and therefore is



ANTON RUBINSTEIN

A rare photograph of Rubinstein in his youth picked up by an ETUDE representative in a book stall on the Seine, Paris.

understood in a very small way. Instrumental music is the soul of music; the one must foresee, look for, faith, study. The public is not concerned with doing this. The beauty of classical music is shown them in childhood, by their parents and teachers, so as to bring admiration for it later in life; but, if they must seek the beauty for themselves, they fail to do so.

I am not exclusively in favor of instrumental music. Self-evidently Mozart wrote sublimely in many branches of the art and

for many instruments; but Mont Blanc is not as high as Chimborazo.

In order to explain how Chopin and Glinka come to be regarded as prophets, I must explain the relation of music with respect to the times that preceded them. It has been said that relations of my views would be received with favor; therefore, do not be surprised at my paradoxes. It has been interesting to me to note how music not only represents the soul thought of the composer but also the echo and reflection of the times, of historical events, of

the trend of culture (and I am convinced that, even to the smallest details, it is a mirror of the costumes and the modes of the times in which a composer lived, even to the head dress or wig of a given epoch). But this took place only after music came to be a language of its own and not the mere accompaniment of words.

It is said that music has no definite characteristics and that the same melody may sound joyful or sad according to the character of the words. For me instrumental music is above the standard, and I find that music is indeed a hieroglyphic total art. One must first decipher the hieroglyphics; then one can read what the composer wishes to say. And it now remains to show examples of this.

## The Speech of Music

IN THE first movement of the Beethoven *Sonata, Opus 81*, called "Les Adieux," the character of the *Allegro* after the *Introduction* does not portray the usual emotions of sadness in departure. How does one read these hieroglyphics? The worries and preparations before the journey, the sympathies for those who remain behind, the different ideas of the distant places, the wish for a good journey are here—in fact, everything tender and touching about a departure.

The second movement is called "L'Adieu." This purveys of a sorrowful character. The third movement brings forth an entire poem to the listener, over the joy of the return. The first theme is of unseparable gentleness (one nearly sees the tear-dampened look of happiness); and later there is the joy of seeing the travelers in good health after their strokes of adversity. "How glad we are to see you. You will not leave us again—we will not let you." Before the conclusion there is a look of pleasure, and then embracing. Is it not possible for all instrumental music to be a language? Indeed, if the first movement were only in fast tempo, the second in slow tempo and the third in fast tempo, with a given mode of execution, then instrumental music says nothing and only vocal music is the correct means of expression.

Another example: The *F major Ballade, No. 2*, of Chopin. Is it possible for the player not to feel the necessity of representing a field flower, a breeze, a current, wild racing more and more, and then in the end the flower broken? The same can be paraphrased as follows: the flower, a country girl, the wind for a knight, and so on in nearly every piece of instrumental music.

## For Those Who Re-Creat

I AM not entirely a believer in program music. My aim is to judge and interpret the music correctly, but not to interpret a piece of music for a knight, and so on or program. I am convinced that

every composer had in mind not only certain tones, tempos and rhythms but also a soul (a program, so to speak) and the righteous hope that the performer and listener might appreciate and understand it.

He often gives the entire composition a name to help to interpret it; and more is not necessary, for the ceremonial program of tones is not expressible in words. So I understand program music not in the sense of reflected tone pictures of certain things or events: that is only admirable in a naive or comical sense. The "Pastoral Symphony" of Beethoven is tone painting, in the sense that it portrays the characteristics of the peasantry, that is, simplicity, firmness and contentedness. These are expressed through the fifth in the bass as a pedal point (that is retained even through changes of harmony). This is different from the Russian symphony, of which the character is mostly of a vocal nature. Such words as rain, thunder, and lightning are just names indicating imitations of nature and are but naive conceptions, as are the imitation of the cuckoo and the singing of birds. Outside of this tone painting, the symphony of Beethoven expresses but the voice of nature and the peasants in its logical utterance as program music. The romantic and fantastic elves, witches, fays, water gods, demons, and the good and bad spirits, all are not conceivable as such, unless they are programmed, since this is accomplished only by the naïveté of the composer and listeners.

#### Descriptive Titles

NEARLY every piece of music of today has a title, except those which are designated, as regards their form, as *sonata*, *fantasy* and so on. The publishers are largely to blame. They ask the composer to give his compositions a name, to

save the public the trouble of finding out what they really say: also many titles, such as *Nocturne*, *Romance*, *Impromptu*, *Caprice*, *Barcarolle*, and so on, have become stereotyped, and enlighten the public as to the execution and contents of such compositions. Otherwise there would be the risk of these compositions receiving names from the public; and how comical that often is may be illustrated by the "Moonlight Sonata" of Beethoven. Moonlight means, in music, warmth, dreaming, peace, melancholy, gentleness. Now the first movement is from the first to the last note tragic (the key C-sharp minor denotes that) as a clouded heaven, a gloomy sky. The last movement is tempestuous, passionate, the direct opposite of the peaceful and composed. Only the small second movement is like moonlight — and this sonata is called the "Moonlight."

I cannot say that the composer is the only one who can give his work a right name. Even with Beethoven's names, the "Pastoral Symphony" and "Sonata, Opus 81" excepted, I cannot explain to my satisfaction the reason, and most comical and say that he was moved to some of the entire composition because of the character of one theme of a movement. For example, the "Sonata Pathétique," is a name well chosen, in the respect that the introduction and the following measures have a pathetic character; but the theme of the *Allegro* has a lively, dramatic character, different from the beginning; and the second theme, with its mordent, is everything but pathetic; nor is the last movement pathetic. The second movement is pathetic, according to title.

The same is true in the "Eroica Symphony." The conception of *heroic* in music is *spirited*, *brave*, *challenging*, or *tragic*. That the first movement is not tragic is shown by the three-four time and the major key: aside from which the *legato* of the first theme is in a different,

somewhat lyrical style; the second theme is of a passionate character, and the third theme is of a sorrowful, fanciful nature. The composition's being suited to a strong, resolute execution means nothing, since this can occur in a piece of a melancholy nature. But one movement in which all themes are different and all anti-heroic in character, I cannot call heroic. The third movement is probably a lively hunting piece. The fourth movement could be called heroic (if it is played *forte* with the horns) and is in the variation style. It has only two heroic themes. Therefore the title is what it is only because of the second movement. It follows, therefore, that at that time one could name an entire composition because of the character of one movement. Today it is different and probably rightly so. A title now usually holds for the same characteristics from beginning to end.

#### Pre-Historic Music

INSTRUMENTAL music really had its beginnings two hundred years before it reached the form and harmonic richness of Haydn. I call the time to the beginning of the second half of the sixteenth century the period of pre-historic music. Of the music of the old Hebrews, Greeks and Romans we know nothing or little regarding its intellectual character; and the same is true of the music of the even of folk-songs and dance rhythms, the two most popular forms of musical expression. Therefore I call this the starting-point of music.

Palestrina's church compositions are the first works of art. By art in music I mean that music wherein there appears a soul tone. Palestrina is followed in this direction by Frescobaldi whose organ compositions gave this instrument its first artistically known character.

With the exception of the Ambrosian and Gregorian songs, we cannot say with certainty if the folk-songs, through the means of church texts, became church songs, or, conversely, if the church songs became, through wordly contact, folk songs. From the troubadours, minstrelsinners and the much later Meistersinger, we know only the literary part and little or nothing of the music. The Dutch epoch I count only as an intellectual one for the musical art. In England, Bull, and Byrd wrote artistic pieces for the virginal or clavier (forerunners of the piano). One can readily correlate these beginnings of the art with historical events and cultural advances.

In the church music the immediate cause of the smaller horizon of musical concepts lay in the austerity of the Catholic Church, which was about that time attacked by the Protestant Church because of its more fervent asceticism and idealism in religious questions.

#### Royal Encouragement

IN THE worldly music the natural cause of advancement was the court guest, especially in the Elizabethan courts, and the people's love for music and the virginal, as shown by the English composers. But in their compositions we do not find artistic soul thoughts. They are but embryonic efforts and, indeed, naïve expressions of art, in that they represent the first "program music" in the sense of imitation for the amusement of society. This lasted an entire hundred years, until the Suite (an entire series of practical dances) appears. In France it, indeed, lasted longer, for Cosperin and Rameau wrote quite specific things in that style.

In Italy the church music shows unshaken till it gradually becomes displaced by the opera. In instrumental music only two Italian names of this period interest

(Continued on page 829)



THE PIANO CONCERTO  
A Recent Etching by F. Helmer



# To Count or Not to Count

By WILLIAM O'TOOLE

TEACHERS sincerely searching for good principles and good methods are often placed "between the devil and the deep blue sea" in deciding what to adopt and what to reject. Yet this searching and this experimenting must be continued, for only in this way will it be possible to build up a scientific body of teaching facts. However, the teacher—the young teacher most of all—needs to weigh every idea carefully before adopting it. On the other hand, she needs to experiment with it without prejudice, for, as Spencer says: "There is a principle which is a bar against all information, which is proof against all argument and which cannot fail to keep a man in everlasting ignorance. That principle is condemnation before investigation."

Speaking from personal experience, I am inclined to my colleagues for many suggestions gleaned from the columns of the ETUDE over a period of many years. Every once in a while, however, I read an article, in this or in another magazine, presenting principles which are practically unworkable but which are so cleverly set forth as to make them almost plausible. Or the principles themselves may be good but are presented in such a way as to do more harm than good. I have in mind such an article. Since it was written a number of years ago my criticism of it will be in no sense a personal attack. I am acquainted with the writer and do not doubt for a moment his sincerity in writing the article.

In this article the writer devotes the practice of insisting upon the pupil counting aloud. He states: (1) that playing the piano and counting aloud at the same time is much the same in difficulty as playing your own accompaniment while singing; (2) that counting aloud is "often extremely difficult for beginners, especially because they have to do three unmastered things at once, namely, read the notes, finger them and count and feel the time and rhythm (when we realize that it is difficult for most people to do one new thing at a time we can understand the child's problem); (3) "that many musicians, because of the kind of instruments they play—clarinets, saxophones, cornets and others—cannot prevent from counting out loud; (4) that "learn to play in time"; (5) "that the only thing to do with a student, if it is impossible to make him feel the pulsation proper after studying them out and marking them with a pencil and tapping them on the music with the teacher counting out loud—is for the *on to do it*—to turn the metronome on him." The writer is, in his mind, in the all, this article is as well written that the other side of the case needs to be presented.

## Counting not like Accompanying

IN THE FIRST place, playing the piano and counting is not the same as playing one's own accompaniment while singing for the reason that counting represents *musical control over physical action*, if it is properly done, and aids in preserving the physical action. Singing and playing, on the other hand, are two different physical actions. The voice singing an exercise and the piano playing the same exercise are two different things. The line that is different from the notes of the accompaniment. If it is not different, if the melody appears in either hand in unison with the voice, accompanying oneself is not so difficult.

It is in answer to the second objection—why not have the pupil eliminate the pitch difficulty entirely at the start by going straight

through the piece, remaining on the keynote in both hands but playing an octave apart? Counting aloud will not be difficult for the pupil then; furthermore, he can regulate his arm, hand or finger motions according to the dynamic values of the note. As the proper time to begin playing mentally is at the beginning, dynamics should not be left out—to be put on later like the frosting on a cake.

In teaching beginners, the writer always has the pupil study the next page in the book or in the little piece in this "drummer-boy" number for one week. On playing it correctly for me, he is then allowed to play the actual notes for the following week. Having had this preparatory rhythmic, dynamic experience for one week, he is ready, even anxious, to find out how

aloud make up for this lack by marking time with the foot, a rhythmic aid not feasible for pianists. Thus and the precision developed through how knowledge give the violinists the necessary sense of time which is further strengthened by their playing with piano accompaniment and in orchestras.

Ensemble practice is, perhaps, the most apparent reason for the players of orchestral instruments keeping good time. They must concentrate upon the beat, upon the measure feeling, or they are lost. The good orchestral player or the good singer in a chorus does not follow his neighbor. He adjusts the intricacies of the beat pattern so that they synchronize with the beat of the conductor. He takes care of his own individual part. The conductor, having

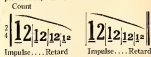
one, for the reason that, in really musical playing, the beats are not evenly spaced. Nor are they of the same dynamic value.

## Counting for Expression

AS COUNTING represents inner feeling, it should not be omitted from the first steps. Indeed, it is imperative that counting should be a part of the beginning lesson in rhythm. Thus the child experiences no awkwardness in the process and indeed enjoys the vocal expression. Audible counting should be continued until the pupil can play musically at each stage of progress; it should be resumed at each new difficulty until it is mastered. But it must be musical counting, not a mechanical counting. The latter type of counting, if without the metronome, almost always degenerates into a slavish following of the physical pulse and is a leading of it. If with the metronome it becomes a prison-like lock-step.

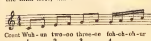
Unless the counting *connotes* the physical action it is only a hindrance. Let us imagine, for illustration, a drummer, drummer and his sound of soldiers. Would not his uncertain drawing be a hindrance rather than an aid in the continuity and coordination of physical movement? Undoubtedly the squad could get along better without him. On the other hand, if he were really musical, we should think how the squad would react to his orders. The drawing drummer represents ordinary counting; the alert one, the "snappy" leader, represents vital rhythmic counting. The child himself will soon agree that he can do better with this method of musical counting than he can with metronomic counting.

The method, as proposed by the writer and also by Frederick Schjelder, in his method, "Lyric Composition through Impulsiveness," is as follows:

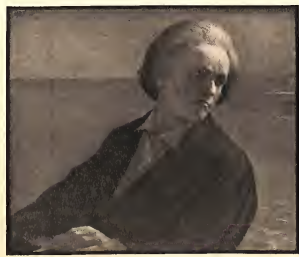


The size of the numbers indicates the duration of the impulse between them and indicates the length of the respective beats in the rhythmic curve. This is, of course, an exaggerated way of practicing. Examples are given, however, to illustrate a new experience. As most pupils practice too much on a level, dynamically, and too much on a straight line, rhythmically, they need such exaggeration.

The principle of practice is, of course, the same in three-four and also in four-four meter. In counting eighth notes, triplets or sixteenths, the number is divided according to the number of notes in the beat pattern, the consonants at the end of counts one and four being reserved for the final note, thus:



By the use of this method of counting we remain conscious of the beat as a unit while articulating its parts. The use of the number only gives a psychological feeling of unity; on the other hand, the use of auxiliary syllables other than those made useful by the syllable division of the number is to be discouraged. The use of "and" is particularly bad, as it puts a heavy word



LA MONETTE AU CLAIR DE LUNE

An idealization of Beethoven playing his "Moonlight Sonata," by the artist, Coppel.

it sounds when he reads the notes at the proper pitch. After a week of such preparation as this, counting is less essential but even then should not be dispensed with. There is very little danger of making the pupil play too rhythmically, too expressively.

## Rhythms and Wind Instruments

AS FAR AS the wind instrument players are concerned, do they not keep good time (in spite of not counting aloud) because they practice long note playing in the beginning for the sake of breath control and are compelled to concentrate mentally upon the length of these notes? Do they not acquire a good time sense in their ensemble practice, where the conductor exercises a musical control over their physical action? Of a certainty, they are using their breath as does also the pianist who is required to count. The breath, being required in tone production on a wind instrument or in vocalization of counts in piano-playing, makes use of a deeper, isolated rhythmic coordination. It is for this reason that counting has been used for so long by many good teachers.

Violinists and other stringed instrument players who cannot conveniently count

the unity of the whole in mind, can concentrate upon phrase rhythm, as a higher indication of artistic performance.

## The Pianist His Own Orchestra

BUT THE beginning pianist is both conductor and orchestra; his inner self co-ordinating his hands and his feet. When he can share in the beautiful ensemble practice of duets or two-piano pieces he should do so, for the reason that the players must count until the inner rhythmic habits of each are known to the others. Only then, and only for that particular piece, perhaps, may counting be dispensed with. Similarly, the beginner must count until his inner rhythmic habits are known to his hands and feet, until coordination is established.

The metronome will never make a person really rhythmic, for, as Oscar Biss has said, in the *Musical Quarterly* of July, 1916, "The best is not a metronome but a psychological unit." As an indicator of the approximate tempo desired by the composer, as a pacer in working up velocity in scales or in mechanical studies, it is extremely valuable. But to use it in practicing pieces is an abomination. Our metronome must be an inner



on an unwarrented part besides implying by its meaning something added to the beat and outside of it.

Inasmuch as teachers are interested in having the pupil sense the different units of form—the beat, the measure and the phrase—too much emphasis cannot be put upon the necessity of using a method of counting that stresses feeling rather than mathematical knowledge. Incidentally, the mathematical knowledge of time follows in the course and is more permanent. The pupil, however, recognizes such combinations as  $\frac{1}{2}$  and  $\frac{1}{4}$  as musical units

having a certain rhythmic sound and a certain muscular response.

In short, it is after all not a question

of "to count or not to count" but a question of the method. As expression is only filtered impression it behooves teachers to use, fundamentally, a method that will also be correct finally.

#### SELF-TEST QUESTIONS ON MR. OTOOLE'S ARTICLE

1. How can pitch difficulties be eliminated in the early lessons?
2. What substitute for counting aloud have vocal instrument players?
3. How does counting differ from accompanying?
4. What is the difference between metronomic counting and musical counting?
5. What is the disadvantage of using the "and" syllable in counting?

## How to Organize and Start a Piano Class

By JULIA E. BROUGHTON

INSTRUCTOR IN MUSIC EDUCATION IN THE UNIVERSITY OF NEW YORK

IF A PIANO teacher is one of the many instructors now successful with private pupils, she need not have any hesitation in organizing piano classes. The same principles which she uses with individual children she should teach to the groups. She no doubt will profit by taking a short course in class procedure; but she may also read literature published on the subject and get many ideas in this way.

Using a teacher wonder what she should charge for class work. When she begins, she should charge the same amount for her time that she receives from private pupils. If they pay her at the rate of \$3.00 an hour, she should charge 75¢ if the class numbers four or five if she is able to teach efficiently a group of six. Perhaps the children will wish to take two lessons a week. If so, she might reduce the price a little.

Let her, then, start with a class of four or six and see how nearly she can come to keeping all busy and interested. After she has explained the important features of the first little piece which she puts on the blackboard, she groups the pupils around the piano and has them take turns playing this "piece."

The equipment for class work is very simple, one or two pianos, a blackboard and piano books for beginners with the middle C approach using simple notes. It is best not to use paper keyboards since children often dislike them. If possible, the teacher should have a few silent keyboards with real key action. These may be helpful for a few weeks. However, her final goal is to have the various children play in turn on the real piano. They can criticize each others' work and become interested in learning of their own progress by comparing it with that of their classmates.

The teacher must be enthusiastic, pleasant, alert and extremely active. In walking around to assist the pupils she must confine her remarks to the class as a whole, while helping the individual. If the lesson is well prepared and properly planned before the class meets, she can cover a vast amount of work of different types. The pupils can do a little writing at the blackboard or at tables. They can play from the book which they are studying in common. While one child plays, the others can clap the rhythm, recite the key names, or listen to see if the performer is playing "with expression" and bringing out the meaning. Supplementary pieces may be used in which case all learn different numbers. Plenty of material should be prepared for home study, some being selected particularly for memory work.

Classes should be one hour long and should always begin and end on time. The teacher should be a systematic, business-like manager, and the children will

by her example learn to improve their class. All important questions should be cleared up, but no one pupil should be allowed to take the teacher's time for unnecessary conversation. The children must learn to work together. In fact they can help teach each other, the more apt pupils being delegated assist those who grasp the ideas more slowly. A spirit of friendly competition is also beneficial.

The teacher should always praise work well done and avoid stressing mistakes. Some errors may be corrected by the pupils themselves through observation. A reasonable amount of drill is essential, so that all will understand how and what they are to practice. The teacher should often demonstrate the manner of correct practice, how the piece is to be practiced first with each hand alone, then counted aloud.

To have a successful class the pupils should be about of the same ability musically, although their ages may differ. In any case, she should always give interesting material and that sufficiently within the grasp of the pupil so that he can master it with a reasonable amount of practice. A child loses interest in a piece which it is impossible for him to learn.

Finally, the teacher should be sure that she spend most of her time seeing that the class is actually learning to play and read music. The final test is, "How do they perform?" and "Do they understand what they are doing?"

## Musical Jargon of the Radio Clarified

A Popular Interpretation of Technical Terms Heard Daily Over the Radio

By EDWARD ELLSWORTH HIPPSER

PART V

**Cantus Firmus (or Canto Firmo):** A "fixed song" or melody. A melody set apart for contrapuntal treatment. This plan of treatment came into vogue with the polyphonic writings of the twelfth century, when portions of the Plain Song of the church were appropriated for this purpose, as in *decent* and the *motet*. The term seems to have survived principally through writers of works on theory and has almost no present-day associations other than with exercises in counterpoint.

**Canzone, Canzon (Italian):** A form of folk-song of very ancient lineage, cultivated by the Troubadours and Minstrels of the eleventh to the thirteenth centuries. Ordinarily secular and apocryphal in its content, there were those of a sacred nature called *canzoni spirituali*. In later times the term has been applied to popular secular songs as well as to instrumental compositions in madrigal style.

