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7-1-1915

Volume 33, Number 07 (July 1915)

James Francis Cooke

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JULY 1915

Saint-Saens PRESSER'S MUSICAL MAGAZINE

PRICE 15¢ \$150-YEAR



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MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

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THE ETUDE

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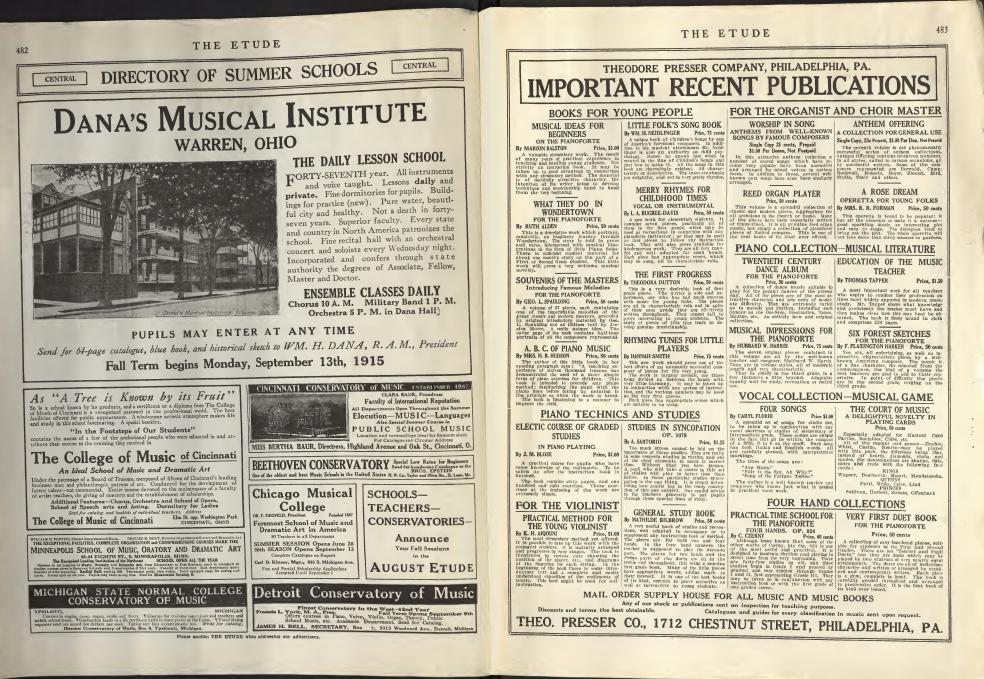
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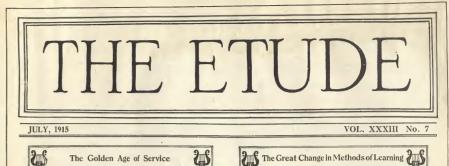






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THE golden age of service is here and now. In the yesterday of years, service and business were about as far apart as war and peace. Dusiness was sharp, sometimes cruel, rarely generous. The dollars were laid on the counter and the goods passed over. Sometimes the trade was square and clean-that is, value was given for value received. Often the trade was little above a swindle. When the deal was over the dealer and the customer parted, and that was all there was to it.

Then someone discovered that people in business were no different from people in the home, in the church or in the fields. The bigness of humanity itself came into business, and business awoke to the great truth that it had a higher and greater mission in the world than merely earning dollars in as sly and crafty manner as possible. The spirit of service was born, and now we find, with the expansion of corporate life, entirely new considerations of the subject. Great corporations vie with each other to do more and more for their employes and for their patrons-not with the idea that there may more an institution can do for humanity at large the richer will be drinking from a saucer. its own existence and the larger will be its scope.

Therefore we find not only corporation schools, but what is more surprising, conventions of men and women engaged in corporation school work-the movement is that widespread. The International Harvester Company has a regularly organized Educational Department which publishes all manner of practical books which tend to raise the physical, social and financial standards of the farmers throughout the country. You may even secure a book from them telling how to make fly-traps-What have flies to do with plows and harrows? Nothing at all, except that their venom-covered fect may bring death to those who buy plows and harrows. Good advertising? No! Just good humanity. The Ford Company has a regularly organized sociological department with trained workers. At last the man is coming to be regarded as something more important than the machine, and the Ford "man-making" department is one of the reasons for the success of the Ford institution and the Ford automobile.

Why all this in a musical paper? Simply because our music teachers must learn from reading the signs of the times. The teacher who does not realize that service to the public as a whole is as vital a part of his work as giving music lessons, is likely to fail in these days. In other words, the teacher should constantly be on the outlook for opportunities to help in the music of the community. The more active the teacher is, the more he gives out, the greater will be his return. If he measures his obligation to humanity by his lesson fee he will never grow any bigger than that fee, and the fee itself is hardly likely to increase.

DR. E. A. WINSHIP, editor of the popular weekly for public school teachers, The Journal of Education, is a much traveled man. He is constantly visiting all parts of the country lecturing and observing. No man could be in closer touch with general educational conditions in America than Dr. Winship. He has been noting a great change in the methods of disseminating knowledge in our country-a change that all thinking teachers must perceive if their vision reaches far enough. This greatly needed mutation from the old to the new must have its bearing upon musical education quite as much as education in any other form. Consequently we take pleasure in printing part of an editorial from the Journal of Education which music teachers may read with profit and pleasure. The

italics at the end are ours. "The entire plan and scope of education is changing as rapidly as is acrial navigation, or means of communicating thought. There will be little left of the traditional in education in a short time, in a very short time. The school, the college, the university of 1910 will be an immediate return in dollars, although it is clear to all that the be almost as great curiosities in 1930 as is a horse car, a silk hat, or

"The lines of this transformation arc readily seen to any alert minded observer. For the first time we are differentiating between learning essentials, getting information, and specializing,

"The school, college and university had the conceit for centuries that they were a message to the student and that education consisted in coming into possession of the message. Now for the first time we are learning that education has to do with what students learn and not with what they are taught, with how they learn and not with how they are taught, except so far as they are taught to learn for themselves

"All that is to be retained of the old idea is the direction of the learning of essentials by the student. The few, very few essentials of many subjects rather than of a few subjects will be learned by the students under the expert direction of the teacher. They will be so taught that the student can get one hundred per cent. in them, so taught that he can use them under any and all conditions just as a modern rifleman can shoot standing on his head as well as on his feet.

"General information, all information and knowledge that is not indispensable for all, or all of which is not desirable for some, will be learned by the children through a vast amount of reading that is reliable as to fact and fascinating in presentation. Students will read an infinitely greater amount than hitherto just as people travel more extensively than hitherto. The day of tabloid knowledge is vanishing as is the belief in ghosts. Indeed, the school notion of becoming learned by memorizing a little knowledge is a good deal of a ghost in itself."

Earning Prosperity

Just one year ago THE ETUDE pointed out to its readers that the promise of rich crops all over our splendid country was the overture to great prosperity. The prosperity came and not even the hideous war could stop it. But individual prosperity must be earned like all other good things. If you will have your share in our national bounties next year, waste not one precious day be canned mee an other good unings. If you win nave your since in our national routines next year, waste not our precious day of this entire summer. Learn new compositions, grasp new ideas, plan the entire coming season and success will be yours because you will have earned it. Your whole musical future is a mosaic of your hourly effort,—to-day.—NOW.

but he who relies on continued guidance and support Finding an Education at Your Threshold will never travel far on a wheel or cut any figure eights. In music anyone who continually looks to others for his own advancement in music will never play or sing so that "the busy world will stop to hear." If young students can have any opportunities of occasionally hearing and seeing a good pianist or violinist they may play as fine a scale or arpeggio as they want "Go wash in the Jordan." And Ngaman was wrothto, provided that they are willing to sit at the piano and turned and went away in a rage. II. Kings, ch. 5 and play that sort of thing long enough. A scale in Vienna is no different from the same scale in the re-Naaman was a very great man indeed-rich, powerful motest state of the United States and it will not necessarily be played better in Berlin than in Butte, But with it all there was one thing he desired more

Splendid Opportunities Right Here in America

While there are many factors that enter into success ful artistic performance, the chief means of attaining proficiency are practice and repetition, both simple and close at hand. There is no magic about it. In every American city with a population of ten thousand and over there may be found well taught and adequately equipped teachers who can, and do, give correct instructions as well as any in Europe and better than the average run of teachers there. Pupils who go far afield may be disappointed, and if not angry at least they regret it deeply for they may find that after all the expense and trouble of travel, they may be told to 'Go wash in the Jordan."

Go where you will, to this conservatory or that, to one famous teacher or another, work-plain, prosaic, everyday work-will confront you. No royal road him, doing obeisance, repeating magic incantations, makwill be opened up, and of course work can be done ing mystic signs and investing the whole affair with an at home as well (and certainly at less cost) than in some far-off place.

However, this is not any argument against foreign study. If a person has abundant means, and-(and this is the weightest consideration)-has reached the musical plane where foreign residence will be beneficial let him go by all means. But so many go who have only limited means, who can speak no language but their own, and with insufficient preparation, and the results cannot fail to be disappointing. What I want to emphasize is the desirability, nay the necessity of ultilizing to the fullest extent all the means that are at hand, of doing the simple things, the obvious things instead of looking for the supernatural or extraordinary. The idea of going to some person in some more or less distant place seems to be inseparably associated with music study. But is it really necessary? Harold Baur is on record as having attacked the problem of studying piano by his own efforts when he found that to follow the usual course would take more money and longer time than he had at his disposal. He practiced, read, thought, and listened. The result is that he has

Lessons at Recitals

reached a very high plane.

Personally I have had the advantage of European study and travel. But the best lessons I ever had were eccived in America from Rosenthal, Carreno, Hofmann, Sherwood, Liebling and Godowski. They did not know that I was taking lessons from them, but I was just the same, and moreover the lessons cost me nothing except the price of admission to the concerts. A short time ago I received lessons in this manner from Scharwenka and De Pachmann, who played for me Mendelssohn's Rondo Cappricioso, Liszt's Liebestraum, and Chopin's Scherzo in Bb minor. While I had known these pieces for years, it just happened that I had never heard any great artist play them, and so this perform ance, heard not at a concert, but through the medium of a sound reproducing machine record, was highly illuminating to me. After the first two or three years it is only hand work, original endeavor, prompted from within, and diligent study of books and magazines that will accomplish most for the student and place him on a higher plane of musicianship.

The pupil who never plays or studies music outside of what is assigned by the teacher will never soar very high. So as I said before, do the obvious things, the near at hand things. Do not look askance at them because they are or seem simple. There is no excuse for ignorance or mediocrity in these days of phonographs, books, magazines, libraries, concerts and recitals. Look around you. If you cannot obtain what you think you need, make the most of what is within reach. Do not think that so much depends on some one who lives "over the hills and far away." But follow the command of the old Jewish Prophet and, "GO WASH IN THE JORDAN."

Developing Automatic Muscular Sense

By Gaston de Mengel

ONE of the most frequent mistakes made in estimating the amount of technical ability possessed by any student, elementary or advanced, is to take as a standard the kind of piece he can play after thoroughly studying and practicing it.

It is quite possible to "get up" a fairly difficult piece which one could not possible to get up a first sight (even given perfect reading powers, so far as the mere reading of the notes goes). Almost any particular diffi-culty can usually be got over (with much unnecessary expense of nervous energy) by "practicing" it, in the usually understood sense of continual repetition. But such wasteful "practice" will rarely if ever make us discover the general principle according to which all technical difficulties of the same nature should be tackled, or yet make us overcome any one particular difficulty in a really perfect manner. Accordingly, such misunderstood "practice" will not give us that automatic technique which is indispensable both for the finished artist and for the sight-player.

Unless we not merely know, beforehand, the correct playing movements and method of fingering to be adopted for any given kind of passage, but are able automatically to apply such knowledge in our actual execution, our technique, within its limits, cannot be said to be really efficient. This applies most strongly of all perhaps to the sight-player, for the essence of sight-playing is, that the mere sight of the symbols on the sheet of music should immediately and directly suggest the corresponding playing movements. Unless playing movements have become absolutely automatic, no such association can be established between them and the symbols on the sheet. It is well to note, in this connection, that it is not scientific to do, for instance, what a writer in an English musical magazine suggested: First to visualize the notes, and next, to and reproduce the mental image on the keyboard This introduces an unnecessary factor in the process of association, namely, the visualizing of the keyboard whereas for sight-playing proper, the sight of the sym bols should be directly associated with the actual play ing movements, or more strictly speaking with the muscular sensations evoked when such movements are being performed. Both note visualizing and keyboard visualizing are most excellent for memory training, but keyboard visualizing is an encumbrance in sight-playing which is an act suggested by the sight of the symbols and has no immediate relation with the keyboard at all. It is a fundamental psychological fact, that no movement can become automatic unless it has at some time or other either in the present life, or through hcredity been attempted consciously. Hasty, ill-directed tempts to perform movements, especially complicated movements, with any degree of speed are always attended in the first instance by inaccuracy in the performance of the desired movements, and this means the creating of many wrong channels of association in the brain, which it will always be more or less difficult obliterate. The more strenuous the endeavor to perform the unfamiliar movement, the more hastily it is attempted, and the more frequently such attempts are made, the more confused become the association channels, and the more difficult it is subsequently perform a clean, accurate movement, not to speak of the immense waste of nervous energy employed in evading the results of improper association.

Let "Money Making" be Secondary

By Mrs. A. J. Osborne

Do you wonder that the little pupil learns to despise the teacher whose only obvious object is to get money Let the mercenary spirit enter into the educational work of the pupil and the little one soon acquires a wholly wrong outlook upon the art. The teacher who wishes to succeed broadly must really love her art, and she must love it so dearly and so sincerely that the little pupil catches the spirit of the teacher and reproduces it in his own work at the keyboard.

The child who is fond of the teacher advances far more rapidly than the one who merely takes a passive interest in the personality of the lady who gives one hour a week to his musical education. It is really amazing what a difference this makes in the pupil's work. A sweet, lovable teacher has been the secret of the musical success of many a child who had hitherto showed no musical talent



Neurasthenia, the American Disease

"Musicians, notably music teachers, have the reputation of being nervous, and since America has been called by many 'the country of nerves' it would seem that American music workers should be sufferers. This, however, is by no means an exclusively American disease nor are the only victims to be found among the American musicians. Pathologists, nevertheless. acknowledge that there is a great amount of nervous ness in America and this is not said in the way of being a slur upon the country or its people. Inasmuch as an American physician, Dr. George M. Beard, as long ago as 1881 wrote a book entitled American Nervousness, Its Causes and Consequences. in which he dwells upon the fine organization of native Americans. their delicate skin, hair of soft texture and small bones, there can be no offense when American nervousness is discussed

Musicians Usually Know Little of Cause

"Musicians who know little of other professional work than their own, naturally have only a very vague idea of the nature of nervousness or its causes. They do not realize that nervousness is in part the result of heredity, of environment, of personal habits and of mental attitude. With hereditary nervousness, the musician has little to do and has little control. He may guard his own habits of health to protect the nervous organization of his descendants, but it is only disconcerting to learn that he may himself have had an ancestry tending to predispose him towards nervousness. His environment, however, is a very different matter. That at least is partly open to his control, and moreover his habits may be regulated so that many 'acquired' forms of nervousness may be avoided. "The musician should also know that the normal cure for nervous conditions is not to be found so much

in medicine bottles as in work accomplished without hurry or flurry, but with care and a happy mind, plenty of rest, the right food and the right mental attitude (state of mind). The healthy, well-balanced person whose nerves begin to give way unconsciously seeks rest or finds a remedy. The musician, however, is kept up to a high tension by the enthusiasm for his work and his ambition to excel. He forgets his health and before one knows it there is a disastrous breakdown which enforces months of idleness. When he does discover that he is nervous he promptly sets out to nurse his nervousness and ultimately makes it much there can be no offense when American nervousness is like some grievance or some trouble for which he feels himself in no way responsible and for which he is ready to blame any person or any thing.

A Self Suggested Complaint

"Putting aside heredity and pathological conditions, nervousness comes under the head of self-suggested complaints. If one were to isolate the microbe of nervousness it would probably be found that it was nothing other than the magnification of self, although on the contrary in some cases it might be laid to the neglect of self.

"Take the matter of food, for instance. Musicians eat at all hours, consume rich viands, often hurry through their meals and some unfortunately are addicted to the over use of alcohol. I do not refer now to those who indulge in wine or beer occasionally, but to those who consume the very strong drinks. As a matter of fact, there is less alcohol in a glass of wellbrewed beer (German beer has 31/2%) than in a poorly cooked potato. A raw potato contains 65% of alcohol. Nevertheless, the books by specialists on nervousness are filled with injunctions against the abuse of alcohol which is a most excellent fuel and motive power for machinery other than the human stomach

I have seen American musicians rush back to work directly after a meal just like their brethren in the



American business world. The German or the Frenchman rests after his meals, rests for perhaps half an hour and then returns refreshed with his digestion undisturbed by business cares. There can be no question that dyspepsia and nervousness are closely connected in many cases. Get the best book you can find upon diet and eating, the right selection of foods, etc., and then use all of your will power to create habits of correct eating. This may show in your playing and study. Who knows, it may be just what you need most to get rid of nervousness,

[EDUTOR'S NOTE.—Sellor Jonás is known as a Spanish wittoneo, but is reality he is a cosmopolitum in grey sense of the word. It has lived in nearly all begints of the sense is the sellor for many years in America. His isoranics to witten the sellor for many years in America. His isoranics in fact that he people's Spanish product Hases and English with equal facility has enabled him to make mark the sense of the sellor of science and Hirrature and Englah with equal facility as behavious room, seeman researches in may departures of scheese and literatures in many contries. He has devoted much special attestion unders mainte in phanofer physics and has a theroagy unders mainte in phanofer physics and has a theroagy unders mainte in phanofer physics and has a study in Spain be gradanted at the Brussel cours After study in Spain be gradanted at the Brussel cours After visuality the study of the student with the brussel cours at the study of the student of the brussel course of the study in Spain be gradanted at the Brussel course of the the has made his how during the term years bruing, where be has made his how during the term years bruing, where beginning of the was, and will remain in America until its close.]

The American Temperament and Nerves

"America is a land of such amazing opportunity that the musician, like the business man, keeps himself constantly under a great strain to get ahead. No one can tell me that the Americans are not temperamental but many misconstrue the meaning of temperament and imagine it must be a form of nervous agitation. On the contrary it is a highly developed nervous organism under adequate control of the will. It is a lively exuberance and forceful expression of the feelings. It includes enthusiasm and the ardent desire to do justice to the beauties of a composition. The temperamental player will put more emphatic force in his strong utterances. He will give more passionate expression to phrases of love, sorrow, courage and despair. On the other hand, he is by the very nature of his art apt to step over the bounds. This exaggeration, which is ruinous to the interpretation of a great master work. is quite as apt to come from lack of the right artistic balance or judgment as it is from lack of a strong nervous system, but it probably comes more frequently from the latter.

Some Wonders of the Nervous System

"In order that the musician may gain a better idea of the marvels of the nervous system and perhaps a higher respect for the wonderful piece of physiological machinery which we all have within us, I would suggest that he secure some good simple work upon the nerves and do a little close reading. In the first place the number of nerve cells in the body is prodigious. Of course they have never been counted because it would be almost as easy to count the stars in the firmament. Estimates, however, place the number of nerve cells in the human body at hundreds of millions. Yet all these are connected in some mysterious and wonderful manner with the brain and the spinal chord. Sever certain nerves in your arm and you may apply a burning brand to your hand without feeling it. This illustrates how closely connected is the nervous system with the brain. Although you seem to feel pain in your finger when it is pricked with a pin, the sense of pain is after all in the brain. This is a very important fact for musicians to note. There are inferences which might be drawn therefrom which if properly understood would easily show how the pupil may be saved hours of labor by the right mental control.

"Each nerve cell or neurone may be said to be independent, an anatomical physiological unit living by itself but at the same time connected with other nerve cells in a manner so marvelous that it is beyond the province of words to describe it. Nervous breakdown is usually caused by the slow disintegration of the nerve cells and nerve fibre. In some cases this disintegration has no serious outward signs. In other cases the hair commences to fall very rapidly, muscular action is less coordinate, at times even erratic, and the memory commences to weaken. Beware of these signs of nerve decay. It is time for you, Mr. Pianist, to investigate yourself and strive to build up your nervous organism.

Some Things the Planist Should Know About Nerves

"The pianist should know first of all that every effort requires nervous expenditure. That is, the something which caused the effort that was consumed in making it. It then becomes necessary for new nerve force to form. Just as a storage battery which has been used up needs to be charged again, the nerves

and influential.

respect and deference.

with the message,

went away in a rage.

"Go wash in the lordan."

treatment he was looking for.

air of mystery and awe.

and angry

great river?

Nothing of this happened.

told to "Go wash in the Jordan."

"turned and went away in a rage."

cure for him, i, e., health and strength.

He was given a simple direction.

A Sermonette for Pupils

By T. L. Rickaby

When he learned of a great Jewish Prophet, who it

He was accustomed to being treated with the utmost

So it wounded his pride considerably when, on arriv-

ing at the home of the prophet, the latter did not so

much as come out to him, but sent a servant instead

This was too much. Naaman was disappointed and

He was angry and disappointed because he felt that

he had been deprived of the spectacular side of the

He naturally expected the prophet to hasten out to

"Go wash in the Jordan," and he was disappointed

A long toilsome journey, the transportation of much

treasure, "six hundred pieces of silver, ten thousand

pieces of gold and ten changes of raiment,"-and to be

And such an insignificant river tool why not some

But the despised Jordan of all rivers. And so he

Those who have read all of this wonderful story

will remember that Naaman afterwards calmed down,

did as he was told, and the result was highly satisfac-

tory, for by carrying out the simple direction of the

prophet, he finally obtained that which all his money,

power and influence had hitherto been powerless to pro-

material purposes in view bring disappointment, disil-

lusion and regret. This is especially true of older

pupils who, after a certain amount of study at home,

decide to "go away to study"-to Paris, Berlin, London

or to the musical centres of our own country. Wher-

ever they go, the result is liable to be the same. They

imagine that in some more or less distant centre of

musical activity, by some magic device or other, in-

vented or conceived by someone different from anyone

else they have never seen or heard of, they will be

enabled to play or sing superbly. Of course, this result

Emerson said that people go all over the world to

find beauty, but unless they take it with them they

will not find it. Others search the universe for pleas-

ure, but unless they possess the capacity for taking

pleasure (and making it) they remain unhappy. It

is the same with education, musical as well as literary.

It can be procured at one's own door just as well as

on the other side of the world. The teachers there are

men and women like those that are left behind-with

this difference that in some cases the teachers abroad

are not nearly so capable, earnest and unselfish as

thousands of teachers in America. The learning

capacity of the average pupil will not increase by travel-

ing five thousand miles, and the teachers at the end of

the five thousand miles can only tell a pupil what in

most cases he could have learned fully as well at home.

The greatest ends are invariably attained by the simplest

means, and personal advancement in music must come, if it comes at all, from personal endeavor and not from

without. When a most eminent teacher was asked what

was required to make a fine planist he replied "two things: pupil and a plano."

At the outset guidance and support are as necessary

in music as in learning to ride a wheel, or to skate;

is very seldom attained and they are disappointed.

To a great many people music lessons taken with

was said had the power to make him well, he lost no

time in setting out on a long journey adequately pre-

than anything else, and that was health.

pared to pay well for what he most wanted.

The storage battery gets its re-charge from the dynamo but whence comes the force which re-charges the nerve maxes. Yet, were he to give serious, conscientious cells no one really knows. The nutrition of the nerve cell is, however, in large measure dependent upon the blood supply and it may be assumed that anything which accuracy or memory. Nervousness is often nothing will improve the condition of the blood will at the same time make for better nerves. It may also be seen that the circulation of the blood must be kept in the very best possible condition.

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"There is no more stupid way in which the planist or the piano student can waste his time than by long continued periods of practice without relaxation, general bodily exercise and plenty of deep breathing. A walk around the block, interspersed with good full breaths, often restores the nerve force and insures progress. For that reason short practice periods and many of them are better than one long period.

Are Planists Especially Liable to Practice?

"I do not think that pianists are more liable to nervousness than people in other professions as a result of the fact that the pianist is continually hitting with his highly sensitized finger tips all day long. As a matter of fact the violinist exerts far more pressure upon the fingerboard of the violin. In other words, note for note the physical force demanded in the case of the violinist is greater than in the case of the pianist. Piano playing in itself does not promote nervousness. One has only to judge by the well known performers. Most of the virtuosos I have known are exceptionally strong persons, with hearty appetites and good nerves. The great pianist must have fine nerves. He would never be able to stand the strain otherwise.

Vervousness comes to those who have not yet learned how to control themselves mentally and physically. The little teacher who worries and frets all the time-who tortures her life with imagining that awful things may occur and who takes every sct-back as a calamity-she is the one who is the victim of neurasthenia. The teacher imagines that because success does not come at once she must be lacking in talent or going behind. Real success in music study is at the end of a long journey. The piano student must learn to control his nerve-breaking eagerness to rush ahead.

Some Things the Parent Should Know

"Nervousness at the practice hour is by no means unusual and piano practice in itself may be made a source of nervousness if proper conditions are not obsource or nervousness il proper conditions are not ob-served. The pupil should always practice in a room alone. There is nothing which makes the pupil more nervous than petty disturbances such as people passing in and out of the room, annoying parental admonitions, other children playing in neighboring rooms. I insist upon the pupil having a comfortable chair during prac-There are certain positions in sitting and standing which are a great strain upon the nervous system Ease at the keyboard can never be attained unless the pupil learns to sit easily and comfortably during practice, not on a revolving stool balanced like a performer in the circus, but upon a substantial comfortable chair. Another matter which has to do with nerve strain

is vision. See to it that the distribution of light in the practice room is right. The windows (and likewise the artificial light) should be behind or at the side of the performer, never in front of him. Eye strain may tire the pupil and lead to nervousness almost as quick as in any other way. Many people are nervous and yet do not know that the cause could be removed by a good oculist. Another cause of nervousness which very few might suspect is the position of the music on the music rack. In the case of the grand piano the music is somewhat higher than in the case of the upright piano. Consequently when the music rack is too high the player's neck is held in a strained position. For this reason also (and for other reasons too), I discourage sitting too low at the piano. It forces the player to nection: strain his neck, when reading music. All the great network of nerve ganglia located at the back of the confidence and cooperation. neck is then strained.

The Nervous Pupil at Practice

"When playing, the inexperienced planist with tendencies toward nervousness seems for the most part afraid of missing notes or of forgetting some complicated passage. He does not seem concerned, however, over the equally important subject of whether his tone will be uniformly fine or whether his touch will be beautiful, whether the dynamic treatment will prove effective and within the canons of well poised aesthetic judgment, whether the pedals are well employed, whether his playing will show a clear 'distribution' or

must be re-charged with force for future endeavors. outline as regards the proper distinction of phrases, sections, periods, episodes, also of contrasts and c. thought to all this while playing, he would in all probability not have time nor inclination to fret about more than self-consciousness unduly magnified over the

real significance of his artistic message. "All this presupposes, of course, that the performer has completely mastered his piece. Mastery, that is a

wonderful insurance against nervousness. I do not mean to say that anyone who has mastered a piece can not be nervous, but mastery brings a confidence hard to describe in any other way. When the planist knows that he can play a work accurately and safely and also beautifully he should not fret. If he does fret he should look to the piece quite as much as to his own nerves.

