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Volume 34, Number 10 (October 1916)

James Francis Cooke

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THE ETUDE PRESSER'S MUSICAL MAGAZINE

OCTOBER 1 9 1 6

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BAUER & BLACK, Chicago and New York, Makers of Surgical Dressings, et

WALTER KELLER has jnst received the de-gree of Doctor of Music from De Pauw Uni-versity of Chicago. Although Dr. Keller is not a Catholic, but the son of a Gernan Methodist minister, he has been organist of the largest Catholic church in Chicago for

teen years.

A "1000 people" cast performance of Aida was given in San Francisco in September with Smmy Destinn in the leading rôic. Fifty years from now, when "50,000" people are marshalied into performances in the Grand Canyou, will the art of music be any

NR. ALBERTO JONAS has been given a verit-able ovation in Sait Lake City where he has been engaged for the accond time. One hun-dred and twenty-five of his pupils and friends, including the governor of the State, gave bin a spiendid banquet at a leading hotel.

The Instruction in musical theory at the University of Nebraska is in the hands of a Jewish rabhi, Jacob Singer, M.A. Born in Russia he is descended from a long line of rabbis and cantors. He is also a very fine planist and has won a prize for a history of Jewish music.

THE splendld hand of the Bethlehem Stee The specald band of the Bethiehem Steel Corporation gave a concert in Central Park In August, Mr. Charles M. Schwah, the head of the industry, is intensely interested in music and has been the large financial factor in the Bethehem Bach Festivals. He chart-revi a special car to take the hand of 100 members to New York and hack.

Max Heisseri to kew lore and make. Max Heisseri di del Ja New York on August 9th, He was skity-four yezh of age. Horn la thematic, kasaru, te separt forty-two yezh in America. He was spiendidly composition. He was at one time a student at lappic Conservatory. Those who have heard his initiative song reclats cherish a mer memory. He drughter Julia is a unemier of the Metropolitan Opera Company.

THE Home Music Co. of Chicago was last

(World of Music continued on page 754)

CONTENTS FOR OCTOBER, 1916

Questions and Answers

HAMISH MACCUNN, the well-known British composer, died in July. He conducted many English Opera companies in his time.

MUSIC

SCHUBERT'S Eriking is just one hundred years old. There had been several actings of Goethe's poem made previously,-one in-

749 753 753

upon such an occasion. The conductor of the Philippine Constab-mery Band is a colored man horn in 1872 Howard Loring. He was colored in Management accountaiss of leutenast in the United in countaiss of leutenast in the United in the Constant of the Constant of the intervent of the Constant of the Constant intervent of the Constant of the Constant lotent Taft had him appointed to the hand which later participated in the Initiation which later participated in the Initiation of the European instantance fiberity and also many of the Initippine disclere.

many of the Thillippine dialects. At LAST the English ensorship has together THE FOTUS. Very few German periodicals prevent for any few laws and the second prevent of the second second second second representation of some of our news. While it is yery unlikely that any German mainted pab-deferred anticentity zerost to solito the second full thry news the chance is evidently con-sidered anticentity zerost to solito the second countries at all times is protein an applicable to the second second second second second here which ecconduct and the second second second the second second second second second second here which eccond the second second second second here which eccond second second second second second here which ended sets in all of the European error in the second second second second second the second second second second second second here which second second

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world. The set of the

THE ETUDE





One hardly can avoid them. Now more than ever are these pure chocolate morsels appreciated by But what you can do is to end them But what you can do is to end them before they pain you twice. Apply a Blue-jay plaster. Wear what you will then, and the corn won't hurt. In 48 hours it will disappear for good. big brothers, big sisters and parents. With epidemics rapidly spreading all over the country, one naturally hesitates to give children candy Not so with ZATEK Milk Chocolate EATMORS. There are 28 or more sweet milk chocolate tid-bits in each dust-tight tube. Packed 15 and 25 cents by machinery at the factory and untouched by hand. They always At Druggists

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The Master Dreamers "HOPE is the dream of the waking man," said Aristotle. The

great men of all time have always been dreamers. The master dreamer is he who realizes his dreams. The daily phantoms of grand achievement which pass through the brains of millions of dreamers are eaught by the master dreamer and turned from nebulous thoughts to towering eathedrals, magnificent painting, glorious symphonies, wonderful inventions and powerful nations.

Richard Wagner was one of the greatest dreamers in the whole realm of music. The whole vast world of kaleidoscopie beauty which he built were once the wraiths of that marvelous brain that sleeps in the little garden at Bayreuth.