**Canzonetta (Canzonet):** The diminutive of Canzone. A short song. A madrigal.

**Caprice:** A composition of a more or less sportive nature, in which a theme is made to undergo every sort of treatment, as if the composer were resolved to exhaust its resources. Möller (1767-1817) and the later Mendelssohn, nevertheless, applied this name to compositions quite in the usual form.

**Capricciotto:** A small capriccio.

**Capriccio:** A form of composition brimming with jest, hilarity, brightness and sport. Though variously defined as "a whim;" a caprice; a composition of irregular or unconventional form and style;" the word of the classical term or in any manner confused with the *caprice*.

The name *capriccio* was first given to pieces written by Mozart, in a rather freely ragged style, for the Harpsichord. In early days it was sometimes applied also to sprightly fugges, as in Handel's "Third Set of Lessons for the Harpsichord" and in Bach's "Six Partitas." By the middle of the eighteenth century it had become identified with exercises in the style of the modern *etudes*, for strangled instruments. Later the name was applied by Mendelssohn and Sterndale Bennett, to compositions but slightly varied from the sonata and rondo forms; while the still more recent Brahms used it for some short, lively sketches that are not insignificant among his lesser works.

The *Capriccio* found one of its most happy exponents in the little Mendelssohn, as it served as a medium for the expression of his wit and spirit, the almost electric changes of humor, which dripped in dancing measures from that composer's too facile pen. The typical *capriccio* is all too ready to trail mundane ways and sip the nectar and dream the dreams of Titania's delectable domain.

**Carol:** A hymn of praise; especially a hymn of nativity sung in the open air at Christmas season. The name was probably derived from the Latin *Corolla*, of which the earliest sense seems to have been "a ring" or "a ring dance;" and is doubtless associated with these Christmas themes from the fact that the earliest of times. These were written to be sung to the "legendary" in Germany, were called *Engländer*, in France, *noëls*; and in England, *carols*.

The earlier carols, of combined song and dance, found their way from pagan rituals into the Christian rituals. Many are of the fifteenth century, many are still extant. "The Cherry-tree Carol," had its origin in a legend of the Coventry mystery plays of the fourteenth century. English preserve curious legends of an earlier day. Perhaps the best known of the eighteenth century is Samuel Wesley's *Harb. At Home* the *Wells* Kings, a variant of the original form. *O Little Kings* which was the hymn, written late in the nineteenth century, by Phillips Brooks, in the rectory of Holy Trinity Church of Philadelphia, is doubtless the most popular carol of a late origin.

**Catch:** A species of concerted vocal music, seemingly indigenous to England. It has no feature distinguishing it from the round, other than that its words are always of a humorous nature. It probably derived its name from the fact that the melody has been usually written as a single score, and that each voice must therefore come on the alert and "catch" the time of sixteen and seventeen when this type was most in vogue, the words were often none too refined in tone and thought. In England is still a Catch Club in existence since 1761.



MUSIC FORGES AHEAD IN THE EAST

The lately opened National Conservatory of Music in Cairo, Egypt, which was dedicated with great ceremony by King Fouad.

# Fascinating Musical Dances I Have Seen East of Suez

By the Noted American Composer

LILY STRICKLAND

LEAVING India and sailing down the Bay of Bengal we arrive at Rangoon, the port of Burma. On the clear air the sound of temple-bells reaches us, reminding us that this is the land of Buddhism, of beautiful pagodas, of dancing-girls and of *Pwee*.

What light-fighting is to Spain, or baseball is to America, so are the *Pwee* the national amusement of the Burmese, and since the *Pwee* are entertainments in which music and dancing play an important part, you will realize that the Burmese love and encourage their old arts of music in its varied forms.

There are four main *Pwee*, three of which include dancing and all of which have music of some kind. Since Buddha abolished caste-distinction as well as *parah* for women, the whole Burmese population turns out *en masse* on the occasion of a *Pwee*.

The charming little Burmese dancing-girl deserves special mention, not only for her lightly developed art-forms used in *Pwee*, but for her individuality in solo work as well.

Burma is only a short distance from India and yet we find an entirely different atmosphere from the moment we land in Rangoon. The people are cheerful and interesting and have kept their quaint and unique customs free from invasion or contamination. For this reason we find the music and dances a distinct art-form and the dancing-girl particularly attractive whether in ensemble work in the *Yin Pwee* or in the *Zin Pwee*.

It is in solo work that we have our best opportunity to study the technique of these small dancers, even if on such occasions we are distracted by the antics of a clown. But the Burmese girl's dance is quite unlike that of the *nautch*-girl, though having many points of similarity with the technique of the *peish*-girl. The Burmese dancer is *petite*, fine and graceful; she is beauti-

fully costumed and uses faces with skill and charm, and her muscular control is wonderful. Her work is delicate, dainty and appealing and, while all the parts of the body are brought into play in the course of her dance, there is no suggestion of sensuousness or deliberate play on the emotions. We have included the Burmese dancer in our list because she is unique, original and charming, not because, as in some of our examples, she exploits any bawdy, grotesque, primitive or uncouth elements in her work.

## The Devil-Dance

FROM BURMA we go to Ceylon, that most beautiful of Islands, where the variety of race and creed has given us so many dance-forms to draw from. In Ceylon we find that Buddhism is the prevailing religion and we also find a number of interesting dances both for men and women. The devil-dance of Ceylon is less common and uncouth than the devil-dances of Tibet or Northern India. Both use masks, however, and a common idea is expressed in the dance-interpretation; but there is a great deal more freedom and play of the body in the Ceylonese dancer. His technique is lighter and more varied, his dance-forms more intelligent and intricate and his entire performance more understandable.

The *nautch*-dancers of Ceylonese Hindus, the *Tamils* of Dravidian stock, from southern India originally, are characterized by the same freedom and broadness of style that we observed in the Buddhist devil-dances. In the first place the dancer herself is unencumbered by heavy garments, and naturally her body has more chance to express itself fluently and easily. She is graceful in movement and her work expresses the liberation of the spirit in a manner that seems peculiar to Ceylon dances. It is rather remarkable that while

several countries may profess the same religion, their expression of that religion in music and dancing may be quite dissimilar. Thus the dancing in Ceylon seems altogether different from dancing in Bengal, India.

In the Malay Straits Settlements and cities such as Singapore or Penang we again find delightfully contrasting music and dancing. Here we find both Buddhist and Moslem in extremes, as well as music of Hindu or Malay influence, and each creed has contributed something distinctively interesting. Here we may come across a Moslem dancing a solo in the center of a circle of spectators, accompanied by a drummer and perhaps one other instrumentalist. He does not appear to be dancing the sword-dance that we have mentioned as being particularly popular among the hill-tribes from Afghanistan or Baluchistan, but, so far as we can discover, is simply dancing a sort of folk-dance of simple construction and little imagination.

## Mortifying the Flesh

WE MAY find our interest more stimulated by the remarkable performances of men who, like our Hindu "peish-tent," decorate the flesh and forget the tortures inflicted upon the body by succumbing to the impulse of a fevered, erratic and barbaric dance of ungraceful if agile character. The custom of inflicting self-torture was forbidden by Buddha, but the followers of the Prophet or of Shiva frequently work their religious complexes in this manner.

A Malay dancing-girl can be a very wicked-looking person, and she dances her own individual dance in a style far removed from the staid, dignified, traditional and monotonous fashion of the Hindu *nautch*-girl. Her dance is frankly physical and evidently designed to appeal to the

lower natures of her audience, much after the pattern of the Egyptian performer of the *danse du ventre*, or muscle-dance, which, though originally a sacred-dance in the days of the old Egyptian gods, has been debased into a vulgar exhibition.

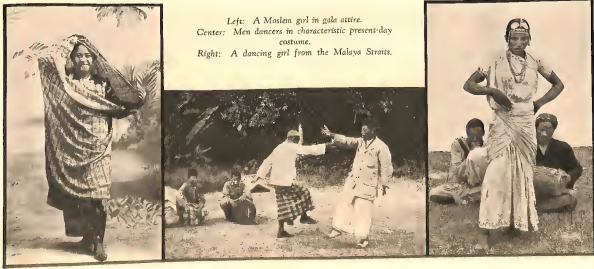
## Complex Figures of Siam

IN SIAM and Java the Buddhist musical ballets have been taken largely from the old Epic poems of the Hindus, especially from the *Ramayana*. In fact this great poem, recognized as one of the Sacred books of India, has furnished the themes for most of the songs and dances from Burma to Java. But the Siamese have elaborated their dance forms to a remarkable extent. *Cassiopeia*, which was once a part of Siam, has the same style of dancing and costume that may be seen anywhere in Siam, and it is most beautifully expressed in Indo-China in ballet-ensembles.

Such grotesquerie as is expressed in Siamese dancing is done by the *Hannu*-dancers, men who dance with monkey-masks to symbolize the monkey-men who, under the direction of Hanuman, the monkey-god, effected the rescue of the heroine of the *Ramayana* when she was abducted by Ravana, a demon-god. The dances of the monkey-men may be called the comic relief in the interpretations in rhythm of the stories taken from the *Ramayana*, but the presentation of this drama-dance is given and accepted in all sincerity and seriousness.

We have selected various dances from India, Burma, Ceylon the Malay Straits and Siam for purposes of interesting examples of the dance as exemplified by *ayattims*, *Hindus*, *Buddhists* or *Moslems*. We should like to take you on into China and Japan but realize that there is a mass of material in those countries that deserves separate articles. The subject of

Left: A Moslem girl in gale attire.  
Center: Men dancers in characteristic present-day costume.  
Right: A dancing girl from the Malaya Straits.



oriental dance is one of infinite variety and fascination, for nowhere else has rhythm so entered into the very life of the people. From the crude attempts of dancing expressed by the aboriginal tribes to the highest art-forms developed throughout the centuries the rhythmic reactions of the people are tremendously interesting and instructive.

#### American Folk Dance

IN OUR own America, the much vaunted land of "progress," we have lost much of our spirit of folk-music. Where can it be found among the people of Anglo-Saxon descent today save in the mountain and low where civilization has been slow in its implacable march? Our only indigenous American music, that of the Red Indian, is in danger of becoming extinct through the determined persecution of the would-be reformer who desires to rid the dying races of the First Americans of their right to dance their tribal dances in the sun.

Should the original comes to us shores in search of original dance-forms, what would he find to compare with his own? Ball-room dancing, meaningless to his concepts, or tap-dancing as exemplified in our many brilliant musical revues? Neither of them have the slightest religious significance, nor in fact have any of the dances of our own people. As purely "secular" dance-forms they have lost any claim to dignity or seriousness of purpose and, to an Oriental to whom dancing is of such great significance, they would be strangely shallow and unimpressive.

Our Eastern visitor would turn away, disillusioned save for the efforts of our real artists in the expression of the dance. To them alone is the expression of the Oriental student of the dance would find that, in seeing the new dance forms of America, he would recognize as old friends in new garments the dances of his own country, and he would perhaps be flattered that the East had given to the West so much inspiration for color, romance and beauty in the dance.

#### Further Formalization

BUT if we have taken many of our ideas from the Orient in dance-forms we have furnished them only glorified and polished them with an understanding of an sophisticated attitude toward the art. Therein have our dancers contributed their part to the perfecting and finishing of the rhythmic ritual. We have mastered the "dramatization" and technique and have evolved form in a superlative degree. What we should strive to do as well is to express "the soul of the matter," the spirit and symbolism, the meaning and significance back of the dance itself.

It is only when a dancer can convey through his interpretation of an idea, a mood, an emotion, or even a profound religious sentiment, the essential thought animating the dance, that he or she is a great artist. Merely to be enraptured by skillful technique, or grace, or beauty, or intelligence, is not enough. Dancers have a greater message than portraying the elements of beauty in rhythm; they can be poets, and prophets, and preachers in their appeal to the spirit within the spectator who may only see loveliness of physical form or hears satisfying harmony as a musical accompaniment, but who also senses and absorbs the deeper beauty that touches the soul within.

This emotion is wordless, perhaps, because it is too profound for the limits of speech; but the effects of such a reaction induced by a rhythmic expression of a beautiful concept in the mind of the dancer may be of tremendous significance in stimulating aesthetic meditation or awakening spiritual consciousness. This is the Hindu ideal of the dance and I am happy to say that I know and appreciate several

of our American dancers who are working with this standard ever before them.

#### Blue-Law Blindness

THESE special "messengers" whom I have in mind are meeting with great elation through the narrowness and lack of consideration of an unenlightened element in our "enlightened and free country." A very fine young artist recently told me that his Sunday night performance at a theater was prohibited because he was dressed as an acrobat and not allowed to produce his program as planned. And yet the same law-makers permit the trashiest and most tawdry and artificial of "variety" to hold forth on the "Lord's Day."

That music and dancing of varied nature is a part of these cinema-shows is one of the incomprehensible inconsistencies that mark the enlightened land. Such one-sided puritanism is a sad reflection upon the supposed intellectuality of our people, or some of them. I recall with a sigh the uninitiated dancers of the simple people of the East where music is of divine origin and where the most untutored, though not unmusical, dancer has the power through his rhythmic medium of expression to tell us some heroic or romantic or religious story that brings us closer to the good within us.

Let us, in the name of beauty, of breadth of vision, of real spiritual understanding of the power of music and rhythm, insist in encouraging the high type of idealistic work that our interpretative dancers are trying to do. Those who have nothing to say need no encouragement; and the "sounding brass" of cheap music and dancing is already heard all too often. What we do need to do is to listen to the "morning stars that sang together" or the song that is sung to praise Him "on an instrument of ten strings." It is not so important to remember the dance of Salome as the triumphant dance of Miriam.

#### SELF-TEST QUESTIONS ON MISS STRICKLAND'S ARTICLE

1. What characterizes the dance of the Burnside dancing girl?
2. From what source do most of the dances of Siam and Java originate?
3. What legend do the Hawaiian dancers portray?
4. What representative folk dances are there in America?
5. What contribution to the art of the dancer in North America makes today?
6. What characteristics identify the great dancing artist?

## Why Great Artists Succeeded

By CHARLES D. ISAACSON

### II

#### IGNAZ JAN PADEREWSKI

It is a strange thing to say of any man that he succeeded because previously he had failed. Yet it may be written of Ignaz Jan Paderewski.

He had come through his youth and first manhood with an unintermitted series of misadventures. Everything he touched went wrong. Wherever he made an attempt to play piano he was met with contempt of mediocrity. "Just another pianist. He is pretty good, but there are hundreds like him."

Tragic, indeed, is it for youth to meet with constant disappointment and baffled ambitions. In the case of the young Paderewski, Fate seemed determined that the whole structure of his existence must be burned to earth. Not only was his concert career blasted but his very occupation as a music teacher became more noted for its lack of pupils than for their appearance. At last even his personal happiness was destroyed. When his young wife died, the fiery Pole was left literally a rover, a wanderer, one of the useless hangers-on of the community.

Some there are who believe that if it had not been for the famous actress, Mme. Modjeska, and her influence upon him the world would never have known Paderewski. I am inclined to think differently, to believe that someone else, himself, perhaps, would have rejuvenated the national tendencies and latent greatness. As it was, Mme. Modjeska urged him on.

"Poland needs you," she would say to him. "Every man and woman of Polish blood must fall in line. This one as a soldier; that one as a nurse; the other as a writer; you as a musician." The young man believed in Mme. Modjeska, loved her, revered her as an artist. And because she had faith in him a new determination was born. Like the Phoenix which rises out of the ashes, another Ignaz Paderewski came into being.

Never again would he be to be beaten. No matter what the loss, how the painful bashing, how overwhelming the defeat, to defeat, he would never sink him to the depths he had once known.

Besides, now he stood alone. He had no self to serve; only his country. Before the nations of the world, Poland stood to cry out its woe and enunciate its power and strength and glory.

#### On, for the Glory of Poland!

THERE had been another pianist who had sung of the struggle of the nation, kicked under the heel of the tyrant, Russia. With Chopin as his ideal, and his own suffering as his symbol, Paderewski threw himself into the work he felt he could best perform. Although he was long past the age of the student, he realized he must study as he would be a competent of himself, satisfied with his own excellence. Now he would begin again as if he had never touched the keyboard, perfecting his groundwork and every element in the mechanics of his art.

He could be satisfied with none but the foremost teacher of his day, Leschetzky, who looked in amazement on him and his maturity. Yet there was something so eager, so intense, so earnest in him that Leschetzky was drawn to consider him.

"Mr. Paderewski," he said, "you are rather beyond the age, and perhaps this is only a whim. The question is, how can you be? Now—er—suppose I were to say to you: 'Jump out of that window!'"

Paderewski had advanced toward the window as if to leap from it. "That is enough!" Leschetzky smiled. "We go to work."

That word "work" has been the key-note. Factiousness, thoughtlessly, Paderewski has said, "I am a low creature; my per cent inspiration; ninety-five per cent perspiration!"

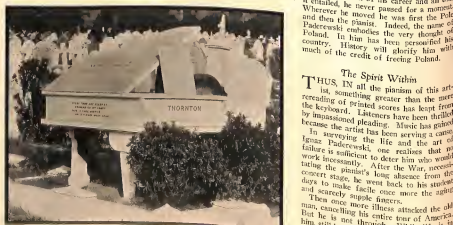
Always, since the rebirth of Paderewski through all the long years of success so head of any man, the eminent pianist has never faltered. Nothing has meant anything to him save the great cause of his art. When Poland had great cause of his art in this direction or that, even though it meant the abandonment of his career and all that he had built, he never paused for a moment. Whether he moved he was first the Pole and then the pianist. In the story of Paderewski embodies the very thought of Poland. In him has been personified his country. History will glorify him with much of the credit of freeing Poland.

#### The Spirit Within

THUS, in all the pianists of this art-rending of printed scores has kept from the keyboard. Listeners have been thrilled because the artist has been serving a cause.

In surveying the life of Ignaz Paderewski, one realizes that no work sufficiently to deter him who would not let the pianist's loss during the War, necessary concert stage, from the days to make his way back to his student and scarcely smile once more the aging man, scarcely smile once more the aging man, scarcely his entire torso of America, him, still be battered forward. And we shall yet see him and hear him again.

"I am very fond of chess. It is a fine game. But it leads to only one thing—more chess."—JOSEPH HOPMANN.



THE QUEEN'S MUSICAL MONUMENT  
This old monument, which is to be found in Highgate Cemetery, England, is one erected by his wife, to Harry Thornton, "a genius who died young"

# The Mother's Hand Points the Way

Changing the Practice Hour from Drudgery to Delight

By INA THOMPSON SMITHERMAN

TO THE average youthful student the music lesson, after the novelty has worn off, is one long painful monotony which promises only despair. The infinite number of pages dotted with a conglomerate mass of symbols dull his senses and paralyze his hands. The mother only intermittently takes a part, as she watches the clock until the allotted practice period has come to an end. Then the bewildered little pupil sitting on a high stool "putting in time," is allowed to go free.

Two half-hour lessons a week and an hour's practice a day without aid the first year is what causes two-thirds of the music pupils to retire, while the mother criminally chants, "My child isn't talented. None of my family could carry a tune even in a basket." What an injustice against your own, when by the slightest effort of memorizing a few principles every mother, regardless of whether she considers herself musical or not, can aid the beginner over the first and most difficult year of study and at the same time plan for herself the rare privilege of getting just a little bit closer to her own child.

Now since we have been taught to make practice a genuine game and the study of music "why for every day," the problem of the young child is totally different. The lonely room imprisoning the pupil for an hour every day has been turned into a fascinating place of real amusement, filled with games, pictures and poems, which charm the child and cause the moments to fly.

## The Mother Learns

ANY MOTHER can learn her notes. There are only seven on the piano, A, B, C, D, E, F, G, and duplicate octaves of the same thereafter. There is just as natural as breathing and is like the proverbial apple cut into halves, quarters and eighths.

When the child begins to count the mother should accentuate the fact that chord, measure and phrase, each contains several notes to make up a measure. Any music teacher will explain this to the mother. Then the latter should take an old book of music and write the counts over the top of each measure all the way through. Should she find a difficult one she should ask further explanation.

No better exercise can be found than this for thought control. The mind is the servant. The thoughts are never permitted to drift. If the mother loves to be constant command her reward comes quickly.

## Hand, Staff and Keyboard

THE HAND represents a perfect staff, the five lines the fingers, and the four spaces, between the fingers, the natural as the piano was made to fit the hand.

The little beginner has one true friend and guide on the written page, that being Middle C, the only note which is shared equally between the treble and the bass. The question he has to ask himself constantly is "How far from Middle C is the desired note?" Should the busy mother feel there are too many notes for her to learn, let her brush away this erroneous idea forever by seating herself at the piano, crossing her hands and placing both of her little fingers on the same note, Middle C. Let her take the left hand first, hold down the Middle C, skip one note and hold down E, and so on, skipping one note each time, until she can hold all five notes down, saying over: "C is on the first line; E is on the second line; G is on the third line; B is on the fourth line; and D is on the fifth line." This she repeats out

loud until she has learned it. But she does not learn the spaces, since she needs. The spaces then become a part of the lines.