But if one searches deeper, particularly into the psychological aspects of the subject, one will often find that underlying it all is a wrong, and let it be said frankly, not very noble attitude of mind. The performer is afraid because he consciously or unconsciously craves the applause and flattery of the listener. This should not be so and indeed is never the case with the true artist. He is, of course, glad if the audience understands him, he is also glad of the success and for all the good it may bring with it. But should the audience fail to respond and the apparent success he has accomplished what he had set out to do, or, reward lie higher than the immediate applause.

whether the selections he had played were too deep. too abstract, or too new for the average attdience to inderstand. There is certainly no real occasion for nervousness. The performer will honestly and sincerely criticize this performance with a view to future improvement and there will be no sterner nor fairer 'udge than he

"Therein lies the strength of the true artist with the view to future improvement. That thought will ever console him, for the artist lives in a world of ideals which he strives to reach, knowing full well that he will never quite attain them. Often an artist is greeted with great applause after the performance of a piece. but at the same time he realizes that he has not done his best. The true artist will forget the enthusiasm of the audience and set out to improve the defective passages even though the audience was mistaken.

"Therefore whether the artist plays well or not well he will always strive to improve his work either by keeping it up to the fine standard he usually attains or by endeavoring to excel his own past at future performances. The performer thus becomes a constant student of his own playing-the most absorbing subject he can possibly take up. How can such a performer big or small entertain the fear thought? He has far too much on his mind to think of worry or nerves. He approaches his task of playing for others without fear or trepidation, but rather with the spirit of sincere investigation. Nervousness in public playnot yet be his, then he should quietly investigate whether ing then becomes an impossibility because his aim and

A Piano Teacher's System of Grading

By Ruth Alden

WE have all of us done something toward grading piano music, and I doubt not that all such grading has been done in good faith and probably to good purpose. Perhaps it is indispensable to set apart a lot of music and to call it Fourth Grade Material, but with the doing of it, I often wonder if we have not failed to an extent in specializing the grading of music, when there is so my pupil. much in the pupils themselves that is to be graded on the basis of their natural fendencies.

Not long since, a skillful teacher showed me what she calls an "Efficiency Sheet." She at least has begun to study and classify the pupils as well as music. Without attempting too obviously to do it, she secures full information about the pupil as to health, habits, home duties, school duties, work time and play time. If she thinks the child's health is below par, she takes the first opportunity to talk it over tactfully with the mother, not as an intruder, but as one interested in the child's whole circle of welfare. And she has another reason, the better the child's health the more chance there is that it will respond to the music training she gives it and so become a fair representative of her teaching.

In like manner she learns to piece together the child's daily life by discovering now one fact and now another. And she takes infinite pains to go over Timeexpenditure particularly, with the boy and girl and to show them where there is plenty of time for practice tucked away here and there in odd minutes. She shows them, too, just the best way to go about home lessons (from school), home duties and piano practice itself, ever aiming to make the child see that there is a best way to do everything, and that it is well nigh impossible to hit upon that way by chance.

When I asked her why she troubled to concern herself about the pupil's work and study she replied that experience had taught her two things, in this con-

1. You must be fully interested in a child to gain its

2. I am always willing, she said, to study how to organize a child to the end that the music work it is doing with me will benefit, or get a better chance, and so begin to mould the child's character.

Study the Pupil's Characteristics

I should advise every teacher to study the characteristic in the pupil that prompts its action. I find it always well to know enough about a boy to give him a SOLDIER'S MARCH to practice when he is first being initiated into the Boy Scouts. You cannot nourish the military instinct with a FLOWER SONG.

And another thing I do, she continues, and I do this simply because it pays, that is, because it pays me, I take the liveliest interest in the cleanliness of my pupils. I teach them everything I know about the care of the hand particularly. In short, I am for doing anything that will propagate my best self-interest and that of

Keep a Record

To that end I keep a most exact record of every lesson I give, to each and every pupil. I make note not only of what music we study, but of what mental traits evolve in the process of doing it, what needs are revealed, and so on. I advise every teacher to do this as faithfully as the economical man keeps account of his daily expenditures down to the pennies. No busy teacher can possibly remember all she sees and discovers in a pupil. The most earnest of us forget between times, and then valuable suggestions slip away. That is not right. If the little pupil unconsciously throws up a signal, we must see it and read it. And if we cannot read it at sight, we must put it down in the book, think it over and learn to read it.

So you see, I grade pupils rather than anything else yet I must say that I find the graded music catalogs of the principal publishers of great benefit. If a boy weak in scale practice, or if he is clumsy in putting down two or three keys simultaneously (short chords), I grade him low on this as a weak item, and begin to build him up.

Every pupil I have brings a note book to their lesson and in it they write under my direction every thing I require of them for the next lesson. The first time one fails to bring his book I refuse to give him his esson, and you may depend, it does not happen twice We go through the lesson material just as it is in his book. This gives him faith in the system. Of course, he does not know that I write it all down and much else with it in my own record book.

Slowly I have built up a teaching repertoire not by grades but by needs. I have always made it a custom to record every new teaching piece for its valuable practice elements. Thus, here is one for left-hand scale work; another for right hand accompaniment; another with long skips in the left hand, and so on. Of course, one soon hegins to memorize all these things, but I still continue to put them down for the reason I know I do not remember them all. That is the reason I have this card index.

No need that can come up in any phase of early piano teaching is such as I have not met with, made record of, and can adjust through the material which I have at hand.

THE ETUDE

Musical Recollections of Four Score Years

Prepared Especially for THE ETUDE from the Writings of

CAMILLE SAINT-SAENS

M. Saint-Saëns is now in America as the Representative of the French Government at the San Francisco Exposition

The Old Conservatory

How could I permit the old Conservatory of the rue de la Bergère go without a word of adieu-the Conservatory which I loved so much, and which contains in it so much of my early youth. I loved its oldness, ts total absence of modernism, its air of other times; I loved its absurd courtyard where the despairing cries of the sopranos and tenors, the rumbling of pianos. the crash of trumpets and trombones, the arpeggi of clarinets, united to form that ultra-polyphony which the newest arrivals among the composers strive so hard to attain without ever succeeding. And I love above all the memories of my musical education, which was completed in that ridiculous but venerable place that had been for many years too small for the students from all parts of the world who crowded into it. '

I was fourteen years old when my piano teacher. Stamaty, presented me to Benoist, the organ professor, an excellent and charming man who was familiarly called "Father Benoist." I was placed in front of a piano, but as I was very nervous, the sounds I prowere so extraordinary that the other students joined together in an immense shout of laughter. was received into the class, however, as an "auditor This entitled me solely to the honor of listening to the others. I was very assiduous, not missing a note of the music or a word from the teacher. At home] worked and thought much, digging into the Art of Fugue of Sebastian Bach. The pupils were not so assiduous as I, and one day when not many were present Benoist, not having much to do, put me at the organ. This time nobody laughed. I was immediately admitted as a pupil, and at the end of the year carried off the second prize. The first prize might have been given me but for my youth and for the fact that it would have been undesirable for me to leave class in which a prolonged sojourn was necessary for me. While a mediocre organist, Benoist was an excellent teacher, and a veritable Pleiades was passed from his class. He spoke little, but as he had fine taste and sure judgment, none of his words lacked force or weight

When fifteen, I entered the class of Halévy, I had studied Harmony, Counterpoint and Fugue under the direction of Professor Maledeu after a method which he had acquired from a certain Gottfried Weber and afterwards perfected, but which unfortunately has not been published. This method has since been embodied in that of Niedermayer, and helped to instruct Messrs. Fauré, Messager, Perilhou and Gigout, each of whom studied it in turn. My work in the class consisted of producing exercises in music, vocal and instrumental, and first attempts in orchestration. Here appeared for the first time Réverie, the Fouillo de pouplier, and many other works justly entombed in eternal oblivion. My productions at that time were very unequal. Halévy at the end of his career continually wrote operas and opéra-comiques, which added nothing to his reputation, and which disappeared never to return after a respectable number of performances. Always at this work, he neglected his class, only attending to it when he could find the time. His pupils attended in the same way, but were in their mutual study much less indulgent than their master, whose worst fault was an exaggeration of kindness

The Gifted Pauline Viardot

I never had the pleasure of hearing Malibran, but Rossini spoke to me of her singing. He preferred her sister (Pauline Viardot). Mme. Malibran, he said, had the advantage of beauty, and, more than that, she died young, leaving behind her the memory of an artist in the full prime of her glory; but as a musician she was not the equal of her sister, and would not have been capable, he declared, of surviving the decline of her voice.

portrait which Ary Scheffer painted is the only one throat to justify the chronic extinction of his voice; that reproduces her appearance without mercy, giving and without voice, by a sort of magic he caused one at the same time an idea of her strange and potent fascination. What rendered her especially attractive, more so perhaps than her voice, was her personality. which was certainly one of the most astonishing I have ever met. Speaking and writing Spanish, French, Italian, English and German fluently, she was acquainted with the literature of all countries, and was in correspondence with all Europe.

She never remembered having studied music, the Garcia family music was the air one breathed. Also she protested against the legend which represented her father, the elder Manuel Garcia, as a tyrant, cruelly ill-treating his daughters to make them sing. I do not know how she learned the secrets of the art of composition, but short of orchestration she knew everything, and many were the songs she wrote to texts in German, French and Spanish, with impeccable craftsmanship.

The Thursday soirées given by the Viardots were great feasts of art, but few survive who attended them. They were given under the Empire, at their hotel in the rue de Douai, which was marvellously appropriate for the æsthetic purpose. From the salon devoted to secular music, vocal and instrumental, where hung the famous portrait by Ary Scheffer, one descended by a few stairs to a gallery of precious pictures bordering upon an exquisite pipe-organ, a masterniece by Cavaillé-Coll. This was the temple of sacred music, and resounded to airs from the oratorios of Handel and Mendelssohn which the great singer had interpreted in London during the season and were not heard by Paris audiences, which rebelled against these huge works. At the organ, as at the piano, I ordinarily had the honor to be her accompanist,

Reviving the Old French School of Opera

In one of those brilliant articles which he scatters with such prodigality on all sides, M. Felix Duquesnil spoke recently of the singer Delsarte, and the quarrels between him and Mme. Carvalho on the matter of lessons which she had received from him. The name of Delsarte ought not to be forgotten. Delsarte, a singer without voice, an indifferent musician, of doubtful scholarship, guided by an intuition that had in it a touch of genius, played, despite his numerous faults, an important role in the evolution of French music of the nineteenth century. He was not an ordinary man; and among those who knew him he has left the impression of having been a man of vision, an apostle,

The public at that time was divided into two camps; that of Melody, comprising the Opera Comique, the Italians, and (not without effort) modern grand opera; and that of Grande Musique, Beethoven, Mozart, Haydn, Sebastian Bach, who at that time was known but little. and Handel, who was known even less. Nobody thought of the old French School, which from the time of Lully to that of Gluck produced such remarkable and admirable works. Reber had shown the way to Delsarte, and he in turn, a natural antiquarian, threw himself with astonishing ardor into this unexplored mine of treasure. Of Lully, one knew but the name. Campra, Mondonville and others were completely unknown; and of Gluck himself, how much was remembered? He was entirely forgotten. The orchestral parts of the first edition-untraceable to-day-were for sale for five francs in the open market. Of Rameau nobody ever spoke.

Delsarte, distinguished, eloquent, charming, fascinating, ruled within his little artist-circle of fashionable people, a veritable emperor; and it was, thanks to him, that the torch of our old French School was discreetly conserved until the day when inherent justice demanded that it should be permitted to flame anew. In this world peculiar to itself, no soirce was complete without Mme. Viardot was not beautiful-far from it. The Delsarte. He would arrive, pleading a horrible sore tremely seriously, and one can imagine whether or

to shudder at the accents of Orpheé or Iphigenie. I often accompanied him at the piano, and he always demanded that I should play pianissimo. "But," would say to him, "the composer has indicated forte." "That is true," he would answer, "but in those days the clavccin had very little sonority." It would have been easy for me to reply that the accompaniment had not been written for the clavecin, but for the orchestra

Orchestral Music in Paris in the Fifties

While Delsarte was preparing for the renaissance of old French opera, especially the works of Gluck, another forerunner of musical evolution was laboring to develop the taste of the Parisian public. This was Seghers, who played a great rôle, the memory of which should be glorified. As his name indicates, Seghers was of Belgian birth, and was originally a violinist, a pupil of Baillot. With a masterly tech nique, an excellent tone, and musical intelligence of the highest order, he deserved to rank among the great masters; but this man of Herculean appearance. tenacious purpose, lost all power when confronting the public.

Seghers was a member of the Société des Concerts of the Conservatoire, which, not having as to-day two scrics of subscriptions, addressed a very small audience; and at that time there were in Paris no other symphony concerts worthy of the name. If the audionce was restricted the repertoire was not less so the symphonies of Haydn, Mozart and Beethoven were drawn upon exclusively. Large compositions, such as oratorios, were performed only in fragments. Living composers were regarded as intruders. The principal artists, however, had the right to introduce in the concerts a solo of their own choice. It was this rule only that permitted my friend, Auguste Tolbecque, who though an octogenarian, was still a brilliant performer on his instrument, to obtain a hearing for my first concerto for violoncello, composed especially for him. Deldevez, who conducted this celebrated orchestra, did not fail to inform me that if my concerto figured on the program it was solely out of consideration for Tolbecque. Otherwise, added he, Messrs, So and So's works would unquestionably have been preferred. The poor gentlemen are quite forgotten by to-day, let us not enquire their names.

Thus, not only did the public of the Conservatory hear few symphonies, but the general public heard none at all; the symphonies of the three great masters were unknown to the greater number of amateurs except through the arrangements for four hands of Czerny. Of works which had not been arranged for the piano they knew nothing. It was then that Seghers, leaving the Société es des Concerts, founded the Societé Saint-Cécile, where he undertook the duties of concert-master

The modern French School, which had found the portals closed on the rue Bergère, was welcomed with wide-open arms at the Chaussée d'Antin, under the auspices of Reber, Gounod, Gouvy and some beginners such as Bizet and myself. It was here that I won my first victory, with the Symphony in E flat which I wrote in my seventeenth year. In order to have it accepted by the committee, Seghers presented it as a symphony by an unknown composer who had sent it from Germany. The committee swallowed the pill. The symphony, which under my own name would never have been accorded a hearing, went through under clear skies.

I can still picture myself at a rehearsal of it, listening to a conversation between Berlioz and Gounod. Both taking an interest in me, they chatted freely before me, and discussed the qualities and defects of

not I drank in their conversation 1 When the mystery was revealed, the interest of the two great masters changed to friendship, and I received from Gounod a letter, preciously conserved, that I take the liberty of transcribing here, for it is all to the honor of him who wrote it:

My DEAR CAMILLE:

I learned yesterday from an official source that you were the composer of the symphony beformed last Stunday. I doubted it . . . but now I doubt no longer. I do not want to let the opportunity go by of telling you how delighted I am. You are ahead of your years-go forward always. And remember that on Sunday, December 11, 1853, you contracted the obligation to become a great master.

Your most happy and devoted friend, CH. GOUNOD.

The True Cause of Berlioz' Death

Two things militated seriously against the success of Berlioz: the hostility of the Opéra, which preferred the Roméo of Bellini to Les Troyens; and the coldness toward him of the Société des Concerts. Since the publication of the book by Deldebez the cause of the latter is known to have been due to the influence of the chief officers. This retrograde spirit has disappeared from the rue Bergère, where Berlioz is now held in great honor, making it clear that the illustrious Society has entered into the modern spirit without losing any of its rare qualities. The favor of the public began to come to Berlioz in the last years of his life, after the Enfance du Christ, with its simplicity and restraint, had successfully combated the prejudice which led many to regard him as an agitator and a maker of tumult. He did not die, as has been said, from man's injustice, but from stomach trouble caused by neglecting the advice of physicians and the ordinary rules of hygiene. I saw this clearly without being able to remedy it in an artist tour I had the honor to make with him. "An extraordinary thing is happening," he said to me one day, "I am not suffering any pain!" And he told me of his troubles, continuous pains and cramps in the stomach, and of the means he took to prevent them by avoiding all stimulants and following a prescribed régime under penalty of suffering atrocious agonies if they were neglected. Nevertheless, he followed out no régime and took whatever he pleased without having any illness next day. In the evening, however, we attended As he was seated near me, I did everything possible to oppose his taking coffee, champagne and Havana cigars, but it was all in vain, and the following morning the poor, great man was tortured with his accustomed sufferings,

Giving Concerts with Rubinstein

Chopin having disappeared from the world, a brilliant star blazing but a moment, with Thalberg wearied with success in retirement in Switzerland, Liszt deserting the piano for the conductor's baton in Weimar, there were few great pianists left in the days of which I Not that the world absolutely ignored such elegant or brilliant virtuosos as Döhler, Prudent, Raelegant or orman virtuosos as Doner, Frudent, Ka-vina or Gottschalk, but these, one might say, were heroes, not gods. . . As for the deities of the piano, the race seemed extinct, when one fine day appeared on the walls of Paris a small placard bearing the name Antoine Rubinstein. Nobody had as yet heard of him, for the great artist had the fearful audacity to disdain the co-operation of the newspapers, and not one-you understand me-not one of them, had announced his appearance. He opened with his own concerto in G major, with orchestra, in the beautiful Salle Herz, so beautiful in appearance and original in construction, which is no longer serviceable today. It is useless to add that not a single paying auditor was in the hall; but the next day the artist was celebrated and the hall was crowded to suffocation at the following concert. I went to the second concert, and from the first notes, I was confounded, yoked to the chariot of the conqueror ! Of the succeeding concerts I did not miss one

It was proposed that I should be presented to the victor; but, in spite of my youth-I was then only twenty-eight-and in spite of his reputation for kindliness, he inspired in me a horrible dread. The idea of seeing him from nearby, of speaking words to him, positively terrified me. It was not until the year following, his second appearance in Paris, that I had the courage to face his presence. From the first moment the ice was broken; I won his friendship by playing at sight on the piano the orchestral score of

and moreover his symphonic music built on a grand said to me: "I have not yet directed an orchestra scale, painted in somewhat dull colors, was not very difficult to comprehend.

From that day a bond of sympathy was created between us, the evident sincerity of my admiration having touched him. We were frequently together, and often we played four-hands together, submitting the pianos which served as our battlefield to a rude test, without regard for the ears of our auditors. Great times, those! We made music passionately, simply for the love of making it, and we could never have enough. I was so happy to have met with an artist who was truly an artist, free from the pettiesses, which at times sad to say are to be found side by side with the greatest talents! He came back every winter, and always with greater success. Our friendship grew to such an extent that one year he insisted that I should conduct the orchestra in the concerts he was to give. Hitherto I had had little experience in conducting

and I hesitated to accept the task. At length I agreed, and in these concerts (there were eight of them) I obtained my education as an orchestral conductor. Rubinstein would bring to the rehearsal manuscript orchestral parts, written in a scrawling hand, full of erasures, cuts and "landscapes" of all kinds. Never could I get him to let me see the music in advance; he said it was too amusing to watch me in the midst of all these difficulties. More than that, when he played, he was utterly indifferent to the orchestra that accompanied him; he would fail to come in at the right moment, and at times such a cloud of sounds arose from the piano that I could make nothing of them, and had nothing to guide me but the sight of his fingers on the keyboard.

After this magnificent series of eight concerts, we met one day in the foyer of the Salle Pleyel, having both taken part in some forgotten concert, when he gave me.

may have an opportunity to wield the baton." "With I replied, and we enquired what day the pleasure." hall would be free. We found we should have to wait three weeks. "We have three weeks before us," I said, "That is fine. I will write a concerto for the occasion." So I wrote the concerto in G minor, which thus made its debut under illustrious patronage.

Rubinstein, the Composer

Rubinstein died confident in the future, persuaded that time would assign to him his true place, and that this position would be a lofty one. Let us await the outcome. The next generation, having lost all recollection of the overwhelming, fulgurant pianist, will perhaps be better placed than we are to appreci ate the mass of his compositions so diverse in char-acter, yet always marked with the same imprint, the outpourings of a powerful intelligence. Such richness, such breadth, in the method of workmanship and grandeur of conception are not to be found in any corner of the globe. And when the fashion for unlimited modulation passes, when people are weary of color-effects and complications, who knows but that they will be glad to re-discover the Ocean Symphony, with its strong, vivifying breezes and its bil-lows as gigantic as those of the Pacific? After having struggled in the weeds of the virgin forest, breathing the intoxicating perfumes of tropical flowers, who can say but that we shall be willing to open our lungs to the pure air of the steppes, and to rest our eyes on their limitless horizons? In the meanwhile, I have rendered homage to a great artist, whom I had the honor to count among my friends, and to whom I shall be grateful until my last day for the tokens of sympathy, and intense artistic joys that he

play the scale, and then turn your attention to some-

thing else-the arpeggio of D flat major perhaps.

Think this up and down several times, beginning alter-

nately at the bass and treble ends of the piano, and

An important thing to be remembered is that this

form of practice strengthens the .nusical memory and

understanding. It places the keys of the scales and

arpeggios clearly in one's mind and also the fingering.

And if this is truc with the exercises which you

wish to practice, how much more so with the pieces

Think over the bass which is so hard to play, and

the embellishments which you think would come if

more obedient children than they would have been

A needful adjunct to this practice is to keep the

hands, fingers and wrists always in a state of relaxa-

tion. There is no need of stiffening the joints to

accomplish anything. Strength runs through limber

you only had time to practice. Think them over carefully-not casually-with their

then think it in velocity.

of your repertoire

"Thinking" Practice

By Leonora Sill Ashton

WHILE the practice hour is a time dreaded by many. it is also a time looked forward to with eagerness by others, and often to this last withheld by force of circumstance. When physical weakness or stress of other duties interfere with the time which you are anxious to give to your technical piano work, have you ever tried thinking the practice of the things you wish to play?

Do not imagine for a moment that this will displace the regular physical training of the muscles in the habit of correct playing. The mechanical part of your work can never be put aside, but the above suggestion at least will help to overcome difficulties which you have not time to battle with wholly in this way.

For instance, take the scales and arpeggios, without which, as long as we live, our fingers will become wayward and unruly. You cannot spend the half or per- correct fingering, and then when the coveted moments haps the whole hour a day upon the practice of these at the piano finally arrive, you will find your fingers which you desire.

Therefore, as you are occupied with other things, or otherwise perhaps, as you sit resting, call to mind some key and think your fingers along the keyboard.

The scale of D flat major-second finger, third finger, thumb, second finger, third finger, fourth finger, thumb, and so on, all the way up and down remembering that the thumb is held under the rest of the fingers all the time ready for attack. Do this three or four times, thinking the rhythm no faster than you can actually mind to have free play through its physical agents.

> Getting the Right Viewpoint in Teaching Music By Elizabeth C. Cobb

proved themselves quite interesting as to the real true viewpoint a teacher should have and cultivate continually

The first was from a friend engaged in another profession. He was in the city where I lived on business, and called to see me at my studio. "Well," he said, "is this your studio, where you teach, and do you teach all day long, and do you not find it very monotonous listening to the constant mistakes of pupils and the continual playing of scales?"

I had never thought of it in this way, I told him, and as I loved the work so much I did not feel this way about it. He went on to tell me about a friend of his who was an organist. He said that this man his Ocean Symphony. I could read well at sight, had taught so many years that teaching had made

Nor long ago the viewpoint of two people on the a machine of him, so that his own playing was dry and minteresting. It this were true of the man, I servation, and, as they were so widely different, they do not think it could be blamed on teaching. It was the fault of the man, who had the wrong viewpoint in regard to his work.

The second viewpoint was from a friend who also was a music teacher. He said that while his days were quite full with teaching, he was so much in love with his work that his great pleasure in it was quite a compensation for the weariness he often felt at the close of the day.

It is needless to say that the second man, from long experience, had learned that the time and service spent in teaching brought with it care, responsibility weariness and the need of self-discipline; but, looking beyond and above all these, his viewpoint enabled him to see a joy and happiness of being in love with his work

Needed Reforms in the Essentials of Piano Technic

THE ETUDE

By Leroy B. Campbell

duly incorporated in some well-known methods is the

act of holding as high as possible such fingers as are

not employed in a given five-finger exercise. This

point, too, was well taken when the delicate action of

the clavichord was in vogue, for at that time, should

a finger fall on a key, its weight brought forth a tone,

and fingers falling thus promiseuously would mar the

music materially. With our present solid action this

precaution need have no place, for it takes much more

than a falling finger to elicit a tone; in fact, the unem-

ployed finger should be quite relaxed, and remain as

near the key as is compatible with easy lateral move-

One eminent planist writer on technic states in a

book published only a short time ago that the soft

tones should be made simply by relaxing the lifting

muscle and letting the finger fall with no contraction

of the flexor. This tone would, indeed, be soft, since

our piano actions all offer at least two ounces resistance

and a falling finger would exert about one ounce upon

pages of our instruction books of to-day, and are the

foundations of much teaching; things that were once

useful but, with our present music and instruments,

have now lost their value. It is, indeed, strange how

customy of this kind are unthinkingly perpetuated.

Years ago it was quite common on the streets and at

social functions for gentlemen to carry swords. These

swords necessitated about the waist a belt, which was

supported by two buttons at the back of the coat, and

although this custom of carrying swords has long been

extinct, many of the gentlemen's cut-away coats are

made even to-day with the same two-button idea at

5

IIMO

Many similar statements and suggestions fill the

tune

ments.

a key.

the back.

What is Technic?

TECHNIC is the training of nerve lines between nerve conters; one of these centers in early development being the brain and the other some muscle of the pianoplaying members.

Let us put this statement to a concrete test. A student comes to a master and is asked to perform a not very difficult task, but fails hopelessly while the master performs the task with perfect case. The master says, "Now let us reason together. We each have five factors in this process: Fingers, ligaments, muscles, brain and nerve lines from brain to the muscles; your fingers are absolutely as good as mine-joints and all just as perfect, your ligaments are as good as mine, your muscles are also perfectly adequate, your brain understands the task, for you have already repeated it to me. Since there are only five factors in the case and you have found that four of your factors are all right and yet you cannot perform the task, it must be concluded, therefore, that your fifth factor is at fault, i. e., your nerve lines do not perform their function as mine do." Yes, it is the nerve line that needs training just as stated in the first paragraph.

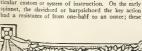
To secure a well-controlled playing mechanism therefore, the ideal condition would be one where the particular muscles used in piano playing were connected up by the nerve tracks from the brain not unlike a well insulated set of wires running from a "central" to the various 'phones in a district.

When such an ideal playing machinery is installed, the movements desired would be produced with dispatch, ease, accuracy and with little or no friction; this player would be able to send direct nerve impulses. thereby securing any movement he desired, using only the muscles needed, while all other muscles would remain in a state of repose.