How did Richard Wagner differ from the myriads of dreamers who have passed into their eternal sleep unknown. Richard Wagner planned and worked. No man ever made more elaborate plans setting forth what he proposed. His plans make a veritable literature in themselves. There are whole volumes indicating his theories, his designs, his intentions, his ambitions.

Ambitions, hopes, aspirations, theories, dreams are worthless unless they are harnessed to work by a practical, sensible, workable plan. The average business man looks ahead for months-vears. The average musician has no mind-picture of what he proposes to accomplish in one year or in ten years.

A plan on paper is worth a hundred in the mind. Some day in the near future sit down with paper and peneil in hand. Give yourself over to a period of solid constructive thinking on the most important thing you have to think about-your own career. Crossexamine yourself until you find out what you really want to do. Then make a plan of how you propose to do it. Stake off certain time limits. Your work may take you longer to accomplish than you estimate, but time limits are a great incentive.

The connecting bonds between the dreams that grew in the brain of Sir Christopher Wren and the magnificant St Paul's Cathedral in London were the plans which the master architect put down upon paper. The bonds between your dreams and the eareer you are building are the plans you will put down on paper. Destiny reserves the heights for those who dream and plan and do.



THE retiring president of the Century Company of New York in a recent interview in the New York Times frankly stated his opinion that college education has a tendency to make a young man of literary inclinations, a critic rather than a creative artist. Mr. William W. Ellsworth, who through his long association with the great publishing house has examined thousands of manuscripts, says that the percentage of manuscripts necepted runs only 41 in 1,000. He finds that very few new names of consequence have come to the front in the field of fiction in the last fifteen years and this despite the fact that colleges are turning out vastly greater numbers of gradu-

Mr. Ellsworth also points out that over half of the sixty prominent literary men in America from 1800 to 1900 were not college men and that many of those who were college men had in numerous instances more limited advantages than the average student of a good high school has to-day. He then gives a list of famous writers who were not college graduates. It includes Washington Irving, Whittier, Whitman, Mark Twain, Bret Harte, Bayard Taylor, John Boroughs, William Dean Howells, Henry James, George W. Cable, Mary E. Wilkins and Hamlin Garland. Take these names from American literature and a very serious gap would be left.

Yet no one but a very stupid person in this day would argue against the advantages of a college education. The ETUDE has urged the special desirability of the music student securing a broad and liberal training. Nevertheless, those who are most familiar with musical conditions in America must realize that much of the work done in teaching composition often serves to make the students very fine eritics but very insignificant composers.

Music demands a thorough training under specialists. Writing quite another matter. Men like Arnold Bennett, William Black, John Masefield, George Bernard Shaw, Israel Zangwill, write their powerful thoughts in strong English without the aid of a college education. If they were to learn French, or German or Italian thoroughly they could use the foreign medium with the same facility, but they would first of all have to learn the language. That states the difficulty of the musician. He is forced to learn a foreign tongue and a kighly organized tongue it is. Unfortunately much composition study is so focused upon the grammar of the language that the substance is ignored. There are armies of conservatory graduates who would find it literally impossible to make a mistake in harmony but could no more write such a beautiful tune as My Old Kentucky Home than they could fly. In the end they become so over-critical that everything they write smacks of the school room. Alas, many American composers have been only too content to have some one else do their thinking for them.

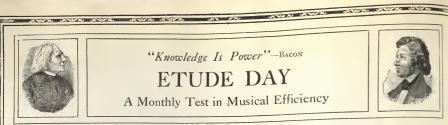


EVERY now and then some one writes THE ETUDE saving, "I have just heard that the metronome is not now being used any more." This is just about as silly a rumor as that which runs that seales are being used less than formerly. The metronome and seales are used more to-day than ever before

There is no more exacting master than the metronome. There is nothing that will keep the pupil's work "together" during the interim between lessons like the metronome. The teacher who knows how to use a metronome and who can insist upon its use with the pupil always produces better results than the one who neglects the little instrument.

We know a teacher who always laughed at the need for a metronome. Once we asked her to test one of her own pieces with the instrument. In a few minutes she realized that what she thought was good time, was really a very straggly and unbeautiful thing which disfigured all her playing. If women made their dresses by guess instead of using a pattern imagine what the dresses would look like. The metronome is first of all a good pattern.

It is more than that. It is an incentive for the pupil to go ahead. It gives the pupil something to work for. There are many ways in which it can be used with profit. The editor always insisted that his pupils should play every piece at least ten degrees faster than the metronomie marking required. What was the result? The student could drop back to the actual speed and play with far greater confidence and accuracy.