She does this with all of the ledger lines, above and below, in bass and treble, until they are learned. She uses the right hand down in the same way. Middle C is on the first line below the staff; A is on the second line and so on. She learns it, sings it, thinks it, goes to sleep by it for a week, and then it is hers forever!

Throughout these four positions locating the ledger lines there are four notes which the average child considers the hardest. D is on the fifth line both above and below the staff in the bass, and in the treble B is on the fifth both above and below. Compel your mind to think music, not just to follow, and in a short time your own imagination

will furnish numerous original ideas of genuine music play for every day.

## The Old, Old Story

MUSIC IS easy. It is a delight. It is the natural craving of the soul to express itself in melody. A splendid young student of an exclusive fraternity, with envy in his voice, explained that the most popular and beloved member of this "set" was a mountain boy who bewitched every gathering with his music, a mysterious tune, a veritable gift from heaven. When the real history was known the "joke" proved to be a determined little mother who, with a shell of a piano and the old, old story of daily routine, had assisted her son each evening to read his notes, away from the piano, out loud, from the printed page. Her only test books were a battered old hymnal and a paper-backed copy of "Parlor Gems" which she could not play herself.

One of the most beautiful and impressive expressions of love and devotion for two little daughters was shown by a frail little woman living in a tiny town far from anything which looked like an opportunity in the musical world. Here she worked out a method all her own for her charming children. A nervous breakdown had caused the father to be confined in bed for two years, and the sound of the piano made him restless. This obstacle in the path of the children proved to be their opportunity.

The mother each day had the children out into the yard under a tree, while their father slept in the afternoon and there they read music out loud, slowly, accurately, note by note, rest by rest, dots, phrases and time, month after month, the relying on her imagination to make their music play every day, until the children went away to college. The head of the Music Department asked them how it was that their hands knew all and their heads nothing. It is useless to say that these well grounded pupils went forward by leaps and bounds to become later great teachers, all because a self-willed mother used her tiny scraps of knowledge, just the names of notes and rests, to secure results and bless the world.

## Helpful Home Work

YOU MOTHERS who know or desire to know your notes have the pupil read all loud fifteen minutes each day. This is the one bit of help the instructor most desires in aiding her efforts to teach reading correctly.

The heart is joyous when sweet music is heard. How much deeper and more permanent is the pleasure produced when the mother produces with her own hands this wonderful harmony of sound which expresses every emotion the individual mood dictates. At the same time, with a minimum of work intelligently and conscientiously done, she is enabled to guide her children toward that coveted goal of success which in the end yields a harvest whose value is above rubies.

"Do your own criticizing of your works and deeds, after setting your standards high, and be ruthlessly honest and exacting in your judgment. You can then face the criticism of others with a smile."

—FRANK DAMBACH.



A MOTHER POINTS THE WAY

An impressive bronze, by the sculptor, Alice Cooper

The Lewis and Clark Expedition set out in 1803 to explore the Louisiana Territory and to evaluate it. A French Canadian guide was taken along to act as interpreter and to assist them through the wilderness. This guide asked permission to take the Indian wife to aid in case of complications with the Indians. The woman, Sarah, became the party's most valuable aid, by directing it on a successful journey. This statue in her memory has been recently erected at Portland, Oregon, by the women of the United States.

# The Christmas Party

By VIRGINIA G. TUPPER

An Outline of Preparations for an Interesting  
December Studio or School Recital

## The Christmas Party

Piano Solo: *Travis*.....Tchikovsky

It was Christmas week. Jimmie Howard had been the first nursing his white china pig and the blues. When he shook the pig it rattled very feebly! It was high time for Christmas shopping and Jimmie thought, "I must get something for the family he had bought, instead of dropping pennies into his pig. Prospects were very bad anyhow in the Howe family for a merry Christmas. Mr. Howe had talked to Jimmie about it last night.

"Now, son, you must be a little man," he had said. "All our money has gone to make your mother well. I'm afraid there won't be any tree, or any turkey. We'll have to do with a children dinner." Hang your stocking up as usual, and remember it's a miracle your mother got over that operation. For her sake be cheerful!" Of course Jimmie was glad his mother was home and well, but it was hard luck to have no money at Christmas. He couldn't imagine Christmas without a tree and a turkey! Mr. Howe, lying on the lounge, watched her son and thought he needed diversion.

"Jimmie, I smell cookies," she said. "Let's have afternoon tea."

Cookies! Jimmie jumped up and ran into the kitchen. "How enough Jimmie was just taking a pair of raisin cookies out of the oven.

The next half-hour was a very happy one, drinking was out of the best china cups, and eating cookies and pink mint drops. Mothers are mind readers and Mrs. Howe knew pretty well what was wrong with her boy.

"Jimmie, have you done your Christmas shopping?" she asked.

"No, ma'am," said Jimmie briefly. "There's no money."

"Well, that's sad. Too bad you didn't save something for Christmas. However, I got a letter from your Aunt Kate today enclosing five dollars for your Christmas gift. How about spending two dollars of it for Christmas presents for your friends?"

## Where a Dollar's a Fortune

NOW JIMMIE wanted lots of things for himself—skates, new ball, and a boy scout suit among other things, but he simply couldn't contemplate a Christmas without giving presents. Two dollars spent at the Ten Cent Store would do wonders. He was a generous boy. So he brightened up at once and replied, "That's fine! Give it to me now and I'll go to the Ten Cent Store right off!"

In no time he was dressed for the street and on his way, two precious balls stowed away in his pocket. The Ten Cent Store was wonderful! Jimmie had a most exciting afternoon. He bought beautiful presents for all his relations, best friends and the coach.

Christmas was in the air. Mothers were buying tinted and fancy balls for trees, and the toy counter was swarming with women and children. Jimmie in the door street, a Christmas tree beautifully dressed. This was Christmas day, for above all things for Christmas he wanted a tree, and there would be no tree at home this Christmas. Never had Jimmie seen a Christmas tree without a glittering tree. What could he do without a glittering tree? How could he do without it? How could he make money? His mother would not let him sell papers.

This is a story surrounded by a recital. All of the music is procurable from your dealer. In some instances photographic records of chorale pieces and even orchestral pieces may be introduced as suggested. The story should be presented by a good reader and well rehearsed with the music so that there may be no stage stunts.

There flashed across his mind something his Sunday School teacher once said to the class, "When anything worries you, pray about it, and trust God to make it all right."

Jimmie couldn't worry his mother about the tree. So walking home he told God how he felt about Christmas and the tree he wanted and wasn't to have. As God made all the trees all over the earth, asking for one didn't seem much. This thought cheered him up a lot.

Mr. and Mrs. Howe acted as though all was set for a big Christmas. Mrs. Howe made little Christmas cakes. Mr. Howe taught Jimmie card tricks and played games with him in the evenings. Jimmie was quiet, but on the lookout for things to happen. And they did.

## The Invitation

JUST BEFORE Christmas a fat turkey arrived, a perfect fat bird, in the country. This came the invitation to Jimmie. It was a wonderful invitation decorated with bells and holly. For Mrs. May's Christmas party. Flora May was a rich little girl who lived in the grand house opposite. Jimmie had never been to a party at her home. He admired her very much. She was so pretty, just like a lovely doll, and she wore silk dresses and had a very nice carriage. Jimmie was thrilled at the idea of going to her party.

Christmas Eve dawned clear and cold. A day unlike all other days. No school, mysterious packages arriving, church bells chiming and lovely odors coming from the kitchens.

- (1) Duet *Christmas Eve*.....Reinisch
- (2) Song *O Holy Night*.....Adam (sung or presented by Victor Record)
- (3) Duet *Angels* (Bell piece).....Gunsold

Flora May's party was to be at 8-15 P. M. Jimmie made a slow and strenuous toilet, with many interruptions to run out to consult the hall clock. He put on his best Sunday suit, his newest tie, and his hair, shaven, shined himself first for a fine finish, showered himself first, then with his mother's toilet water. In a box of old trinkets Mrs. Howe found a pin with a coral rose and gold leaves. She polished it until it shone like new. Flora told Jimmie that he might go over. He felt very grown-up and important going to his first big party, all dressed up, and smelling like a whole bunch of violets. He wanted to run, but a wave of dizziness and his Sunday school made him walk slowly across the street. A hanker found the big door at his ring, and Jimmie found many boys and girls in the living room. Flora was sitting in a crowd like a queen. Fire that turned the flames all colors as if by magic. There they played games specially for little children. The room was full of meriment.

Suddenly Mr. and Mrs. May came in. "Ready for the Christmas tree, children?" asked Mr. May.

"Yes, yes," cried all the children in chorus.

## The Fairy Tree

MR. MAY drew aside the heavy curtains and there before their eager eyes stood a most dazzling tree. It was a fairy tree, snow white and sparkling! Its branches were heavy with snow and icicles. Electric tapers burned in silver shades. Chains of silver hung from its branches and twinkled from limb to limb. Hovering over the tree was a snowy angel with glittering wings. A blazing star shone in the center.

Around the Christmas Tree.....Risher  
Song: *The Christmas Tree*.....

Mrs. Crosby Adams

Suddenly there was a rustle from behind the tree, and Santa Claus stepped out. "Merry Christmas!" he cried. "Children, join hands and dance around the tree." Soft music sounded and all the girls and boys skipped nimbly around the tree.

*Christmas Fantasy*.....Mueller

Then old Santa turned to the tree and called, "Come out Candy Fairy and dance for us."

From the glittering branches awkwardly hopped a stick of mistletoe. This stick of mistletoe, so nicely striped red and white, on examination proved to be a little girl, who danced gaily for the children.

*Dance of the Candy Fairy*, Tchikovsky on piano or by Victor Record

Then came the presents. Flora May was delighted with her coral rose and gold leaves, and with four blades, a boy scout hat and a pair of shoes. All the little girls had beautiful dolls and pretty heads and hair. The little boys got trains, tops, leaves and marbles. The bigger boys got games, books, paint boxes and cars.

When the last tissue paper parcel was unwrapped, a Chinese gong sounded and Flora and Jimmie went into the dining room. Santa Claus went along telling the funniest stories about his rides over the roof.

Duet: *The Coming of Santa Claus*.....Eyer

The long table was beautiful with tall red candles, ferns, and red roses.

## Food Fit for Kings

THE PARTY was marvelous! There was ice cream in the shape of red fruit punch and cakes, fancy cakes and cream puffs that melted in the mouth. At there was a large chocolate cake, and an

angel cake, and each cake had prizes which the lucky child might find in her slice.

The waiters kept passing delicious food. It was like a glorious picnic! The children ate and ate. The boys loosened their belts and the fat children grew visibly fatter. There was little talk, for merriment was first made for food, and such a party is seldom seen. When it was at last over, the children thought of home, and began to make the pretty speeches they had been carefully rehearsed in. Mrs. May interrupted their good-byes with a happy suggestion. "There will be fancy dances before our last tonight," she said. "Suppose you children come in and look on awhile."

The little children then into the waiting automobiles. The others trooped upstairs to the ball room. Men and girls were arriving in evening dress, and when all were seated the professional dancers began. The dancers wore gay costumes, very brightly colored, with beads, colored ribbons and red kerchiefs.

They saw the dancers give the Polish Mazurka and the Polonaise.

*Mazurka in A Minor*.....Chopin  
*Concert Polonaise*.....Feltz

Four ladies and gentlemen in handsome broadsword with white wigs danced the dainty minuet.

*Minuet Antique*.....Boccherini

The gavotte came next.

*Gavotte in G Major*.....Bach  
Then a bumpy darter out and did a Spanish dance with castanets.

*In Snowy Spain*.....Ewing

After several other group dances the orchestra struck up the music for general dancing and the children said "goodnight" and departed.

Jimmie was very tired and happy. His father was playing on the violin a familiar piece, the fire blazed, the room was full of flow good it was to be back in his home!

*Adoration*.....Boccherini  
*Fante Adornatus*.....Bernard

In a nearby church the choir was finishing a late practice of Christmas hymns.

*O Little Town of Bethlehem*  
*It Came the Herald Angels Sing*  
*(Sung by Choir or Quartet or played on Victor record)*

Jimmie told them all about the wonderful family music, the accompaniment of this all ready now to hit the hay," said Mr. Howe.

"Yes, hurry to bed. There's more to do tomorrow. It's a fine Christmas. You can't, Jimmie," said his mother, climbed the stairs.

Opposite to Jimmie's bed hung a picture of the boy Christ, Jimmie's room was decorated in the light through the tacked under his blankets looking at the

(Continued on page 837)



# Teresa Carreño as a Teacher

## Memories of a Remarkable Woman and Musician

By One of Her Pupils

RUTH PAYNE BURGESS

**T**ERESA CARREÑO! What memories that name revives! I was a little girl of ten when this most glorious of women and artists swam into my small horizon.

At the concert, after a number or two by somebody, there walked upon the platform of our village hall a young, beautiful woman, absolutely different from anyone I had ever seen, clear but dark-skinned, trailing far behind, and her bow revealed perfect teeth and an enchanting smile.

Her thrilling message, her revelation of the beauty of sound, the music itself, her personal magnetism reached the hearts of that cold, Puritan audience and were answered by a storm of applause which testified to her power. She played more numbers and then there was forever stamped upon my heart the ninth Rhapsody of Liszt. She responded to the great enthusiasm with her own charming little waltz which she composed at nine years of age.

Ten years later New York had become my home, and I sought out Teresa Carreño. She lived in Twenty-second street with her husband, the Giovanni Tagliaferri, who sang at her concert, and with her little children.

With her was a charming elderly woman to whom I was at once attracted, Mrs. Thomas MacDowell, the mother of Edward MacDowell.

### A "Wonder Child"

CARREÑO was born at Caracas, Venezuela, December 22nd, 1853, of distinguished Spanish parentage, her mother's family being of the Bolívar blood, and her father's also of important lineage. She was surrounded with affluence and culture. At an astonishingly early age she began to play the piano. Her father instructed her and watched tenderly over her development. At nine years of age she was playing music of great technical difficulty with amazing ease, and already composing creditably.

In one of those political upheavals to which Latin countries are frequently subjected, Señor Carreño found himself out of official position. He had in New York a Spanish friend Señor Bañares, a fine violinist; and through him the Carreños decided to seek a new fortune. Mr. Bañares was also the intimate friend of the MacDowells, and thus were brought together those two great personalities, Teresa Carreño and Edward MacDowell.

The Carreño came thus to New York where the father hoped to find some business. This he did not succeed in doing, and as matters became very difficult for him and his family, it was seen that the little Teresa was the only one of them who could earn money. So, at nine years of age, or thereabouts, she began to give concerts. Her father sat behind the piano, and, although her little feet could not reach the pedals, she played most charmingly and attracted large audiences and filled the family exchequer.

Louis Moreau Gottschalk, the famous American pianist of that time, became so interested in the child that he gave her many lessons which she herself told me

were of great value to her education. Then came across the sea from far Russia the great Anton Rubinstein to give a series of concerts in the United States. He had heard of little Teresa Carreño, though she had never heard him play, and he invited her father to bring her to his rooms where he practiced. Rubinstein greeted them very kindly and asked her to play. He seemed much delighted with her and

the little girl sat upon her father's knee and as the master brought forth the torrents of wonderful sound, the exquisite gradations of tone, the message of the music, little Teresa faintly in her father's arms. This appreciation of his power on the part of a child was so great an appeal to Rubinstein that he became greatly interested in the future of the little genius. He was asked that he be allowed to teach her. They followed Rubinstein to Europe that Teresa might continue her study with him. At eighteen years of age she was a thoroughly trained pianist, a most beautiful young woman, and was giving concerts throughout the United States.

In one of the concert companies with which they were identified was a young and attractive French violinist, Emile Sauret. He fell in love with the beautiful girl and at the tender age of seventeen Teresa Carreño married him. Their marriage ended unhappily; in a few years Sauret went abroad, and the young wife was left with two children to support. Her father and mother died and hard times began. She taught, she played in concerts, and she took most loving care of her little ones.

### The Teacher

LATER SHE met and married Giovanni Tagliaferri; and they lived in New York for many years. Three children were born of this marriage. It was at this period that I came to her for lessons in the little house in Twenty-second street. I shall never forget my first piano lesson with Teresa Carreño, in January of 1898.

I played Schumann's *Krätzerlein*. She listened very kindly and patiently, and then told me that her method of playing the piano was quite different from the way I had been taught to use the hands, that she would explain it to me, that by practicing certain exercises it would come to me, and an old man by the touch and tone.

I find in an old diary kept at that time this entry:

"It is difficult to describe Carreño's system, but as time goes on I realize it more and more. She insisted constantly upon the importance of the training of the first finger, and would say at every lesson, 'If the thumb and first finger are put down on the correct note the rest of the hand will take care of itself.' She also said: 'Never expect to get your expression in playing by altering or varying the tempo. Get it by the touch and always play as if you were playing with an orchestra and your tempo must be absolutely correct. Express emotion, feeling, in your playing, but not hysterics.'"

Of course all this was not given at first. All my "pieces" I had played were cast aside and only the exercises permitted for a long time. For ten weeks I remember I was not allowed to play with both hands together. When I had acquired a correct position of the fingers and had begun to understand something about drawing forth a deep, rich tone from the piano, a little Bach was added to my daily fare, and still later various pieces were learned and committed to memory. Everything that Carreño said about piano playing was absolutely true, and as time goes on I realize it more and more. She insisted constantly upon the importance of the training of the first finger, and would say at every lesson, "If the thumb and first finger are put down on the correct note the rest of the hand will take care of itself."

She also said: "Never expect to get your expression in playing by altering or varying the tempo. Get it by the touch and always play as if you were playing with an orchestra and your tempo must be absolutely correct. Express emotion, feeling, in your playing, but not hysterics." I remember, too, her saying often: "Remember to strike your chords exactly together; nothing betokening more quickly the amateur than the uneven coming together of the chords."

### An Inspiring Guide

CARREÑO always encouraged one to go on until one's very best. Although a severe critic, she was helpful and kind and generous. She used to say: "Do not try to play the big piano pieces, they are for the concert platform; play the ballads of the piano, the lovely things that you can master. They will give great pleasure; they will not be a strain, and you can thoroughly enjoy them and always play them." I had the privilege of hearing her play a great deal, for she would ask me to remain after my lesson and listen to her go over her concert programs. Carreño was widely cultured and spoke and wrote fluently five languages. She went with her children to Germany in 1899. I think it was, to give concerts. Her reception was very gratifying. Her reputation was enormous. Her memory was so remarkable that she carried no music on her tour. She was absolutely sure of herself, so perfect was her talent and her training. Abroad she held the very highest position as a pianist and played all over Europe. She made a number of trips to South America and also to Australia.

### With the MacDowells

ALL THESE YEARS she and Mrs. Thomas MacDowell had been dear friends. Mrs. MacDowell was a woman of remarkable mentality. Her talented son Edward owed everything to his mother. Frederick MacDowell died upon meeting Mrs. MacDowell: "Now I understand where Edward MacDowell got his genius." Her sister, Madame Carreño was always wise and good. Madame Carreño depended very greatly upon her counsel and friendship. Edward MacDowell, when quite young, had studied piano with Carreño till Mrs. MacDowell took Edward to Paris where he developed rapidly into a distinguished pianist. Carreño was one of



TERESA CARREÑO  
The "Empress of the Keyboard"





# Are You Able to Play Trills?

By W. A. HANSEN

Trills are of great importance, even in many of the most advanced pianoforte compositions of the day. Etude readers will find this article most profitable. A special study of trills may be secured at a trifling expense in "Trills and How They Should be Played" of the Etude Booklet Library. Mr. Hansen's article covers many important points.

MANY STUDENTS are inclined to look upon the trill as relatively unimportant. Yet mastery of this phase of pianoforte technique distinguishes the concentration artist from the careless dabbler. No serious-minded pianist can afford to neglect or slight the trill; and there is a magic formula which will conjure up the trill at will. This formula is: **HARD WORK PLUS REGULAR AND SYSTEMATIC HARD WORK EQUALS SUCCESS.** You cannot hope to play trills lightly, evenly, fluently, brilliantly and, above all, beautifully, in a day, a week or a month.

The following exercises will aid very much in acquiring the ability to execute trills artistically. Practice them slowly and carefully, one hand at a time, at first, then both hands together. Bear in mind that you must always strive to produce a beautiful tone. Be sure that your fingers always strike key-bottom and that you do not permit them to bend in at the first joint. Play these exercises in all the keys. If you play them in C major only, you are, by actual computation, getting a little more than four per cent of the benefits that it is possible to obtain.

Note that in Ex. 1 the accent falls on the first of each pair of sixteenth notes. Do not overlook or neglect this. After playing the exercise in all the keys with the accentuation indicated, play it again in all the keys with the second of each pair of sixteenth notes distinctly accented. Later accent the first of each three, then of each four, five and six sixteenths.



The following exercise is difficult, but very effective:



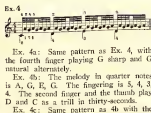
Play also with the following fingering:  
Right Hand:  
121212 454545 323232 343434  
Left Hand:  
545454 212121 343434 323232  
Play also with varied accents.

Extreme suppleness and elasticity in the ligaments between the fingers and great muscular control is necessary in rapidly and brilliantly executed trills. In order to promote these highly desirable accomplishments the following exercises are recommended. Play them in all the keys, slowly and with determination. Do not overlook the trill notes. The reward will be great.