This does not sound very difficult, so why should not most any student soon acquire this ideal condition? That we are creatures of habit and slaves to custom no doubt explains why we have to-day such a vast literature of beginners' piano instruction books, which positively advise the aspiring pupil absolutely against the natural. Copernicus and his followers suffered not only ridicule, but some were even imprisoned and tortured for setting forth the idea that the world was round instead of flat as people had thought for over a thousand years. In this case teachers, preachers, great scholars and lesser lights were eventually compelled to acknowledge that they were completely wrong,

A striking parallel to this may be seen in the teaching of piano technic, especially to the pupil in the early stages. The teacher or instruction book prescribes certain exercises, usually for five fingers, in which the pupil is advised to hold the hand in a certain manner, elicit a tone from the instrument by means of a finger stroke, and keep the arm perfectly quiet. In this manner the striking force is to be furnished by the least effective class of lever (the lever known in physics as the third-class lever-a lever where the power is applied between the weight (key) to be moved and the fulcrum (the knuckle) joint). The smaller muscles at this stage of study are very weak and the nerve lincs still weaker. Now if any thinking person will really look carefully and scientifically into this procedure he will find, like the radicals in Copernicus' time, that this method of beginning pupils is absolutely the wrong way to present the first exercises at the piano.

It is very easy to see from whence came this particular custom or system of instruction. On the early spinnet, the clavichord or harpsichord the key action



LEROY B. CAMPBELL

NOTES CHERRICH

A Comparison of Old Methods With Some New Ideas instruments were frail, light of weight and thin in Let us for a few moments look briefly but thoughttone. The finger stroke was then correct, as it was ample for all the tone, color and volume possible in fully at the following ideas for students in the early these instruments. In fact, arm motion to any extent grades. The usual plan is to have the student practice was not desirable, since it would tend to overpower some kind of technical exercise where the arm is to the frail mechanism and put the instrument out of be held quiet-so quiet, that a coin might remain on the back of the hand; then he must raise the fingers in Another relic from the antiquity of piano teaching

some order or other and strike the key a blow that will elicit a tone from the piano. Some require a light tone and others a foud one, while not a few make conditions even worse by use of an after-pressure on the key. Often he holds down certain keys while the remaining fingers strike other keys.

This manner of procedure has so many absolutely bad features that one scarcely knows where to begin in enumerating them. Let us consider some of the most glaring mistakes.

First. This manner of practice produces a stiff wrist Every action must have its reaction. Action on the key exerts reaction in an opposite direction. With the arm perfectly still, if one presses or strikes with any particular force, a key with the finger, thus using the disadvantageous lever of the third class, cited earlier in the article, the reaction will cause the wrist joint to spring upwards, unless held down to the level by muscular rigidity. Of course the pupil is cautioned to keep the wrist easy, but as a matter of fact with the arm still, this would be utterly impossible, except on very, very light piano actions.

Remedy. Use a graceful arm swing or a lapse of weight even to the point of exaggeration for a time, and the reaction is easily met by the swinging arm weight while the wrist is kept perfectly lose.

Second. The old method produces indirect nerve transmission. With the young the nerves connecting the more remote muscles as the fingers are not as yet as fully developed as those connecting the nearer joints as the shoulder or upper arm. (Sully's Psychology, p. 35). Therefore trying to force nerve transmission over these more remote nerve tracks always causes a spreading of the nerve impulse to neighboring tracks; hence indirect nerve transmission.

Remedy. Make use in early lessons of arm movements; prepare the arm in the various piano movements so that it carries itself with ease and grace. In other words, train first the nerve tracks connecting the nearer muscles to the brain; use the fingers only as a rather passive medium upon the keys until the larger piano movements are perfected, when more active finger movements can be added with half the labor.

Third. The old method produces the baneful condition known as the sympathetic muscle (where one muscle is desired for an action, but several contract unbidden). This condition takes place because a small unused muscle is called upon to perform a task for which it is not as yet ready and the result is, a call for help, and straightway several neighboring muscles become tense. This wastes much energy, causes unnecessary fatigue, and often results in *pianist's* cramb Remedy. Use again the upper arm muscles for all heavy tasks; reserve the fingers for lightness, speed and clear articulation. When the time comes for finger activity, use only sensitive and light touches and thus the tendency for a call upon neighboring muscles for help will be practically cradicated.

Fourth. The old method produces the bad habit of playing with the fingers too high above the keys. In all slow melody playing, the finger need only be moved sidewise over the next key, while a swinging arm furnishes the power for the tone, and in rapid passages there is no time to raise the fingers, so the habit would be both unnecessary and bad,

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muscles with more force than through tense ones. Constant perseverance in keeping the muscles of the hands limber will help the concentrated action of the

The Aim of Productive Practice

By Mme, A. Pupin

the real object of the exercise.

the one.

Nor do we to-day force our speed, but begin all

exercises in a slow rate of speed and work up to

higher rates without taxing the muscles, and instead of being satisfied with imperfect practice, we have

The practice of many technical exercises is found to

be unnecessary, for the principle of ten finger exer-

cises may be found in one of the ten, and the practice that would be divided among the ten may be given to

We do not any longer overstrain the muscles by

There are some persons who will grasp a pen, or a

spoon, so that one could not pull it away from them. They do not know that they are so tenacious and waste-

ful of energy. When they recognize it, and are told

to do things in an casier way, they are surprised that

they do not get tired, as they used to do. So with

piano students. Suggest to them to do things in an easier way. Show them, by playing the passage, how

easily it can be done. If they have to practice sustained

finger exercises, how they can press the keys with men-

tal determination, without straining the muscles; and

how by continued practice in an easy way, the other

everything played right from the beginning.

WHEN students of the piano sit down to their daily he thought might be used in a piece. We do not practice so many exercises. We take from a piece the passage we wish to execute perfectly and give to it the task of mastering the difficulties of technique they practice formerly wasted on Czerny's nine hundred and should not only know the aim or aims of each excr-Dr. McKeever's Psychology). The teacher can invent quickest and easiest way possible. The shortest way many suitable exercises, but for a guide, a few involv-is by method, by some law: the quickest way is by outs and so melodious that the students might enjoy attention was deflected from the execution, which was having a system of practice.

The right way is the easiest way. There have been singers-even opera singers-who were willing to learn their songs and rôles by note rather than undertake the difficulties of learning to sing by note: they believed those difficulties to be insuperable.

In fact, anyone can learn, in one afternoon, all the notes that can be written on the two staves, while it is possible that any singer could learn to read at sight, in one week at least, all the notes in the range of her

The right way is always the easiest way. I know, for I once had to teach a prima-donna who could not read notes, to sing a song, and it was the hardest work I ever did.

When we say, "try to attain your object in the easiest way," there are several things to be considered : Firstly, the difference between the ways of teaching sixty or more years ago and the methods of to-day.

Then the student was required to learn all of the exercises of Czerny, Cramer, Clementi, et al. These exercises were practiced as rapidly as possible, and were, as might be supposed, imperfectly played, but it was then believed if you practiced a thing (wrong) long enough it would come out right some time. So volumes of exercises were practiced, year after year, bring the hands in playing condition. Of course, this forcing the fingers up to speed was an immense strain on the muscles, and I have seen, in Germany, the effects in the condition of the hands of students who had practiced seven hours a day for seven years. Their fingers were all gnarled and twisted around each other, and their hands were perfectly useless.

Seeing Things in a Different Light

We look at things in a different light to-day. Czerny wrote exercises in every key and on every figure that fingers will gain in independence and flexibility.

Paths of Reform in Musical Education By George Henry Howard

improvement. Few modes of human activity can be conceived which may not be susceptible to correction and betterment. Frequent reforms are necessities in the progress of mankind. Hence when we speak of reform in musical education we are not preaching or proclaiming any thoroughly revolutionary tendencies or efforts.

We may recognize as one of the most prominent paths of reform the increasing disposition of teachers of music to insist on study as an important part of musical training. Twenty or thirty years ago the teacher, vocal or instrumental, continually insisted that the pupil must practice, practice, practice, and not only so, would maintain that all difficulties were to be overcome by means of incessant drill. But now musical education has so far advanced that

many of our best instructors lay as great stress on study as on practice. They urge the importance of understanding that which is to be practiced or that which has been practiced. At the present time it may perhaps be said that the teacher who keeps his pupil drilling throughout the lesson-hour thereby shows that his conception of musical education is behind the times. Drill is not the only duty of a teacher; instruction, enlightenment, and inspiration are duties which are just as important in their places and never to be be up to date will require of his pupil specific forms needful results of musical capability.

have been broadened and strengthened even to the extent of genuine reform in important particulars. For see if we have the right focus or a wrong perspective. music. Transposition, another form of mental train-

As long as the world stands, room will be found for ing, has come to be an essential part of the course m a large majority of our best schools. Reading at sight is another important form of mental discipline, and it is far more mental than technical, in any respectable outline of musical training.

Thus these forms of study, as distinguished from drill, have an important place in our courses of instruction

A knowledge and daily study of harmony is required in most outlines of musical instruction, and without it there can be no real musical education. The most serious reason why the study of harmony is so often lacking in musical results is because it is undertaken with the aim of securing a knowledge of the subject merely, rather than that to which the knowledge should lead-namely the sense of it-that is the musical apprehension and mental assimilation. But paths of reform are reaching in this direction also. By means of improved schemes of ear training, the music student is beginning to be trained in mental recognition of accord, of harmonic forms and an active sense of construction from the harmonic standpoint.

Some of our most successful teachers are working toward still higher standards in the direction of methods which are more purely conceptive. By means of conceptive methods they are striving to habituate the student from his carliest musical efforts, to form the music idea, then to give expression to it, and thus much ignored. Any teacher who may reasonably claim to stumbling and plodding are avoided. The common error of trying to give expression to ideas which are of study which are calculated to develop the various half-formed or very dimly apprehended constitutes one of the most serious obstacles to musical progress. By The curricula of well organized music schools, too, means of conceptive methods the mind is most thoroughly trained and the musical capabilities most broadly and nobly developed. By means of conceptive work, example, ear training (one kind of study) has come to students become able to learn entire compositions withbe an important part of the work in most schools of out drill in playing, and to retain them perfectly and unfailingly in the memory

THE international character of the contents and the circulation of THE ETUDE removes this publication from the field of the musical newspaper, a field that is excellently covered here and abroad. Therefore, it is foreign to our policy to take note of purely local occurrences, but in recent years there has developed in Philadelphia a movement through which the various musical interests of the city have been united in an effort to bring larger musical advantages not only to the musicians themselves but to the general public. This movement is so interesting and so fruitful that

come to be called, is in no sense a "one man" movement.

There is no organized clique of self elected "exclu-

drawn to the fact that their profession is unified in

necessary for the success of the object sought.

succeeded

The "Philadelphia Movement" in Musical Progress

A Remarkable Past

music schools were established and musical organizations of high character seemed to spring up on all THE ETUDE gladly gives space to a discussion of the sides. The music of the public schools under Dr. subject, believing that there are other communities Enoch Pearson took on a wholly new character; chamwhich may benefit by learning how Philadelphia has ber music organizations were started; a fine orchestra was founded; Hammerstein built a great new opera The "Philadelphia Movement" in music, as it has house; summer open-air concerts were given to immense audiences twice a day at Willow Grove Park under the direction of Damrosch, Sousa, Altschuler, Victor sives" attempting to dominate the musical life of the Herbert, Leps, Stock and other conductors with the city. On the contrary there is a fine feeling of mutual best bands and orchestras of the day; musical social cooperation existing between all of the bodies working organizations such as the Musical Art Club (which for the musical welfare of Philadelphia. The movehas its own club house); the Manuscript Society ment is democratic and unostentatious as it should be. with exceptionally high standards for active member-Philadelphia musicians have come to realize that the ship and exceedingly productive of notable programs prosperity of one relates to the prosperity of all. by its composer members; three operatic societies giving high class performances of grand opera and light uniting in a common effort the attention of the serious minded, substantial business men has been operas with a great chorus, orchestra and full ballet (performances far excelling those of many professional its aims and that the great work of music is one operatic companies), The American Organ Player's Club which has just celebrated its 25th Anniversary, all worthy of the best men and women in public service. Finest of all in the so-called "movement" has been the splendid willingness of individuals to put aside these very notable forces developed in such exceptional manner that a few years ago the need for wider publicity for the musical work of Philadelphia was their own personal interests, whenever it appeared keenly felt.

Those who are versed in the early history of the The remarkable success of the Philadelphia Orchestra music of our country know of the high character of the musical work in Philadelphia. From 1790 to about 1805 it is said that the standard of musical taste in "the city of brotherly love" was so high that it occasioned continual comment from foreign visitors. There-

eclipsed, for the time, that which was done in Philadelphia. Three or four decades ago, however, a remarkable coterie of individual workers commenced an activity so well planned and so substantial in character that at the present time the music life of Philadelphia is unified in a noteworthy manner.

The first professorship of music in any American University was founded at Pennsylvania in 1875 under the direction of Dr. Hugh A. Clarke, Many flourishing

under the baton of the magnetic leader, Leopold Stokowski, enlisted the interest of the men of affairs of Philadelphia, and an altogether new spirit of co-operation between all of the musical bodies was manifested. Four years ago the Philadelphia Music Teachers' after the great activity in other American cities Association (founded in 1891) undertook to promote together and seek a worthy cause,

a campaign for the purpose of acquainting music lovers in other cities with the musical activities of Philadelphia. Immediately the public press of Philadelphia and other cities gave cordial notice to the appeal, and the result was the publication of hundreds of notices and the distribution through the press of hundreds of thousands of the "Musical Philadelphia" advertisement which was originally prepared by the officers of the associations and was passed by the association itself. This was only one of the means employed to increase the opportunities of the members and preserve their interests.

Feeling the need for more concentrated action a large publicity committee was formed of foremost Philadelphia musicians and men of affairs. This committee met at the Musical Art Club (Mr. Nicholas Douty, president), and outlined a plan whereby the musical and daily papers of the country will be regularly informed of any Philadelphia musical event which merits the attention given to genuine news.

A Notable Dinner

The recent Annual Dinner of the Philadelphia Music Teachers' Association at the Hotel Aldine on the evening of May 29th was a notable indication of how unification of Philadelphia musical interests has been going ahead by leaps and bounds during the past few years. In 1912 a similar dinner was attended by less than fifty people. At the dinner this year there were nearly two hundred and fifty and this, notwithstanding the fact that many felt called from the city by the Decoration day "week-end" holiday, as well as the fact that owing to a misunderstanding the date of the dinner fell upon the same day as the great Bach Festival at Bethlehem to which hundreds of Philadelphians make annual pilgrimages. The recent growth of this Association parallels the great revival of musical interest in Philadelphia-a revival that simply requires initiative, work and earnest interest-a revival that may be started in any city where the workers get

PROT BOY, SEATD (FROM LEFF 76 REDOW)—Hos. Philader P. Chaton, U. S. Commissioner of Education : Mrs. Celeste D. Beekscher, Mr. Gwen Weiter, Author of The From Select Metric Jone, Mr. B. W. D. Berner, J. B. Stand, J. S. Charles, J. F. Hugh, A. Charles, Mr. Jone, T. S. Charles, M. S. Martin, J. Martin, J. S. Martin, J. Martin, J.

An Interesting Civic Movement in Music

A GROUP OF OFFICERS AND GUESTS AT THE ANNUAL DINNER OF THE PHILADELPHIA MUSIC TEACHER'S ASSOCIATION

practicing sustained finger exercises. When one or two fingers are holding down keys, while the other fingers are playing a part, we do not press those keys with all the force we have, from fingers to shoulder, and force the other fingers to do impossible, or painful things, which may result in permanent injury. We tell the pupils to do the thing in the easiest way, show them that you can press the finger tip with sufficient force to hold the kcy down. When this is done with mental, instead of physical force, there is a great difference.

Remedy. Keep the fingers for the most part near the keys; work for evenness of the finger ends, evenness of up and down touch, and quickness near the keys.

In short, work from the simple (the arm move-

It is

ments) to the complex (the finger motions), from the known to the unknown, from the whole to the part,

purely Nature that a child should use the larger

A Question of Pianos

By William Benbow

BY NUMBER OF SECOND SEC

It is becoming quite the usual thing for every home

to aspire to show a grand piano-a concert grand

preferably. And every young teacher has the firmly-

buckled conviction that it is impossible to think of

opening a studio without enshrining that sacred form

of instrument. Its absence seems to such people to

betoken some kind of artistic or social inferiority or

Muffled Pianos

What is the customary setting of these big grand pianos? In the great majority of homes and studios

they are placed in rooms that are most ridiculously

small in comparison with the acoustic expanse needed

Berlioz wanted a clarinet to be enclosed in a leather

bag to get a certain effect of melancholy dejection.

Well, with a piano in a pocket one gets the same feel-

ing of hopelessness. If one wished to study the beauty

of a set of chimes, one would hardly expect to stand

by the bell-ringer in the belfry. Even in a large hall

and with the piano under the command of the artist,

most musicians feel that it is not nearness to the in-

strument but rather some distance that lends enchant-

develop two kinds of errors.

The present almost universal status will and does

In the student who seeks clarity it will instill a

habit of reducing the picture to a miniature size in

order to avoid a blur and too dense a resonance. The

cravon is too thick for the delineation. This is par-

ticularly true of the Chopinesque temperaments that

lean toward a delicately discriminating touch and

"whispered cadences." Chopin, we know, always

avoided pianos of too great a sonority, and he was fre-

quently criticized for producing too weak a tone. Stu-dents of that type, with a misplaced large instrument,

naturally contract the soft-pedal habit in order to get

Pedal Abuse

With the other kind of temper, the one loving bigness

of effect, the tendency is to drive his Pegasus to the

limit, with his foot pushing hard on the hotspur pedal.

There can not be too much jangle and throb of turbu-

lent tone. Why should he bother about accurate ped-

aling and clean-cut phrasing? Cantabile? Oh, that's

all very well for Mozart and the Lieder ohne Worte

The facts that Bach, although with an organ at com-

mand, loved to play and write for the weak-toned

clavichord; that Mozart seemed to prefer it when

composing (e. g., Magic Flute); that Mendelssohn

mistrusted the sonority of his own grand piano when

composing, choosing a smaller instrument, and that

Chopin elected the smaller-toned instrument-these

facts should lead us to re-examine our spectacles to

the attenuated line of delicacy they prefer.

period, but we're beyond that.

incompetence.

from the branches to the leaves of the tree.

ing the various arm motions will be cited.

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in the America of the future. His forceful presence

and powerful delivery made a deep impression upon

Dr. Claxton's Address:

all. He said in part :

A transformer of the series of the series who have the series of a series of the serie The Philadelphia Music Teachers' Association meets regularly during the winter for the discussion of educational subjects and many noted speakers and artists have appeared before it. The dues for one year are kept at \$1.00, but the affairs of the association are run so that there is always a small balance in the treasury. Little or no time is squandered upon parliamentary quibbles. The main object is the work itself. The Annual Dinner is therefore only a part of the regular work of the association but it is in a sense the climax of the year for the association and its members. This year the association was honored by the presence of guests of such eminence that they would have attracted attention in any metropolis. Not only the guests of honor who participated in the pro-The speaker following Mr. Freund was the Hon. gram of the evening but those who came as members Philander P. Claxton, United States Commissioner of of the association and their friends gave unusual dis-Education. His message was one filled with significant prophecies of the important position music will hold tinction to the event.

Among the guests of honor were Dr. Hugh 'A. Clarke, Hon, Philander P. Claxton, Mr. Horatio Con-nell, Mr. John C. Freund, Schor Alberto Jonás, Mrs. Celeste D. Heckscher, Mr. Henry LeBarre Jayne, Mr. Owen Wister.

The guests confributed in making the evening one of the most notable of its kind in the annals of American music. The eminent baritone, Mr. Horatio Connell, a resident of Philadelphia, sang Schubert's "Wanderer" and "Wohin?" in his inimitably artistic manner. Señor Alberto Jonás, the world renowned pianist and teacher, played a Concert Etude of Moszkowski and a Romance of Schütt to the great delight of an audience composed almost exclusively of pianists and teachers, many of whom have international reputations.

The opening address of the evening was made by Mr. Henry LeBarre Jayne, one of the most brilliant of the Philadelphia lawyers, President of the University Extension Society and the Drama League. Mr. Javne is highly accomplished as a musician, and paid a rare tribute to the work of the association. His quick and subtle wit and delicate sallies kept the

diners in tumultuous laughter most of the time. Following Mr. Jayne came Mr. John C. Freund, Editor of Musical America, who spoke before the Association for the third time. Indeed, Mr. Freund has never failed to state that his notable campaign for the recognition of musical interests in America was started at the dinner of the Association in 1913. His eloquent address was warmly received.

Mr. Freund's Address:

P. P. crund's Address
P. Starting invited to your parallel fuel to the parallel fue "You may remember that three years ago I had the honor

There include: After tracking the usual success of bit propagatoma, Mr. Freend conclusion is accessed with the done through the public educity, and as 1 (ody you it must be the with the child, When the stork delivered Tommy you pub-tions the store the store done with the store of the with the child, When the stork delivered Tommy you pub-ry filled his in the store with throughts of blocky must been rul in little head with throughts of blocky must been rul in little head with throughts of blocky must been rul in heat to fill the store with throughts of blocky must been rul in a store of throughts of blocky must been rul in a store of throughts of blocky must been rul in the store with throughts of blocky must been rul in the store with throughts of blocky must been through the store with throughts of blocky must been through the store with throughts of blocky through the store with through through through the store with the store with through the store with the store with the store with through the store with the store w

like a beast. "The time is coming when this country will have in each State an opera house, not to give the classical operas of the past, but the great life dramas that tell of the spirit of our

a half cents. She wris a woman who made a litting by carrying coil upon her shoulders, and at night he could here music. The thorshould here the should be and particular should an opportunity to bear. Music is a particular should an opportunity to bear. Music is a particular should have a so of car this music would place it in morrest needs in human life—a daily need for every pupil in every school."

Mr. Wister's Address

Following Dr. Claxton the Association was honored by an address from Mr. Owen Wister, one of the few outstanding men in later American literature. Many know Mr. Wister as an author, a publicist and as a sportsman but very few have heard of his musical accomplishments. In early life he aspired to be a composer and wrote a symphonic poem that received

very favorable attention from Franz Liszt. In his address he traced the wonderful development of Musical Philadelphia from the time when Theodore Thomas played in the old Academy of Music to empty benches to the present when orchestra seats are literally at the premium. Among other interesting things, Mr. Wister

said: Lades and Gentlemen: "As I was coming down Brod street and thinking of the wonderful work that this Asso-scitton has divered y down, i passed the pince where Thomas gave his convert in more than the pince of the street pince of the second of the street of the street of the timpersed me very much. I thought I must be that the and pince of the street of the street of the street the street of the street of the street of the street the street of the street of the street of the street must le street in Phildelphic That is the street of the come to this city in a pince was polling like it when I was a bay.

<text><text><text><text> "The truth is that I don't think our democracy "The truth is that I don't thick our democricy has intrad its site line and opposite lise heart to any of the flow the program is a liberty bell. That is a very appropriate motio, because Philadelphila has not only the liberty bell. but it was the house of the man who composed Hull Char-ter and the liberty bell. That is a very appropriate the liberty bell. That is a very appropriate of the Declaration of Independence. We were ploymers to those days. The first plane ever mode is America was modes days. The first plane ever mode is America was modes days. The first plane ever mode is a days of the the statement of the days of the the statement of the days of the the statement of the statement of the statement of the days of the statement of the statement of the statement of the days of the statement of the these days. The first pine ever made is America we made in Philaciphia. The Movieal FUM Society was adverted to the state and the philaciphic philaciphic the state and the philaciphic philaciphic the state and the philaciphic the state and the philaciphic the state and the philaciphic philaciphic the state and the philaciphic philaciphic the state and the philaciphic philaciphic philaciphic the state and the state the state the state the state the state and the state t The state is a set of the state of the state

Mrs. Heckscher followed Mr. Wister with a short talk upon the work of the Philadelphia Operatic Society which was supplemented by the conductor of the Society Mr. Wassili Leps. In concluding the program of the evening Dr. Hugh A. Clarke, Professor of Music at the University, and Mr. Theodore Presser were welcomed in short addresses. Mr. Presser was one of the founders of the association twenty-five years ago and was elected Honorary President. The president of the association during the past four years has been Mr. James Francis Cooke, Editor of THE ETUDE. The following was the unique menu of the dinner:

Cainape	Caviar	De Ts	o <i>rspiel</i> chaikowsky	(A	La	Russe)	
	11	troduci	Glissando	10			

Olives Leoncavallo Cadenzas (Troppo Frigido)

(Iroppo Frieldo) (Iroppo Frieldo) Sweetbread Particle is A Flet Main Theme with Vertettors Petite Poulo Au Massent Petite Poulo Au Massent Petite Poulo Au Massent (Attacen Sulta Con Molio Gunto)

Mustard, Lettuce and Tomatoes Au Sousa (Avec Sauce Piquant)

Suites Glacé Salut Saëns Gatteaux Bonbons

Grand Finale Deml Tasse Schoenberg (Moito Curioso) Fine



Enriching the Means of Tone Production By the Noted Pianist, Composer, Teacher EUGENIO DI PIRANI 0000

as the supreme goal of pianists. The virtuoso appeared in a nimbus of a most eminent individuality. Bravour ranked above expression. Wilmers, Antoine de Kontski, Doehler, Prudent, Tausig, Alexander Dreyschock and many others owed their fame for the most part to some specialty of high developed musical fireworks. It was said of Drevschock that he could play octaves like "Drei Schock Pianisten" (nine scores of pianists). Cramer said that Drevschock had "no left hand but two right ones." Wilmers was most celebrated for his "Trillerketten" (chain of thrills). These ority with other singing instruments. and other pianists whose names are to-day almost forgotten, concentrated their efforts more upon the acquisition of a fabulous degree of technique than of other more profound and true artistic qualities.

The Parade of Virtuosity

As far back as 1861 an earnest musician, Dr. Adolph Kullak, brother of the famous pianist and pedagog, Theodore Kullak, voiced in his excellent book Aesthetics of Pianoforte Playing a strong protest against the continuous and superficial parade of virtuosity and attempted an elevation of the standard of pianistic art through loftier ideals.

How much more is such a protest needed to-day, when the appreciation for technique has become dulled! With the recent improvements of the automatic pianoplayer and its enormous possibilities in overcoming technical difficulties, the study of piano playing has become a rather ungrateful matter, requiring not only muscles but brains and physical power. The young pianist cannot avoid the depressing feeling that he never will be able to acquire the rapidity and infallibility of the machine. No human being indeed can succeed in performing thrills, arpeggios, repeated notes, scales in thirds, sixths, octaves, tenths with the dazzling velocity and perfection of the automatical device. The modern pianist who, with the same ambition which animated his ancestors, would attempt to acquire laurels in this field, would find himself very much disappointed, because the hearer does not care a fig if those break-neck passages are performed by machine or by hand. He is no more impressed by such "tours de force." He can hear every day the automatic player "do it better and quicker."