Playing a melody and a trill simultaneously with the fingers of one hand is an accomplishment of pianists that one may well be proud to have attained. Hundreds of students never acquire the ability to do it. But the difficulties are by no means insurmountable. Note that in the following exercises the trill is momentarily interrupted whenever the melody note is played. This is, in many instances, the secret of the simultaneous playing of a melody and a trill with one hand. Hans von Bülow has pointed this out in his monumental edition of Beethoven's *Sonatas*. When the trill is played rapidly, evenly and fluently the momentary interruption is not noticed.

Practice these exercises very slowly at first. They are not easy. The melody must be well brought out, and it will be necessary to subordinate the trill somewhat. The best results will be obtained if the exercises are played *forte* and with deceleration. The various dynamic gradations may be employed after some degree of proficiency has been reached.



Ex. 4a: Same pattern as Ex. 4, with the fourth finger playing G sharp and G natural alternately.  
Ex. 4b: The melody in quarter notes is A, G, F, G. The fingering is 5, 4, 3, 4. The second finger and the thumb play D and C as a trill in thirty-second notes.  
Ex. 4c: Same pattern as 4b with the

second finger playing D flat and D natural alternately.

Ex. 4d: The melody in quarter notes is C, G, A, G. The fingering is 1, 4, 5, 4. The second and third fingers play D and E as a trill in thirty-second notes.

Ex. 4e: Same pattern as Ex. 4d, with the second finger playing D sharp and D natural alternately.

Ex. 4f: The melody in quarter notes is C, D, A, D. The fingering is 1, 2, 5, 2. The fourth and third fingers play G and F as a trill in thirty-second notes.

Ex. 4g: Same pattern as Ex. 4f with the third finger playing F sharp and F natural alternately.

The fingering outlined in these directions is for the right hand. It will be comparatively easy to find the proper fingering for the left hand, since, it is exactly the reverse. The above exercises should also be practiced according to the following pattern:



Now look for examples of the combination of a melody and a trill in the literature of the pianoforte. Study them carefully and practice them diligently. Turn, for example, to the *Sonata Op. 53*. The careful preparation of the illustrations to be found in this composition will amply repay all the exertion expended. From "La Campanella" (Paganini-Liszt) we call the following example:



Play also with the left hand. Transpose to all keys. As a matter of fact, "La Cam-

panella" is a veritable gold mine for anyone interested in practicing trills. There is also a very fine application of this phase of pianoforte technique in Liszt's brilliant *Hungarian Rhapsody No. 12*.

The thumb frequently plays a very prominent rôle in the execution of trills. For this reason it is necessary and profitable to practice exercises of the following nature:



Play smoothly and evenly in all the keys.

A careful examination of the great works in the literature of the pianoforte will soon disclose anyone of the notes that the trill is a mere bagatelle. If it were permissible to look a glance at this particular branch of pianoforte technique, it would scarcely be possible to interpret artistically the masterpieces of Beethoven or Chopin, not to mention the works of Bach wherein hundreds of trills are to be found. Mastery of the trill, moreover, makes for general improvement in the technical equipment.

## SPARKS FROM THE MUSICAL ANVIL OF TODAY

"Study hard. Knowledge enables a man to work more intelligently and effectively."

—CHARLES M. SCHWAB.

"The addition of my life has been to make a hand a fit member of decent muscles."

—LT. COLM. JOHN PHILIP SOUSA.

"He walks in his heyday was written by people of breeding for people of breeding; whereas jazz was mostly written by people of little breeding for people of less."

—ERNEST NEWMAN.

"The Victor Herbert of films is yet to be found; and what a welcome awaits him! The man who can turn out beautiful, light, bright, lingering tunes is the man needed in Hollywood today."—EMMO RAPPE.

"Speaking for ourselves, we confess that we would rather hear Mr. Toscanini conduct a performance of the C major scale than hear Mr. Batoniovich or Mr. Fortepiano conduct a performance of the first Symphony of Brahms."

—LAWRENCE GILMAN.

"Curiously enough, my children do not care for music. I have a son who is studying law and expresses some little impatience when he hears me play. A still younger son says he cannot understand why people pay to go to the opera, where the instruments make so much noise that no one can hear the words."

—ERNEST VON DOHNANYI.



IMPROVISATION  
From the Paris Salon

by L. A. YOUNG

# The Beauty of Bach

By R. STANLEY WEIR

**A**DAPTING the words of the Gospel, may it not be truly said that among them that are born of women, there hath not arisen (in the world of music) a greater than John Sebastian Bach? And just as the genius of Shakespeare is no less manifest in the lovely lyrics of "The Tempest" than in the soliloquies of *Hamlet* or the pastorals of *King Lear*, so is the genius of Bach, not less apparent in his simpler inventions than in the *Chromatic Fantasia* or the "Mass in B minor." Whatever the great master of music touched, indeed, he stamped and adorned with the unmistakable mark of a new beauty for the world.

Married twice, he was the father of no fewer than twenty children—eleven sons and nine daughters. He had thus many opportunities for becoming convinced that music, more than any other practical art, must have its beginning in early childhood. This, doubtless, was a tradition with the Bach family; for it is written that there were at least fifty of the name who were richly endowed with musical talent. In the Sebastian household, we may be sure, music was as the light of the sun and the breathing of the air. To the education of the ever-growing child, we owe the little preludes, the two-part and three-part inventions "wherby admirers of the clavier had been shown a plain method of learning to play clean." We owe, too, the little fugues, the fuguettes, and many another passage that afterwards appeared in the "Well Tempered Clavier"—possibly in some giant fugue.

It is very evident that the great Bach instinctively felt the importance of developing musical intelligence simultaneously with digital technique. He knew better than to stultify the beginning musician with mechanical exercises only. Hence the beauty and melodiousness of his smaller compositions, not less remarkable in their way than his monumental fugues and torrential choruses.

These lighter pieces, however, much polished as they were in the process of continuous juvenile instruction (the clavers of the Bach household were never silent), have suffered much with the fading of tradition as to how they should be played. It is not known that Bach marked or indicated the

tempi of his compositions, but relied rather, it would appear, upon their manifest spirit and purport for a correct interpretation, or upon a swiftly established tradition. It was not until late in life that he began to print, and much that has come down to us was printed a century or more after his death. He was most sparing in his written instructions, evidently deeming them unnecessary.

To Clementi and Czerny, famous for their technical virtuosity, must be attributed chiefly the vogue for pianistic speed, that has pervaded later years. Following them, the numerous editions of Bach's *Preludes and Inventions* have shown a preference for *Allergo*, *Allergo*, or *Casa Moto* rather than for *Grove*, *Andante* or *Largo*. Czerny, for instance, edited the "Well-Tempered Clavier," but in a manner which avowed the serious displeasure of Anton Rubinstein, who wrote, "I have never been able to reconcile myself either to the indications of tempo or to the shading in the preludes or the fugues"—the reference being to Czerny's edition.

The craze for speed did not exist in Bach's day. It was a new thing. It takes a master now to use the contrage measure to play a simple piece of music slowly. Because it is simple, the multitude of performers can do it off with as much haste as possible, much as the average organist of today seems to think it below his dignity to play his hymns with slow expressiveness. Similarly, Bach's simpler pieces suffer from being played and edited to be played, almost always, with indecorous speed.

I have always been grateful to the late Henry T. Finck for having drawn my attention years ago to the beauty of the little preludes. In 1895, he told me to play them every Sunday morning and pointed out to me, in particular, the poignancy and beauty of the inner voices and the balanced perfection of No. 4.

My own copy of the *Preludes* was marked *Allergo*, and the editor had prefaced it with the remark, "This piece should sound like a jubilant organ prelude." I was specially convinced that my editor was wrong and that Henry T. Finck was right in advising a slow and expressive interpretation, in which full accentuation

should be given to the middle voices, with a certain solemnity for the whole number, rather than any echo of jubilation. No. 5 in the same set was marked *Lento* and had made me happier with its undulating harmonies and charming quasi *fandango*.

Even the "Six Preludes for Beginners" could have been written only by a master. The first, in "C" played *Moderato*, can be played fifty times without weariness, so perfect is its form and so cheerful its content. The passing dimensions for the left hand are delightful, while the alternations of the more rapid passages between the hands give it no little technical value.

The second, which at first sight appears to be merely a succession of diatonic eighth-notes, speedily reveals (like No. 1 of the "Well-Tempered") in which Gossard discovered a delicious melody) hidden harmony on the evoking summits of which are heard matches of delightful strifes that one cannot but accentuate for one's increased pleasure. In addition to the essential wealth of the music, notwithstanding extending (the only proper) the juvenile or even sculler fingers can hardly be over-estimated. We give a few measures for a ready recognition.

## Ex. 1 Allegretto giocoso



And then, what an exquisite *mozorona* is No. 4 in D Major, from which we must also quote a few measures.

## Ex. 2 Andante



The pianist who finds himself, for whatever temporary reason, unequal to the task of mastering the polyphony of Bach's more intricate fugues or concertos may thus have at hand stores of exquisite music,

every measure of which reveals the master's touch while making no inappreciable demands upon technique.

Every pianist would do well to keep by him, for the sake of their double value as music and as technical material, a selection of these minor gems. Such a selection would include, in addition to those to which we have referred, the Two-part Inventions in "C," "C Minor" and "F"; the first with its brief phrases, cheerfully answering each other like thrushes or song-sparrows in June; the second with dialogues of longer phrases which join at length into a closely knit harmony; the third with a vivaciously repetitive with the very joy of life. Such a selection would include also the Three-part Inventions those in "D major," "E major," and "F minor." The first of these begins with the orthodox triple repetition of a shorter phrase followed by an extended run of jubilant tone. Thirds and sixths abound with the charming effect of sunshine after rain. The one by the least phrase with well-devised, is of sheer beauty in its contrapuntal structure. How charming is the effect produced by the dominant cadence on the third inversion of the tonic! And who can play, unmoved by its pathos and emotion, the *F Minor Invention*?

Who one who delights in the playing of fugues upon the piano (and their numbers steadily increase by reason of the separate clearness of the voices as compared with the too common confusion of the organ) should neglect the "Six Little Fugues" and "Fuguettes"—usually published in one set. Each one is charming. The first three are without preludes; and for any student who has grown weary of scale-grinding daily duty to his ten fingers, nothing more refreshing to the spirit of music within him, and at the same time more valuable as digital exercise, can be imagined or has sweetly been written. And then how ripplingly and grandly are the preludes of the fourth and fifth. One feels when he has mastered these that he is on the way to even playing the *Torricelli* in F and D Minor, or Karl Tausig.

# The Ivory and Ebony Gymnasium

By MRS. ADA PILKER

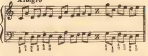
AGILITY, endurance and strength are the three essential conditions for proper bodily development, which expert teachers of physical culture insist upon. Each is acquired through a different system of training and by exercises which will most speedily produce the desired condition. Light and rapid exercises favor the development of agility, while exercises for endurance require sustained effort of moderate intensity. Great strength, sometimes considered synonymous with endurance, is attained through exercises requiring the maximum of effort during a brief period.

This theory of physical development is easily applied to piano work, and, if practiced daily, will be found a great aid in acquiring agility, strength and endurance besides increasing skill in performance.

Some helpful exercises especially designed for the pianists' requirements are given below.

For agility practice the following:

## Ex. 1 Allegro



with light free arm and with activity largely in the fingers. Repeat through one octave and return.

Chords should be selected in practicing for endurance, as more weight can be released through a chord than through a single tone. Practice with moderate speed

and with a moderately heavy arm. The impulse should come from the shoulder. The fingers fall after each chord.

## Ex. 2 Moderato



Exercises for strength are to be practiced very slowly with an extremely heavy

arm. Fingers should be firm. Relax after each repetition. Continue with similar chords through one octave and return.

## Ex. 3 Largo



Thus the piano may become an ivory and ebony gymnasium.





# SCHOOL MUSIC DEPARTMENT

Conducted Monthly by

GEORGE L. LINDSAY

DIRECTOR OF MUSIC, PHILADELPHIA PUBLIC SCHOOLS



OUR AIM is to teach children to listen and to love to listen. Our goal is a nation of music lovers.

Where now the attendance at concerts is exceedingly limited and not a little lacking in understanding and enjoyment, the future American should go to concerts in increasing numbers with growing enjoyment. He should ask the best music from the broadcasting and mechanical instruments. In later years of life, as leisure increases, there should be increments of pleasure in music, with power to understand and background of experience.

The schools have the children with them for a definite portion of their lives, through the impressionable years. It is true that five or six years of age is a little late to make the beginnings. With the first opening of the senses the net of the mind or its attitude is formed. At this time the mind should be disposed toward desirable things. The beginning of a disposition toward good and truth and beauty can be made at this time. The ear should be tuned to hear good music. I have in mind a young teacher who is a fine musician, and who leaves an impression on every child, giving him delight in achievement on musical lines. Her musical education started when she was ten days old, as her bassinet was placed near the piano while music was being played. Music was a constant accompaniment of her growing years.

The following story will be enjoyed for its humorous turn, though it indicates also the trend of a mind that was turned toward music through influence and environment. The little girl had an uncle who never spoke school book English if slang would serve. He often said in the little girl's hearing, "Sister, come tickle the ivories." So one day the little girl said, "Mother, I feel so musical. Come tickle the Irish."

## Long Ears to Hear

NOW, WHEN the average child comes to school, to kindergarten or first grade, what should be his beginning in music? What is his equipment and how shall we proceed, following our well-known pedagogical lines of "Going from

## Appreciation of Music in the Grades

Principles and Suggestions

By BESSIE EDMONDS SMITH

the known to the unknown," and "Experience should precede formal instruction." He has a vocabulary, that is, he can generally talk English and understand what is said to him. But he has had little or no experience in music. Few children can sing at all, and we seldom find one who can sing the smallest song, even one phrase, through in tune. So that the first thing we must do is to furnish him with musical experience.

Time was when we taught a song the first day of kindergarten; but now we know much better. We let him hear music first, just listen to it and do whatever else he likes. We expose him to music and hope that it will "take." Then we lead him to the experience of resting to music, after vigorous play. In this way he learns that some music is meant just for resting, for quiet listening. We seldom find one who is unwilling to listen quietly, if the occasion is wisely planned. So a habit of listening is formed.

## Musical Expression

THE CHILDREN hear the teacher sing a song. Perhaps she sings of *Sunshine, Good Morning, Merry Sunshine*, every bright day before she takes them walking. After a few days she plays the song without singing the words, and the children heed it; they run to put on hats and coats, for they know it means outdoor play. Song accompanies various activities; the children are not urged to sing, but neither are they prevented, unless they shout. We believe in free expression in the kindergarten, but not in allowing injury to such a delicate mechanism as the voice. As the children hear a "Good Morning"

song, a "Good-Bye" song, a game song, or a table song, many will gradually join in the singing. If they use the sweet, high, flute-like voice that is the child's true singing voice they are encouraged. Only if they use their shouting voice, which is harmful to the soft larynx, do we urge them to listen instead, and later try to show them where they may find their head voice, a tone at a time, until they come into true order.

But let us not mistake. It is the listening that helps the child to sing, and only through listening as a basis will there be good vocal music. All singing begins with listening; all songs are learned by imitation, and many games are played that involve listening and train the ear as we use color and form to train the eye. The child who can skip to music has learned rhythm. When he plays, "Hunt the Thimble," with music soft as he is near the hiding place, and loud when he is "cold," his dynamic sense is developing. When he imitates the bell or the drum he shows pitch sense. He learns to march like a fairy or a plump dwarf or a raindrop, to play blacksmith or shoemaker or farmer as the music tells him. But let us not forget the quiet listening that is just hearing for enjoyment without interpreting.

I think the supervisor of music should not give lessons in the kindergarten. She should be not ready for formal music lessons; their music is, however, closely woven into all the occupations of the day. But the supervisor has the task of observing the kindergarten teacher, to see that the children's voices are not abused, also to help the teacher to be wise in her selection of listening music.

To Learn to Listen and to Love to Listen

AS TO THE formal teaching of music appreciation in the grades, my strongest statement must be that every lesson should be a listening lesson, and that all music should be heard with appreciation. The first hearing of every song should be an appreciation of it. In general we are told that one-fourth of the time given to music should be planned for music appreciation lessons. The best teaching that I have observed actually does make one lesson in the week a formal appreciation lesson, the class generally listening in the course of it to a record on the phonograph. But, at the same time, at all lessons there is much listening, and the child learns to hear himself sing, to hear others sing, and when he reads music, to hear it mentally before he sings it.

What direction shall the music appreciation lesson take? What shall be our aim in selecting records for the first grade, and how shall we organize our course? As Mabelle Glenn has taught us, rhythm, mood and beauty are the three objectives for little children. Rhythm is the element of music that is most universal, and it is of such importance that we must speak of it in detail.

Rhythm is the vital principle governing the action of the solar system, all life upon man's body. "Rhythmical experience begins at the very beginning of the individual's life history. Before birth the tiny embryo is surrounded by the pulse and swing of a rhythmically working body. After birth the infant is still surrounded by the rhythmic rocking and crouching, feeding and hushing that constitute his life. And all through infancy there is a continual building up of a rhythmic sense, which has one of its first conscious expressions in the act of learning to walk. When this lesson is learned, the ability to sense and express other natural rhythms varies greatly with different individuals, due to a lack of opportunity for expression."

(Continued on page 825)



THE LINCOLN, NEBRASKA, HIGH SCHOOL ORCHESTRA  
Winners of the First Prize in the National High School Orchestra Contest



# The Teachers' Round Table

Conducted by  
 PROF. CLARENCE G. HAMILTON, M. A.  
 PROFESSOR OF PIANOFORTE PLAYING, WELLSLEY COLLEGE

THIS DEPARTMENT IS DEVOTED TO THE DISCUSSION OF TEACHERS' PROBLEMS. QUESTIONS PERTAINING TO "HOW TO TEACH," "WHAT TO TEACH," ETC., AND ANY TECHNICAL PROBLEMS PERTAINING TO MUSICAL THEORY, HISTORY, ETC., ARE OF WHICH PROBABLY BELONG TO THE "QUESTION AND ANSWER" DEPARTMENT." FULL NAMES AND ADDRESS MUST ACCOMPANY ALL INQUIRIES.

## A Young Aspirant

Do you think that I am able to touch music? I have taken piano lessons from you, and am playing fairly good music. My teacher told me that I have talent. I am twelve years old.

In trials, my fingers become tired, and sometimes in playing octaves. What should I do in the morning on such a day? I can and practice in all about five and a half hours a day. How should I divide this time?—M. B.

I am glad that you have so much ambition and feel sure that if you continue your piano study earnestly you will eventually become a good player and teacher.

You are rather young to begin teaching, however. Go on with your former teacher, if possible, and be guided by her advice as to when and how to begin to instruct pupils on your own account.

The fact that you grow tired in finger work shows that there is stiffness in your wrists. Each time that you practice, start by looking your forearms straight out in front of you, letting your hands drop down from the wrists so that they are perfectly relaxed. Hold them motionless in this position for at least a minute before you begin to play; and while playing try to keep your wrists loose all the time.

In your practice periods spend the first half hour on technique—finger exercises, scales, arpeggios—and then devote about an hour each day to a study, a new piece and the review of old ones.

## Perspiring Hands

I have a pupil whose hands perspire so much that it is with difficulty that she executes the pieces. Can you suggest a remedy?—D. S.

The following prescription was furnished me by a reputable physician. Before practicing or taking a lesson, the pupil should use it as directed.

Salticake ..... half dram  
 Prepared Chalk ..... one ounce  
 Burett Alum ..... one ounce  
 Mix these well and powder finely. Apply to hands with a puff-ball.

## Fifth Grade Materials

I am twenty-eight years old and considered starting the day. It is impossible for me to devote more than one hour a day to piano practice. My strategy for myself, and would thus report on a fifth grade student. To improve my technique I am following the Fable Pledge's First Grade and Perspiration, and have just started on the first volume of the same series. I am so much interested in it that I shall not be able to make any other piano study necessary. There is such a wealth of material in it that I feel that I shall be able to make it my own.

I suggest that you begin your practice each day with five minutes' work on piano such as scales and arpeggios. Materials for this drill may be found in James Francis Crockett's "Mastering the Scales and Arpeggios."

Follow this for fifteen minutes on Player's book. The remainder of the time may then be divided between two pieces of different character, occupying fifteen min-

utes each, and finally ten minutes devoted to the review of pieces formerly learned.

The two pieces to which I refer should be of different scope and school. For example, the first may be a classical piece, such as Mozart's *Sonata in A major*, or Beethoven's *Sonata, Op. 14, No. 2*. The other piece may be a short one, not too hard and of a more modern type, such as the following: *Chaminade, Arioso*; *MacDowell, To the Sea, Op. 55*; *Chopin-Liszt, My Delight*; *B. Godard, Les Deux*; *Rachmaninov, Polichinelle*.

The longer classic will furnish opportunity for several weeks' serious study; while each of the shorter pieces may, in a comparatively short time, be added to your repertoire of memorized pieces.

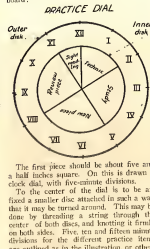
## Managing a Boy Pupil

Have you had experience with boys who can read music, but are very about it, and would rather improve scales and waltzes, with some pieces, than give him a lesson?

The pupil whom I have in mind will practice when I give him a lesson, but is of that type of thing. He likes to be in the line, but not to be in the line. He is a good boy, but he is not a good student. Can you suggest a remedy for such a pupil?—M. S. H.

My experience with boy pupils is that they will practice to much greater advantage if they adopt a fixed and somewhat mechanical system. Also, if this system involves constructive works, this will increase their interest.

Have your boy pupil make the following Practice Dial out of two pieces of pasteboard:



The first piece should be about five and a half inches square. On this is drawn a clock dial, with five-minute divisions. To the center of the dial is to be affixed a smaller disc attached in such a way that it may be turned around. This may be done by drawing a circle through the center of both disks, and knotting it firmly on both sides. Five, ten and fifteen minute divisions for the different practice items are outlined as in the diagram, or other way, according to your own judgment.

When the pupil is ready to practice he places the dial on the piano rack before him, with the inner disc set, let us say, so that he begins with I-VI, under the five and XII. He then practices "around the clock," taking up each item in the order and for the time that is given, and ending with *Sight-reading*. Observe that a real clock should be kept in sight.

On the next day, the disc is revolved a short distance to the right, so that he begins with study and ends with *sight-reading*.

Each day the disc is turned in a similar manner, so that the practice is given a stimulating variety. The scheme is of course based on an hour's daily practice—the usual amount for children in school. Such a scheme ought to make it easier for you to control his work. Perhaps the ornamented bases may be discouraged if you arrange his materials so that they would be difficult or impossible, such as Bach's *Little Prelude and Fugue*.

## A Discouraged Teacher

A correspondent in Australia writes a long letter that raises a number of problems, some of which are here treated:

I do not keep my pupils. I fail to inspire them to sufficient results. I fail to make the lessons a source of ever-increasing interest. Without exception, my pupils cheer at the end of each lesson, but they do not practice, and at all methods of instruction. I have tried to make the lessons more interesting, but they do not practice. I have tried to make the lessons more interesting, but they do not practice. I have tried to make the lessons more interesting, but they do not practice.

As a result of my knowledge, the pupils attend my work pieces. I have tried to make the lessons more interesting, but they do not practice. I have tried to make the lessons more interesting, but they do not practice. I have tried to make the lessons more interesting, but they do not practice.

A writer whom I have recently read says, "Pupils will be held only so long as the teacher can interest and encourage them." Well, I assume that the only way to interest pupils would be to make the lessons more interesting, but they do not practice. I have already commended—let them be. I have already commended—let them be. I have already commended—let them be.

Modern educators have come to realize that pupils will do infinitely better work if they are really interested in what they attempt. The Dublin method, which you quote, is based on the endeavor to allow each student to develop along his most congenial lines.

Your pedagogical principles and the lesson plans which you follow are excellent. I am afraid, however, that you are not connecting these factors properly with the pupils' minds. The best of teaching is useless if it does not get straight to the pupils' minds.

To be successful, in other words, we must adapt your methods to individual interests and capacities. Begin by winning the pupil's confidence, and making him sure that you are not an instructor, but a sympathetic friend. Convince him, if possible, that when you suggest a thing, it is the right thing for him to do.

If you have gained a good point if, in this way, you are able to set fire to his enthusiasm. You speak in your letter of Tobias Matthay. I have had the pleasure of knowing him, and to my mind his finest quality as a teacher is the vital way in which he conducts every lesson, and the fund of enthusiasm which he imports freely to each of his students.

To excite interest, a good teacher does

not need to descend to superficial or half-way instruction. Let him continually evolve new ideas and tactics, and invest even the prosaic subjects with vitality. Take technique, for instance, which may be as dry as dust. But, instead, let it be healthily varied in its presentation, and it may become not only desirable, but positively attractive. Thus in teaching rhythm, give a new "stunt" for the pupil to work on each week. Instead of giving repeatedly the tiresome four octave up-and-down sequence, for the following drill in the pupil's note-book for his week's practice scheme:

Each division-mark closes an octave. The pupil begins on the tonic (T), plays up two octaves, down one, up two, down one, up two, down four, to the starting note.

This is only one of the many such designs which the clever teacher may work out for his use, and which will insure new problems for an entire career.

In assigning studies and pieces, too, consider well the tastes and capacities of the individual. Give an eclectic series of pieces, following a *Prayer*, a *Sonata* by a Debussy, a *Chamber*, then proceeding to a *Bach Variation*, and so on. Do not emphasize the driest studies, but deal often with the musical ones, such as those of Heller. And, by the way, when we reflect that the chief of piano study is to play legitimate music, are not pieces of more consequence than mere "recitations"?

You speak of producing reaction by asking questions—an excellent idea, if properly carried out. But there are different ways of pursuing this line. A blunt and antagonistic query may cause the pupil to set off his mental police that gives an absurd answer. Let us rather employ Socratic method, and phrase the question so tactfully that the correct answer naturally follows.

Look up all the new ideas that you can find—in the *ETUDE* or from other sources—and experiment with these ideas freely. Set your face toward heightening human life, and making people realize the meaning of that most accessible and personal art which you are fortunate in having for your daily companion.

## Ear-Training and the Use of Pedals

I have a pupil who is a very fond of music and can read easily, but who has no ear for music. He can play the piano, but he cannot hear the music. He can play the piano, but he cannot hear the music. He can play the piano, but he cannot hear the music.

At each lesson you should devote five or ten minutes to ear-training. Begin by having the pupil distinguish between notes as higher or lower in pitch. At first these notes may be far apart, and afterwards they may be brought closer together, until they

(Continued on page 836)



# Learning the Language of Music

By H. ERNEST HUNT

AUTHOR OF "SPIRIT AND MUSIC," "POINTS ON PRACTICING," "MUSIC MAKERS"  
AND OTHER AUTHENTICATIVE WORKS.

MUSIC IS SAID to be a universal language; and it may prove interesting to follow up this idea and see how it sheds light upon our own music itself. The basis of all music is sound; and sound itself is vibration that reaches us through the air, being conveyed in the form of waves. These waves spread out in every direction; the little ripples of water spread out when we throw a stone into the still waters of a pond. We know how fast these waves travel in a second, and we also know how many of them there are per second to a given note, so that we are easily able to calculate the size of these air waves. We make our music out of air waves ranging from thirty-two feet to about four inches long, and we weave these into all sorts of wonderful patterns and combine them in the most wonderful ways. We can thus imagine the music that we hear as a kind of billowy sea of ever-moving waves dancing about and playing with each other and whispering all sorts of messages.

Out of this sea of vibration our ears pick up what they are able, just those tones to which they are attuned; for there are many sounds that we cannot hear. There are many waves that are either too big or too small for our senses to grasp. When we pick up on our wireless receivers we do not catch air waves but other waves which travel with the speed of light. These waves may be five, six, or seven hundred yards long, and no senses of our own are fine enough to be influenced by them; so we have to use a delicate machine. But just as the world around us is throbbing and pulsing with waves which our aerials can pick up and our receivers transform into speech, song, and melody, so also the air is vibrant with waves which our ears can receive and our brain translate into music.

## Whence Noise?

SOME SOUNDS, however, are merely noise, and very ugly they can be. To hear beauty with them the waves must be regular and carry a rhythm. Then they make a pattern, as it were, and have a balancer and relationship to one another, just as the parts of a beautiful building are harmonious—altered music. If the vibrations are irregular and haphazard, without rhyme or reason, they give rise to a sense of disquiet and uneasiness; they disturb us, and we say that they make a horrid noise.

The language is speaking to us, but we do not like the things it says. The speak of a slate pencil, the jar of a wheel on a rail, or the loud whistle of a locomotive, these indeed can cause us acute pain at times. At any rate, they show that there are very few of us who are not influenced adversely by unusual sounds. It is not only human being who respond to sound; and otherwise, we know that some dogs seem to like music while others will just sit up and howl till the music stops or they are put out of the room. Birds, fishes, mice, and even elephants have frequently been observed to show enjoyment of musical sounds of one type or another.

Everything in the whole world is vibrant and rhythmic, from the circling of the heavenly bodies in the sky to the swing of the electrons in the atom. Every particle of our own bodies is dancing with life; and the swing of our own heart-beat never

stops from the cradle to the grave. Where rhythm holds away we see law, order, and stability; but where the rhythm is disturbed then we observe the beginnings of disaster. So long as the beat of our heart is rhythmic we do not notice it, but when it becomes irregular or palpitating we are forced to take heed to it; our normal ease is passing into disease. So long as our breathing is regular, all is well; but so soon as this regularity is broken, we know that something is wrong. Nature has thus implanted music and rhythm within us as the foundation of our own existence; while noise and disorder are plainly the interruption of the normal state of things.

## The Musical Language

NOW MUSIC is a language that speaks to us of rhythm, law, order, form, balance, beauty, and ease. It is founded on these; it speaks of them all the time; and we in some subtle way respond to the things we hear. The child goes readily to sleep to mother's crooning song and lullaby; our feet fall quite naturally into step with the march tune of the passing band; and it would be infinitely harder to be out of step with it than to be in step. It is natural to want to know where the merry measure calls us, while the sober sounds of sacred music change the mood at once.

To some the sound of a violin is exquisite pleasure, and others it moves to tears. People have been found upon whom the effect of music has been to stimulate appetite, which is surely a very mundane result. But there can be no doubt that music has a very marked effect on the mind, and, as mind and body are truly one, the effect passes over into the body. Good music thus makes for health of mind and health of body; for, since disease is the interruption of the normal ease of harmony,

anything that makes for law, order, and harmony must also make for health. Indeed most of us know from experience that we can go to our place and play away bad temper or an unhappy mood, and the effect of music upon the mentally unbalanced is known to be greatly helpful.

The emotions have much to do with our state of health; either they stimulate us or else they depress; they help us to expand and grow, or else they tend to contract and narrow us. Music comes and speaks to the emotions; it wakes them up and stirs them to harmony; they respond and find expression, and something of beauty is added to them. They grow and become more robust and more at ease, and thus the harmony of the body is also increased. Music calls to the depths of mind, and our hidden strengths reveal themselves, as when weary and footsore men straighten up and march with a swing once more when the band strikes up. Latent beauties reveal themselves, as when the little child dances in graceful movement to the strains of the instrument; and strange emotions fill the mind as the orchestra works up, piling harmony upon harmony, and brass on wind and strings, to the thrilling final climax. Nothing could be more remote from repression and narrowness, for this itself is expression, life, growth, and stimulation indeed. Thus music talks to us and to all the world in its great language.

## The Language of Music

AND WHAT does it say? This is indeed a difficult question to answer, for we might ask what does any language say—and does it say the same to all? The reply would be that language may convey all sorts of thoughts and tidings, but that what we are able to make in depends mainly upon our understanding; and it is exactly the same with music. Someone may speak

to us perfectly correctly in a foreign idiom; and, though we hear accurately enough, we do not understand. We have had no previous experience of that tongue, and so we are unable to translate the sounds we hear into anything intelligible. This is having ears and not hearing; and there are many people who are in the same position with regard to music. It speaks to them and tells them terrible tidings of great joy, and they merely remark that they have no ear for music, and so the tidings never reach their understanding.

This point of being unable to translate the sounds that we hear, or of translating them in different ways, individually, is of great importance, so it would be well to make it quite clear. Suppose we talk to a child about a band. The word might bring up to its mind the picture of the Salvation Army band with which perhaps it is familiar; but to another child it might suggest an orchestra, to another a school band, and to yet another a military band, and so on. The same word brings up different pictures in the mind of each child, because the word itself merely serves as the key to unlock its own individual experience. And each of our experiences are peculiarly our own, and unlike those of anyone else, it means that we can never be only in those experiences, and that therefore things carry different meanings to us all.

## Individual Understanding

IF THEN we have musical phrase or these intrinsically suggesting sadness, though to me it brings up my particular thoughts of sadness, and to you yours. They may be quite different, and so the same musical idea may mean one thing to you and another to me; but the language is speaking to both of us. Again, if a piece of music carries jollity in it, then it is and our experiences and thoughts of jollification may be wide as the polar expanse. So we are unable to separate the message of the music from the thoughts and ideas, and the emotions that are in our mind, and are part of us. But just as we have to see with our own eyes and hear with our own ears, we must understand with our own minds, and these are just as different from the one from the other as are our faces and

The composer puts his thoughts into music, or perhaps he weaves dream-pictures, and his grief into his songs, or his sadness into his music.

The publisher prints it and it goes here, there, and everywhere; and then the all kinds of different things to all kinds of people. Through his music the musician is now speaking to a vast, terrible multitude, speaking confidentially to him alone of things that no one else can possibly understand.

The musician is not only speaking a universal language, but he is saying also a thousand things at once. Moreover, he will be saying things through his music long after his pen has been laid aside and his fingers touch no more earthly keys. He will continue to speak down all the ages of the vitality of truth, and inspiration to keep it alive. Like any other tidings, music has what is called a "survival value."

(Continued on page 831)



A LADY AT THE CLAVICIN  
An early Flemish picture of Music in the Home, by G. Meun

# FASCINATING PIECES FOR THE MUSICAL HOME

## IN AN OLD-FASHIONED GARDEN

"And sleepy poppies nod upon their stems;  
The humble violet and the dulcet rose,  
The stately lily then, and tulip blows!"

PORTER STEELE, Op. 30

In idyllic style. Grade 4.

Moderato

*p semplice*

*dolce*

*rit*

*a tempo*

*p*

*Con grazia*

*p Fine*

*logatissimo*

*agitato*

*rit*

*a tempo*

*arco.*

*poco a poco*

*ff*

*p dolce*

*p espressivo*

*doloroso*

*rit*

*D. S.*

# VALE BRILLANTE

The most recent instrumental composition by Mr. Licurance. Grade 4

THURLOW LIEURANCE

**Allegro**

*appassionato*

**III** *from*

42

अथ चिन्ता

*L. H.*  
Oct 1888

pp with sympathy

*Cadenza*

### Tempo I

An intermediate study piece, Grade 3

# **VALSE ENFANTINE**

EDWARD A. MUELLER

*Grazioso non troppo presto*

An expressive "song without words." Grade 5.

## CHANSONNETTE

CHARLES HUERTER

*Moderato  
espressivo*

*p*

*col Pedale*

*a tempo*

*rit.*

*mp*

*Più mosso*

*cresc.*

*mf*

*un poco calmato*

*p*

*molto rit.*

*rak dim.*

*Tempo I.*

*p*

*a tempo*

*rit.*

*mp*



First piece musical score. Dynamics include *cresc.*, *mf*, *tranquillo espressivo mp*, *dim.*, *molto rit.*, and *pp*. The piece concludes with a double bar line and repeat signs.

## VESPER BELLS

A very effective drawing-room number. Grade 8½

Andante moderato M. M. ♩ = 84

KENNETH S. CLARK

Second piece musical score, titled "VESPER BELLS". Dynamics include *mp*, *p. mp*, and *mf*. The tempo is marked *Poco allegretto* M. M. ♩ = 120. The score includes first and second endings, marked with "1." and "2." and repeat signs. The piece concludes with a double bar line and repeat signs.

Andante M.M.  $\text{♩} = 84$ 

Musical score for "The Sunset Dance" by Mary O'Hara. The tempo is Andante (M.M.  $\text{♩} = 84$ ). The score is in G major, 4/4 time. It consists of four systems of piano and bass staves. The first three systems show a continuous melodic line in the right hand with a simple harmonic accompaniment in the left hand. The fourth system concludes with a "CODA" section featuring a final chord and a short melodic flourish.

A study in finger technic. Grade 3.

## THE SUNSET DANCE

MARY O'HARA

Allegro vivace M.M.  $\text{♩} = 168$ 

Musical score for "The Sunset Dance" by Mary O'Hara. The tempo is Allegro vivace (M.M.  $\text{♩} = 168$ ). The score is in G major, 4/4 time. It consists of four systems of piano and bass staves. The first system begins with a "mf" dynamic. The second system includes the lyrics "cres cen - do" and a "Fine" marking. The third system includes a "p" dynamic marking. The fourth system includes a "p legato" marking, a "cres" marking, a "cen do" marking, a "ritardando" marking, and a "D.C." marking.

An Impromptu in  
modern style.

## MOONLIGHT IN THE BIRCH WOOD

Grade 4. Andante moderato M.M.  $\text{♩} = 60$ 

RUTH FRANK

*dolce e quasi fantasia*  
*mp*

**Animato**  
*ten.*  
*mf*  
*ten.*  
*ten.*  
*ten.*  
*agitato*  
*f accel.*

**Allegro** M.M.  $\text{♩} = 120$   
*rit.*  
*mp*  
*mf*  
*cresc.*  
*f*

**Moderato**  
*ten.*  
*ff*  
*molto rit.*  
*mf*  
*ten.*  
*ten.*  
*ten.*  
*mp*  
*mp*

## MARCH OF THE MASKS

CARL WILHELM KERN, Op. 617, No. 4

A good Halloween number. Grade 34.

Tempo di marcia M. M. ♩ = 108

The musical score for "March of the Masks" is presented in a standard piano format. It begins with a piano introduction in 4/4 time, marked "Tempo di marcia" with a tempo of 108 beats per minute. The key signature is one sharp (F#). The score is written for piano and includes various dynamics (pp, p, sf, mf, f, pp, p, mf, f, p, pp, sf) and articulations (accents, slurs, trills). The piece concludes with a "diminuendo" and "ritardando" section, ending with a "tem." (tempo) marking.

## MASTER WORKS BY CONTEMPORARY AMERICAN COMPOSERS

Grade 4.

## THE NIGHTINGALE'S SONG

CANZONE DELL' USIGNUOLO

ETHELBERT NEVIN

Allegro vivace

*mp*  
*leggero*  
*con grazia*

*rall.*  
*a tempo*

*Ped. simile*  
*Ped. simile*

*1st time only*  
*18*  
*2nd time only*  
*Fine*

*l.h. r.h.*  
*dolce.*  
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Grade 5.

## VALČIK IN D MAJOR

JOHN MOKREJS, Op. 41, No. 1

Moderato Waltz tempo

*f* *p* *rit.*

*Grazioso* *p* *poco rit.*

*con moto* *cresc.* *al Coda*

*Più mosso* *cresc.*

This page of musical notation is for a piano piece, likely from a 19th-century repertoire. It consists of eight systems of staves, each with a treble and bass clef. The notation is highly detailed, featuring complex chords, arpeggios, and various musical ornaments. Dynamics such as *p* (piano), *f* (forte), *cresc.* (crescendo), and *decresc.* (decrescendo) are used throughout. Performance instructions include *rit.* (ritardando), *D.S. al Coda*, *poco rit.*, *a tempo*, and *meno mosso*. The notation also includes numerous accents and slurs. A section of the piece is marked with colorful fingerings (red, green, blue, yellow) on the notes, indicating specific technical passages. The overall style is characteristic of Romantic-era piano music.



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Walter Andersen	Walter Gieseking
Charles Andrew	Robert Goddard
Willeke Bachman	Josef Harby
Hans Barth	Janina Jolas
Herold Bayar	Witold Lutoski
Melanie Bogdanowicz	Raych Leonard
Maria Gieseking	Isid Lhevinne
Richard Sabin	Lucia Lipman
Maria Gieseking	Charles Nodde
Austin Copland	Alfred Oswald
Georgy Copland	Constance Overynne
Karin Greve	Paula Paderewski
Carole de Hovarth	E. Robert Schmitz
Vladimir de Pachmann	Frank Shostakov
Norah Dorey	Frederic Whitton
Daniel Eagle	Dorcas Whitton
Severn Eliazberger	Ralph Woelf
Daniel Enescu	
Gabriel Zarembo	

## Composers & Conductors

Bela Bartok	Alexander Gorchunoff
Alfredo Casella	Earle Luroi
Victor de Sabata	Giuseppe Polacco
Eugen Cosman	Olivero Resnais
Luigi Victor Saar	

## Vocalists & Cellists

Julius Beyer	Agnes Bied
Walt d'Arnavit	Gilbert Boni
Hans Rader	Alvise De Majo
Francis Macmillan	Joseph Spigeli
Maurice Marcell	Jacques Thibaud

## Singers

Florence Austral	Eugene Kyrle
Das Beldice	Mary Lewis
Richard Bonelli	Calvin Marshall
Lucyella Bori	Edith Mann
Leonora Chalkin	Kathryn Meliss
Clare Clouston	Lucia Melius
Toni Dal Monte	Alma Moore
Florence Easton	Jose Melica
Yvonne Gail	Maria Gieseking
Mary Gieseking	Eva Kreis
Charles Hackett	Guillermo Javini
Belmont Hayes	Marcella Penberich
Herbert Heyner	Halle Seitz
Edward Johnson	Gladys Swarthout
Cresna Van Gordon	



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## DEAR TO THE HEART OF GOD

FREDERICK W. VANDERPOOL

Slowly

Re - mem - ber, all ros - es that swing from the thorn, all lil - ies that spring from the

cloud; All tur - tle - doves coo - ing to wel - come the morn, All trees that ma -

jes - ti - cally nod; All spar - rows that fall to the earth dead and torn, Are

dear to the heart of God. Where - ev - er you go, all things, we must

know, are dear to the heart of God.