The Charm of Simple Tone

However, this change of condition is not to be regretted. The pianist must now concentrate his efforts in the most noble part of interpretation: purity of style, true expression and, more than anything else, exquisite tone production. There is a decided charm in simple tone. Caruso and other celebrated male and female singers carry the whole theatre with one single note, more so in fact, than by an elaborate and masterful interpretation of a whole opera,

In that field the earnest artist will always remain the master. No machine will ever be able to rob him of the supremacy.

Between mechanical reproduction and artistic recreation through a living artist there is the same difference as between the real hand made and the cheap imitation machine made Turkish carpet. It is just the impeccable accuracy, the monotonous regularity of design, the glaring colors which reveal the fac-

Nor very long ago technique was considered almost tory make by the dozen. The real one may perhaps But if you succeed in gently pressing the key instead not be quite as faultless in design, it may be here and there somewhat crooked, but the beautiful, delicate colors, the tasteful contrasts cannot be equalled by machinery,

For this reason the pianist of to-day, without neglecting the attainment of a high degree of technique, as an indispensable means for the execution of classic and modern music, should make a special study of the production of an exquisite, ideal tone, which may put him in a condition of equality, or even of superi-



only apparently at a disadvantage. It is true that you strike the key and after that have nothing more to work on; you must leave the string to vibrate to its fullest capacity. But the quality and the length of tone which follows the stroke depend entirely upon the manner of striking the key. The beauty, the suavity of tone which you can bring out of a good piano is not to be surpassed by any other instrument.

An Objectionable Tone

The most objectionable part of the piano tone is just the very first moment of the stroke. If not skil- organ-like effect, as well with single notes as with fully managed it is liable to sound coarse and rough. full chords,

of striking it, and make this pressure intense enough to produce a voluminous and long enduring tone, you will be able to compete victoriously with any other instrument.

It can be done! Let me explain how,

First lay your finger horizontally and gently over the key, without lowering it, then raise finger and back of the hand without leaving the key until both finger and hand have reached an almost vertical position and the weight of both presses down the key. This considerable weight gradually pressing upon the key will produce a tone of great intensity, without. however, the suddenness and roughness of the usual stroke. With perseverant practice the student will be able to control and grade the intensity and duration of the tone, from the most delicate shading to the most powerful sonority.

As a matter of fact the skilful pianist does not feel any inferiority either accompanying a singer or an instrumentalist, or performing chamber music with other instruments, or even playing a concerto with a grand orchestra. If you listen to chamber music performed by well matched artists you never will find that a passage, a theme, a melody loses any part of its charm when given to the piano, often one even observes an improvement when it appears at the keyboard. I was privileged in hearing the Kreutzer-Sonata of Beethoven played by Clara Schumann and Joachim, and since then I cannot admit any inferiority on the part of the piano. Hear a great pianist accompany a great singer and you will notice that the singing at the piano is not less impressive than the singing of the voice. I heard Rubinstein playing with the orchestra, and often his thundering passages drowned the whole orchestra like irresistible, overwhelming Waves

The gradual weakening of the tone after the stroke is also quoted as one of the disadvantages of the pianoforte. But even this defect can be partially overcome.

Employing Sympathetic Tones

Before explaining how, let me mention a well-known physical phenomenon. Press down the forte pedal and then sing or whistle a tone. You will then hear distinctly all lower and higher octaves and overtones of the note you have sung or whistled resound for a long time in the piano. The same phenomenon of the "sympathetic tones" will happen when you first strike a note and some time after, when the vibration begins to weaken, you lower the forte pedal. This brings into vibration the sympathetic tones, that is all the lower and higher octaves and overtones of the tone you have struck, and gives a new impulse and produces a certain swelling and increasing of the tone for a considerable length of time, according to the power of sonority of the instrument. The duration of usable tone, after pressing the key, including extension caused by the pedal amounts in my piano (parlor grand) to 15 seconds. This acoustic phenomenon gives the opportunity to bring about a crescendo, a long time after the key has been struck, producing an

The Present Day Pianist's Goal

By Aubertine Woodward Moore

"You will have to play a long time yet before you have to play a long time before they realized they could not play at all? For actually to play the piano, to draw from it all

in the production of a tone of ideal beauty and sweetness. Now, more than ever, it will be necessary for the pianist to become a tone-poet as opposed to the oldfashioned virtuoso. More than ever he must strive to impress the hearer with the enormous difference between a mechanical contrivance and a living being who feels and expresses joy and sorrow ineffable love and fervid passions, revealing profoundities of soul which are and will be inaccessible to an authomaton. For this purpose he must have at his finger tips a rich variety of shadings, of colors, an unlimited power of sonority, he must strive to spiritualize the tone and free it from the matter, so that his very soul may speak unhampered to the hearer.

I do not need to speak here of the other manifold uses of the forte pedal, as, for instance, for tone

binding and as an aesthetic ornament. The combina-

tion of forte and soft pedal will also be a great help

Aim Above the Mark!

By E. M. Trevenan Dawson

"AIM high !" is an exhortation with which we are all of us familiar, having heard and read it times without number; but "Aim above the mark!" is not quite the same thing, and will bear a little explaining.

Take, for instance, an illustration from the fascinating study of shorthand. It has long been recognized and acted upon, that the best way to attain any given rate of speed in shorthand writing, is to aim at a still higher rate. Thus, the student who wishes to write at 80 words a minute, is set to take down matter at 100, while one desirous of gaining a speed certificate for a rate of 120, is urged to practice at 130 or even 150 words the minute. In this way, it is found that, while failing to take a complete note at the higher rate of speed, the student quite insensibly attains the lower, which can ultimately be taken down easily and without effort.

This aiming above the mark applies, however, to other things besides shorthand. Did not good old George Herbert write (I quote from memory):

"Who aims the sky "Shoots higher far than he who means a tree?"

Is it not the common experience of the average mortal that one is more likely to fall short of one's idealwhatever it may be-than to overpass it? Do not most music teachers find, for example, that a pupil who aims at practicing two hours a day, is more likely to achieve 134 than 21/2? Therefore, better results will certainly be attained by aiming at a longer practice-time than is actually necessary.

Again, in singing, most teachers will agree that the best way to improve any given note, in any register, is for the student carefully to cultivate the one immediately above it, not the one below. The reason for this is perfectly simple. The vibrations of the vocal cords have naturally a tendency to slacken, not to hasten, and as, the higher the pitch, the higher the number of vibrations necessary, it stands to reason that in aiming sedulously at a higher ratio than is actually required, the next lower will be achieved unconsciously.

Once more, is there a difficult bravura passage to be played Allegro on piano or violin? Then the performer who can master it at Presto speed will be less likely to fail at the critical moment, than he who has only aimed at acquiring exactly the prescribed velocity. And, in addition, the former will experience a comfortable feeling of security and confidence, wanting to the latter.

There are many other cases which will readily occur to the experienced teacher, where aiming above the mark may with advantage be inculcated. Indeed, it may safely be assumed that to feel one's powers taxed to the utmost, is at all times more risky than to know that one has not reached their limits, but is canable of "putting on pressure" if necessary.

Without pursuing this theme further, may we not, in conclusion, admit that (to adopt George Herbert's metaphor) he who aims at the sky may at least hit the top of the church steeple, whereas he who shoots at a tree, is very liable only to hit the earth at its roots?

realize that you cannot play at all," said Beethoven to young man who once played before him, seeking his opinion. An image of the young man quickly rises before the mental vision and we feel confident that his playing was of the kind that led the master to de-"The high development of the mechanical in pianoforte playing will end in banishing all genuineness

of emotion from music. Beethoven's own playing has been described as being like himself, a phenomenon of characteristic and lofty independence. He aimed at the harmonious coalescence of conception and technique, we are told, and first of all developed technical resources by larger forms, fuller in harmony and broader in treatment. His free improvisations, above all, were teeming with indescribable charm. Quite at variance with the superficial dexterity of many of his contemporaries, who shed about them showers of splendor and renown by deft concatenations of swift passages and melodious commonplaces, he conjured up images full of bold, original fancy, inexhaustible in wealth of imagination, and of such harmony and unity of conception as well that in this province he proved himself no less eminent an artist than in those works which were evolved by deliberate reflection. These revelations of this titanic soul, who aroused in all hearers the highest degree of suspense and gratification by the magic of eminent spirituality are, alas! accessible now only through a description such as that given and through tradition. His own words, however, give us a pretty clear conception of his ideas of piano playing, and we are sure it was true he did not play with tones only, he rather depicted, declaimed with them.

Beethoven on Plano Playing

It is recorded that he said, in conversation with a friend, "The greatest pianoforte players, as is well known, were also the greatest composers; and how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves-putsch, putsch, putsch, What does that mean? Nothing, When the true pianoforte virtuosi played it was always something homogeneous, an entity; it could be transcribed, and then it appeared as a well-thought-out work. That is pianoforte playing. The other is mere trifling." Again of the piano players of whom he disapproved, he said: "They have their coteries whom they often join; they are praised continually,-and there is an end of art." The piano Beethoven knew was very different from that of our day, and yet his great works for the instrument compel you to believe that he composed for "the sonorous pianoforte of the future," our modern piano, plainly conceived in his prophetic soul. Did he also foresee the gigantic advance to be made in piano-

the marvelous tone-coloring which is inherent in it. requires more than empty mechanism; it requires a living, well-poised technique, a technique that is an exquisitely constructed vessel, in which to convey a content fraught with the most profound understandng and sentiment. During many years this was overlooked by a vast number of pianists who seemed to forget that their art demanded something besides pyrotechnic displays. How often startling performances have been heard of what Beethoven calls "Allegri di bravoura," while the same player failed to satisfy in some simple melody or bit of delicate phrasing, or shading. Such cases in vocal music led that rare old eighteenth century prima donna, Madame Mara-she who conquered the prejudices of Frederick the Great against German songstresses-to ask when she heard some diva praised for rapid vocalization: "Can she sing six plain notes?"

We are in the midst of a great change in these matters. One of the factors that has aided in bringing it about is the modern automatic piano player. Fingers must be deft, indeed, to compete with this in swiftness and dexterity. Writing of the superiority of these mechanical players in agility and rapidity, Eugenio de Pirani, a veteran pinno pedagogue, says : "There is one thing which remains the unrestrained domain of the pianist, and that is beauty of tone, the singing touch In this realm he is still undisputed sovereign. reach perfection in this specialty must become his supreme aim. Now, more than ever, it will be necessary for the pianist to strive to emulate the singer and the violinist in the sustaining and modulating of the tone, if he will not see his existence imperilled."

This beautiful singing quality of tone, a tone replete with genuine musical meaning, should unquestionably be the goal of our present day piano students, whether they are preparing to take the public captive or merely afford home and social enjoyment for themselves, their families and friends. It cannot be sought too early. While still grappling with the rudiments the child should be taught, and luckily now often is taught. to conquer so completely each grade of his work as he proceeds that he may play it artistically before he is allowed to attack the next grade.

When haste is thus made slowly the results are far more satisfactory than where students are pressed forward to greater and ever greater difficulties without proper preparation. It is well to bear in mind the old saying: "Better do small things well than great things badly." A companion precept to this might be found in these words: A sure preparation for the noble accomplishment of great achievements lies in doing well the tasks that fall to our lot from day to day, starting with the smallest and increasing so gradually we forte technique-far, far beyond the attainments of the readily conquer the greatest difficulties. Thus we may young man he criticized, and by players who would reach the present day pianist's goal,

The Danger of "Short Cuts" in Music

By B. H. Wike

THE temptation to "cut across" if often strong enough to entice the most ambitious music student sometimes to try it; but when he stops to consider begins to realize that there are no short methods which to reach the summit of his art. Perfection lays at the end of a long, hard road, but it can be reached after earnest endeavor. How long it will take to become "perfect" or "near perfect" is as problematical as the coming of doomsday.

There is no substitute for practice and real hard work. You can't depend solely upon mental action. One can't play without having done a certain amount of keyboard work; although you will, now and then, hear of somebody who thinks he knows how to get around the work that musical study calls for. Such prophets usually turn out to be impostors, and earn-est workers will pass them by considerately. It is impossible to name a master who ever once thought of there being a way of getting out of the drudgery of hard work.

There is very little doubt that those who are constantly looking for easy methods are either very lazy or else insincere; they are not willing to pay the price.

Not to have suffered is not to appreciate. There is not the least bit of probability that anybody can suddenly find himself a virtuoso without having taken the route that leads to virtuosity, and which the most gifted even have traveled. It is well to be retro tive, no matter how rapid advancement may be. Constant reviews of the things passed over will smooth down the past difficulties that have not been mastered as well as desired. This is very important. It may take a little more time, but it proves to be well spent, and saves a great deal of worry about the so-called "short method." Such technical work as that in forms of five-finger exercises, scales in thirds, octaves, tenths and sixths will always be necessary with the very best of us, not to mention polishing in repertoire. No, if you really mean to get the very most and best out of music, it is well to remember the elevator route and method is not to be used. If there is any semblance of a "short method" in music it lies in the use and strict adherence to a sensible method-the method which has, after careful consideration and seasoning, been found best adapted for your particular advancement under a teacher who KNOWS



the following two openings:

half of it

declaimed with them.

he seen in March of the Men of Harlech. Compare

Id - ris flam - ing,

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640. 2 . 2 . . .

Tongues of fire on Id - ris flam - ing.

By using both dotted notes and half-pulse divisions,

more elaborate rhythmic figures may be secured, em-

bodying both strength of action and free movement.

It is the combination of these two elements which

largely gives to Haydn's Austrian Hymn its life and

majestic swing. Especially is this seen in the last

deservedly popular, for its alternation of motion and rest is pleasing. See it in this fragment of melody:

and gratineation by the magic of eminent spirituality

are, alas! accessible now only through a description

such as that given and through tradition. His own

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But it is more usual to introduce a relief movement

Relief movement

(3)

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There is one rhythmic figure of this type which is

Tengues of fire on

Elements of Beauty in Rhythm

By Daniel Batchellor

RHYTHMIC movement awakens a sense of the beautiful in time. This is entirely different from the beautiful in space, with which the artist deals. One conveys a perception of harmonious relations through the eye; the other perception comes through the car.

An essential difference between them is that while the elements of the beautiful in space are all presented simultaneously, the elements of rhythm come singly and in successive order, each vanishing as the next appears. Under these conditions there can be no rhythmic forms except those which are grouped by an act of memory. This makes the observation of rhythm a valuable mental exercise, the more so that the intellectual exertion brings with it a sense of pleasure which acts beneficially upon the nervous system.

Rhythm must be based upon proportion, or poise. First, there is the steady wave-like flow of the measures, which gives the onward impulse of the music. Then the whole movement is divided into sections and periods that balance one another and by their different degrees of restful cadence afford considerable variety of form.

But, beyond this, these co-ordinate sections are enlivened and enriched by rhythmic figures and the

beauty of the movement is lar little explaining. beauty of the movement is in little explaining. ments. Another thing is, that on from the fascinat-ring in different sections gives long been recognized between them and an individuy at oattain any given mic structure. As an examplang, is to aim at a still the opening chorus of Hande who wishes to write at by the constant repetition of ke down matter at 100, a speed certificate for a

Tice at 130 or even 150 ice at 130 or even 150 e at the higher rate of And the glo - ry, the sibly attains the lower, down easily and without

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the tameness of too many plwho means a tree?"

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doted note adds sprightlinesiers will agree that the
the three-pulse measure: a note, in any register,
cultivate the one imme-
(a) relow. The reason for
vibrations of the vocal
cy to slacken, not to
Joy-ful-ly, joy - ful pitch, the higher the
(b) it stands to reason that

r ratio than is actually achieved unconsciously. bravura passage to be

Joy - ful-ly, joy - ful - join? Then the per-

It is also a pretty ornament ient, than he who has Note the effect in this fragmente prescribed velocity. Glee, by Sir John Stevenson;



see the sun sparkles on the water and to feel the spring of the oars.

A figure much less frequently used is the double dotted quarter-note. It imparts to the music a sharp decision or impatient energy. A good example may

Grading Examinations for Music Teachers

By Mildred T. Stone

THE subject of standardization has been so much in evidence of late that it is impossible not to realize that music teachers are now thoroughly alive to the need for it. In many states an examination has already been devised to meet the needs of those who wish to qualify as music teachers. While this is unquestionably a great gain in the right direction, it seems to the writer that there is yet room for improvement in the method of testing a teacher's qualifications, for which reason the following suggestion is made.

Why make all teachers submit to the same examination? In the State Examinations for Public School there are three divisions. One is for the lower or Elementary Grades, another for High Schools and another for Supervisory Work. It is expected that the teacher will know more things than he will teach but the examination covers only those brunches which are to be taught, and a thorough test in pedagogics. The applicant for a license to teach in the elementary grades is not required to translate Greek or Hebrew. nor demonstrate difficult problems in higher mathe

Why not follow some such plan in music? Are Why not follow some such plan in music? Are Pirani, a veteran pinn peot, capable teachers, who, nerr-thing which remains the use an examination as was pinnist, and that is beauty in Time Erune? Why not divide in this reach perfection in this spi-neme aim. Now, more the for the pianist to strive to violinist in the sustaining the correct for a dianced wich and preme aim. Now, more the constructory teaching? The violinist on the sustaining and correct for and if he will not see his exist.⁴ to be used in each grade. This becautiful alinging on user material, history of music This beautiful singing on used matching history of much with genuine musical mean methods of teaching. This be the goal of our present it teachers, and on the other they are preparing to take teachers, and on the other to afford home and social m profession, and yet impro-ther families and failed to heater and the teachers. their families and friends. D better and higher things. While still grapplin_ child should be taught, and

to conquer so completely equire Rapidity proceeds that he may play

allowed to attack the next | Victoria Goodwin forte playing. The other is mere trifling." Again of When haste is thus made

By B H Wike

more satisfactory than whe mouth of the fingers, hands and ward to greater and ever mouth of the fingers, hands and "They have their coteries whom they often join; they source to greater and ever motic of the ingert, name and proper preparation. It is us from securing evenest and saying: "Better do small 14³ is an evasive problem beaue badly." A companion prec for which we have not even in these words: A sure prical one of Center of Gravy, commissioners is a sure prical one of Center of Gravy, The piano Beethoven knew was very different from that of our day, and yet his great works for the instrument compel you to believe that he composed for complishment of great achis the physicist's term for that "the sonorous pianoforte of the future," our modern piano, plainly conceived in his prophetic soul. Did he the tasks that fall to our ld object, about which weight is also foresee the gigantic advance to be made in piano- with the smallest and in a hall it is in the center; in an forte technique-far, far beyond the attainments of the readily conquer the greatestant end. In other words, for an young man he criticized, and by players who would reach the present day planiance, its center of gravity must below the point or points of

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"center of gravity," or, rather

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four or, by heedless lengthening of the finger-curve, tipping of the hand, etc., any number of bases We offend, however, when we allow the hand more

than one base In fact, the business of maintaining smoothness and rapidity is nothing but the business of keeping the center of gravity over a common base: of maintaining common base by training the muscles to supply where finger supports are wanting, for we do not always have elbow and all five fingers for supporting points, and consequently the tendons in hands and arms must be made to supply the successive needs by means of the tiny muscles.

It takes nerve-racking discrimination to bring into play the various sets of muscles that will make various pivots, under various conditions, keep one and the same THE ETUDE



[The following article was designed for use in the "All American" issue of THE ETCDE (November, 1914) but was growded out. We are preventing it now in the month of our national birthday, July 4th.—EDITOR OF THE ETCDE.

RECENT interest in the Star Spangled Banner has been brought about by the criticism of a Baltimore clergyman suggesting that the second and third verses of the poem are of more or less mediocre worth and that the first and last verses are the only ones that Americans really know-moreover very few of the hest Americans can repeat these verses.

Our national anthem is now one hundred years old, and it seems fitting at this time that music-lovers should know something of its histbry. The melody is certainly very much older than the words; Mr. O. G. T. Sonneck, Chief of the Division of Music at the

Library of Congress, has recently issued through the government printing office a 165 page volume tracing the development of both words and tune. Among other things Mr. Sonneck disputes the claim of Mr. Grattan Flood that the inclody was of Irish rather than English origin, and that it was probably the work of the Turlough O'Carolan. Mr. Flood compares the time with O'Carolan's Bumpers, Squire Jones, which in fact it resembles only in metre and rhythm, but in no way in melody.

The Probable Composer

Mr. Sonneck, after years of exhaustive search, points out that for lack of a better claim the theme may be accredited to John Stafford Smith, who was born about 1750 at Gloucester, England. He was a pupil of Dr. William Boyce, the composer to the Chapel Royal and Master of the Royal Band. Boyce was educated at the time when Handel was making his great triumphs in England, and was accordingly guilty of an oratorio, Noah, as well as symphonies, odes, etc. Smith became an "able organist, an efficient tenor singer, an excellent composer and an accomplished antiquary." Sir George Grove placed him in "the foremost rank of English composers." His best known work outside of the famous tunc which is now employed with the Star Spangled Banner was Musica Antiqua, a rare collection of music written between the 12th and the 18th centuries.

John Stafford Smith was a member of the Anacreontic Society of London. This picturesque society was dedicated to the "convivial bard of ancient Greece" Anacreon. The club: mct at a large inn in the Strand, London, known as the Crown and Anchor Tayern. . There .the choice wits and intellects of the English literary centre gathered for festivals of talent. Among them were Dr. Johnson and the inevitable Boswell, Joshua Reynolds and other famous men of the

times. One Ralph Tomlinson was given the credit of writing a club song known as "The Anacreontic Song. This was nothing more nor less than a convivial drinking song. The words of the first verse ran

The Quaint Original Verses

To Anacreon in Heaven, where he sat in full glee. A few sons of Harmony sent a petition. That he their inspirer and patron would be When this answer arrived from the joliy old Grecian: Voice fiddle and flute, no longer be mute, I'll lend you my name and inspire you to boot. And besides, I'll instruct you like me to intwine The Myrtle of Venus with Bacchus's Vine."

The Anacreontic Society which eventually consisted of forty members, each of whom had the privilege of inviting a friend, held its meetings every other Wednesday during the winter. The concerts lasted from 7.15 to 9.45, and admission was widely sought. At the end of the concert there was a convivial repast in an adjoining hall. At these meetings the Anacreontic song was sung with applause and soon became extremely popular.

In 1778 the Anacreontic Song was published in the London Vocal Magazine. In the latter part of the 18th century John Stafford Smith published A Fifth

Book of Canzonets, Catches, Canons and Glees, in which appears The Anacrcontick Song "harmonized by the author." As all of the other compositions in the book are admittedly those of Smith it is hardly likely that he would have put his name to one that was not his. Some have asserted that he never laid claim to the melody, and that as a Britisher he would certainly have claimed it loudly if it had been his. It should also be remembered, however, that it is likewise a British trait to disclaim credit for the authorship of any work not original with the writer, and it is for this reason that it seems very likely that Smith was the composer of our national anthem. It is interesting to note that another Smith wrote the words of America. our other favored patriotic tune. Nor need we feel

A Good Way to Celebrate the Anniversary of Your National Anthem

If you are a good American, no matter whether you were born in Manchester, Hamburg, Bordeaux, Palermo, Dublin, Stockholm, Kischneff, Vera Cruz or Keokuk, why not celebrate the anniversary of the Star Spangled Banner by learning it word for word, so that you will never forget your own national anthem.

O say can you see by the dawn's early light What so proudly we hail'd at the twilight's last

gleaming, Whose broad stripes and bright stars through the perilous fight

O'er the ramparts we watch'd, were so gallantly streaming?

And the rocket's red glare, the bombs bursting in air. Gave proof through the night that our flag was still there

O say does that star-spangled banner yet wave O'er the land of the free and the home of the brave?

O thus be it ever when freemen shall stand

Between their lov'd home and the war's desolation! Blest with vict'ry and peace may the heav'n rescued land

Praise the power that hath made and preserv'd us a nation!

Then conquer we must, when our cause it is just. And this be our motto-"In God is our Trust, And the star-spanoled banner in triumph shall wave O'er the land of the free and the home of the brave.

put out because the tune is of British origin. The tune of America is used in both England and Germany as a national hymn, and our own thoroughly American Columbia, the Gem of the Ocean, set to English words has been inspiring the hearts of thousands of Tommy Atkins setting off for the great war on the continent. In 1795 a "Columbian Anacreontic Society" was formed in New York, and it is reasonable to assume that the "Anacreontick Song" was sung at its meetings.

It is known that it was sung in Savannah, Georgia. as carly as 1796. It is also reported that this was published in Philadelphia as early as 1796. In 1798 it was published in the American Musical Miscellany to words by Paine entitled, Adams and Liberty, the words of the first verse of which were,

Ye sons of Columbia, who bravely have fought For those rights which unstained from your sires had descended.

May you long taste the blessings your valor has bought And your sons reap the soil which your fathers defended:

Mid the reign of mild peace, may your nation increase With the glory of home and the wisdom of Greece, And ne'er may the sons of Columbia he slaves While the earth bears a plant or the sea rolls its waves.

It is then quite amazing to note that this same tune

was employed for various American patriotic and popular verses. Indeed some eighteen different songs appeared with words to this characteristic tune. One, singularly enough, was a song written for an anniversary of the Tammany Society in New York (1803). Some of the titles of the songs published suggest excellent natriotic words, but in no instance is that wonderful principle of the survival of the fittest in art better illustrated than in the instance of The Star Spangled Banner, It was not until Francis Scott Key, wrote his famous poem that verse appeared which had such a powerful, human and impressive form that it was immediately adopted by all Americans as expressing that strong sentiment which enters our souls when we see "Old Glory" and realize what The Star Spangled Banner signifies.

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"And the Flag Was Still There"

On September 13, 1814, the bombardment of Fort Henry by the British was commenced in earnest. Francis Scott Key, a volunteer in Major Peters light artillery but a lawyer by profession, attempted to obtain the sanction of the Government to board the British battleship under truce and obtain the release of a Dr. Beanes, then held a prisoner on the battleship. President Madison sanctioned this movement and Key boarded the British flacship. He was informed that he would be held a prisoner on the ship until after the attack upon Baltimore. Key, however, was permitted to go under guard to the American ship in company with Dr. Beanes and the American officers. From the decks of the little vessel they could see the flag flying over the ramparts of Fort Henry. The battle commenced early Tuesday morning and lasted continuously all day. Night came on and all that could be seen of the flag was the occasional glimpse revealed by "the rockets' rcd glare" and "hombs bursting in the air." Worn out with the strain of ceaseless cannonading Key still paced the deck. When dawn came "the flag was still there."

Key is said to have written down the significant lines of the song on the back of an old letter while pacing the deck under strong emotional stress. Upon his return to his hotel he finished the poem, and the next day a friend had copies struck off and it was circulated upon the streets of Baltimore

Ten Hints for the Home Recital

Gertrude M. Greenhalgh

1. Start promptly at the appointed time. 2. Seat students with audience in the order in which

they appear on program.

3. Insist upon memory work from as many students as possible,

4. If a student uses his notes, have music opened ready for his turn.

5. Provide each pupil with a program so that there will not be any delay between numbers.

6. Have the program progressive in interest, that is start with the easiest and progress to the most difficult and brilliant pieces.