*a tempo*

Re - mem-ber, all mor-tals that tri-ble with wrong, all friend-less, for-  
 sak-en and odd; All those who are help-less, all those who are strong, all  
 toil-ers that wea-ri-ly plod; All rac-es of men, all the num-ber-less throng, Are  
 dear to the heart of God. Where-ever you go, all peo-ple, we know, are  
 dear to the heart of God. Are dear to the heart of God.

ARTHUR B. BARRET

## THE CALL OF LOVE

A. WALTER KRAMER

Andante

mf

ff

r.h.

l.h.

Midst

throngs of great cit - ies I wan - der, O'er the reach - es of lim - it - less seas, Sad - ly a - lone, where -

ev - er I roam, It is far to the land of heart's ease, Fam - ish'd for love I'm re - turn - ing To the

one spot on earth I hold dear; Where moon - beams in ec - sta - cy trem - ble, And the glo - ry of you still seems

near. *very broad* From the stars, oh be - lov - ed, you call me, The ache in my

heart will e'er be; I chal - lenge the trum - pets of Heav - en on on

high, And sing, my be - lov - ed, to thee!

*rit. molto a tempo*  
*rit.*  
*poco rit.*  
*poco rit.*  
*Slowly, with feeling*  
*very broad*  
*cresc.*  
*a tempo*  
*slower*

(C. F. Smith)



Irwin M. Casse

## I LOVE LIFE

MANA-ZUCCA, Op. 83

**Allegro**

*ff*

I love life so I want to live and drink of life's full-ness,

Take all it can give, I love life, Ev-ry mo - ment must count, To glo-ry in its sun - shine, And

rev-el in its fount, I love life, I want to live, I love

*1st time only* *2nd time only* *Andante con sentimento*

life. life. I love life, It

*ff a tempo* *a tempo* *ff* *p molto espress.*

holds me in its sway. My heart bears its mu - sic, A mel-o-dy glad-some and gay. I love life I'll have

*Pod. simile* *Animato* *colla voce* *espress.*

none of world-ly life. Oh but to live for to love,

*espress.* *accel.* *rit.*

## THE ETUDE

Sw. Ober, Stopped Diapase  
Gt. Soft 8' and 4'  
Ch. Melodia  
Ped. Bourdon 16'

## SOUVENIR OF ANTWERP

NOVEMBER 1930

Page 807

Arr. by E. A. BARRELL, Jr.

Sw.  
legato

HAROLD E. OWEN

Manual

Pedal

Add Sw. Bourdon 16'  
or Sub Coupler

poco più mosso

Finc

Sw. to Gt.  
Couplers: Gt. to Ped.

rit. e dim.

accel. e cresc.

sf allarg.

mf a tempo

dim.

D. C.

Genuine Hungarian Music, Grade 3 1/2

Vivace M.M. ♩ = 126

## HUNGARIAN NATIONAL DANCE

Nº 1 IN E FLAT  
SECONDO

GÉZA HORVATH, Op. 115

*f* *p* *p* *f*

*p* *p*

*Lento* M.M. ♩ = 54

*pp dolce*

*Allegro con brio* M.M. ♩ = 138

*f* *p* *f marcato*

*f* *p* *poco rit.* *f con fuoco* *ff*

*Molto allegro*

*accel.* *ff* *dim. e rit.* *p*

## HUNGARIAN NATIONAL DANCE

Nº 1 IN E FLAT  
PRIMO

GEZA HORVÁTH, Op. 115

Vivace M.M.  $\text{♩} = 126$ 

8

*f*

*p*

*f*

8

*p*

*p*

*p*

*p*

Lento M.M.  $\text{♩} = 54$

8

*pp dolce*

*f marcato*

*f*

*p*

*f*

*p*

*poco rit.*

*f con fuoco*

*ff*

Molto allegro

8

*accel.*

*ff*

*dim. e rit.*

*p*

## RUSSIAN DANCE № 2

THE ETUDE

Transcribed by Peter Wenner

FRITZ HARTMANN

Andante M. M.  $\text{♩} = 108$

Andante M. M.  $\text{♩} = 108$

Violin

Piano

Piano

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The music is written in a simple, folk-like style. The lyrics are written below the bass staff.

*rit* Allegro con fuoco M. M.  $\text{♩} = 126$

*rit.* **Allegro con fuoco** M. M. ♩ = 126

This musical score is for the second act of 'The Merry Widow'. It features a piano introduction in 2/4 time, marked 'Moderato' and 'ff' (fortissimo). The score is written for voice and piano. The piano part includes a complex rhythmic pattern in the left hand, with many beamed sixteenth and thirty-second notes. The vocal line is in the right hand, featuring a melody with many beamed notes and a final cadence. The score is marked with '1' and '2' above the vocal line, indicating first and second endings. The piano introduction is marked with 'ff' and 'Moderato'.

The Coda section of the musical score, marked "CODA" in a box. It features a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, ending with a repeat sign. The bass staff provides harmonic support with chords and moving lines. The tempo marking "D. C. ad lib." is written below the bass staff.

CODA

*D. C. ad l. E.*



A "running" waltz. Grade 2.

## A MERRY GAME AND SONG

WALTER ROLFE

Vivace ma non troppo

*mf* *Vivace ma non troppo* *Fine* *Meno mosso* *mf melodia cantabile* *cresc. poco a poco* *ff* *decrease* *f* *D.C.*

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Requiring bold accentuation and a steady swing. Grade 2.

## SONG OF THE ANVIL

WILLIAM M. FELTON

Moderately lively M. M.  $\text{♩} = 126$ 

*mf* *Ped. simile* *f* *rit.* *mf* *a tempo* *mp* *cresc.* *dim. mp* *Ped. simile* *poco rit.* *D.C.*

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For Educational Study Notes, see Junior Etude Department

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## GATHERING OF THE FAIRY FOLK

By a well-known and successful musical educator. Grade 2½.

BLANCHE DINGLEY-MATHEWS

M M  $\text{♩} = 60-66$

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## ON PARADE

Assigned 1930 to Theodore Presser Co.

Hand and Arm must be lifted off every last note of a slur, when followed by a rest. *L.H.* chords, crisp. no rolling. Grade 2½Marziale M M  $\text{♩} = 132$ 

HAGUE KINSEY

no Pedal

no Ped.

no Ped.

*mf*

*capriccioso*

*dim.*

*Fine*

*p*

*simile*

*cresc.*

*p*

*no Ped.*

*cresc.*

*p*

*no Ped.*

*cresc.*

*f*

*dim.*

*D.C.*

\*The lower fingering recommended: hands straight—no elbow twisting.

## ALL IN PLAY

MILDRED ADAIR

A little study in touch. Grade 1 $\frac{1}{2}$

Playfully M. M.  $\text{♩} = 108$

*Fino*

*D.C.*

## THE YOUNG BUGLER

For Rhythmic Orchestra

KARL MERZ

Triangle  
Tambourine  
Castanets  
Cymbals  
Sand Blocks  
Drum

BUGLE CALL  
Allegretto scherzando

Alla Marcia

Fine

D.S.





# THE SINGER'S ETUDE

Edited for November by  
EMINENT SPECIALISTS

IN THE ANTHONY OF THE ETUDE TO MAKE THE SINGING PRACTICE  
A SINGER'S ETUDE COMPILED BY IDEAL

## The Supreme Test of Singing

By MRS. JOHN FRANCIS BRINES

**I**F ASKED to state what is the supreme test of singing I would say, *Making the song interesting.* And the song never can become interesting without intelligent interpretation, which is the end and aim of singing. Interpretation cannot be either intelligent or intelligible without pure and expressive pronunciation; and eloquent pronunciation is made up of just enunciation and skillful articulation.

Now this sounds so like the "begats," that I should properly have started with "In the beginning was easy, adequate, silent management of breath in the making of forward, resonant production of tone. Next I should have stated that to produce tone (not to speak of words!) there is needed this equipment: an open throat; an easy, "yawning" jaw; responsive lips; a simple tongue controlled at the tip and each organ trained to know its own time to function.

This is the Technique of Interpretation.

### "Making the Grade"

**THE PATIENCE** and hard study which the singer and his technical gifts of voice, temperament and intelligence, will bear him company while he is struggling up the steep hill of technique to the summit where, in the inspiration of his interpretation, there will be no trace of the "degrees by which he did ascend." He must not, however, "learn these degrees." They are the means by which the Soul of Interpretation functions.

The Soul coordinates tone, color, sense of atmosphere, power to reproduce a thought or an emotion. It supplies enthusiasm, idealism, insight; and it furnishes the imagination and inspiration which infuse our interpretation with living fire. Magnetism, personality—these are soul qualities, and as necessary to the success of the singer and the song as are his technical equipment.

**WHILE NO PART** of the technique can be neglected, it is Speech-in-Song which counts most. How often songs are delivered with beautiful tone, but the absence of interesting articulation robs the message of meaning, so that the mind of the hearer has little offered to interest or hold it and is "prone to wander." Vowel values are there, but not the crisp consonants that tell the tale. Between vowels and consonants there must be complete cooperation. If expression depends upon consonants, carrying the tone depends upon vowels. Consonants must hold, color, hinder; they come and go, but vowels go on forever, or there is no phrasing. Consonants must be clever; vowels must be pure and steady-going. The opening consonant must distinctly usher in the vowel sound; then runs the entire tone, free from enmeshing alliance with any closing consonant.

The final consonant of one word and the initial consonant of the next word are to

be skillfully articulated at the same time. Vowels and consonants are absolutely interdependent. Beware of making an extra syllable out of a final consonant. L, M and N are especially treacherous in this respect. The release can be clear without singing "leller," "commer" and "runner," for "tell," "come" and "run." You remember when those "roses bloomer!" The overelaboration that used to be characteristic of the singing of sentimental ballads, held back the "truth of the song" and resulted in exaggerations like these: "Seated—er one—day—er at the organ—er, I was—er were—al—er—er—er at—er—er—er." The extra syllable is still a pitfall, and stumbling is sometimes heard!

In the matter of these troublesome final consonants, we may say that soft c, f, j, l, m, n, r, s, v never are released into an extra, sounded syllable. If followed by a word, articulate the final consonant with the initial consonant of the next word, as in Haydn's song, "Lettencomestliedlike a worm." (Practice this very first, to get the "hang of it.") In such words as *form* and *dream*, if c, f, j at the end of a phrase, can be stressed to give the needed expression, without making an extra syllable.

### "That Troublesome 'R'"

**WE OUGHT** to agree especially with the usual rule letter R, intruding where it does not belong. When I have occasion to tell a pupil that a certain R has no sound, neither twist nor turn, nor trill, I am sometimes asked, "What are you going to do with it?"

"Just what you go to do with the L," I reply. The formation of R, its presence or absence, betrays locality as few letters do. Only the vowel sound in such words as bird, urge and cut, can rival R in this respect. At a certain choral concert the word "church" occurred in one of the sections; and here there in the chorus, hammers went up from New England, New York (city!) and Indiana!

The pronunciation, which is much given to final R, is what is called "the reversed R." If you will look at your tongue when you sing R in this way, you will find that the tip curls up and over, touching the roof of the mouth, an impossible position for the production of good, clear tone. This R has no place in speech or in singing. The much rolled R is not used in good singing in the English speaking world. Its place is taken by the "one-syll R" as in words like "bread" and "merry."

### The Vowel Beautiful

**HAVING BEEN** so generous to the cause of consonants, let us stand for the needs of vowels. No word ends until the next word begins. That is, hold the vowel sound in each word until it is time to sing the vowel sound in the next word. The consonants will go and in passing, given quick wit. Consonants

must not chatter up the text. The vowel must not waver nor change its form during the time of the note. The final or vanishing sound in vowels, such as the "y" in bright or the "u" in cry, comes at the instant of leaving the tone; not midway, not on-the-way. It is a common fault to begin to end the vowel the very second it is started! A perversion of the vowel sound results; and the final consonants running their shadows before, rob enunciation of distinctness. One cannot too closely watch these wavering vowels lest they "vanish" most disturbingly.

If you have heard the peerless English Singers, you will know exactly what perfect diction is, as perfect as is humanly possible. You will know what it means for pronunciation to "project" itself easily through the story-telling. You will know what it means for the letter to serve the word, for the word to serve the phrase, for the phrase to tell the story, and the story to fit the music, all without "loading up" the onward march of the song. Rhythm and tune, speech and tone, keep perfect proportion. The enjoyment of the singers, in their cooperative singing of the difficult songs, contradicts intimate expression. Not the smallest point in their perfection is that it all sounds so easy.

### When Art Conceals Art

**ALL SONGS** are difficult to sing well. We build up our powers by studying difficult songs. The longer we study, the more does it appear that no song is easy to sing well. That the difficulty must not be felt by the hearer! No song should be sung in public that may sound too hard for the singer.

May I here tell two stories about difficulty and ease? Two friends went to hear a young person play. The piece was complicated. The player was soon "floundering" over the rocks of its difficulties. Said one to the other: "That must be a very difficult piece." The friend replied, "I wish it had been impossible!" On a far different occasion, a duet by Paderewski was played by Ruth Dene, the composer being present. When "the dazzlingly brilliant and truly astounding performance" was over, Paderewski turned to Miss Dene and said, "I did not know the sonata was so easy until I heard you play it." This triumph deserves careful thought.

Sir Phinkert Greene, in his invaluable and entertaining book, "Interpretation in Song," gives the best broad rules I know for diction difficulties. He says: "The song must be taken as a whole and pushed on straight to its conclusion. Rhythm may be hastened or held back, phrases broadened, or narrowed, but time and proportion must be kept. Piffalls are overabundantly must be taken; pauses for cheap effect, lack of adequate power, and inability to take breath at lightning speed!" And again: "Preserve in unaltered quality the mood of the song. Sing as you speak."

### Cleanse

**VIGOROUS PRACTICE** of difficult words (try "basked content") will train tongue and lips and at the same time prevent articulation from being labored. We must acquire a *definite carelessness* which will make the text clear without drawing attention to letters or even to words. Train the lips to do their work; the tongue to insist on its own importance; the jaw not to stiffen; the muscles of the cheeks not to "draw."

The technique of sounding consonants, and of combining or joining finals and initials, can not be perfected apart from the delivery of the text. So-called "patter songs," sung as fast as possible, are excellent practice in running the words together clearly! These songs may be nonsense songs, such as "The Film Fan" by Arthur Bergh, David Bispham; and "Frog went a-courtin'" or even the old tongue twisters like songs like "Peter Piper." Or they may be lovely German, and "I'd be a Butterfly" by Barby, elegant as well as clear. This does not mean that it will be artificial or stilted. It is not saying that to be affected at first, which it becomes easy and natural. Singing is an art, and all art expression is elevated well above the usual; but the height of art is a noble simplicity. If only our speech were more correct and beautiful, we should be freed to meet the demands of song.

### Expression Inherent in Sound

**THE MEANING** of many words in our rich, beautiful and expressive language is contained in the letters themselves. Take the aid these letters give, to *touch, tender, sorrow, vivid, sad, silent, black, tender, dread.* You remember this "Dusk in June," set to music by F. Foster:

"And all the birds in a chorus of *flor* were singing round,  
Were making their hearts of joy for *shut* around."

These words are suggestive even to the mind. In singing it is necessary to add all thought and clear speech, can be given by vivid are not prepared for what is coming. It is also necessary to remember that the quality of sweetness is lost in the passage from tone to hearer.

In the matter of different words—and it is not denied that there are such—do sing upon an unusual pitch, it is wise upon to speak the word, then to sing it. See to it that an easy pitch until it is intelligible, being helpful, not helpless! The actual



## THE ORGANIST'S ETUDE

Edited for November by  
EMINENT SPECIALISTS

IT IS THE AMBITION OF THE ETUDE TO MAKE THE ORGAN DEPARTMENT  
"AN ORGANIST'S ETUDE" COMPLETE IN ITSELF

# What to Think About While Playing Hymn Tunes

By CHARLES N. BOYD

## PART II

### In Variety there is Strength

A UNIFORM registration for all the stanzas of a hymn is an eminently safe policy, also an eminently condoning one for all concerned. For be it from us to recommend endless and far-fetched "effects" in hymn-tune playing. Such things do not belong either to the nature of the hymn-tune or to the circumstances under which it is used. Yet the avoidance of extravaganzas on one hand need not lead to monotony on the other. The first guide is always the words of the hymn. The sentiment varies from stanza to stanza, and so should the treatment. The organist who realizes this and acts accordingly soon makes these differences apparent to the congregation. This, contrary to general opinion, can be done without lecturing and without congregational rehearsals.

In its simplest form this change from stanza to stanza is accomplished by changes in the amount of tone in other words by adding stops to or subtracting stops from the first stanza registration. For those who hesitate to use the hands, this may be done entirely by change of manual and pedal, that useful device which meets the entire registration needs of some of those who "play in church." Others, more discreet, will rely on the combination pistons and a careful study of the couplers, remembering always the possibilities of 16' and 4' couplers in addition to the union couplers.

### Change of Manuals

IN MORE advanced form this variety is obtained by change of manuals, and by using the soprano on one manual as a solo with alto and tenor on another manual. The change of manual is usually for an entire stanza, and the contrast in tone must not be too extreme. Sarah Flower Adams' hymn, *Nearer, my God, to Thee*, should begin rather softly. It is a prayer and not a command. The second stanza is in general character like the first, but the third, *There let the voice appear*, apparently needs a slight increase in tone. This leads up to the musical climax in the fourth stanza. *Or if on joyful wing*, which calls for more and brighter tone. The final refrain might in this case be *diminuendo*, as a return to the spirit in which the hymn began. Massé's tune for this hymn could be handled effectively on either one or two manuals according to this scheme.

Playing the soprano as a solo on one manual, with alto, tenor and with 8', 4' and 2' stops or couplers (sometimes 16', 8', 4'), and accompanying with tenor and also on a second manual of lesser tone, is often preferable to playing with hands on a same kind combination. It certainly has some distinct advantages, and would be a welcome relief to many congregations.

If the soprano phrasing is crisp and clear, and the L. H. has sufficient firmness and touch to insure proper crispness, the effects are usually good. Such a method

needs practice before use, as some unforeseen difficulties are apt to arise. Incidentally an organ "set up" for such a manner of performance offers three possibilities, the solo method above noted, the accompanying manual for softer singing, and the louder manual for the more vigorous stanzas.

### Reharmonizing Hymn Tunes

SOME AMBITIOUS friends think it is a fine idea to reharmonize hymn tunes, but this practice can be commended only in rare instances. In the first place, union singing of the melody is rare in American churches. There are usually a few altos, tenors and basses in the congregation and these naturally sing their own parts as written in the hymnals. Therefore any change of harmony is positively disconcerting to at least a part of the congregation.

In the second place, most organists are not like Holstenfeldt or Walford Davies. To hear either of these men play a service in an English church is to realize what extemporization or reharmonization of hymn tunes really is. Unless one has had unusual training and experience it is best to confine one's public playing to the printed page, at least so far as the set parts of the service are concerned. Extemporization should be practiced but not inflicted on the public more than is absolutely necessary. Remember also that hymn-tunes are four-part writing and only in rare cases are one part. "Stuffing" chords with extra notes only shows the callousness of the organist to the style of the music.

### Drugging

ONE OF the commonest complaints, both of and against the organist, is that of drugging the hymn tunes. In the first place the tempo is decided by the age or style of the hymn tune, and in the second place by circumstances. Our oldest hymn and psalm tunes are usually slow and dignified. *Ein feste Burg* and *The Old Hundred* are two of the oldest in common use, and no organist in his senses expects to play these in the tempo suitable to a hymn tune by Barbry or Dykes.

The circumstances are mostly governed by the size of the congregation, the building and the weather. A large congregation will in general sing more slowly than a small group. The tempo difficulties are unfavorable for faster tempo. On a crisp winter day the congregation feels more animated than on a hot Sunday in July. So the thoughtful organist will take all these factors into consideration before deciding the tempo for each hymn-tune. If he starts too quickly for the congregation he may properly be pulled back by the minister of the congregation, a situation which is sometimes a good reminder. If on the other hand he feels that the tempo

was correct, he must bring the congregation up to time.

The hurrying up is done by more detached playing, in some buildings even staccato playing for a few notes, by repeating every note plainly, pedals included, and by using more 4' stops or 4' couplers, with open swell boxes. There is usually a tendency to slow down toward the middle or end of the rather long hymn, and this the organist must watch. A good tact driver is in some ways a model for the organist in such cases, alert to start, stop or take advantage of every inch and keep on schedule. Mere addition of stops is not the remedy for dragging; good management is the cure.

### What the Hymn Expresses

THESE matters are largely about organ playing and most of them presently become second nature to the experienced organist. Even then there are other points to consider while playing hymn-tunes. Emphasis has been laid on the importance of following every word of the hymn. It is then natural that the organist should take into account the meaning of the words and sources. The subject is far too great to receive more than passing mention in an article of this size. The standard English dictionary of hymns is Dr. John Julian's which lists some 400,000 hymns, and is really a model for thoroughness and accuracy in a difficult subject. Such a book is not so good for a beginner as some smaller work, which gives a general outline of the subject, and enables the acolyte to get his bearings before being submerged in a sea of facts.