7. Better an easy piece well done than a harder one stumbled over.

8. Let the student choose to some extent what he wishes to play, because almost everyone enjoys one style of music more than another.

9. Avoid using an old instrument. For a nominal sum a new one can be hired giving immeasurably better results.

10. Hold a full rehearsal before the recital to give pupils a chance to learn the touch of piano, to play before the class, to find their chairs, and to get over stage fright.

CLARGE STATE Study Notes on Etude Music By PRESTON WARE OREM

THEME WITH VARIATIONS IN C-J. HAYDN. Almost since the beginning of instrumental music, variations have been a favorite form with composers.

The earliest variations were of a very simple character, consisting of a repetition many times over of some simple theme with the endeavor to slightly disguise it or render it more elaborate with each repetition. The more modern variations include many ingenious harmonic and rhythmic transformations, there being

practically no limit to the devices which may be employed. In the classic variation form, as used by Haydn and Mozart, the melodic element largely predominates. This is the case in the very pretty set of Variations in C by Haydn.

These variations deserve to be better known and to be more extensively played. Possibly they have been overshadowed by the more elaborate and larger set of variations in F minor. These latter appear on many variations in F milor. Liese latter appear on many recital programs, but they are rather difficult to play well. The Variations in C are much less difficult but, nevertheless, they require the nearest possible style of execution and an expressive manner of playing. It will be noted that all the variations follow the original theme rather closely, but each one is more ornate than the preceding and contrast is attained by changing the key of the middle variations to C minor. Grade 4.

IMPROMPTU-C. MOTER.

Mr. Carl Moter's inspirations follow the classic models very largely. We regard his Impromptu as one of his best compositions. This work tends slightly in certain passages, towards the models of both Schubert and Schumann, although as a whole it is decidedly original. It will afford excellent practice in chord playing, and it should be played throughout in a vigorous and buoyant manner. It should hardly be necessary to call attention to the pernicious habit that some players have of failing to bring down the notes exactly together when playing a series of chord passages. Such a style of playing would result in spoiling entirely the effect of a composition of this nature. Grade 5.

FAIREST OF SEASONS-H. WEYTS.

Mr. Henry Weyts is a well-know Belgian composer who has been very successfully represented in our music pages in the past. Fairest of Seasons is just recently composed. This is a graceful valse written in the French The third theme of this piece assigned to the left style. hand, is most attractive. The lower middle register of the piano seems particularly adapted for giving out effectively, broad and song-like melodies. This waltz, of course, is not intended for dancing, and it should be played with considerable fluctuation in tempo. Grade 4.

VALSE TROUBADOUR-W. ROLFE,

Valse Troubadour is of different type from the preceding. This is from the pen of a native American composer, an interesting sketch of whose life will be found in another column. While this waltz is not intended for dancing, the rhythm is so direct that it might almost be used for that purpose. As a drawingroom piece it will be found very attractive. Contrary to the waltz mentioned above, this number must be played in strict time and taken at a rather rapid pace. Grade 4

AMONG THE COSSACKS

This is a characteristic teaching or recital piece, lively and vigorous. To attain the best effect, the accents should be somewhat heavier than usual and slightly exaggerated. Grade 31/2.

ARAR DANCE-M BILERO

Arab Dance is another characteristic piece, decidedly oriental in its coloring. The left hand accompaniment in this number should be played with almost automatic regularity, suggesting the monotonous drumming of the oriental percussion instruments. Grade 3½.

COLONIAL DANCE_C M TAIT

A cheerful and dainty composition in the style of an old-fashioned gavotte. After much playing of modern learned as one group.

music with its shifting tonalities and elaborate harmonies, an occasional return to the purely diatonic style writing is really refreshing. Grade 3.

THE VILLAGE FAIR-ALBERT FRANZ. A picturesque number in the modern intermenzo style, The three themes in this number are all vcry pretty; they should be well contrasted. A bright and crisp style of performance is demanded throughout. Grade 3.

AMERICAN SCHOOL MARCH-H. ENGELMANN. This number is useful for a variety of purposes as it is in the style of a parade march which will be found effective for indoor marching purposes, calisthenics, drills, etc. As a teaching piece it will furnish good practice in chord playing. Grade 3.

IN THE FAR EAST-C. W. KERN. A lively characteristic number which will serve as a study in style and also to familiarize one with the minor This is an excellent easy teaching or recital piece. Grade 21/2

MARCH OF THE FLOWERS_F. FLAXINGTON HARKER.

It is always a pleasure to find composers of high attainment and experience who are able and willing to write entertainingly in the easier grades. Mr. Harker has recently completed a set of interesting teaching pieces, from which the March of the Flowers is taken. This piece has real musical value. Grade 2.

THE FOUR-HAND NUMBERS.

Mr. Carl Koelling's Commencement March is a very useful number, appropriately named. In addition to the present well-balanced four-hand arrangement, it may also be had as a solo and as an eight-hand piece. is so written that all the arrangements might be played together on a number of pianos. Mr. H. Wildermere's Russic Merrymaking is a rollick-

ing number which will be much enjoyed by duet players. It is casy to play but brilliant in effect.

ROMANCE IN A (VIOLIN AND PIANO)-THURLOW LIEURANCE.

Mr, Lieurance's melodious Romance will prove especially useful as a study in "double stops." This is a department of violin playing which should be cultivated assiduously

MARCHE PONTIFICALE (PIPE ORGAN)-R. L. BECKER.

A very dignified organ number which may be used as a festival postlude or for the opening or closing of a recital program. This is a fine piece for displaying the capacity of the organ

THE VOCAL NUMBERS. Mr. Ward-Stephens' My Shadow is one of the best

encore songs in our knowledge. Mr. Stephens is a talented American composer, who knows the voice and knows it well. Mr. Wakefield-Smith's Fickle Little Butterfly is a very

pretty characteristic song with an attractive text. Mr. E. S. Phelps' Butterfly and the Rose is another characteristic song but quite different from the preceding. This would make an excellent teaching song.

On Teaching the Fingering of Scales to Beginners

By Susan M. Steede

No doubt the most satisfactory method of teaching the fingering of scales is to note the position of the fourth finger in each scale, as pointed out in Mastering The Scales and Arpeggios, and in teaching the clever pupil, or indeed the average pupil over ten years of e no other help is needed

It is otherwise with the little ones, and occasionally with an older child often musically gifted but to whom fingering of scales seems to present a special difficulty. For these a general rule embracing a group of scales is found easier of application not requiring, as in the case of correctly locating the fourth finger a fresh case of correctly locating the fourth high a tresh mental adjustment for many of the scales. The scales of C. G, D, A, E and the left hand of F come under one general rule: The thumb plays after 3rd finger, then after 4th and so on alternately, and

in playing in the contrary direction the 3rd and 4th fingers pass over the thumb alternately. Let these be

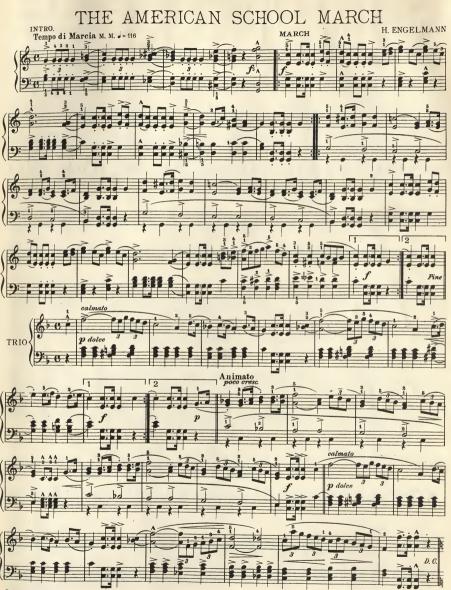


MR. ROLFE was born in Rumford, Maine, December 18th, 1881, and was educated in the public schools of Rumford. His first lessons in music were taken on the parlor organ from a local teacher who taught music as a side issue to several other occupations. At the age of eighteen he went to Portland, Me., where he studied piano and harmony one winter with Hermann Kotszchmar. He returned to Rumford in the spring, and this was practically all the instruction he got until about three years ago, except for correspondence courses in theory and orchestration. While he continuously wrote small compositions of a very light order, he devoted the greater part of his time to the care of the only music store in the town. As time went on, he wrote a large number of small things including two light operas, one of which was successfully produced in various New England centres. "As ideas continued to come thick and fast, I began to lose interest in my store business and the burning desire to know more about the technical part of composition, to get out where I could hear good music took posession of me and when I commenced to realize more in a financial way from my compositions than I did from my music business I decided to dispose of it, and devote my time to further study.

"I accordingly sold out my business about three years ago and went to New York City, where until the first of this year I studied composition very seriously with Mr. Hans Van Den Burg and Mr. A. W. Lilienthal as well as attending all the concerts of the New York Symphony, New York Philharmonic, Boston Symphony, a large number of the Metropolitan productions as well as all the principal recitals by the most noted vocal and instrumental stars.

"I think you can realize something of how this opened my eyes when I tell you that I lived on a farm eight miles from any town until I was eleven years of age, never saw even so much as a railroad train but once or twice during that time, never owned or had the use of a piano until I was seventeen years of age, never heard a pianist who was capable of playing even Beethoven's Sonata Pathetic until I was cighteen, never heard a grand opera until I was twenty four, and this by a cheap road company, never heard a symphony played by a full symphony orchestra until I was 31.'

Although suffering from ill-health, Mr. Rolfe has continued to write much music, and feels that the results of his New York study have worked a great change, giving him a deeper understanding of his art. His first success was a little waltz entitled Kiss of Spring. He has written orchestral and band numbers, piano suites, solos, sacred and secular songs, duets and anthems

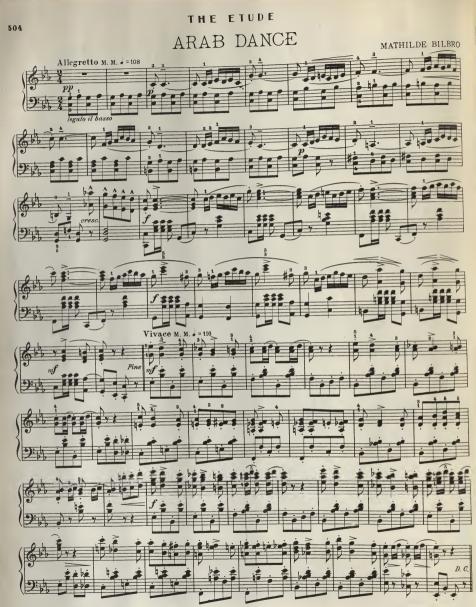


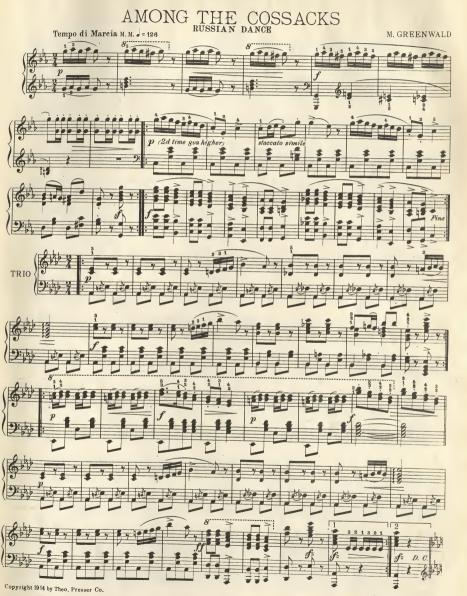
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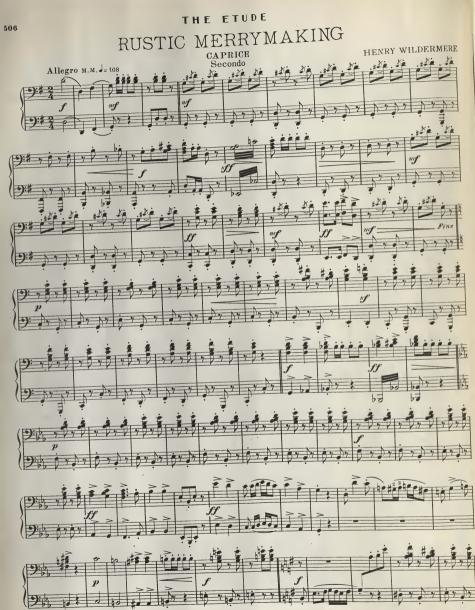


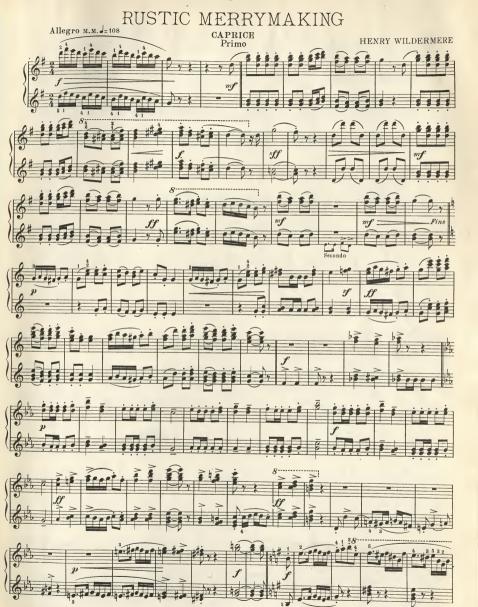


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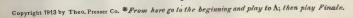
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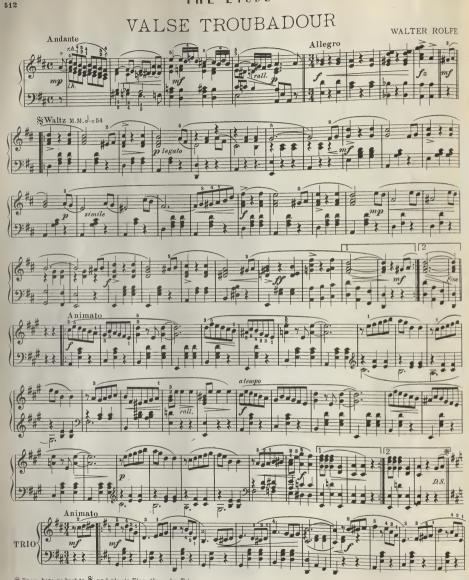






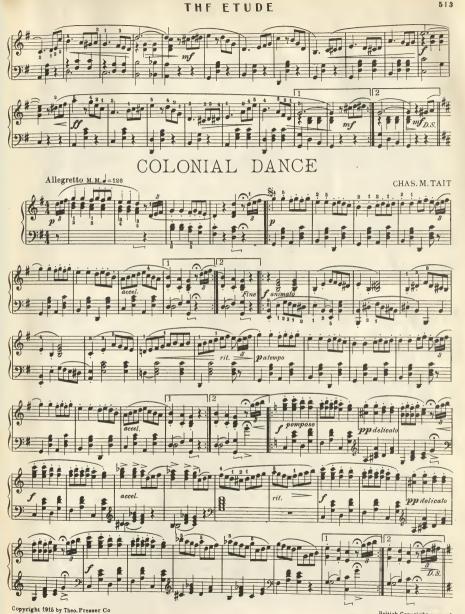






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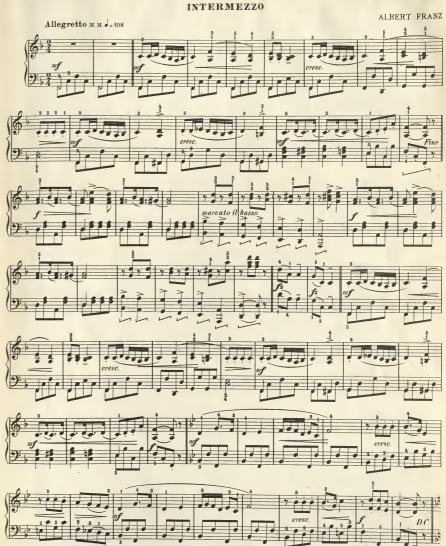
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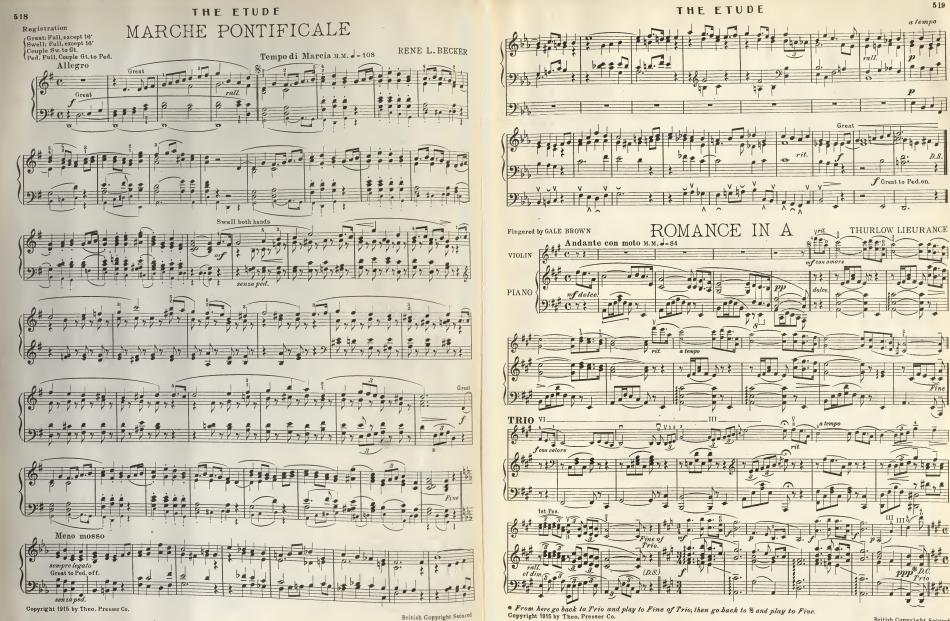
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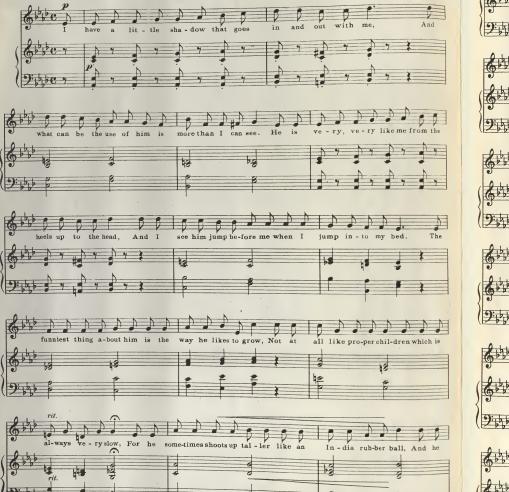
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The Care of a Piano

See that your piano does not set next

to an outside wall during the winter

months, and avoid extreme hot or cold

temperature in room where it stands. Do

not let sun shine on it directly as it

is apt to crack the varnish. Do not use top of piano to store goods on. The effect is simpler and more dignified with-

THE ETUDE

By Peter F. Biehl

IT is surprising to what extent piano met a gentleman, who stated to him that owners neglect their pianos. Like the he was of the opinion that his instrument teeth, the average person neglects to see could go on forever without the attena dentist until a tooth aches. Just so tion of a tuner. with the piano, they fail to call a piano So often people act as though they tuner until a string breaks or a key were doing a charitable act in giving a

sticks. Letting a piano go untuned and tuner a job, whereas it actually is of hearing it continually in that state, it is more benefit to the owners to have their not surprising that the same instrument, piano put in proper condition, at least after being tuned, would seem strange to once every year or year and a half, as its owners. a piano will stay in tune better when As an illustration: a woman who looked after regularly at these intervals.

owned a piano that was very much out of tune, thinking that her instrument might need some attention, called a tuner and put the gentleman to work on same and on completion of job he asked her how she liked the piano, since it was tuned. Whereupon she remarked, "Well —it may be all right, but I think you took all the fine quivers out of it." Being so accustomed to hearing her piano out out bric-a-brac on the lid, and besides of tune, the waves (or "quivers") evi- it is apt to interfere with the tone of dently appealed to her.

the piano. Keep a cloth of soft texture It may be surprising but there are handy for dusting purposes. By giving some people who really think that a piano your piano more earnest thought and atdoes not need to be tuned. The writer tention it will be a better servant to you,

Emotional Aids to Technique

In the Report of the Piano Conference "Through connecting certain emotional It is the keport of the Plano Conterence a norogan connecting certain emponent published among the papers and proceed-states with certain compositions touch ings of the Music Teachers' National As-sociation for 1914, Mr. Hans Schneider cal remedies fail. If a pupil lacks willoffers an interesting suggestion: "In se- power and energy in touch, the playing rious music the emotional side can never of Chopin's Military Polonaise, suitably be entirely separated from the musical introduced on its martial or heroic side and, if it is possible to recall the mood, arately. Why not make use of these facupon the motor centers.

or technical side. In playing a Chopin will do much towards improving his touch Nocturne a pupil of musical feeling will in that direction. By giving a pupil the Notitume a pupi or musical storage and inter-always be in a certain mood, the inter-sity of which will depend upon his other at the same time showing him a drawing enhanced or retarded state of feeling. of the collection of Preludes by Speer, This mood becomes a feeling which is I have greatly softened a hard touch. This mood becomes a terming when the I have greatly softened a nate of the registered and conserved. Furthermore, Whenever the hard touch appeared again, it is reflected in the physical expression all I had to do was to call the pupil's attention to the solemn, dark picture to it must be possible to recall the mount experience, either jointly or each sep-through the unconscious physical memory, strately. When a methods and the septhe muscular condition, which was the ditors in the development of touch? Musi- rect reflexion of the emotional state incal touch in general is the result of audi- duced by the picture, was revived as a tory anticipation; it is a reflection of part of the total former experience, to auditory states, plus auditory anticipation, be now made use of for a new purpose and composition.'

was so ignorant," he says, "of the mechan-

How Berlioz Studied Instrumentation

THE fact that Berlioz was one of the three modern masters, Beethoven, Weber, greatest-perhaps the greatest-of inno- and Spontini, the impartial examination vators in the matter of orchestration is of the traditions of instrumentation and well known. How did Berlioz come to of little used forms and combinations, have the requisite knowledge? He studied conversations with virtuosi, and the effects under two masters at the Conservatoire I made them try on their different inof whom he himself says, "Lesueur had struments, together with a little instinct, only very limited ideas about the art. did the rest for me." Reicha knew the particular resources of How difficult Berlioz found this method most of the wind instruments; but I think in the beginning is suggested by the fact most of the wind matruments ; but a term in the beginning is Suggestion of the subject of grouping them." Else-the subject of grouping them." Else-Tages and Waverley without really knowself by reading the score of an opera ing if it were possible to play them. "I while it was being performed.

ism of certain instruments, that after "It was thus," he says, "that I began having written the solo in D flat for the to get familiar with the use of the or-having written the solo in D flat for the chestra and to know its expression and trombone in the introduction of *Les* timbre, as well as the range and mechan- Francs-Juges I feared it would be terribly ism of most of the instruments. By care- difficult to play. So I went, very anxious. fully comparing the effect produced with to one of the trombonists of the opera the means used to produce it, I learned orchestra. He looked at the passage and the hidden bond which unites musical ex- reassured me. 'The key of D flat,' he pression to the special art of instrumen- said, 'is one of the pleasantest for that tation; but no one put me in the way of instrument; and you can count on a splenthis. The study of the methods of the did effect for that passage."





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The Need for Better Music for Moving-Pictures

By Isabel Wister

PLAVING for the moving-pictures is be- interest upon the screen, good, well- volcano scenes, as well as several familiar coming a distinct profession and mov- chosen music heightens the effect of melodies. ing-pictures exhibitors are continually tenderness, pathos, suspense, fear, terror confronted with the difficulty of supply- or danger a hundred per cent. Just so it the pictures." While there are hundreds light comedy; inject more humor into a the pictures." of superior piano soloists, comparatively humorous situation, and so through the few possess the peculiar qualifications of whole gamut of emotion known to the good picture-accompanist. A recent humanity, article in a current moving-picture maga-

That any picture-pianist can continue zine reads thus: "Music can lend value affective work long without employing to the picture, or intrude itself most unpleasantly. Also it is one of the most classic and standard music is unthinkable, neglected factors which make for the Personally, the writer finds it an impossuccess or failure of the owner of a sibility, because popular music is ephemeral; topical songs go out of vogue as motion-picture theatre." Communities vary astonishingly in their quickly as the styles in hats and gowns: musical taste-as many renowned artists the dance craze waxes and wanes with will testify-and the subtle influences the public mania for rhythm fast and which form this would furnish material furious, or swaying and sensuous, and the for a psychological treatise rather than poor pianist who has nothing to fall back the subject in hand. Hard working, on besides a repertoire of "up-to-date plain-but-honest, coarse, vulgar, silly, stuff" must be "up against it," with the weak and frivolous, as well as educated, feature specials which tax a pianist's imcultured; refined, artistic, rich and poor, agination and good taste to a superlative vagabond and outcast, throng every mov- de

ing-picture house, and here is just as The fine productions of *The Last Days* much opportunity for a planist to demon- of *Pompeli*, Authory and Cleopatra, strate his artisity to such an audience by *Count of Monte Cristo*, Les Misrables, an accompaniment of the picture that ap- and others make vigorous demands for. them as for Paderewski or artistic treatment and a classic repertoire, Tetrazzini in their larger roles to achieve and it is impossible to imagine them actheir brilliant success before magnificent companied by rag, tango, or two-step music, while even standard works must If a pianist puts his heart into his work, be judiciously introduced.

his message from the heart will find its Music for such a film as The Last Days way to the hearts of his audience. For of Pompeii would include a number of when the house is quiet and dark, and all popular selections which are well loved, are en rapport with the intelligent pre-sentation of some scene of vital human motion for the vigorous actions in the

Roughly sketched the following numbers accompanied the play: Mendelssohn's Spring Song (Nydia, the

Flower Girl meets Glaucus). Rubinstein's Barcarole-Glaucus and Ione in Gondola.

Mendelssohn's) Arbaces desires Ione Priests' March. (Arbaces is jealous of Glaucus, quarrels with Apaccides. A Beethoven Andante.

Offenbach's Barcarole from Tales of Hoffmann-Glaucus and Ione, courting.

Hummel's Fantasie

Burbo's Tavern. Glaucus rescues Nydia. Nydia to Glaucus' Home. Czibulka's Winter Tale-Nydia loves

Glaucus. Moszkowski's Seranata-Arbaces in Temple.

Nevin's Narcissus-Ione at Home. Paull's Storm King-The Storm. MacDowell's Witches' Dance-Witches'

cave-Glaucus and Ione. Grieg's Dance of Gnomes-Arbaces to Witch.

Impromptu (Schubert); A Chopin Valse (B minor).

Chariot Race; Glaucus to Lions; The Volcano; The Escape; Death of Arbaces; accompanied by Chariot Race (Paull), Beethoven's 12th Sonata, Var. 1 and 11 Chopin Valse A, Vivace and Fortissimo; Beethoven 12th Sonata-Var. 1 and 11, Melody of Love or

Humoresque (Dvořák), Nydia dies.

Twelve Ways of Cheating Yourself

By Grace Busenbark

are spending on your lessons; it cheats estly, without making excuses for your your teacher of results-his stock-in-trade own weaknesses. -but worse than anything, it cheats 6 Guessing at a note instead of buom-

gained only through steady practice. 2. Waiting till lesson time for teacher of making sure, it would not be long to show you things you can find for your-Your teacher can show you some- pianist has ruined his playing by guessing thing bigger if you have found out the where he might find out for certain little things for yourself, Favoring the fourth and fifth fingers. Weak fingers only become relatively

weaker if they are not exercised more strenuously than those that are strong. 4. Sliding over the tops of the keys. hard parts of your music. You are keep-Strike the keys so that each tone is clean ing the piece from your finished repertoire and clear.

just that much longer. 5. Not listening to your oton music. 9. Practicing a "stumble" ten times in- lessly: you don't know what you are do When you are at the keyboard is not the stead of playing the passage five times ing without at the moment, and you have time to think of sister's new baby, or correctly. By doing this you get the nothing to show for it at the end.

1. Shortening your practice-hour. Cut- that game of jacks, or what other people "stumble" all the more certainly into your ting short on practice cheats everybody, think of your playing. Listen to it, and fingers, and are that much further from It cheats your parents of the money they see what you think of it yourself, hori-perfection.

10. "Padding" your practice with things you can do easily, neglecting the hard things. Practicing things you can do yourself of the happiness in music that is ing it. If the driver of a locomotive without effort is only a form of laziness. guessed the signals were favorable instead If you think you have practiced when you have done this you have deceived nobody but yourself.

11. Missing your lesson. By losing the hour you have bought and paid for, you merely by looking at the notes before him. are in exactly the same position as if you 7. Forgetting why teacher marked that bought a new pair of gloves and left them place. The time she will take to tell you in the trolley on the way home. again might be used for something new.

12. Wasting lesson-time. Being late. 8. Playing the easy and neglecting the talking too much, allowing your mind to wander from your work during the lesson-time are all forms of wasted time.

Richard Wagner studied musical composition for only six months, yet in that time he mastered certain essentials which others take a life time to comprehend. It is not always the amount of time spent that tells most in music study but HOW the time is spent. This July and August offer you over fifty fine working days. If you have the Wagner spirit in you, you can make these days magnificent periods of opportunity. One hour alone of each of these days consecrated to the preparation for next season will make an incalculable difference in your work.

Department for Singers Editor for July, Mr. W. WARREN SHAW

[A1, W, Warres Blar II some of the most distinguished or working DST, Miller & were to Vermen early in 10k a Atter grand units (in the hash of the source of the here rais vocation by short of the source of the here rais vocation by short of the source of the inguished ream (branch, brane and other dis-content of the source of the format of the source of the source of the format of the source of the source of the format of the source of the source of the format of the source of the source of the format of the source of the source of the format of the source of the source of the source of the format of the source of the source of the source of the format of the source of the source of the source of the format of the source of the format of the source of the source of the source of the format of the source of the source of the source of the format of the source of the source of the source of the format of the source of the sourc

Terminology

is largely responsible for the false ideas that lead so many aspirants for vocal honors into the byways of doubt, indeefficiency it is unanimity of opinion re- cision and conscious incompetencygarding fundamental principles of voice principally for the reason that many terms in common use are misleading.

To my mind the most glaring defect in possible as it would be valueless to coerce the 'accepted term terminology of the vocal teachers into the acceptance of any present day is the use of the term "breath control." Breath control is a lieve it is possible to regenerate the fact in the physical analysis of conditions thought of the day and to remedy the during phonation, but the admonition to and medium-should be considered, if present chaotic conditions of thought re- control the breath is pernicious in the considered at all, in the same light as

by a better understanding of cause and the direct fiat of will. effect would speedily redound to the best interests of both student and vocal

cry regarding the necessity of standard- along such lines. ization, but up to the present time no common ground of agreement has been breath control, is generally noticed by the

standardization.

expression in song, and this fact must not be used in directing the fiat of will. ting into the fold,

not be lost sight of in any stage of train- It should be clearly understood as explaning. Development of the muscular tissues, atory of a condition during phonation, breathing powers, etc., are to a consider- and purely involuntary in its functional able degree incidental in the Synthesis of activity. Voice Culture as understood by success- The singer who is really trying to conful.vocal teachers-albeit that such de- trol his breath is not doing himself jusvelopment is absolutely necessary to the tice, for he is imposing upon himself a duty which is not only unnecessary, but

In my experience I have found that which generates obstacles which can not great confusion arises from the lack of be easily overcome. If he succeeds he proper consideration on the part of both does so in spite of this handicap. The teachers and students of certain facts in instruction to control the breath, however, may be likened unto the random bullet which does not always take effect. I believe it to be more frequently the

TONE, TONGUE-TRAINING, STYLE, GESTURE "Physiology of the Voice" sent upon request case that the successful singer, while 410 Riverside Drive, (Home and Summer Studio) tacitly acknowledging the soft impeachment, i. e., that he has good breath con-The first American man to sing in Opera in France trol, is not bothering about the breath control at all. The one who suffers most

D. A. CLIPPINGER Systematic Voice Training And Other Books on the Voice ticular register is another fallacious doc-The Solution of the HEAD VOICE 414-415 KIMBALL HALL, CHICAGO, ILL

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breath control In short, all terms which are used by vocal instructors should be classified under the two general heads of synthesis and analysis of voice. Analytical terms (those explanatory of condition) should not be confused with synthetic terms (those which can be rationally used in directing the pupil as to what

The Incompetent Vocal

The breath control or rather, lack of In the meantime it is highly important that steps should be taken to curb the student and complained of to the teacher growth of the army of fake vocal teach-

Charlatanism seems to be more ram-The same is true of attempting to hold of very many vocal failures. At a meeting of the New York Teach-

in 1914, initial steps were taken to make and the various conditions of the parts incoming in spite of such measurement poor it measurement upon teachers to make puote during phonation is interesting and not will meet with failure, and if you do declaration concerning their fitness to be without practical value, but it is the kind succeed in spite of the instruction you classified as vocal teachers, this include it incumbent upon teachers to make public of consideration which determines its need not hope to escape the consequences a sworn statement concerning their own preparation for the profession. State registration was to be imposed by the derstood refers to an understanding of vocal powers are not being developed, introduction and passage of a bill which the operations of the physical parts in- they are being undermined, or at least should be comprehensive enough to serve volved, and from the standpoint of many your worthy teacher (and Lis name is as a guarantee that all teachers duly regisof its votaries consists in attempting to legion) is doing the best he can to com- tered should at least have some valid excuse for posing as vocal teachers. Nothconsideration of the psychological factor It goes without saying that this is not ing further seems to have been done in such devolopment. Judging from the intent or purpose of the teacher. He towards bringing about these desired repractical results it would seem that any is only another victim of certain false strictions, and whether such a step would

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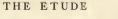
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the vocal phenomena.

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IMr. W. Warren Shaw is one of the most

Synthesis and Analysis of Voice IF there is one thing more than another which is required in the realm of vocal pedagogy to materially add to its present

culture. Needless to say it would be as imone particular method; nevertheless I be-

garding the general principles of vocal highest degree. training by the free discussion of constructive measures

for a moment doubts. A consensus of opinion brought about -which latter should never come under

teachers. Of late there has been a great hue and

reached.

able change in the attitude of a good some phrase of the song. 'I haven't many well known vocal teachers relative enough breath to do it," says the singer, to psychological and physiological con- "Take it again and hold it back, control siderations, but there has been no general it at the diaphragm or hold it low," says acceptance of new defined principles the teacher. It would be just as sensible which could in any sense be referred to for the trainer to say to the athlete: "If as an orthodox code of vocal training, you want to win that hundred yards race A generally accepted affirmative view of tie a rope about both ankles and tie it what is sane and competent in theory and tight." Folly of follies, the lower or A generally accepted affirmative view of practice as well as a positive and definite tighter that you wilfully hold the breath, rejection of certain widely promulgated the less chance you have of succeeding. but distinctly fallacious doctrines would

and the various conditions of the parts factorily in spite of such instruction, you

partial or complete.

that attempts may result in rating endowed by the second in the age of server a range between a product of the second second in the second sec

.It all depends upon the viewpoint. There is no question but that the faulty terminology in general use among teachers

In explanation it is only necessary to

That there is need for such regenera- the result of physical development incition no one familiar with the situation dent to the conscious control of tone.

does not admit of the wilful control of breath per se, consequently the mental attitude of singers should now be directed

It is true that there has been a notice- when he finds himself unable to finish

be the first effective step towards real back the breath in soft (piano) singing. Investigation of the physical apparatus succeed in singing comfortably or satis-

of the wrong thought for any great Scientific voice culture as generally un- length of time. Be assured that your develop these parts without the proper pass your downfall.

by the influence of misleading terminology is the inexperienced student who accepts all instruction literally. Hence all instruction should be literally correct. The instruction to sing in any par-

trine which is productive of much evil. What are known as registers-head, chest say that correct breath control is merely Control of tone develops breath control

Spontaneous self-expression in song to do).

Teacher

pant in the vocal field than in any other field of art. The sheep are plentiful and the shearers unscrupulous. Witness the hopeless vocal condition of the many would-be singers who have spent time and money unsparingly in their efforts to accomplish. While it is true that there are causes of failure other than the wrong vocal instruction, yet there can be little doubt that this is the chief cause

or while diminishing a tone. If you don't ers' Association, held at Saratoga Springs

such attempt must result in failure- deductions so common in this age of serve a really useful purpose is of course

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puttien; 50 conts: Eary and Nateral Method of Sight-Singing; 50 cents: Ear racing; Iorakable is Singers, Students of String ho-taruments and Musitians in General. Sample cospies, 105; Voice Placing for Singers and Speakers. Published March, 1915. These exercises have been used from manuscript by the author's students and found unfab-ing in brigging the tone forward and developing a for

Forming a Standard POINT LACE In order that such standardization DING, BIRTHDAY or GRADUA TION PRESENT for a lade from should become effective it would surely be imperative that the ears of teachers and singers should become familiar with the product of such conditions-if they

results, and these results must be

At the present time certain standards of

effect do actually exist in the minds of

men, and the singer in order to be suc-

as follows: Correct action of the voice

cessful must come up to these standards-

sideration to their claims.

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Standardization in Vocal Teaching

STANDARDIZATION of voice production, it that the foregoing has to do with analyhas been pointed out by certain physiolo- sis of voice. At this point the correspongical investigators, consists in accepting dent, Mr. Parker, introduces a dogma, the ing of the voice. as correct certain musical tones, pro- acceptance or rejection of which has to duced by free vibration of the vocal do with synthesis of voice. It is this: regarding this most important matrice cords, the free motion of the cartilages "Development of the vocal muscles can and muscles of the larynx and full use only be accomplished by the production of the resonance space. Voice develop- of short soft tones without interference.

ment could be standardized as the devel- Voice development can, therefore, be furopment of the vocal muscles. Since any ther standardized as consisting in the development of the cords or of reson- production of short soft tones without ance is impossible? (Resonance can be interference. Every form of interference developed by the removal of muscular in- mars the natural quality of the singer's terference with the vocal mechanism, voice. A standard voice teacher then What it doubtless meant is that the is one who can detect in the tone quality chambers of resonance can not be devel- of the pupil's voice the interference with oped, as their boundaries consist of un- the correct action of the mechanism, and yielding bone and cartilage.) A perfect who can teach him how to eliminate this tone could be standardized as meaning interference and how to produce short, always responsible for the vocal error a tone produced without interference of soft tones without interference for voice lence of such pupils. It may be that the the mechanism, writes Mr. A. M. Parker, development." Mr. Parker's idcas seem is not the teacher who has trained the W. P. SCHILLING, Vocal Teacher 13 Weat Year-khird Street, 11 New York a correspondent in *Musical America*. to be an echo of the theories set forth singer's voice.

by Dr. Floyd Muckey, about which there has been considerable controversy among

vocal teachers, It remains for the believers in doc- upon the consciousness of ability to a trines to practically demonstrate that they press oneself creditably in the language have actually arrived at conclusions which of song. Creditable assurance is a me will be of unquestionable value to the ural consequence of vocal training which are essentially different from what is singing world. When this is done they permits the singer to render the words now generally accepted as correct. Cerare sure to receive full measure of ap- and music of a song without the enla tain models of tone must be held up as preciation and liberal reward. ideals. Practical methods must be forth-

After all it would seem that a little adequate technique is acquired only by coming, which will obtain these required more care on the part of vocal aspirants the right kind of practice. in the selection of a teacher might relieve offered for final acceptance or rejection. the present deplorable conditions. In the practical working out it is pri-

First and foremost it should be undermarily up to the judgment of musicians. stood that there is a vast difference between a vocal teacher and a musical

Untrained Vocal Teachers

in other words, make good when he is put to the test. The proof of the pud-It is a very common occurrence in these days for an accompanist after acquiring that is, he does not express himself coding is the cating, and when the votaries a certain amount of experience as such, of scientific voice culture based on physito suddenly develop into a vocal teacher. ology produce effects which can be gener-In the absence of legal restrictions, the ally accepted as superior to those with only protection the student has is the which we are familiar, as exhibited in exercise of his own powers of discrimina- greater the artist, the more naturally he the voices of our world's greatest singtion, which, alas, usually seems to be woe- sings. ers, it will be time to give serious confully lacking or poorly exercised. As a rule, organists, pianists and accompanists, It is possible to accept the results of who do not themselves sing, may be safely scientific research as to certain facts; as, avoided. They really should not be serifor instance, "Sound is the sensation proously considered as vocal teachers.

duced through the organ of hearing-and sound can vary in three ways only-A good accompanist with a knowledge of repertoire may, however, occupy a very in pitch, in volume and in quality-and important niche as a musical coach. Conagain, in all tone production, a mechanscientious musicians, who are not singers ism or instrument is necessary, and that and who accept pupils for the study of this instrument must comprise three elerepertoire, emphasize the fact that they ments, i. e., a vibrator, a pitch mechanism coach, they do not teach the voice. One and a resonance mechanism." Now the of the greatest musicians of his day, correspondent goes on to say that "From widely known and beloved by all who the foregoing the following standard of knew him, a man who stood in high voice production can be established : the authority on musical subjects generally, voice is produced by a voice mechanism was frequently requested to give vocal the elements of which are vocal cords lessons, but invariably refused. That (vibrator), cartilages and muscles of the man was David D. Wood, for many years larynx (pitch mechanism) and cavities of the organist of St. Stephen's Church, of the pharyny month and nose (reso-Philadelphia. Dr. Wood maintained that nance mechanism)." The correct way for in order to teach the organ, piano, or this voice mechanism to act in order to any other instrument, including the voice, secure its natural volume, quality and one must himself be a performer. range of pitch could then be standardized

To be some one, to have done somemechanism consists in the free vibration mechanism consists in the free vioration. As we some time, to nave done some-of the vocal cords, the free motion of thing worth wohle, you must not be con-the cartilages and muscles of the larynx tende with a pretty faccomplishment. and full use of the resonance space. The You must have the courage to reflect and full use of the resonance space. The son must have the courage to reflect term "vocal interference" could be stand- upon and reason about the development term "vocal interference" could be stand-upon that reason about the development follows.-D. FFRANCON ardized as meaning any muscular con- of your talent, to scrutinize it with pitt. Singing of the Future." ardized as meaning any muscular core of your takent, to scrutinize it with piti-traction which interferes with the correct less criticism and to carry it unflaggingly traction which interferes whit the correct tes softenessin and to carry it unflaggingly action of any one of the three elements to the highest possible point of perfec action of any one of the three currents and the instruct possible point of perfec-of the mechanism. Voice development tion. In becoming a real artist, you'll of the mechanism, voice development have to exonung a real artist, you'll. Thought, ideas and emotion is equilable stand another stellar of a man or the vens of the creative works is seen and another stellar another stellar and another stellar another st could be standardized as the development may grown to the stature of a man or the veins of the creative works us-of the yoral muscles, etc. (as already woman of character, tempered to fine cal art; invisible as they are, ber us stated)." I don't know that there is any stell by cherciful and unrefleming effort birther to a source accestance of these against self-satisfaction and transformer. Eacus Bure

Selecting a Teacher

standards if such acceptance would get us any nearer to a solution of the prob-WHEN a person decides to take up the lem-from a practical standpoint. Notice study of voice culture he should min sure that he commences work with teacher who really understands the tran

In the absence of reliable information one or more lessons given by the more posed instructor.

If at all possible, hear the lessons given to beginners and form your own judement as to the work.

Listening to lessons given to advanced singers would not accomplish the desired purpose. Such a lesson consisting criticism of songs sung by a finish singer would be of little assistance in determining the ability of the teacher properly train the voice. Many leaders have pupils in repertoire but are m

Natural Singing

FREEDOM in singing depends very large rassment occasioned by faulty technique

A number of years of careful attention and practice under the guidance of a competent instructor are generally quired before the student is able to size at all naturally.

We frequently hear of the natural size ing voice, but in the majority of cases the singer without proper vocal training sing most unnaturally when put to the tes, vincingly or in a musically satisfactory manner in the absence of proper roal training.

Atlists are made not horn and the

Voice and the Singing Instind

Voice and the singing instinct, regarded from the physical standpoint, are comparalively scarce, but they are pientiful enough (if men gave greater herd 10 heir physic powers) to supply us with a far larger number of lasting and suggeslive types of singers than we now pos

The singing instinct is more general and musical ability more latently plentiful than many of us imagine.

The gcrm is there; the step between appreciation and performance is not in surmountable; and, as musical appreciation is more general than is usually sopposed, so also is vocal power. Given a fairly keen sense of pitch and thythm in other words modest musical intuition and capacity for work, singing becomes a mere matter of practical development under the guidance of linguistic and imaginative thought. Without doubt spe cial endowments exist. What is sug gested is this: Voice and vocal ability are easily accounted for. A voice is the gift of God: so are the predisposing causes of voice. Cultivate these and with follows .- D. FFRANGCON DAVIES in "The

LICK

A Vivid Pen Portrait of Jenny Lind

By an Eminent English Divine

THE extraordinary effect that Jenny mented on many times. Here is a letter written by Arthur Penrhyn Stanley, son upon her extraordinary personality.

have been to produce such an extraordinary tribute from one of the most spiritual men of the English Church at a time when the division between Church and stage was a wide as between monarchy and anarchy to-day. Jenny Lind was to have sung at Norwich, and was invited to stay at the Bishop's Palace during her isit to the picturesque old English city. After describing the intense excitement

the Episcopal palace, Dean Stanley goes on to say, "Thus far I had written on the morning after she came; and, as far as the excitement is concerned, it might have been continued in the same strain; how, when it was found that she could not appear that night through excessive fatigue; and that she had said 'J'espère que je pourrai chanter demain: mais i'en doute' (I hope I may be able to sing tomorrow, but I doubt it), blank horror overpowered the party; how the Chor-isters were so affected that one of them burst into tears : how the bells rang until twelve at night, and ever and anon, all day how her portraits were selling in the streets at a penny a piece: how the bula fatigued her extremely, from the utter impossibility of moving her eyes

was taken for her when visiting a fac tory and followed by crowds. Sedgwick encouraged the delusion by calling her 'Jenny'; how, on one occasion when she went into the town with the Bishop to visit two schools, the moment that her presence became known, the streets were

them and turning after her till their necks were almost wrenched from their sockets; how, when she went to the Cathedral, the whole of the North Transept, through which lies the approach to the

the mass she had forced asunder, as when Prince Albert led the Queen up the Senate House: all this and much more might relate; but I cannot, for great as was the wonder of seeing a whole population thus bewitched by one simple Swedish girl, it sinks to nothing before the wonder of herself.

Jenny Lind's Charm of Character

oyousness, the touching pathos of her entrance; her attitude her curtsies, her doubt not, there is-may be seen in her song.

"Twice did I go to the concert merely for the sake of this. For the music, so far as it could be separated from the singer must sacrifice words to tone. No charm of her manner and the wonder such sacrifice is necessary if the student of her voice, which I, alas! could only is trained to enunciate the vowels properly admire as a natural phenomenon, was and to clothe the vowels with consonanta to me wholly lost.

acter, corresponding to all this, and transpiring through a thousand traits of humility, gentleness, thoughtfulness, wisdom, piety. The manners of a Princess The distinction between labular and sub with the simplicity of a child, and the vocal consonant should be plainly in evigoodness of an angel. She is very much dence whether beginning or ending a plainer and more homely than you would word. Please mention THE ETUDE when addressing

so vivid that he writes an extensive Post

script to the same letter in which he

summarizes the character of the "Swedish

A Gift of God

"I never saw any one so strongly im-

pressed with the consciousness that a

un mérite : c'est un don' was in variou-

ways, constantly expressing itself. She

said she never sang without reflecting that

it might be for the last time; and that

it was continued to her from year to

ally, it was obvious that it was not only

hcr greatest object-as indeed one could

not doubt for a moment-to keep her

self unspotted; but to elevate its whole

"On acting, she said that, on the other

"In speaking of her profession, gener-

year for the good of others"

tone and character."

during the sleep-walking."

Diction and Interpretation

How important to interpretation is dic-

Immeasurably greater is the enjoyment

interpret, actually succeeds in making

There is generally a very commendable

Nightingale" in part as follows:

see it when animated in public; but her smile, at all times, is equalled only by Pusey's." The impression made upon Stanley was

Lind produced upon people has been comof the Bishop of Norwich, England, and himself afterwards celebrated as Dean of Westminster, which sheds some light What manner of opera singer can she

with which her arrival was awaited in hand, she could not leave her own character altogether behind when she came on the stage; that to destroy her individuality would destroy all that was good in her; and that she made it a princinal never to represent such passions as would awaken bad feelings. Hence, for example, her very different conception of Norma from that of Grisi, But, on the other hand, whatever conception she did form of the character she acted, she threw herself into it entirely. If, as once or twice happened, she was unable to do this, she felt she was acting, and telling lies, and then entirely failed. One instance she gave of this complete identification was that the part of La Sonnam-

whole town was in one great Lind-Maclström of excitement; how Miss Buckland

tion thronged and windows thrown up in of an audience when the singer, in addievery direction, with people gazing after tion to a palpably well meant effort to himself understood.

Palace, was so densely thronged that as I led her-yes, I myself S----! through

can appreciate the grace, the dignity, the sequence of the example of worthy ar-Nothing is more reprehensible or inexvoice. For, whatever much beside-as I cusable than the mumbling of words in

acting, all this is seen in her singing. As a rule this particular deficit is the result of carelessness, but sometimes it results from the mistaken notion that the utterance, in other words to pronounce

"But now you must conceive a char- correctly. The singer should not, for instance, pronounce "Gott" for "God" unless he happens to be singing the German text,

suppose from her countenance, as you Illustrations .- K-G, -P-B, and T-D.

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VARIETY The studies are taken from all the VARIETY The studies are taken from all the best known composers of plano stud-ies. This is greatly preferable to a course of studie all composed by one may be studies all composed by the studies are accompanied by studies and the studies are accompanied by studies and studies are accompanies and studies are accompanies and studies and studies are accompanies are accompanies and studies are accompanies and studies are accompanies are accompanies and studies are accompanies are

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The short examples which follow embody the various points just enumerated, also two different systems of marking the pedalling, with an alternative method for the last two measures (compare with

measures 3 and 4). The first system shows the use of toe and heel more minutely, but the second is simpler, and is recommended for adoption by those who understand the general rules which govern pedalling. As the heel is never used on

the short keys, the intention, even in such troublesome passages as this, is quickly comprehended, and the marks catch the eye at once. The separate signs will, of course, be needed when it is desired to indicate pedalling by alternate toes as in the earlier exercises."

No. 9. 0 1



Choir Accompaniment With the Pipe Organ

By Charles W. Landon IF there are members in the choir who

foot stops may also be used. Never employ the stopped diapasons or soft flute tops when accompanying voices that are apt to fall off pitch

There should be no retardation of tempo Such in giving out hymn-tunes or playing the changes, as in substitution of finger, must introduction to an anthem. A brilliant piece of choir or organ music should be finished also without any slowing up.

It inspires a congregation into hearty singing if the entire chorus choir will sing the melody of the first verse of the hymn, the organ playing a broad full accompaniment. Especially is this true of a joyous hymn.

When playing hymn-tunes sung by the choir only, or when but a few of the congregation take part, the bass should be played just as written. When a large choir and a full congregation is singing, however, the bass can well be kept to the lower octave of the pedals, but the manuals should be coupled to the pedals.

Rarely use a sixteen foot pedal when accompanying a solo or quartet. Sixteen

maxes, and then the manual should be coupled to the pedals.

the melody an octave higher than they comparison. beginning of Exercise No. 9, with the sing-that is, the same octave as if they same foot. Like toe and heel playing were women's voices-yet have the hargenerally, this is more convenient at the monies in unison with the male voices the devout worshippers during service.

"This is done by passing the toe, or melody an octave higher than written, as tions, the true value of which we only rather the broader part of the foot, from a solo, the left hand meantime giving realized when there was no chance of one side to the other on the two keys. full harmonies, hearing them again, would be an im-



intimate with him is revealed in the following passage from Vincent d'Indy's biography of the great Belgian composer Some of the happiest and most inspired moments of this master's life were doubtless those he spent in the organ loft of Sainte-Clotilde, where he revelled in the magnificent instrument which as he himself expressed it. "is so supple bencath my fingers and so obedient to all my thoughts."

"Here, in the dusk of this organ-loft." writes d'Indy, "of which I never can think without emotion, he spent the best part of his life. Here he came every Sunday and feast-day-and towards the end of his life every Friday morning too-fanning the fire of his genius by pouring out his spirit in wonderful improvizations which were often more lofty in thought than many skilfully elaborated compositions; and here too he assuredly foresaw and conceived the sublime melodies which afterwards formed the groundwork of The Beatitudes. "Ah! we know it well, we who were

his pupils, the way up to that thriceblessed organ-loft-a way as steep and difficult as that which the Gospel tells us leads to Paradise. First, having climbed the dark, spiral staircase, lit by an occasional loop-hole, we came suddenly face to face with a kind of antediluvian monster, a complicated bony structure. breathing heavily and irregularly, which on closer examination proved to be the vital portion of the organ, worked by a vigorous pair of bellows. Next we had to descend a few narrow steps in pitchsing flat, accompany them with string tone darkness, a fatal ordeal to high hats, and and open diapason. Reed tone and fourthe cause of many a slip to the uninitiated. Opening the narrow janus caeli, we found ourselves suspended, as it were, midway between the pavement and the vaulted roof of the church, and the next moment all was forgotten in the contemplation of that rapt profile, and the intellectual brow, from which seemed to flow

without any effort a stream of inspired melody and subtle, exquisite harmonies which lingered a moment among the pillars of the nave before they ascended and died away in the vaulted heights of the roof. For César Franck had, or rather was, the genius of improvization, and no other

modern organist, not excepting the most renowned executants, would bear the most distant comparison with him in this respect. When, on very rare occasions, one of us was called upon to take the master's place, it was with a kind of superstitious terror that we ventured to let our profane fingers caress this supernatural thing, which was accustomed to vibrate, to sing, and to lament at the will of the superior genius of whom it had become almost an integral part.