Dr. Louis F. Benson of Philadelphia is one of the foremost American authorities on hymnology, and is furthermore gifted with an extremely attractive style in the presentation of his subjects. He has his recent "Hymnody of the Christian Church" and learns from it something of the history and purpose of hymnology.

Then you will wish to go further, perhaps by way of the historical edition of "Hymns Ancient and Modern" which deserves at least an article of its own. The English hymnal of that name, first published in 1861, has had an extraordinary influence on hymn-singing throughout the English-speaking world, and millions of copies of it have been used. It was therefore deemed wise, a few years ago, to prepare a historical edition for the use of those who wished to know something of the history of the hymns and tunes in the book.

This edition is not for church use, as it contains nine hundred and eleven large pages and is rather expensive. It begins with a fine history of hymn and psalm singing, written by an excellent English authority, the Rev. W. H. Fryer. Then come the six hundred and forty-three hymns of the book proper. If the original was in Latin, Greek, or any other language than English,

it is printed in parallel columns with the English text. At the end of the hymn is the brief history of the hymn and also of the tune. As this book contains many of our most popular hymns and tunes, this historical edition is a most useful book for any organist, and it is probably the most complete of its kind.

A smaller, but very useful book, is the *Handbook to the Church Hymnary*, recently published by the Oxford Press, based on a scholarly and desirable book, but one which does not deal with so many hymns and tunes common in this country. Unfortunately some of the American books on hymns are too largely made up of anecdotes and other matter of little real value to the student.

### History of Tunes

A BOOK like Julian's Dictionary is invaluable to the student of hymnology, the tunes to which this book of hymns have been sung. The musical dictionaries, so often of little more than names of composers, were seldom bygone, because the great fact that for the greater part of his life he was a church organist. His work was chiefly, so far as hymn-tunes were concerned, the reharmonizing of the old chorales, and their use in the cantatas, music, Handel prebends and other church tunes. Handel wrote three hymn-tunes, John Bach, set many a tune. Mendelssohn's already familiar by earlier day. The tunes we have in the hymnals of Handel and the lesser composers are with few exceptions, had little or nothing to do with church music. For instance, of Beethoven's tunes now in our hymnals, violin and orchestra, *Amen* is snipped from the first theme of the *Adagio* in the second movement of the *Symphony in F*, and two other tunes in common use are both from operas.

### American Hymn Tune Writers

BOOKS like the historical edition of *Hymns Ancient and Modern*, and the great deal of information regarding the composers and sources of hymn tunes. So does Lightwood's *Hymn Tunes and Their Story* which is an entertaining and reliable lot of study to this student who has devoted a note of these books have much of the hymn are not in common use in England. Servers of our hymn tunes, Dr. Wm. S. Pratt has the more important in the









# THE VIOLINIST'S ETUDE

Edited by  
ROBERT BRAINE

IT IS THE AMBITION OF THIS ETUDE TO MAKE THE VIOLIN DEPARTMENT  
"A VIOLINIST'S ETUDE" COMPLETE IN ITSELF

A CANADIAN subscriber of *The Etude* sends two clippings and wishes to know how much truth, if any, is in them. The first states that a man in Winnipeg has succeeded in producing a violin varnish which he believes is identical with that used by Stradivarius and other famous Cremona makers, the making of which has been considered as a "lost art," although the knowledge of the formula seems to have been common property in the days of Stradivarius and was used by most of the Cremona makers.

Our correspondent is informed that it is not impossible that the secret has been discovered. Time alone will tell. It is, however, to be noted that this secret has heretofore been discovered (?) by hundreds of violin makers all over the world. The trouble is that the secret refuses to "stay discovered." That is, there is no varnish being made and no process of varnishing in use at present in any country which the violin-making world recognizes as producing the same results as the varnish of Stradivarius.

Not a few violin makers of the present day boldly claim that they have discovered the varnish of Cremona and the art of applying it, and that this varnish enriches the tone and appearance of their violins as well as the varnish on the best Cremonas. The world, however, refuses to take them seriously and persists in chasing the varnish of Cremona and the art of applying it as among the "lost arts."

## Experiments in Amber

AN ENORMOUS amount of research has been devoted to this subject. Every known substance suitable for var-

nish making has been experimented with in all possible combinations. Experimentation with amber and similar substances has been especially large. Charles Reade, the late famous English novelist, collected Cremona violins as a hobby and was the owner of many famous instruments at various times. He devoted much study especially to Cremona varnish and to the secrets of the construction of these matchless instruments. Indeed, he wrote an essay on Cremona varnish which has become a classic in the history of violin making, and which was a means of advancing some very plausible theories concerning the making of violin varnish and the art of applying it. His theories are very interesting, and some authorities on violin making believe that he has hit on the truth in this matter. However, the violin-making world fails to consider that the mystery has been solved without doubt.

At the present time hundreds of professional and amateur violin makers and violinists scattered all over the world are experimenting with all kinds of varnishes and all sorts of methods of applying it, in hopes of hitting on the beautiful varnish of Cremona, full of fire and transparency, which lies on the wood of the violin as if it had been skinned over with a coating of liquid glass.

It is possible that the secret has already been discovered but has not yet been recognized by the world. But one thing is

certain, and that is that no varnish being made anywhere in the world is as yet generally considered by violin-making authorities to be identical with that used by Stradivarius and the other Cremona makers.

## A Bit More Than

THE OTHER clipping has to do with a fearful and wonderful yarn which recently went the rounds of the press of the entire world to the effect that all the secrets of the Cremona violin had been laid bare, owing to the discovery in Italy of a bundle of moth-eaten documents left by Stradivarius himself, describing his methods of violin making and the secret of the famous varnish.

The story, as sent out by newspaper correspondents from Rome, was that two hundred and eighty papers, including a biography of Stradivarius, his will, a list of the violins he had made, had been found in the secret drawer of a desk when they had been placed by Theodore Bonavente, friend and confessor of Stradivarius, had been written by Bonavente, although some of them were from the pen of Stradivarius himself.

Recently the desk had come into the hands of a dealer in antiquities who had found the documents in it. Of these documents the most important was "A Treatise on the Violin and its Manufacture."

ture, by Antonio Stradivari." Here were ten pages divided into three chapters. The first dealt with the wood which should be employed and which was to be had near Bergamo (a town in Italy). The second dealt with the varnish which was the master's special secret and which was the means of producing sounds resembling the human voice, which emanated from his instruments. It also dealt with the glue and the purfling. The third dealt with the method of varnishing. Two small and three large designs for violins, attributed to Stradivarius himself, were found.

## A Tempest in a Teapot

THE ANNOUNCEMENT of this discovery naturally caused a sensation probably as great as would have been caused by the alleged discovery of the secret anchor where the famous pirate, Captain Kidd, is supposed to have hidden his gold.

Unfortunately the whole affair turned out to be a hoax, without a word of truth in it and the papers in question a bunch ofgeries. So the musical world will have to keep on guessing as to the secrets of the construction of the Cremona violin, including its matchless varnish.

This alleged rediscovery of the Cremona varnish will, in all probability, take its place with the many other "discoveries" made in the world of art, by which painters, statues, historic documents, literary works and all sorts of antiquities have been unearthed only to be proven false. Violin makers and violinists everywhere will naturally be disappointed to hear that the news is not true, for few documents could be made which would be of greater interest than that of the secret of the Cremona varnish.

## Learning Without a Teacher

By SID G. HEDGES

THERE ARE many who do not learn to play the violin though they would very much like to. Some live too far from any teacher; others cannot afford lessons.

But you may learn without a teacher, though, obviously, progress cannot be so rapid. But habits, moreover, may be acquired, and, once formed, are hard to be overcome. But, providing you are careful, the risk is not too great.

At the beginning an exercise-book is necessary. There are many good books from which to choose, but that should be preferred which contains plenty of illustrations and explanatory notes.

You will need to tune the violin. A little useful tip to help you to do this can be bought at any music store. The shopman will tell you how to use it. A spike of rosin must also be acquired. You should rub on this, about half a dozen end to end, day before beginning to play. See that you slacken the hair of your bow before putting it away in the case, or else the constant strain will ruin the stick. A mute should be handy for occasions

when your practicing must be kept soft. The violin should be kept clean, with the rosin dusted daily from before the bridge, in order that it might not cake there and spoil the varnish. I have known some unguided amateurs who considered this dust as so precious as the bloom on peaches or grapes. It is, of course, just dirt.

Do not attempt to play anything until you have thoroughly mastered the instructions at the beginning of the book. First understand how to hold the violin, next how to hold the bow, and then how to draw the bow across the strings.

The greatest of violin teachers, Sevcik, has said that, if he would crystallize his advice to violinists in one sentence, it would be, "Go slowly."

## The Aim is Tone

AIM ALWAYS, when playing, at getting a full, even, pleasant tone. Squawks and harsh sounds result, usually, from an incorrect use of the bow or from the tip of the finger not being pressed down firmly on the strings. For ordinary playing severely any pressure needs to be

applied to the bow. The student must remember always that good tone is lifted out of the violin, and no forcing downward can release it.

Begin as soon as possible to play scales and simple, slow hymn tunes that you know. These will train your ear and help you to play in tune.

It is best, at first, to stand while practicing. A good plan is to play in front of a large mirror; then you can compare your appearance with the diagram in the instruction-book. Pictures of violinists actually playing can be very helpful, and, by portrait, you may come unconsciously to adopt its pose.

Watch good violinists playing whenever you can, both solo performers and orchestral men, and try to understand how it is done. But do not get impatient because said of several eminent fiddlers who heard him that they resolved despairingly to smash their own instruments. It would have been extraneously foolish.

One very important rule that the teacherless student should not break is never to go on to a new page of the study-book until the previous one has been mastered, for, if it is a good selection, every exercise serves its particular purpose in the general scheme of study and is necessary in the building-up of what follows.

It is not very helpful to the young student to study a number of books by various authorities on violin-playing. Hopeless confusion may easily result. Each student cannot follow the advice of six men simultaneously. The best plan is to choose one thoroughly reliable writer and abide always by his decisions.

Most people can afford but one lesson in three months. And those who live in isolated spots usually get to know, where lessons may be procured, only a few times in a year. The average violin-teacher is perfectly willing to give a single lesson to such a student; and, by means of these periodic visits to an expert, the learner may be sure that his progress is about correct lines.

A lesson of this kind must, obviously, be a sort of general examination in which the teacher will observe every branch of finger and bow technique, as well as all-round musical development. It is up to the student to see that he gets just what he requires.

The student must have a note-book in which to jot down copious comments on

his playing. Any incipient faults must be meticulously noted, together with the teacher's advice on how to eliminate them.

A thorough, practical lesson taken in this fashion will enable the student to work on safely for another period. So, with sensible, patient perseverance, the teacherless violin-student may be sure of ultimate success and of all the delights attending it.

## Something Worth Trying for Violin Students

By A. E. RICE

OFTEN THERE are times at which the student can not practice on the violin without disturbing someone in the house. At other times he ceases to practice on account of the tiredness of hearing so many times over and over the particular strain he is trying to master. In such a case he should use an extra bow without a particle of rosin on it. With this bow he can go through the piece or pieces at will, making scarcely a sound and so develop his technique through the most tedious bowing exercises without annoyance or interruption. He is able to practice at any or all times with no fear of disturbing the household.

One of the secrets of expressive violin playing lies in mastering the technique of the bow. By using a silent bow the student can develop the important art of bowing much more quickly and with a great deal less wear on the ear. A sensitive ear is essential to develop a fine tone, and any

extra bow served on this delicate organ is all to the good.

Another method, both effective and easy, is to pin a strip of smooth paper over the string or strings and down around the body of the instrument. This makes playing absolutely noiseless, and allows the student to use a bow covered with rosin. As he becomes more proficient in handling the bow a narrower strip of paper may be used over the strings, and this may be gradually lessened in width until, finally, the student playing in the dark can keep the bow-hair over the strings on a strip of paper that is no wider than the width of the low hair.

The results obtained by practicing bowing with the use of a paper-strip silencer over the strings, gradually narrowed as one becomes more efficient, are well worth striving for.

If the student has a fine sounding violin, a good ear for judging tone, and is a master of the bow, to him may belong the key to graceful, expressive violin playing.

## Interpretation on the Violin

By CHARLES FINGERMAN

THOUGH a violinist's technique be somewhat faulty, imperfect and immature, we are willing to overlook all these flaws if he has come with a new message in the form of an original interpretation.

The violinist should study his number thoroughly and not always base his interpretation on the title of a composition. Many composers, to test the powers of excrement artists, have labeled a piece *Son Without Words*, justly leaving the interpreting artist to translate such speech through his own efforts, even though no name has served as an index to its programmatic content.

Mendelssohn was not much of a disci-

ple of program music. Most of his compositions lack expounding titles, and those that do appear have usually been added by his publishers.

Let the violin artist, in such cases, make use of his esthetic initiative and imagination. With a gradation of bowing color (induced through a strong, responsive wrist) and an active survey of his mind, he must imprint each rendition with his own signature. Nor should he blindly copy the interpretations of other artists, even though they are acknowledged masters.

Always he should count his artistic conscience and stamp each one of his performances with the seal of outstanding originality.

## A Tip to the Violinist

By JEAN MEKA

NO MATTER whether a violinist has played one year or a dozen years before the public, in some places where lines represent themselves he is almost certain to get confused.

To cite an instance—the writer was playing a request number which she had played many, many times. But something in the audience distracted her mind for the mo-

ment and she forgot whether or not she had played the second line (which in this piece is a replica of the first). Needless to say the situation was very embarrassing. It has made her see the necessity of learning the words to any music that she plays. And as she plays she visualizes them. She no longer is troubled by lapses of memory.

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## A Digest of Music and Masters of Music

(Continued from page 772)

us, Corelli, for the violin, and D. Scarlatti, for the piano. (I call everything which in these days was written for the virginal, clavier, clavicord, clavicembalo, spinet, etc. as written for the piano in the present time.) Scarlatti calls his compositions *sonatas*; and these compositions are rather sonorous, playable things, but are not in the form of the later *sonata*.

That is how we stand in instrumental music—still at a dawn beginning, though I do not wish to underestimate Scarlatti, Couperin and Rameau. I admire Scarlatti because of his new ideas, humor and virtuosity, Couperin, because he was a highly important artistic pioneer and fighter in the then uncertain times, especially in his own country and for his higher ideals in music, Rameau, because he is a bridge in the development of the opera (he founded the French comic opera and wrote very richly for the piano).

In England, Choral and Madrigals came to the fore; but it seems as if, with Henry Purcell, this nation had given all the music that it could give, for after him comes much vacillation. Outside of the oratorio and the opera (both arts are worked by foreigners) music in England stayed to the present very nearly the same as at the beginning. One thing is a riddle to me: what Shakespeare must have heard in his time that so spiritualized him to be. He is one of the authors who writes often and in the most beautiful way, in his poems, about music, even piano music.

## "Let There Be Light"

IN GERMANY music togets a new character with the coming of Luther,

as in Italy also. In Germany important organists appear (Froberger, Kuhnau and Bachschude); but in general the music is at an uncertain standstill. All at once, in the same year, and separated only a few miles from each other, two names appear, and music becomes elegant and finished and brilliant. We say, *Es werde Licht* ("And there was Light"). These names are Johann Sebastian Bach and George Frederic Handel. Church music, compositions for organ and piano, virtuosity, opera, orchestra—everything in musical completeness is represented by these men. Which is unbelievable—it borders on the miraculous. For the first time, through them, music becomes a branch of art worthy of respect with the other branches. But she is in the very early stage and needs further development.

I hold these men as high peaks; but to me Bach is very much higher, more serious, more soulful, more inventive, more incomparable. But the complete art is represented through the union of these two names; because Handel wrote for the opera, while Bach did not write in that field. It is very easy to account for the apparent slumber of music during the seventeenth century and then the sudden appearance of these two stars, in accordance with my idea that music is the echo of historical events and the accompaniment of cultural trends.

(Part II of this interesting article will appear in THE ETUDE for December.)

## Tales from the Tunes

By PAUL BLISS

(The professional musician is almost as dependent upon a good tuner as a surgeon is upon a few nurse. Paul Bliss, noted composer and editor, for many years on the staff of "The Etude," recently sent us the following amusing comments upon the tuner's daily task.)

My first tuner was here yesterday and told me of being called to tune a "grand" for some woman. As he opened the top he found it in a lot of fine powder.

"What had it was," she told him that asked her what it was. "She said that she knew piano was good for violin strings; she said she had a cake of it which she frequently rubbed on the piano strings."

Another woman showed him rust on the strings where they are wound around the pins. He said he could and should remove it. But she thought his price too

high. A month later she sent for him again. He examined the piano and found she had soaked all the pegs with oil which of course went down into the wood and completely ruined the piano—although she had indeed saved the ten dollars which he would have charged to have had it properly fixed.

Still another woman called him up to say a number of things, with a stress on his poor workmanship.

He went out to find two keys stuck together. As he was taking out the action he enjoyed the tinkle in *ff* which continued until he lifted out the offending members. One dropped a five cent piece—at which time mother stopped her harangue and little Jokanie, aged seven years, left the room very sadly.

## Security in Sight Reading

By GEORGE COULTER

CAPABLE pianists are often deplorably lacking in the ability to read at sight. In this reveal glancing blows and hints in the tissue of their theoretical and technical equipment. Students who count themselves advanced or advanced players select intermediate or advanced pieces to offer show themselves, when subjected to a sight test, ignorant of elementary time divisions and note values. Note—knowled divisions and notes; with the exception is thus rarely on a level with the average novice; yet logically these ought to be equally developed.

In such cases one must get back to the foundations of things and build up a secure edifice of musical skill. For this secure edifice of musical skill. For this purpose a teacher should possess a series of sight-reading albums, finely graded and covering the ground from the most elementary to the most advanced stages.

One or two of these tests given for each lesson is a splendid corrective for loose thinking and playing. These should be gone through systematically so that nothing essential is omitted.

The ideal tests should be short—not more than two or three lines but each embodying some notational or rhythmic problem. They should not be mere collections of pieces, as many sight-reading books are, but specially designed studies focussing special and separate difficulties in a minimum of space.

Working on an all-round playing power which is a much more satisfactory attainment than that of having concentrated all the time and energies on the conquest of a few pieces.

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To the many who have subscribed for this work, we are glad to hear that they have clapped since the initial announcement of its forthcoming publication we are glad to report that the work of preparation is going forward rapidly and in a very short time the book will be ready for delivery. We are well aware of the demand for this work with the study of the piano so pleasingly begun in the immensely successful *My First Efforts in the Piano Class* and will use no time in completing the mechanical details of its production. There is still opportunity to obtain single copies of this work at the special advance of publication cash price, 35 cents, postpaid and this offer will remain open until the book is placed on the market.

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## MUSICAL BOOKS REVIEWED

## Short Studies in Musical Psychology

By CHARLES HERBERT FARRINGTON.  
We approach music from the concert hall; we approach it historically from the Middle Ages; and we approach it from the social standpoint; we lay it at the feet and feet and feet, the creative side of the human art.  
It is a superb analysis, impressing the faint glow of social life in the cells of the brain. And yet here are minutely yet definitely explained eyes and ears and out through the fingers and the relationship of our own reason, habit, feeling and memory.  
These laboratory records of the mind we are all home for the initial variations of the human art, where they may increase and expand indefinitely.

12 pages.  
Price, \$1.50.  
Publishers: Oxford University Press.

## Leggery Germany, Oberammergau and Bayreuth

By BEATRICE JACO.  
One who tours these lands of history and romance through the eyes and ears of another, cannot be disappointed by the intricate knowledge and charming, friendly style of the author. The apparent delight and pleasure which she derives from her experiences is written into every line.

The legends of the Rhine and its medieval castles, picturesque Bavaria, and the "Garden of Hell" encountered everywhere, including the Bayreuth, are all piled in lovely narrative and the reader's simplicity of Oberammergau and the Wagner. They never change and it is never spent in the little village. The spirit outside the authors' bedroom window seems like a fairy story come true.

Bayreuth and Richard Wagner, two names linked together forever in our history, the memorable story of the Festspielhaus, the mysterious spirit of Wagner living forever in the hearts of those carrying on his tradition,

all form a living chain for this thoroughly enjoyable travel story.

216 pages with illustrations.  
Price, \$2.50.  
London: MacGraw, The Dial Press.

## The Elements of the Free Dance

By ELIZABETH SHERMAN.  
This book is the contrast, distinctly drawn, between the free dance and the ballet. It is the strength of creative rather than technical, of rhythm rather than mathematics.

In the free dance one feels and therefore one dances. And the simple transition between the rigid and the dancing, the better for the dance.

Many very convincing sketches point out, in contrast to the latter figure like strongly illustrating whether cases of the dancers are possible, the mathematics of the free dance form, clearly related to the characteristic form of nature, such as the unfolding and the drooping of flowers.

Part of the characteristic of such dancing and sometimes the putting of all artificial and needless postures.

192 pages.  
Price, \$1.25.  
A. S. Barnes and Company.

## Masters in Miniature

By GEORGE C. JENKINS.