"Sometime the master would invite other people, friends, amateurs, or foreign musicians, to visit him in the organ-loft. Thus it happened that on April 3, 1866. Franz Liszt, who had been his sole listener, left the church of Sainte-Clotilde lost in amazement, and evoking When accompanying male voices, play the name of J. S. Bach in an inevitable "But whether he played for some

chosen guest, for his pupils, or for Franck's improvizations were equally thoughtful and careful, for he did not

The melody of a hymn tune is entirely play in order to be heard, but to do his covered when the congregation sings best for God and his conscience sake, Playing Two Adjacent Short Keys with the heartily unless many four foot tones are And his best was a sane, nohle, and subused. Sometimes it is well to play the lime art. To describe these improviza-

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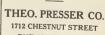
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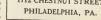
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1. 1. 1. 1. 1.

10 10 10 1000 "When the time is not too quick, such

played by changing the feet. e effected quickly, the left passing behind the right; the toe of the right foot being more pointed to make way for the Changing on short keys is somewhat difficult, and on some inconvenient pedal boards not very practicable. It is sometimes unavoidable, if a good legato is to be maintained, as in the following examples. It also becomes necessary when it is desired to relieve the foot which can most conveniently reach a composition pedal (the use of which may be

required, as at the end of the movement), the pedal note being a short key. The, toe to be replaced must be brought nearer the knee panel to allow space for the other to be placed behind it. "Exercise No. 8 (a and b) may be used. for practicing changes on the long keys, the change being effected on the third

For changing on short keys, practice the

"It is convenient at times to skip a minor or even a major third, as at the upper and lower ends of the pedal hoard, quite full.

and fourth quarter notes of each measure.

scale of F sharp major, one octave, chang- foot tone covers the voices and is too far ing on each note except the key notes at under to blend well except in marked cli-

Skipping Intervals with the Same Foot

for the right and left foot respectively,

Same Foot

who, like myself, were habitual guests at

these musical feasts the delight of a memory which will vanish all too soon, even as these inspired and ephemeral creations have already passed away." Elaborating Hymn-Tune ist has Johann Christian Heinrich Rinck

to thank for some part of his organ tech-Accompaniments THE extent to which a hymn-tune ac-should be since Rinck was a pupil of matter of interest to all organists who have a choir capable of singing a hymn-tune accurately independent of the organ Dr. Madeley Richarison in his excellent work, Modern Organ Accompaniment. Accompaniments work, Modern Organ Accompaniment, exceptional talent for music. The gods after showing specifically some of the re- were not kind to him in the beginning, sources at the command of the organist and he acquired his musical advancement in this important branch of his work, in face of poverty. At the age of ninesays rightly that "the student should teen, having finished with Kittel, he study and master all the resources at his gained an appointment as organist at command, but, having done this, he Giessen, in the Duchy of Hesse. For this should exercise restraint in their use, he received the munificent wage of fifty The writer desires strongly to emphasize florins (about twenty-one dollars) a year.



JOHANN CHRISTIAN MEINRICH RINCK

Unable to add to this by sufficient teach-

a school, and a year later was promoted

received various gifts, honors and decora-

tions from the Grand Duke and from

learned and artistic institutions, and

THOUGH Bach did not in his lifetime win the universal recognition as an organist that was attained by his great contemporary Handel, this was probably due rather to his own indifference to publicity than to any lack of ability. The poet Schubart has left the following description of his organ-playing, which indicates that in this respect, as in the recognition of his music, Bach suffered

could, for example, stretch a twelfth with fession.

ism. His was not a secluded art which August 7, 1846.

the left hand, and perform running pass- In 1813 Rinck was appointed Court

ages between with the three inner fingers; Organist, and in 1817 Chamber Musician,

he made pedal runs with the greatest to the Grand Duke Ludwig I. He made

possible exactness, he drew the stops so several artistic tours of Germany, and

silently that the hearer almost sank under was accorded much favor on account of

weary, and lasted out through a whole 1827-the year of Beethoven's death. He

One instinctively thinks of Bach as a lived in tranquillity pursuing his excellent

kind of musical reflection of Protestant- labors until his death in Darmstadt

lifted its head high above the multitude; In addition to his Practical Organ

it was rather the palpable outpouring of a School, he wrote chamber music, motets,

great heart. Bach also represents all the a Pater Noster, and of course much

great near the part of the second se

there been any canvas for him to paint on has said of him, "His reputation is based

(to use a poor simile), the result would on his organ music, or rather his Practi-

have been still more marvelous. As it cal Organ School, a standard work

was, the material at his disposal was a Rinck's compositions for his instrument

poor set of dance forms, with the one show no trace of such sublime influence

organ student."

the magic effect; his hand was never his organ-playing, notably at Treves in

bring life and soul into his work.'

this point, in order to disarm those

THE HALL ORGAN CO. undue neglect during his lifetime : "Bach was a genius of the highest order; his ing he became in addition a lawyer's soul is so peculiar, so gigantic, that cen. copyist. In 1792 Rinck became usher at New Haven, Conn. Makers of PIPE ORGANS turies will have to be passed before he to the post of writing-master. In 1803 he is reached by anyone. He played the was appointed music-master at the Col-elavier, the flügel, the cymbal with equal lege of Giessen. He was now on the DISTINGUISHED for ARTISTIC VOICING DIGNIFIED AND CHURCHLY. creative power, and the organ-who is right road, and continued an uninterlike him? His fist was gigantic; he rupted upward course in his chosen pro-

day's organ playing."

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possible task; I must leave it to those Johann Christian Heinrich Rinck ALTHOUGH Rinck's famous Practical Organ Method is not used to-day as it once was, it has, nevertheless, furnished the foundation for many a method that has satisfied the needs of modern students. The result is that probably every organ-



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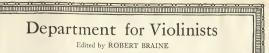
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device of musical double-bookkeeping -- contain much that is interesting to an THEO. PRESSER CO., Philadelphia, Pa-

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PAGANINI, THE WIZARD OF THE BOW.

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How Paganini Affected an Audience

THE following remarkable pen picture with the richest arpeggi and echoes, inof the effect of the viola playing of termingled with new effects, that no lan-Paganini on an English audience in London in 1831, almost one hundred ago, ap- amidst a confusion of huzzas and bravos neared in a London newspaper shortly that completely drowned the full orchesmyself at the opera door two hours and a Costa half before the concert began; presently the crowd of musicians and violinists filled the colonnade almost to suffocation. all anxious to get the front seat, because they had to pay for their places, Paganini not giving a single ticket away. The concert opened with Beethoven's Second

Symphony, admirably performed, after which Lablache sang, with much applause.

A breathless silence then ensued, and every eye was watching the entré of this extraordinary violinist, and, as he glided from the side scenes to the front of the stage, an involuntary cheering burst from every part of the house, many rising from their seats to view the spectre during the thunder of this unprecedented cheeringhis gaunt and extraordinary appearance being more like that of a devotee about to suffer martyrdom than one to delight you with his art. With the tip of his bow he set the orchestra off in a grand military movement, with a force and vivacity as surprising as it was new. At the termination of this introduction he commenced with a soft streamy note of celestial quality, and with three or four whips of his bow elicited points of sound as bright as the stars. A scream of astonishment and delight burst from the audience at the novelty of this effect. Immediately, execution followed that was equally indescribable in which were intermingled tones more than human, which seemed to be wrung from the deepest anguish of a broken heart. After this the audience was enraptured by a lively strain in which was heard, commingled with the tones of the instrument, those of the voice, with the pizzicato of the guitar, forming a compound of exquisite beauty. If it were possible to aim at a description of his manner, we should say that you would take the violin to be a wild animal which he is endeavoring to quiet in his bosom, was all fair, scientific execution, opening the Modern Concert-Master, comand which he occasionally, fiend-like, to us a new order of sounds the highest lashes with his bow, which he dashes on of which ascended two octaves above C

as delightful tones, "He has long legs and arms, and his hands in his playing often assume the attitude of prayer, with the fingers pointing upwards. While he was playing a book caught fire on one of the music upon him, and inspires him with fire from desks, which burned for some time unobserved by the musicians, who could a new existence opens to him; he is anneither see nor hear, though repeatedly other creature; and during the musical called to by the audience, anything but action his strength is more than quinthe feats of this wonderful performer. tupled. After having performed a con-After a piece by the orchestra, he entered certo, his symptoms are those of a man upon his celebrated performance on a under an attack of epilepsy; his livid and regular course of study in violin technic single string, introducing the air of Nel cold skin is covered with a profuse per- and violin compositions, the diligent stucor piu sento, in which he imparted a spiration, his pulse is scarcely to be felt, dent will find himself well equipped for tone so plaintive and desolate that the and when questioned on any subject, he orchestral work at the end of his student heart was torn by it. In the midst of this answers only in monosyllables. The night days, especially if circumstances permit he was so outré-so comic-as to occasion after his concert he never sleeps, and him to study in a good students' or-

after the event. It shows the wonderful, tra, yet he was called for to receive the almost hypnotic, effect of his playing on homage of the audience, and was so his hearers. The writer gave his experi- affected that he would have dropped had ence at the concert as follows: "I placed he not been supported by Lablache and

An Exciting Moment

the strings like a walking switch, tearing in alt. With a weak organization Paga-

from the creature the most horrid as well nini is one of the most forcible examples of the almost superhuman strength which results from the exaltation of the mind produced by genius. When he seizes the violin it seems that a star descends upon him, and inspires him with fire from the loudest bursts of laughter. This feat continues in an agitation which sometimes chestra.

was uproariously encored. He then re- lasts for two or three days. These facts tired to put on the three other strings, have been attested by Dr. Bennett, who and ended this miraculous performance attended Paganini during his stay in Vienna.

Symphony Orchestra Work THE great growth of symphony orchestras in the United States has caused many violin students to look forward to symphony work as a profession, and there is great interest in the proper course of

study necessary to fit the student for the work. To hold his position in these days, the symphony player must have a broad and thorough education in violin playing. The student looking to the symphony orchestra should make a thorough study of pure technic, like

that which the works of Sevcik furnish. Then he should study the etudes of Kreutzer, Fiorillo, Rode, Gaviniés, Wieniawski, Paganini and others, the sonatas of Bach, the standard concertos and the leading miscellaneous violin compositions. He should also do much chamber music work especially the string quartet, for this forms the best training of all for future symphony orchestra work. It is also necessary for him to play in a students' orchestra, where actual symphony work is rehearsed. Almost all of the large cities have one or more of these students' orchestras, and we sometimes find them in the smaller cities. In these orchestras orchestral rou-

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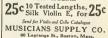
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passages is as follows:



s as follows: The first finger is placed irmly on the A string at the note D, in

is placed lightly (without pressing the string to the finger-board) at the interval of a fourth above, which is indicated by the square white note above the staff The effect of this is to produce a harmonic note two octaves above the note D (fourth line) and three octaves above the open D.

the note B flat is stopped. The fourth finger is then laid lightly on the string at the interval of a fourth. This causes **FINE OLD VIOLINS** the note B flat (the second B flat above



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(Effset.) (Execution.) Thus we see that if the first finger is them well. A correspondent writes that presed firmly on the string at any point he is unable to understand the artificial on any string of the violin, and the viharmonics in the Gavotte Miniature brating portion of the string is stopped

No. 4.

two octaves higher than the tone which

(Execution.) (Effect.)

on the note F on the D string, second position, and the fourth finger is laid lightly on the string a fourth above, the The execution of this artificial harmonic first F above the staff will be produced. No. 5.

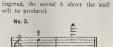
the third position, and the fourth finger

The Charm of the Violin WHY is it that among all the instruments of music the violin seems to be the In the next passage the first finger is placed firmly on the A string half an inch one that is loved and cherished more than from the nut, in the first position, where any other? It matters not whether it is the cracked affair of the little street musician, the

coarsely fashioned shingle fiddle of the far-away backwoods settlement, the commonplace trade product with its garish the staff) to be produced, as shown in the coating of brilliant varnish from the facfollowing example: tories of Bohemia, Saxony, or the Tyrol; the carefully made individual violin of the workshops in the large centres of civilization; the much lauded copies of Vuillaume and many other notables, right



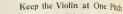
nomenon is really very simple. When an open violin string is lightly touched (with-player boast about the qualities of the out being pressed down on the finger- particular one he plays and deride the board) at a point equal to one-fourth its tone of all others. We do hear of good length, from either end, a note two oc- makes-Bochm flutes, or Besson cornets. taves higher than the open string is pro- but who could imagine anybody going into duced. Thus if the third finger is laid ecstasies over a particular banjo or manduced. Thus if the third inger is latd lightly on the A string at the point where contour of the outline, or the gently ris-







a point equal to one-fourth of its new undefinable yearning accounts for it more a point equal to use two octaves than anything else. I remember hearing shortened length, a tone two octaves than anything else. I remember hearing higher will be produced. In this case the that when the passes were being string is firmly stopped by the first finger taken off a sinking ship in mid-Atlantic,



The violin should be kept at one pitchinternational pitch-at all times. The violin student who has not access to a piano or organ correctly tuned to international pitch to get the A should keep a good tuning fork in his case at all times. so as to be able to get the correct A Thousands of violin students keep ther violins tuned to any sort of pitch, which which appeared in the March, 1915, num- by the fourth finger lightly at an interval not only makes the violin get out of tme ber of THE ETUDE. The first of these of a fourth above (the effect of which is more easily, owing to the fact that a to cause the string to vibrate in four violin which is always kept tuned at one equal segments), a tone will be produced pitch has a tendency to stay there be also deprives the student of the advantage is stopped by the first finger. For in- of hearing all tones at the correct pick stance, if the first finger is pressed firmly during his practice. The power of the tinguishing tones, and naming notes by sound alone, known as absolute and rebtive pitch, while very largely a born taken can be improved to a considerable extent by always hearing tones at the property

> Violins have been made by way of experiment, at various times, of almost every known substance. It remained, however, for a genius in a glue factory to make a violin composed entirely of glue. The violin was exhibited at a recent industrial exposition in this country

Mechanical Violin Players

PERSONS who keep watch on the patent records have noted a strong effort on the part of inventors to perfect a mechanical violin player. It hasn't been long since mechanical

piano-player inventions were looked upon with derision, but to-day we have piano players which are simply perfection in all technical and musical details. The possibility of someone perfecting

a mechanical violin player is not at all remote. Many creditable efforts have back to the famed instruments of Brescia been made already, the chief defect in and Cremona, which are played with such those brought out to date being the neceswonderful skill by great performers, it is sity for complicated mechanisms and the same. We never see a flutist exhibit often, an enclosing box to cover up both such great affection, nor hear a trumpet the violin and the "works."

Some of the attempts already made in the direction of a mechanical player for the violin admit of legato as well as staccato effects, and also of chords and arpeggios. And, while efforts to date have resulted in nothing very practical, it would be foolhardy to deny the probability of a ing curves of the arching which is acperfected player being brought out inside countable? It may be in some measure, of ten years. The records of the patent but this does not seem to be a competent office prove that many are working to answer, for all violins are not beautiful in this end, and anyone who knows the inthese respects. Is it due to the wealth of ventiveness of the human brain can, with legend connected with its history, and of out misgiving, forecast the perfecting of the places where the greatest of the older a violin player. masters lived and wrought in the glory

of the sunlight and under the azure skies of Italy? There may be in addition to Spohr's Opinion of Old Violins this a mental effect induced by the sweet-

Now if B, a tone one tone higher than ness of the softly beautiful names of violins: "Every new violin, at first, est the second A above the staff, is required, many of the makers. What can be more of the oldest wood, has always a rough unpleasant tone, which only wears off after a number of years of constant ust. For solo playing those instruments, only, are best adapted, which have been made free and mellow toned by age and much use. Among these, those of the Cremon makers, Antonio Stradivari, Giusepp: Guarneri and Nicolo Amati, who flourished in the second half of the scventeenth and the beginning of the eighteenth censtring is firmly stopped by the first maper tasks on a sinking ship in mid-Atlantic, tury, have the greatest reputation at B, so if the string is further stopped an old Scotchman climbed on loard again violins of these makers unit in the one-fourth of its length by laying the remarking "I canna lenge the does taken, selves, if well preserved, all the akate one-fourth of its length by laying the result into which ne had been taken, selves, if well preserved, all the arrow terral of a fourth finger likely upon it at an in-terral of a fourth above, the string will be winners perfectly satisfied. There strings, and nearly all the winners perfectly satisfied. There strings, and in all keys, and an eavy and winter the nearly layer strings. terval of a tourn above, us string have few minutes perfectly satisfied. There strings and in all keys, and an easy with a babove the staff will be produced, when a man will rick his tie, bit the staff will be produced, when a man will rick his tie. vibrate in rout equal sequences, and will be a wonderful charm in anything free buch in every position. Here, and will risk his life for its in form and in the characteristics of meretvation of the state. their tones'



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orn the more conventional ones in the fac hat in each case the exercise is carri out in chromatic order through all keys hus accustoming the student to all po sitions of the hand and fingers. To th ive finger passages are added arpeggio e reises based on the common chord pos tion. These are also carried out through all the keys. Later on the three position of the major and minor common chords ar rried out to the five finger exercises an finally seventh chord the entire book forming complete course in elementary technic.

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A MUSIC LESSON OF LONG AGO

knew she had been most unworthy.

Delia wanted to cry at this unsympa- Be sure about every little thing; even

Of course practicing in the summer was Delia sat up straight and horesome and why had her grand-aunt opened her ears as wide willed her that jangly old square-grand as could be and listened to the Oracle. "I won't be willed into lesson taking, I "Now music lesson tak-

ing is a privilege of the

getting anywhere at all. Slow work, my Oracle,

mer along as you did this morning."

But the Fairy didn't pay one bit of at- few, you are a lucky child

tention as he piloted her along the valley to have lessons from so and up the other side of the hill to the good a teacher-obey her!" Oracle's doorstep. "I do," whimpered Delia. "You don't," snapped the

The Voice of the Oracle

"You go through your "Experience, let me introduce to you, practice mumbling, stummy little friend in music, Delia Brown, bling, stuttering from whom I found practicing on her grand- page to page, halting here aunt's square-grand piano this bright blue and pausing there-why ay." it's enough to madden "Experience!" thought Delia, "that dull even a saint!"

old stupid that teachers are in league thetic account of her work; but she rests have their value and all the dots with-dear me, why had she come !"

Something happened then, and some thought it wasn't quite time to ery so and dashes must be in the right place. say that a bit of the bright blue sky fell on she waited. the Oracle's doorstep; instead of the gruff "Remember what I say. Print it out you put in you take out a hundred-fold" voice of an Oracle thundering at her, and hang it in big black letters over your "How can anything come out of my volce of an Oracle tunintering as net, and nang it in of man territy of the play straight,' grand-aunt's square-grand plano?" Delia heard the mildest most childish plano. "Think straight, then play straight,' grand-aunt's square-grand plano?" Delia voice saying: "Delia Brown you are a And don't ever fool yourself into think- muttered under her breath, volce saying: Deta how you have an and our out the practicing when you "Prove that you are worth a new grand remember this visit all your days even play fast. You are wasting time and not and it will come to you," growled the

"But you are not old," said Delia quite dear young lady, is good, true work. Bet- Delia hated to admit that she was not unafraid. "Yes I am, old as time; they say and

in truth that I began when the world began.'

"But you look quite young and fresh," Delia. said Delia, eyeing the beautiful Oracle from top to toe. "You are almost as beautiful as the statue our class bought for the new high school; indeed I think you are more beautiful for you have real and then at last she listened.

res" "So I have," laughed the Oracle "Now be these days: too many toys when you grumble over his master's boots which "So I have," laughed the Oracle. "Now the the babies, too many bon-bons and rib the blacked in return for a few haphagard -just as though i were a rear, sure-enough, ugly Oracle, what would you have bons when you grow up, too much cod- lessons. Prove you are worth your les-

d me this bright blue day? Delia did not hesitate. Music was her know a thing or you don't, and there is a battle; for grown-up people it's a Delia did not hestate. stude was not source and see mussing around and pretending, battle to get clothing and food, and for great unhappings, and not sue not vote and besides it doesn't pay. Music is work you it is a battle to sit down and practice

A use entrops in Decome Accession and the accession of the procession of the procesion of the procession of the procession of the processi Delia, here comes the Music Fair, to

fetch you, and when you come next time let's see how many medals and ribbons of honor and distinction you will be wearing on your inside uniform." Then the Music Fairy took Delia's hand

and whispered quictly, "How do you like 'Experience?' " Delia whispered back ; but no one heard

what she said.

A Music Lesson of Long Ago

LET me tell you of an old nicture all vellow and cracked. It hangs in the back room of Herr Nussbaum's violin shop and has been hanging there for many years, as I remember it quite well when I was a boy in the 'sixties. 1 think it must have made a deep impression on

my childish mind, for it was a picture Put yourself into it and remember what of a little girl about my age taking a music lesson. To the left of the little girl sat the old master, staff in hand, and I know he is an old musician who has taught for many years. He is looking down at his little pupil's music book, which rests on an old-time piano rack. From the look on the little girl's face, from which the hair is drawn in two little ter count ten to each beat than to stam- worth a new grand; but in her heart she pigtails down her back, you know that "My fingers won't play slow," whined Experience saw and read her thoughts she is paying strict attention to her lesson. She seems to love the art and to for he said mildly : "Little girl you know "Nonsense!" The Oracle was actually that George Handel deemed it a privilege put her whole soul into her study. The cross. So Delia cried, and then he said: to steal off in a cold garret to practice fine old teacher is evidently quite 25 "Stop it !" so short that Delia did stop on a wheezy old spinet, and John Sebasdeeply engrossed in her work as she is with a jerk; then she got very angry, tian Bach thought it lucky to copy by herself. He has no real need to follow the notes over which she is puzzling. He moonlight a few tunes out of a stolen "You are so spoiled; children seem to music book. Joseph Haydn didn't knows them by heart. For years and years he has used the old book and it

has become sacred to him. The tinkling notes steal out through the queer old win dling at your lessons. Now, you either sons, it's a battle, I know, but everything dow, and the hawkers in the street below look up and say to themselves. "Julia having her lesson. How pretty it sounds!

(Department for Children ontinued on

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Publisher's Notes A Department of Information Regarding New Educational Musical Works

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order music and studies as needed from Summer Classes time to time.

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It is always surprising to us how many teachers are still giving lessons and using reachers are still giving lessons and using music during the real summer months. There has been such a demand during years past for new music on sale that we have sent out about two packages between is generative considered to be in June and have sent out about two packages between it \$1.25 when one buys only one copy, but July of each year, during which months, as June and Auguit of both piano and vocal we have a special introductory price a matter of business regularity, we require music. We send these packages only to when one buys half-dozen lots. Any all patrons to make returns of nunsed or those who ask for them. They are billed unsole from selections sent them at our usual liberal professional discounts, estimated route one both summer more inter-ON SALE and arrange settlement for all ON SALE and arrange settlement for all and are returnable either at the end of they have retained or disposed of. our summer season, or with our regular

patrons they can be put with the package Impo of fall stock and returned at the end of Offer the season. A postal card will bring either or both of the above classifications; not pur- package.

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ditions that a general improvement is be-trr, for the reason that THE Frome is not ginning to be felt in nearly all sections only educational but is recreative as well. of ON SALE Music How much better it would be if when How much better it would be if when there music tacher or the music director re-turned to college about. September 10th there was waiting for them unopened at diately, this country would be be domine-there was waiting for them unopened at diately, this country would be be domine-there was a waiting for them unopened at diately, this country would be be domine-there was a waiting for them unopened at diately this country would be be domine-there was a waiting for them unopened at diately this country would be bed at waiter for the sending of alberty-tic sender the sender of alberty-ture sender sender of alberty-ture sender sender sender sender sender sen there was valing for them unopened a distely, this country would be by such ac-package of maise and books with which to begin the season's work. No one knows hetter than the music dealer of the hustle there is to make thet the the music dealer of the hustle which be and the season's work. The music dealer of the hustle which be and the season's work and the season's work. The music dealer of the hustle which be and the season's work and the season's work and the season's work. The music dealer of the hustle which be and the season's work and the season's and the season's and the season'

on their vacation, before they close for monthe to fill, and we are just now begin the current season, and us a general out- mig to feel the commercial effective season, and us a general out- mig to feel the commercial effective season of the range of the season of t For 12 subscriptions, goatskin, in crepe,

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Music Our catalog includes a large and useful assortment of pieces and studies for the cabinet organ as well as many compositions and arrangements for the piano that are playable with excellent effect on the smaller keyboard. For years we have observed an increased demand during the summer months for music of this description, possibly because the time of the year presents greater opportunities

for study and practice. On another page of this issue there is a list of reed organ nusic compiled with special reference to the needs of teachers and students of that instrument.

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rate piece, nevertheless there is in every

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Chopin's Preludes

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In our Publisher's Notes of last month

In our runnings to the sense that there is not much we presented an offer for old music. This is old in the sense that there is not much demand for it, but the music has never been sold and is not second-hand. There is an accumulaton on our shelves through

all these years of large quantities of music for which there is not much de-

mand at the present day, and we are willing to dispose of this at a nominal

nonth, and we make the same offer during July—that is, we will sell the music for \$5.00 a foot or \$2.50 for half a foot. How-

ever, it must be distinctly understood that

there can be no selection made. In a grea

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magit up to date the second se

the summer awakens the dormant interes of the pupil by furnishing at least fifty for the Pianoforte This new Album is very nearly com-pieted. In aswer to the many queries to a wealth of widely interesting musical we have had as to the material to be articles.

one must keep within the limits of the principle inscribed by Beethoven at the Thousands of teachers donate a Three head of his Pastoral Symphony. More ontents, as follows: "Shower of Stars," Months Subscription to each student, thus an expression of the feelings than a paint-Wachs; "Love Dreams," Brown; "Dixie showing their interest in the pupil, and inc. Music genue action of the feelings than a painting. wachs; "Love Dreams," Brown; "Dixie showing their interest in the papin, and ing. Atlast cannot paint. It is on a Land," Goldbeck; "Dance of the Winds," more readily gaining the attention of the different plane of time. A painting must Land, 'connect; 'Dance of the Winds,' more result genuing use successful to relatody: 'Dicas,'' Touries,'' Walse parent at the beginning of the sesson in 'Venetiane,'' Ringuet, 'Coming of the the fall. They realize it is an excellent Band,'' Engelmann; 'Beettes' Dance,'' business investment, be will gladly fur-Hdst; 'Serenade,'' Herbert; 'Roses' de nish special Three Months Thial Subscrip-Boheme,'' Kowaidai, 'Silver Chines,'' ton Coopons for distribution. Wettach; 'Dancing Rivulet,'' Drumhel-let: 'Delta Karam Fadlow 'P meser; and Advance of Publication

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Ince. The book contains twelve of the perform and does not require much in the "is to be happy with the innocence of mat pleasing scatinas. Those who have way of preparation or stage setting, part joy." The function of the setting the summary part is the setting of the setting of the setting of the setting of the setting setting the setting of the s

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and Composers contains many, many ideas for drills. The advance of publication provide the advance of the second s first grade, very carefully graded, very

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gram implicit in their minds, even though

they may not recognize it. But always

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A NOTED English singer named George A soluti Lagans suger named Gorge Sampson wrote a book entiled A Day With Mendelssohn, in which he records his recollections of an interesting inter-view he had with the famous composer, whether or not Mendelssohn believed in C. C. C. Statistical Area, Datroit, Michigun. PIANO TEALHERS WHO PEEL THE DENO TEALERS WHO PEEL THE DENO TEALERS WHO PEEL THE DENO TEALERS and promoting the progress whether or not Mendelssohn believed in C. C. Statistical Area, Datroit, Michigun. Sampson wrote a book entitled A Day With Mendelssohn, in which he recorded

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(Continued from page 536)

upon general happiness, for Marcelline Disappointed in Love-An Evening inclined to be ashamed of her mistake, Reveric, ARMSTRONG (ETUDE, November, At each table prepare writing tables of German composers. Beethoven called returns to her simple and faithful Jac- 1913).

except that her husband is free, and that CEVEE (ETUDE, July, 1913). it is generally known as ."idelio. It was they will never be parted again.

long time.

A Happy Musical Party

of earshot to spare himself the mortification of hearing his work bungled. Critics denounced the opera as "incoherent, coarse, wild and ear-splitting," Four different overtures were written for Fidelio. up" things. These are generally known as the Leonore Overtures

Through an Opera-glass

Fidelio

other compositions hearing the same name

first given in Vienna in 1805. The music

was considered extremely difficult, and it was so poorly sung that Beethoven sat out

Fidelia is the only opera of the greatest

Florestan, a Spanish nobleman, has been thing and nobody's interested any way," of the state prison. The first scene is inquired Helen, looking up from her magaplayed in the prison courtyard of a zine.

fortress near Seville. When the curtain her father, to assist in the duties of his day.' office as jailer. Fidelio, by his gentle, "P

courteous behavior, has won old Rocco's have to promise, just go ahead and welheart, and as a reward the good jailer come!" Edith rose with a deep sigh of promises him the hand of his daughter relief, "Good-bye and good luck to you." Marcelline. Meanwhile Pizarro, the Goy- said Edith. "I'm off and don't ask me to ernor, has received a letter from the do a thing!" and she made her escape Minister, which announces his intention through the side door. Helen was rather of paying a visit to the fortress. Pizarro, relieved to see Esther come in at the frightened at the turn of affairs, detergentle Fidelio, who is greatly concerned.

as Rocco pleads that he is far too old and lowing the plan. feeble to do the work quickly. Rocco and wasted to a section, my reason is the rotation of the past. Musical pictures were hung in their stead, be rattled off in the usual way, He feels the balmy breezes fan his check, An arrow pointed from the hall : he sees in vision his beloved Leonore coming to loosen his chains. Exhausted he sinks back, covering his face with his hands. Rocco and Fidelio enter carrying a lantern, tools and a pitcher of wine.

Fidelio, who is no other than Leonore in disguise, shivers at the chill of the dungeon. She nearly faints when she recognizes Florestan as her husband. She and Rocco work swiftly, lifting a stone covering from an old cistern, Pizarro, impatient at the delay, appears wrapped in a heavy mantle. He determines to murder Florestan himself and also rid himself of the witnesses. He bids Rocco dismiss the lad Fidelio. Seeing she must obey, Leonore retreats, but only to steal back in the gloom near Florestan, Fiercely Pizarro tells Florestan he must die, and he raises his dagger and tries to stab him. Leonore flings herself beto state min. Lecture may of despair, ing, "This way for new teaching ma-Tween them with a wine cry or usages. ing, "This way for new teaching the arrival of the minister, offering fifty cents for the best original One of the morting. One of the most a

They are all summoned to appear before the minister, who is shocked at seeing his old friend Florestan in so sad a ing his old allem Processes a set a state. He is filled with reverence for the Here a young boy passed us a list of the able than a lesson well practiced.

The opera closes with a grand finale, in HowESICEXTERS — Consolution, LISZT Mis-matched Opera Heroes which all take part, and the curtain falls (Eruns, October, 1913). A Game

We could not linger here because oth wanted in, so we moved on to "The M teries." From a basket we drew a ca

that this was one of the most instruc-

An Out-of-doors Composer

THERE is so much outdoorness in Mac-

It read, "Draw a map of your na State." I succeeded better than my nei THINGS always seemed so hard and impossible for Edith and it was just the bor and drew as a prize a medallion

other way with Helen. Everything was Beethoven. Others were not so fortun easy for her. She simply loved "to get and they got tin whistles. The partners for luncheon were cho "Well," said Edith, who was the club by matching parts of composer's picture president, "we're at a standstill now and The serious musical program wh The story of the opera is as follows: no mistake; we have exhausted every- came later took place in the "Art lery," and when it was over we deci

"Simply because we have squeezed out rises Marcelline, the jailer's daughter, is every idea we have ever had; that's why !" ironing near the doorway, while Jacquino, "Don't worry. I, for one, have had her lover, is making love to her. The several ideas lately, and if you will let girl has lately secured another lover, me do all the planning I will promise you Fidelio, who has been employed by Rocco, the best party you have had in many a

must have been on speaking terms with "Promise !" shouted Edith, "you don't land. Peterboro, N. H., was Edward log cabin, tucked in the deepest part of a pine forest, is a dear little tune hou where the composer worked and dream American music was not very poetic fore MacDowell came. He put a toufront door, for she disliked to assume all mines to silence his enemy, Florestan, for. the responsibility for the April musical, in it that was wholly lacking, a tou ever; so he orders Rocco to kill him, and Esther, a sprightly little blonde, was which makes his music particularly or Rocco confides his dreadful secret to the second only to Helen for inventing things and yet it belongs to all the world. If for the club. So the two girls went musical pictures are all about the thin rentle Fidelia, who is greatly concerned. I for the club. So the two grtfs went mancal pictures are an about one tunn He begs Rocco to allow him to asist in digging the grave. Fizzaro is furious at the indulgence granted to Fidelia, but he sees no way our the sees no way our there are the sees no way our the sees no way our the out and the sees no way our the sees no way our

This delightful affair came just before MacDowell's music is not exactly easy imagination, intimate and lovely feeble to do the work queety. Notes and Ins deligning anar tame just octore MacLowell's music is not easily casy Fidelio descend to the dungeon where house-cleaning time, so that all the pie- to play, some of the short pieces have Fidence descends to the dangeta where nouse-creating time, so that an the per-forestan is chained to a stone. He is tures in the living rooms could be taken an innocently easy look; but start to play wasted to a skeleton, his reason is leav- from the walls without too much trouble an innocentry easy took, but start to pray them and you soon discover they cannot

> "THIS WAY TO THE ART GALLERY," FORUM," and here there were stalls where poems are not for them,

Ir^ Above another was

"STAGE FRIGHT. HOW TO CURE IT." quite so much as from these dainty booklets-tilled with pithy sentences and with clever border designs.

offering fifty cents for the pest original melody to the words of a Mother Goose Season will be no missed lessons.

Then I followed the arrow pointing "TO THE MUSIC CURE "

state. He is filled with reverence for the review synaps of particular to be the and state a basic well plactice. I. Wener, 2. Wagner, 3. Data moble courage of Leonore, and his her all ments that were cured by the pretty A simple and effective combination is Elman, 5. Verdi, 6. Melba, 7. Eard noble courage of Leonore, and buts her auments that whe cure up the press of single and curerive combination is Elman. 5. Verdi. 6. Melba, 7. Ear-remove with her own hands her has young planist who sat before us at the to co-operate with your teacher in all 8, Abt. 9. Sauer. 10. Arme (comport of things)

tuned.

with pencils, also a sheet of paper on it Leonore, but to distinguish it from quino, and Leonore can think of nothing NEWOUS INDICESTION-Tarantella, DE- which are the following opera berees naired off as in the list below:

hers	1.	Siegfried	Thais
fys-		Siegmund	Tosca
ard.	3.	Faust	Senta
tive	4	Walther	Santuzza
igh-		Lohengrin	Elizabeth
n of		Radames	Isolda
iate,		Maurice	Aida
		Tristan	Leonore
osen		Tannhauser	Elsa
res.		Turrida	Eva
hich		Flying Dutchma	
Gal-			inin ai guerite
ded		Scarpio	Sieglinda
tive		Athanael	Brunnhilde

musical parties we had attended for a those of well-known heroes in opera, but The leader explains that the names are the compiler has mis-matched them and she desires the players to rearrange the list "matching" the names correctly. Thirty minutes is allowed for the task

Lists are then exchanged and, as the Dowell's music that we feel certain he leader reads the names from the correct list mistakes are marked and prize half the woodland fairies in New Eng- awarded.

A corrected list of the heroes and hero-MacDowell's summer home. Here, in a ines is given for those who may care

OI	to	use it.
use	1.	Siegfried -Brunnhilde
ed.	2.	SiegmundSieglinda
be-	3.	Faust
ıch	4.	WaltherEva
ıch	5.	LohengrinElsa
urs	6.	RadamesAida
His	7.	MauriceLeonore
ngs		TristanIsolda
By		TannhauserElizabeth
ild		TurridaSantuzza
ily.		Flying DutchmanSenta
and	12.	Scarpio
the		Athanael

Musical Signs

(Fill in the blank spaces with word or

musical sign that will complete the mean-This is a safety barrier, for fumblers ing.) may not enter this enchanted garden of Another arrow pointed "To THE sound-these delicate and aerial tone man of ----, he sang ---- in the church

choir, dividing his --- between music many remarkable things were for sale, One of MacDowell's favorite expres- and medicine. When he went out walk and there were many interested buyers, som marks is "tenderly," and how can ing he always carried a — because Above one stall was this glaring sign, a tumbler be tender? For the sake of said he "I do not care to — that last "MUSICAL MEMORIZING, How TO ACQUIRE all the beauties hidden away in these tumble I had, the' I do say it was quite fresh new fields of sound, try not to ---." It seemed very --- to see Dr.

the New England Idyls and play some- The strangest thing was this, before the thing new into them, the bracing air, accident Dr. ----ton always sang a little Upon investigating I found that little the sunlit field, the blue of the sky, the _____, now he sings _____ and stranger sill booklets had been prepared from articles shade of the forest, the thunder of the he likes pieces in - mode when bearing upon these subjects. I recalled ocean, for Edward MacDowell has caught he had always preferred them in that these articles had appeared in The up all natures out-of-doors and put it into mode. --- songs he sang --- and ---Erups from time to time, but I don't tones for us to love and enjoy together. songs he sang and ones he sang - so you see his sings was all topsy-turvy, and he could no longer expect to ---- his choir position, so one A Few Seasonable Styles day he ---- all his ---- together and threw Ir will be fashionable again this fall to them in the fire. "Hereatter, some "you shall ---- my reputation as a 6% A pretty and practical idea is to prac-

> One of the most attractive things this A seasonable idea is to have the piano

("The Arrival of the Artists" was pub-Nothing is more charming and accept- lished in THE ETUDE for May.)

tor." This is the --- of the story

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musical and writes thus: "'In music a retrogressive step, in "'I have gone over the number carewhich there is much hope, has been taken. fully, and have been down upon Chor-

"Too many irons in the fire" sounds give them in doses far enough apart that applicable to musical work. This warn- the pupil does not suspect the reason. But ing should be heeded when in enthusi- undoubtedly, a short lesson well learned astic moments there suddenly comes a is far better than a long one a third done desire to do more than can be safely Long lesson givers are very apt to be the accomplished. To be personal, I often ones who are not able to bring themmeet this bugbear, but reflection generally selves down to the pupil's level of recauses me to decide upon just a certain quirements. Another thing to favor the amount and then do it well. In this way preference of short lessons is the stale-I can avoid skimping, and in the end I ness that almost invariably creeps into a truly feel that something worth while has long one when it has to be taken over two been done

The long lesson sometimes is given out other teachers say: "I just hate my leswith the command : "You must have this sons; I never will get results. My teacher next time." But the pupil may feel down gives me too much at once. I might have in his heart right then that it will be a learned my lessons if they had been greater task than he can accomplish. No shorter."

matter how well he has been doing be- The long lesson problem has often fore, he feels it is an imposition which been a staggering one to me. I can notice invites him to shirk a responsibility. You certain exceptions creep in, too; for incan easily assign enough for two ordinary stance, when a particularly bright pupil lessons, but it is possible to waste the understands well and works hard. In effort on account of being too much. To that case it might be good to extend the make it a practice to give out these long lesson to greater proportions; but even lessons for any other purpose than to ob-then I can't help feeling it is a risk, for tain thoroughness is a sure way to kill I always have before me the aims to be

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Charles Dickens and the "Music of the Future"

Charles Dickens are so numerous that a name implies) before the date of the certain Mr. James T. Lightwood has been first regular musical composition known able to make a book on Charles Dickens to have been achieved in England. As and his Music. And a very entertaining this institution has not yet commenced volume it is, thanks mainly to the fre- active operations, it remains to be seen quent quotations from the great-hearted whether the Royal Academy of Music humorist's works. "Dickens has little to will be a worthy sister of the Royal say about the music of his time," Mr. Academy of Art, and admit this enter-Lightwood remarks, "but in the reprinted prising body to its orchestra. We have paper called Old Lamps for New Ones it on the best of authority that its com-(written in 1850), which is a strong con- positions will be quite as rough and disdemnation of pre-Raphaelism in art, he cordant as the real old original.' attacks a similar movement in regard to "Fourteen years later he makes use of music, and makes fun of the Brother- a well-known phrase in writing to his

hood. He detects their influence in things friend Wills (October 8, 1864), in reference to the proofs of an article.

The P. A. B., or pre-Agincourt Brother- ley's paper in particular, which was a hood has arisen, nobly devoted to consign 'little bit' too personal. It is all right, to oblivion Mozart, Beethoven, Handel now and good, and them's my sentiments and every other such ridiculous reputa- too of the Music of the Future."

Trying to Accomplish Too Much

By B. H. Wike

or three times. I have heard pupils of

ambition. If you must give long ones, sought and the verdict-"well done."

Test Points in Fine Scale-Plaving

By Clarence F. S. Koehler

FIRMNESS: This is developed phys- the scale playing will be. Unevenness ically by careful accurate substantial slow must be detected by the ear. Listen and practice. It is developed mentally by the measure the quantity of sound and then conception of security and solidity, estimate the difference in quantity be-Strong scale-playing can not be secured tween the thumb and the second finger unless all the steps leading to it have and the third and the fourth finger. A been carefully taken. good test is to find out whether you can WRISTS: The wrists in scale-playing execute a trill as well with the third and

must be supple and at the same time not fourth fingers as with the second and "wobbly." Stiff wrists cannot exist where third fingers. a smooth flowing scale passage appears. ACCURACY: See that the fingers in

EVENNESS: Evenness can not be at- striking the keys come down squarely tained in scale-playing by having two and surely, as near the centre of the key strong fingers and two weak ones. The as possible. Most of the failure in rapid four fingers most employed in scale-play- scale-playing is due to the lack of care ing must be as nearly even in power as in forming habits in the beginning which possible. It is hardly likely that the pupil insure accuracy. Don't feel that the time

will ever have them altogether equal, but spent in slow practice is in any way the more even they are the more even wasted.

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To Keep in Practice

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10 Neep in Fractice "Being occupied most of the time, and untile to give much time for study, I would like to know practice. I can play fairly difficult music, and read well, but lack concentration. I have Correly whold use' When I play in public my music attracts attention and comment. I am unable to secure a professional teacher"-G. C.

It would be difficult to determine whether the études you mention are suitable for you without knowing just how well you play them. You do not say whether you can learn them easily, play them without hesitation, and can approximate the metronome time indicated for them. If not, they are too difficult for you. Nothing is better for developing finger dexterity, however, as suming that your finger action is easy and correct. If a person has developed a fair technique, it does not require much time to keep it in good condition, although it may need a good deal in order to increase it to any considerable degree. With so little time at your disposal I should recommend that you spend most of it on well selected pieces, gradually accumulating a repertoire, every selection of which you can play well and, if possible, without notes. There is nothing so good for the technique as practicing a few things a great deal. The number of pieces the great pianists ep in practice for a season's concertizing is remarkably small considering their extraordinary ability Lesser pianists would do well to pattern after them, and keep a small repertoire in fine condition for every season. If you can play the etudes you mention, then you can select some of Mendelssohn's Songs without Words, Schubert's Impromptu in B Flat, one of the easier Sonatas of Beethoven, Schumann's Arabesque, Papillons Op. 2, or Forest Scenes, Chopin's Nocturne, Op. 9, No. 2, Polonaise, Op. 26, Valses, Op. 34, No 2 or 3, besides selections from modern composers. Such things as Saint-Saëns' Masurka in G Minor, Chaminade's Air de Ballet, Schütt's Reveries, Op. 34, Lack's Song of the Brook, Bendel's In a Gondola, and Godard's Second Valse, would also interest you if not already familiar with them. Spend a few moments on scales and arpeggios and a few on études, but the most of your time on well selected pieces if you simply wish to keep up your practice. Later, with more time, you can study études more vigorously,

Difficult Pupil

"My first product type that is a boy with machen badly stands, this is a boy with machen badly straight, and has no idea of correct finger position or action. Mither does he know the maning of even one expression mark, and has been given the elements of that grade playing. It informs we that he prefers plees a playing. It informs the distribution of the strate playing. It informs the other of the strate playing. It informs

Children have no idea of the reasonable side of things because that faculty is in process of development. If it were not for this, compulsion would not be so necessary in a child's growth along all lines. With application and desire also missing, the training of any given child is indeed a difficult task. In music there is also apt to be a lack of parental knowledge of what is necessary if a child is to be developed, and sometimes a total lack of discipline. Neither is that sort of discipline that includes corporal punishment of any use, as it only increases an already existing obstinacy. Rather there should be an endeavor to awaken the reasoning faculty of a child, on the part of both parent and teacher, also a feeling of pride in something well done, and a system of rewards devised for tasks well learned. For example, if a child is planning to make a certain trip on a given day, and is then informed that he cannot go unless he learns his music lesson, he will feel that there is an injustice in a task that is imposed upon him after he has been

will be apt to foster his sense of obstinacy. If, on the other hand, he is told that if he accomplishes certain things in his music, a trip may be planned, or any reward that may be devised, the same to be entirely dependent upon what he does, he will have more of a feeling that it is a just arrangement, and will be more likely to do his best. Talk all these things over with the boy's parents.

Furthermore, if his hands are in the condition you say, it will be impossible for him to ever advance until he learns hand position and finger action. The farther he tries to advance, the more impossible will he find things. Both you and the parents must have an understanding in regard to this, and both work together to interest the child, trying to make him realize something of the reasonable side of things in a very simple way, and a little at a time, and above all, avoiding harshness and impatience, or he will hate his music. Try a review of the new Beginner's Book, in order that he may learn position. Give exercises sparingly, and select pieces for him that he may profit from technically. Teach him the meaning of all signs as you encounter them, and expect to tell him the same many, many times

A Late Start

A Late Start "At the act of thirty-seven years I find my relf, through misior trues, compelied to earn my own fifts. I could formerly pits fifts grade music that the talent to learn reptily, but (dd not pro-revers as far as I might have done or account of prevent the talent to learn reptily, but (dd not pro-pert to become a brillman player, yrt1 would like to become a brillman player. The second take the brillman player of the second player brill take the brill brill brill brill brill brill brill take the brill brill brill brill brill brill brill brill take the brill brill brill brill brill brill brill brill the brill brill brill brill brill brill brill brill brill take the brill brill brill brill brill brill brill brill the brill take brill bril

You are only one of thousands who, under similar circumstances, find themselves obliged to take account of their stock of knowledge and see what practical use can be made of it. Few people, especially when they are young, ever feel that there is any possibility of their being thrown upon their own resources. When obliged to face this condition, they invariably regret that early opportunities were allowed to pass unheeded. With "determination and application," however, I know no reason why you cannot make your intelligence serve you, and become one of the best teachers in your town. I would recommend that you thoroughly review, in the most analytical manner possible, the early stages of music study, so as to be thoroughly posted on the steps a young student should follow in piano study. You will find that you can easily play all music that you will find in elementary books, but, notwithstanding this, you should study with an endeavor to understand every motion made by the fingers, why and how muscular action is best secured and developed, and how you would best make your pupils understand and apply what you tell them. The New Beginner's Book should be thoroughly mastered so that you understand every point. It is not now a question of your sitting down every day and learning to play a given number of pieces. It is a question of your acquiring a knowledge of every step of the way up to the point where you begin to find it difficult for you to play the music you find. Then you can take your progress a little more leisurely, so far as your own playing is concerned, but securing some young pupils and seeing how well you will be of great help in putting you in touch with the serious side of teaching. Thomas Tapper's latest book

New Beginner's Book is Studies for General Use, by Bilbro, in which simple studies are alternated with pieces with words. To understand thoroughly modern methods of teaching the scales secure Cooke's Matter-ing the Scales and Arpeggios. You will be surprised at the clear manner in which this will straighten out what proves to be a knotty point to many. Closely study each book of the Standard Graded Course, and the Liebling selected Czerny Studies. Gradually you will approach the limit of your own personal ability at the keyboard, and then you can begin seriously to improve your own technique and advance it as far as possible. At your age, however, you must not expect too much along this line. Some are able to add but little after thirty, although vastly improving and perfecting their capacity so far as it has been carried. If, for example, you are able to play fifth grade music fairly well, there is no reason why you cannot so polish your ability to play fourth grade selections that they will become models of perfection. The time of the virtuoso pianist is not spent in increasing his technique, after a certain age, but in perfecting the repertoire that he has acquired in previous years so that it becomes the admiration of the musical world. There is no reason why a player of moderate ability should not apply the same principle to music that is well within his ability, instead of pursuing an ignis fatuus that it is hopeless to try to secure. A wise and intelligent application of brain power is what a person in your position should struggle for, not the accomplishment of the impossible. By concentrating your attention to this sort of work you may become a power in your community, a leader musically, and a wise and successful teacher, bringing your pupils to a point where they can be passed on to more advanced teachers who will find them thoroughly prepared.

Reading the Notes

"I have much trouble in teaching some of my small pupils the letters. What would you advise as the best method?" B. C.

As a mere matter of learning the degrees on the staff there is nothing better than letting the pupil write the notes and letters alternately. Confine the pupil to the lines and spaces comprising the staff first. Drill them on these two or three at a time, adding more gradually. Then write words under the staff and let the pupil write the correct notes, such as bag, gab, bad, deaf, and many others that you can spell from the letters on the staff. Write the notes to similar words and let the pupil write the names. Give them practice of this sort daily and they will soon learn. When they begin at the keyboard with the simple first grade exercises, they will gradually learn to recognize the notes almost unconsciously from constant locating the fingers on the keys. Meanwhile continue the practice of writing and reading until the pupil is at ease.

Staccato

"Is it correct to use the pedal in staccato pas-sages, especially where both hunds are staccato?"

THE meaning of staccato is short, or detached in contradistinction to legato. Detached sounds with incan apply your knowledge to their elementary under- the pedal is used; hence, it would be illogical to try There are books which you can secure that and produce such effects with the pedal held down. The object of the pedal is to prolong sounds. Hence you will find useful. The Education of the Music be of the most sparing character. It may be touched You win not as an interface of the second se in a task that is imposed upon him after he has been t, annou subsour, *ison Spener, og Gaste Sutor, will or the accented beats, in order to produce m* given to understand that he can make the trip, and it put you in touch with one means of teaching notes to sonority, but must be as quickly abandaned. of the accented beats, in order to produce momentary

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6. 1.1 is a binner interner form attemption of the second seco Q. Is it considered pool form (from a professional point of view) to include salon pletes in a concert program, or is such a profirm as a rule supposed to consist of works of the mosters only? Is this matter optional with the performer?—A. J. V.

cal forms the two generally are of equal

with the performer i -A, J. V. A. It depends upon what you call Solonamusik. In English the term means "Draw-music in the second second second second second or a fage. Thus Last's Lickenied or Ruhlys effable Baroconfle, are drawing crossmut. Solar the second secon tength, and the generally are of equal The period is a musical sentence, compar-able to the stanza in Poetry, while the phrase may be compared to the line in versification, itst is it is a dependent division, incomplete, and requiring another, similar division to Q. is a plantist ever justined in atternay or leaving out parts of a composition as he may see fit for any reason, to suit his own ideas and desires, or would this have a tendency to mar his reputation !--A, J, Y.

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THE examiners at the Institute of Musical

THE examiners at the institute of Musical Art, New York, this year were Ossig Gaphi-witzeh, Harold Kuuer, Fritz Kreiser, Mieha Maschen, The autevention of the State of the Rubinowitz (pinno), Miss Maude E, Hurt Intonitz (pinno), Miss Maude E, Hurt Jacobsen (robin).

THE Music League of America, founded for the purpose of enabling young aritin of the purpose of enabling young aritin of the regular most restart here pulled through the regular music restart here and the pulled in which it is announced that the Name Control will be an interfaint of the Same Control will be a singular to the Same Aritica II. Satin, Mrs. E. H. Harriman and Mr. Williard Stringth as its guarantator.

This third annual May music Feeltrai of San Dieso, California, was given by the San Dieso Symphony Orchestra, the Califed Coord Dieso Symphony Orchestra, the Califed Coord Chorum of 106 Volves. The Las Children Chorum of 106 Volves. The Las Children Chorum of 106 Volves. The Las Children Chorum of the Pannan Exposition. B, Resev Schryock was the conductor of the Festini.

OscAs HauMERERTEN, having recovered from the illness, has declared his interation of whom hoors in doe, and Mr. Hammerica hes done much, incaticitably much, for open is done much, incaticitably much, for open is has that in returning to his earlier field of successful endeavor be has been seeking the paths of peace.

Is the middt of wars and ramors of wars "There the sown The England Data a set hearing by the Moody-Manners Company, it is The Function and the Moody and the source of the State of the State of the company a few years along for the best read open in English by an Englishman That Opens war The Grous and Greecent.

This double has occurred of William G. Me-rlicew, prominent vocal teacher and chort chicago and the Middl Work of the life has beended the Muddl Work of the life has beended the Muddl Department at the Ush werkly of Michigan. He died in Amstendan, N. X., being sirkles with apoptery short after concluding a roberstand of *Pundore*.

The isoversite a reversal of respective to the former with openlife to some extent to for-cast the Chicago open assoon next yet. Cormers with Gerildine Farrar in the price possible "The provide the second and the former of the the the first five Sunday. In the session and with the first five Sunday in the session and with the five second to the four opens of the five summor previous. The engagement of Thus, of Reported to the predict performance of Report and perhaps how Greenau.

The biftered annual price competition of the second GRAALDINK FARRAR is the latest recruit for the "movies," She is to play the role of Games with which she way so the start the Metropolitan Opera in New Result late seeso. David Bispham is also getting out some films for a well-known "movie" concern.

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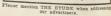
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