If a little condense in style, nevertheless the well-rendered sketches, the even flow of ideas, the careful choice of facts rather than statistics, the reader's feeling that the author is a writer of the future, having devoted many years of the author's life to the study of the information necessary for such particular character.

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represent steps and half-steps. From this, intervals may be definitely named, then simple chords.

Progressions of notes, such as the following:



should then be written down by the pupil from hearing them played. As facility is gained, these may gradually become more elaborate. Eventually, you may derive new exercises from themes that have occurred in her pieces, slightly changed in rhythm, intervals and perhaps in key.

You ask also about how to use the damped pedal in certain pieces by Handel, Mozart and Poldini. I cannot specify the pedal markings in detail, since there is not space to quote the music, but I shall give a few general directions.

Remember that Bach, Handel and their contemporaries had no pedals whatever on the claviers for which their music was written; hence in their works the pedal may be used solely to emphasize or enrich an occasional chord, never when any blurring of the melody results.

Coming to Mozart, who used the piano in his later concerts, the pedal may be more often employed, but never when it interferes with perfect cleanness.

In the works of the distinctive piano composers from Beethoven on to the present time, the pedal becomes a more and more necessary factor. In general, however, (1) depress the pedal slightly after, rather than directly with, a note that is to be sustained; (2) change the pedal with each change of harmony; (3) note that melodic progression of notes is not blurred.

In regard to (3), however, bear in mind that there are no dampers whatever for nearly all the notes of the highest octaves, since the vibrations of these notes last so short a time; hence the pedal may be used with more freedom in connection with these and a few contiguous tones.

## MASTER DISCS

(Continued on page 780)

a well-rounded performance of this popular opera. The singers are all good and each one moulds his or her characterization without undue exaggeration, which is as it should be in recording. Valente in the title role, measured from European standards, is an excellent Conio, yet to us in this country who have heard such vocal interpretations as Caruso's his performance must perform seem lacking. Grandjean, as Tonio, realizes the most individual interpretation, for his is a particularly fine portrayal of this character.

It was Ernest Newman, the eminent English critic, we believe, who pointed out, in writing about opera in English, that such a story as "Pagliacci" with its swiftly moving action makes an ideal opera. Needless to say it is the same attribute which makes it an ideal opera for recording.

## Violin Recordings

GEORGES ENESCO, one of the most admirable contemporary violinists, has recorded for our pleasure two movements

from a work, presumably a violin sonata, by Gaetano Pugnani (Columbia disc 50253). Pugnani was a celebrated Correlli and Tartini violinist, a pupil of both to that extent. Tartini. History tells us that to him "more than to any other master of the violin appears to be due the preservation of the pure grand style of Correlli, Tartini and Vivaldi, and its transmission to music is distinguished for its melodic purity and poetic refinement. The recording is excellent both for balance and tonal quality.

Boeckerman, a contemporary of Pugnani, is perhaps better known today, though just why one cannot say. He was a "belista." As a composer, he too followed in the steps of Correlli, Tartini and Vivaldi. Casali, eminent 'celist of today, turns his attention to two movements from one of Boeckerman's compositions, apparently a sonata, on Victor disc 7258. The recording is clear but the balance is not good: times quiet overblows the former.

## Rubber Bands for Scales

By ELOISE COOPER

By accident the writer discovered the possibilities of improving scale playing with the simple device of a rubber band. It had long been a hobby of hers to wind a rubber band around her fingers; one day she forgot and practiced with the band on. It lasted around the fourth finger once with the remaining portion encircling the other fingers. In this way the band was brought to an excellent position for scale playing, and the fingers, before so awkward

ward in their medium length, were made surprisingly nimble.

This device is also excellent for improving strength to weak fingers. It takes effort to spread the weakest of rubber bands, and that very effort strengthens the weak in a short time. Ten minutes a day with a rubber band around the fingers brings real results. Be careful to do this work gently. At the first sign of strain, stop instantly and resume again only when rested.

## Aims for the Serious Student

By W. L. CLARK

1. To know the lives of the great composers.
2. To know some of the best productions of the greatest masters of music.
3. To be thorough in interpretation.
4. To be accurate in note reading.
5. To know the best music magazines.

6. To enjoy playing to an audience.
7. To appreciate the value of good teachers.
8. To be adept at scale-playing.
9. To keep accurate time.
10. To study music for a deeper knowledge of beauty.



## The Christmas Party

(Continued from page 778)

picture, it seemed to him that the beautiful eyes of the boy Jesus glowed with life. He felt as though he was in the presence of a real boy who was his friend. He was too sleepy for prayers, but it came to him that the lovely tree, all the presents, the pretty decorations and the grand party were all because Jesus was born. His heart warmed at the thought and, looking up, he murmured, "Thank You" as he fell asleep.

The guardian angels who watch sleeping children smiled, for they saw those two words sprout little wings and fly straight up through the stars to heaven.

*Shimmer-Secretly*.....Beaumont

*List of Selections to be Used*

Piano Solo: *Troika*.....Tchikovsky

(Begin reading story)

Piano Duet: *Christina Eve*.....Reinecke

Soprano Solo: *O Holy Night*.....Adams

Piano Duet: *Angelus* (Christmas Bells) Gounod

Piano Solo: *Around the Christmas Tree*.....Risher

Song: *The Christmas Tree*.....Mrs. Crosby Adams

Piano Solo: *Christmas Fantasy*.....Muller

Piano Solo: *Dance of the Candy*.....Tchikovsky

Piano Duet: *Coining of Santa Claus*.....Eyer

Piano Solo: *Mazurka in A Minor*.....Chopin

Piano Solo: *Concert Polonaise*.....Feldman

Piano Solo: *Minuet Antique*.....Boccherini

Piano Solo: *Gavotte in G Major*.....Bach

Piano Solo: *In Sany Spain*.....Ewing

Violin Solo: *Adoration*.....Borovica

Piano Solo: *Prelude Adornum*.....Bernard

Christmas Hymns:

*O Little Town of Bethlehem*

*Heb the Herald Angels Sing*

*It Came Upon the Midnight Clear*

Piano Solo: *Shimmer-Secretly*.....Beaumont

## Music for the Crippled Child

By ANNETTE M. LINGELBACH

Musical has a definite claim on the crippled child. Two such children (of the writer's acquaintance) have accomplished many wonders.

The first child is a little girl of eleven whose right arm is paralyzed, but whose right hand is untouched. So far she has achieved trills and octaves and can play in its swift tempo. The trills, for instance, were learned with great difficulty as the hand could not depend on any strength from the arm, but only on itself. Many melodies were transcribed into the left hand. One program of entirely left-hand melodies was given before the music hand melodies with great success. Of course, half of the difficulties were surmounted chiefly because Miriam had grit and persistence and desired to become as proficient as the other children.

The second little girl was only eight and presented a rare case not often found.

She staggered a great deal when walking, could not always be understood when talking because of the thickness of her enunciation, and, through favoring her left hand, had almost made it too weak for use. However, she possessed a very good mind and was docile and imitative at the piano. One summer's study enabled her to use her left hand freely and well. She has progressed in a study which, with no doubt, give her many years of pleasure. Moreover, she knows how to move in company with other children because of her ability in this art. She has continued her music all through this year and is gaining more and more in the use of her weak left hand.

If music could achieve this much for two little girls with crippled arms, what can it not do for other crippled children with many beautiful?

## Wagner and the Ducks

By G. ALBERT SELKIRK

WAGNER'S LOVE of animals extended even to the hoarsey duck. A trip on Lake Mag- to the hoarsey duck. A trip on Lake Mag- to the hoarsey duck. A trip on Lake Mag-

Wagner himself treated ducks with great consideration. Fraeger records that in Regent's Park, and "There, at the small bridge over

the ornamental water, would he stand regularly and feed the ducks, having previously provided himself for the purpose with a number of French rolls—such as ordered each day for the occasion. There was a swan, too, that came in for much of Wagner's affection. It was a regal bird, and fit as the master said, to draw the chariot of Lakshmi. The childlike happiness, full of overflowing, with which this innocent occupation filled Wagner was an impressive occupation to be forgotten. It was Wagner you saw before you, the natural man, affectionate, gentle and mindful."

## Silent Sight Reading

By MARION COSBITT BRACKIN

A BRIEF suggestion for learning to read well at sight, without the discouraging effects of early mistakes, is to seat oneself at the piano, place the hands on the keys and play through the entire new piece silently. In this way one gets a better

idea of the theme; one finds the study most of a challenging adventure; the interest is heightened; the spirit is whetted; and familiarity with the notes is achieved. This is good for the beginner as well as for the advanced player.

well as for the advanced player.

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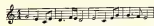
# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



## ??? Ask Another ???

1. What was Mozart's middle name?
2. When was Liszt born?
3. Who wrote the opera "The Mikado"?
4. What is the Italian musical term for "suddenly soft"?
5. From what country does the folk song "All Through the Night" come?
6. From what is this taken?



7. What is the dominant of the relative minor of the key that has five flats?
8. Give a diminished fifth from C sharp.
9. What finger comes on C sharp in the left hand in the scale of F sharp minor?
10. Where is Liszt buried?

(Answers on next page)

## The Metro-Gnome

By W. O. MILLER

You've heard of gnomes and pixies, Hob-goblins, leys, and nixies, The fairy-folk that people every dark and dewy wood;

But lately I've discovered A little of that's hovered In a pyramid so tiny you just wonder how he could.

Now this is what the fact is, Each time I start to practice Somehow my mind and fingers from the keyboard seem to roam, 'Till, from his little bowel, With the strangest-looking shovel A-swinging to and fro appears this fuzzy little gnome.

Then I get awfully frightened And think this goblin mightn't Decide to stay indoors unless I charm him with any piece, So I play something furious, But still his shovel curious He waves about, and stamps his foot, as though he'd never cease.

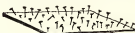
Although I feel like crying I show him that I'm trying To play just like he wants me to, although I'm nearly dead; But if a feeble finger Should for a moment linger, He swings that shovel harder still and makes me push ahead.

Ha! Ha! Now watch him, for I'm certain His hands are tired and hurtin' From swinging that old shovel, just as reg'lar as a clock.

His swaying's getting slower, His shovel's dropping lower, It stops! He's gone asleep! I'll tip-toe out! No more tick-tock!

Tinker Tom is an idle fellow. He lives close under the white lays of your piano. He chuckles and shuffles along with Mary Ann when she feels lazy and doesn't want to work. He squints through the cracks between the keys when she says, "I can't play that!" He winks knowingly when she cuts her practice hour. He laughs rudely at the lesson when Mary Ann stumbles through a bad half hour, and he embraces her fondly when she gives up. For Tinker Tom loves a lazy student.

Now Skippy Sam is Tom's first cousin. He slides along the music page and seems very cheerful when you slip the wrong finger over. "Just bluff about," says Skippy Sam, "I quite agree any finger will do, dear Mary Ann." "Rest? Rests are nothing, dear me—never mind!" Jingle, jangle, one-two—three, on and on goes lazy Mary Ann. "No one lessons,"



The Board full of  
Tacks.

says Skippy Sam and "What difference does it make?" says his cousin, Tinker Tom.

Now Judy Judge came in one day and in her bag she carried tacks and a hammer. Under her arm was a square board. She frowned and scowled at Mary Ann. "I'm going to attend to this practice business."

## Winning the Game

By JO-SHIPLEY WATSON

Now begin!" she said to the frightened Mary Ann. Judy Judge hid her board upon the floor, then pulled out her tacks and her hammer. "For every mistake I shall put in a tack, like this!" Bang! Bang! And bang-bang!



The Board with only  
one Tack left.

She hammered and she hammered. "It is good to see your mistakes if you can't hear them!" shouted Judy Judge to Mary Ann. "See, the board is quite full!" Then Mary Ann hid her face in the old music book and cried. "Come, cheer up, my dear, tomorrow will come again and I will pull out a tack for every mistake you correct."

"Oh, I'm so glad!" said Mary Ann. "Try to do it better each time," said Judy Judge. "We shall see who wins the game."

Mary Ann has practiced carefully every day since.

Skippy Sam has run away and Tinker Tom, his cousin has come to visit in another town. Judy Judge still comes and pulls out tacks and Mary Ann is very happy because there is only one tack left in the board. When that comes out, Mary Ann wins the game.

## Rabbit Hops

By OLGA C. MOORE

RUTH JEAN enjoyed practicing chromatic scales but they were uneven and bumpy. Her teacher suggested "rabbit-hops" to help take out the kinks, and Ruth Jean's chromatic scales became smooth and flowing. How she laughed as she imagined



herself to be the little rabbit hopping over the keyboard, with her slow tones then right quick ones. Later on she could play the whole length of the scale with both hands without slowing up, and afterward even learned to play chromatic scales in triplets, through three octaves. She always accented the first tone of the triplets.

Perhaps these little rabbit-hops will help you, too.



Thanksgiving Comes this Month "Say It With Music"

## Voice Music

By LEONORA SILL ASHTON

We may truthfully say that the mother of music was dancing. For students of the bygone days tell us that our earliest forefathers expressed their emotions by movements of the body before they expressed them in sound.

When primitive man was angry he would leap in the air and gnash his teeth. When



he was sorrowful, he would sit on the ground and rock himself to and fro. When he was glad and happy he would dance, in the moonlight, in the sunlight, keeping time with his hands and feet.

But these motions were not enough to satisfy his longing for expression.



Very soon the movements and the dances began to be accompanied by a rude kind of humming. This developed into a chant or song; and then little by little words were fitted to the music. So the singing voice of man began to develop.



The history of singing touches almost every phase of life down through the ages.

First; there was the rude chant which accompanied dancing. Then came the Greek poets, who half sang, half recited; their poems of great deeds to the music of the lyre. Then came the Songs of the Teutles, the Psalms of David and the religious music of the Jews, which, of course, saluted.

Some of the loveliest songs we read about in all history are those of the bards of the troubadours and the minstrels in France, wandering minstrels, who traveled from town to town, gathering up the folk lore of the people from word of mouth and transcribing these into song.

There was another set of singers in Germany called the Meistersingers. These were those who sang of great deeds to the accompaniment of the lute.

(Continued on next page)

## JUNIOR ETUDE—Continued

## Little Biographies for Club Meetings

## No 35 — Hungarian and Czech-Slovakian Composers

Last month the Little Biography Series included several modern English composers, and this month it includes several modern Hungarian and Czech-Slovakian composers.

Of course all these modern lists could be made longer by adding more names, because there are always many composers living and writing, but it is difficult to know sometimes whether or not they are going to be considered great composers and important enough to be included in such lists. Therefore it is well to include only those that are already considered important, even though they are still living.

The first Bohemian composer is **Fredrick Smetana** (1824-1884) whose name may not be as well-known to juniors as some others. He was a pupil of Franz Liszt, and like Beethoven, became deaf. His most famous composition is the opera, "The Bartered Bride," which is a picture of Bohemian life.

**Anton Dvorak** came in the regular series as No. 23 (in November, 1929) and will therefore not be included in this list.



1859—CARL GOLDMARK—1915

**Carl Goldmark** was born in Hungary in 1859, and died in 1915, but he spent a good part of his life in Vienna. His best known compositions are the melodious overture for orchestra, "Sakuntala," and the symphony called "The Rustic Wedding," which contains many charming and simple melodies.

**Ernst von Dohnanyi** (pronounced Doony-yen) was also Hungarian, was born in 1877 and is still living. He is both a pianist and composer. He has toured both Europe and the United States as a pianist and has also conducted some of our symphony orchestras.

**Georgie Enescu** was born in Roumania in 1881, and is still living. He is another musician who has excelled in more than one branch of music, for he is a famous violinist as well as composer and conductor. He, too, has toured in the United States, and has sometimes appeared as a violinist, conductor and composer in the same concert!

**Bela Bartok**, Hungarian, was born in 1881, the same year as Enescu, and is still living. He became very much interested in the folk-music of his own country (not the Gypsy music) and spent a great deal of time among the peasants, investigating and collecting their folk-songs. He has used some of these melodies in his compositions. His writings are cast in the "modern" style even when he is using folk-music.

**Zoltan Kodaly**, born in 1882, and still living is a friend of Bela Bartok and like him is interested in collecting his native Hungarian folk-tunes.

For your program of these modern composers you might work up some of the melodies from "The Rustic Wedding" and a part of "Sakuntala" for four hands, also some small pieces by Bela Bartok. However, most of the compositions of these modern composers are published in Europe and are not as easy to procure as the American publications, and are difficult.

## QUESTIONS ON LITTLE BIOGRAPHIES

1. Name three composers in the above list and give the nationality of each.
2. Who wrote "The Rustic Wedding" symphony?
3. Which composer is also a famous violinist and conductor?
4. Which composer is interested in Hungarian folk-music?
5. Which composer toured America as a pianist?

## Answers to Ask Another

1. Amadeus.
2. Liszt was born in 1811.
3. Sir Arthur Sullivan; the words were written by W. S. Gilbert.
4. Subito piano.
5. Wales.

## Letter Box List

Letters have also received from the following, which, owing to lack of space, will not be printed: Frances Brown, Alada Smith, Edwin Porter, Evelyn Baxie, Rosa Smith, Martha Lou Senger, Bernice Walcott, Ruby Wharton, Janet Wharton, Gertrude Finch, Marvin Barden, Hilka Menard, Jeanne Jeanes, Katherine Jane-way, Anna Shouder, John Gorgen, Ida Mitchell, Dorothy Mechem, Walter Kelly, Zelle Robinson, Elizabeth Weathers, Kitty Piers, Julia Mae Evers.

JUNIOR MUSIC CLUB  
WALLINGTON, N. J.

## Taking Out the Spots

By GLADYS M. STEIN

Evelyn had a cross expression on her young face as she entered Miss Hood's studio.

"I wonder what the trouble is," thought the teacher.

The lesson went fairly well, except for stumbles in the difficult measures of each piece.

"Please, Miss Hood," Evelyn pleaded, "Mark off those places. You tick and tired of them!"

"No," replied the teacher, "I don't care to have you drop them until they are perfect."

"But I practiced them every day!" Evelyn protested.

"Did you study the hard measures any more than the others?"

"No," she confessed, "I played the pieces straight through."

After thinking for a few minutes Miss Hood asked her if she had ever cleaned silverware.

"Why, of course, I always help Mother do that."

"Then," continued the teacher, "you have noticed that there are spots on the silver which require more rubbing than the other parts?"

Evelyn admitted this was true.

"These spots," said Miss Hood, "are just like the hard measures in your music. They need more work."

Evelyn looked doubtful, but promised to spend more time on the difficult places. Her expression was joyous as she started her lesson the following week, and never a stumble did she make.

"Now, young lady, tell me how you did it?" the teacher said.

"See the red lines I drew over the hard measures?"

"Yes, I noticed them," Miss Hood answered.

"When I came to those measures I played them five times very slowly and carefully before going on. This taught me something else, too!"



Silver to Clean!

"What was that?" inquired the teacher. "To start at any point in my music. You know, before I always had to begin from the first whenever I made a mistake!"

Miss Hood gave a sigh as she thought of the many minutes wasted at former lessons through this habit.

"Well, Evelyn," she laughed, "this is the first time I ever knew one remedy to cure two evils. It has certainly made a great improvement in your playing, too."

## Voice Music

(Continued from page 838)

The music of the human voice is doubly precious because it includes words as well as tone, and also because the voice is an instrument that is always with us.

Of course there is a science of the voice, a knowledge and practice of the correct use of the muscles of the throat and the proper control of the breath to bring out the purest sound. All may not be able to take singing lessons of teachers who can tell all these minute details; but those of you who can sing, do so!

You have first of all the sweet songsters of the trees and hedges to copy in the marvelous sounds they send forth in spring and summer days. Moreover, you have the radio which brings some of the finest singers in the world right to your own home. Listen to all of these: then sing yourself and encourage others to sing. And so you will keep the music of the ages alive in the world.

Singing is the lovechild of all music; for it is the overflow of a human soul.



## DEAR JUNIOR ETUDE:

This letter is an answer to the letter of Aerial Bert Voss who asked for ways to improve her club. This letter comes from the grade five club in our school. We have fifteen members and every Monday evening we stay in after school and have our meetings. At the meetings we sing songs, have music plays and play music games. We have a president and secretary. We open the meetings by singing a song, then have the minutes read, then there is a little program. Then we turn the meeting over to our teacher for a half-hour, then sing another song and adjourn. Sometimes our teacher lets a few other pupils who are doing well in music come to the meetings. Our colors are orange and white. We "put

out" a paper monthly and in it the committee of three put in stories written by members of the club, musical jokes and music news of the school.

From your friends,  
FIFTH GRADE MUSIC CLUB,  
Clearfield, Pennsylvania.

## DEAR JUNIOR ETUDE:

We have a club of eight girls and two boys and call our club the "Musical Acorns." We meet at our teacher's home every Friday at four o'clock. We have a president, vice-president and secretary. I am president.

From your friend,  
PHYLLIS ROBERTS (Age 11),  
Massachusetts.

"How much easier our work should be if we put forth as much effort trying to improve the quality of it as we now do to try to find excuses for not properly attending to it."—GEOFFREY W. BELL.





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# LADIES' FOUNTAIN PEN



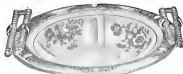
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