What ETUDE DAY is and How to Conduct It

THE ETUDE will contain every month a series of questions similar to the following with sufficient space for writing the answers right in the issue itself. Answers to the questions will be found in the reading text.

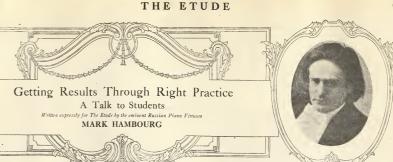
This enables the teacher or club leader to hold an ETUDE DAY every month as soon as possible after the arrival of the journal.

The pupils assemble and each is provided with a copy of THE E_{TUDE} , or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On Errope Dax the answers are written in Tm Errope in the proper place, thus giving each issue the character of an interesting text book, insuring a much more thorough and intelligent reading of the journal itself, giving the student a personal interest in bis work and at the same time providing the class with the occasion and the material of a most interesting monthly event. The questions may be taken all a to me meeting or in groups at separate meetings. After the session the teacher may correct the answers and if she chooses award a suitable prize for the best prepared answers. Under no circumatance will THE EVTORE attempt to correct or approve answers. Such an undertaking would be too vast to consider. However, if the teacher is interested in securing a prize or series of prizes suitable for these events. THE EVTORE will be glad to indicate howsuch prizes may be obtained with little effort or expense. Address your letter to the Editor of THE EFTORE, Philadelphin, Pa.

Some years ago when THE ETUDE started the Gallery of Musical Celebrities we were immensely helped by friends who wrote us telling us what they thought of the idea. Will you not kindly write us and let us know how you propose to use this page and how it could be improved to better suit your needs. Make your letter short and to the point. We shall appreciate it. State particularly whether you like the idea of having this page a regular feature of THE ETUDE.

I-QUESTIONS IN MUSICAL HISTORY	 How many strings are there on the double bass? (Page 707.)
I. What is the earliest known composition in canon style? (Page 099.)	5. From what does the word arpeggio come? (Page 707.)
 What famous Hungarian March does Cerlioz introduce in the Damnation of Faust? (Page 700.) 	6. What composer attempted to replace violins with violas in an op (Page 707.)
3. When was the tuning fork invented? (Page 702.)	7. What does the word Scherzo mean? (Page 711.)
4. From what instrument did the Violoncello descend? (Page 708.)	. what does the word Scherzo mean? (rage 111.)
	8. How do Chopin Scherzos differ from others? (Page 711.)
 What was the chief difference between Richard Wagner and other musical dreamers? (Page 695.) 	
ureamens: (Fuge 000)	 What should be the greatest number of hours devoted to practice on single day? (Page 697.)
 Name two famous English musicians who attribute their success to self help. (Page 700.) 	10. Name one important factor in cultivating sight reading. (Page 698.)
7. What rare instrument does Mozart use in The Magie Flute? (Page 707.)	
8. When was Mendelssohn's famous Scherzo written? (Page 712.)	III-QUESTIONS ON ETUDE MUSIC 1. What two Minuets of Beethoven have the same principal theme?
9. Did any one person invent the sonata, the suite or the symphony? (Page	
699.)	2. What is a Pastorale? A Pastorella?
	3. To what play did Mendelssohn write incidental music? Who wrote play?
I-QUESTIONS IN GENERAL MUSICAL INFORMATION	
1. What is the real meaning of coda? (Page 700.)	4. In which pieces in this issue is the waltz rhythm to be found?
2. What is international pitch? (Page 702.)	
z. what is international pitch: (rage 102.)	5. In what has is such at at
 How many pieces of wood are needed to make a violin? (Page 707.) 	 In what key is each of the pieces in this issue? Which are major a which are minor?
. How many precess of wood are accurate to make a storm. (rage sort)	



I AM devoting this short article entirely to the subject of how to practice the piano, and shall try to point out here what I have found from my experience to be the most efficacious way of setting about it.

Broadly speaking, the cardinal rules to be observed in all practicing should be, first, great attention to detail; second, avoidance of overfatigue, both menal and physical. It is also most necessary for the attainmunt of the best results to set up from the outset some fixed schedule of practicing. Systematically ordered tuition is such an insettimable help in all stages of phano-phayine, but even more sepecially in the elementary one, as I myself wull know. For I had the good fortune to start my pianoforte education with teachers who were steeped in the hest traditions. My first one was my father, Prof. Michel Hambourg, who had been a pupil of Nicholas Rubinstein; while my second, the famous Leschetidzy, had studied with Czerny.

And Czerny especially represents the school of pianoforte playing which has produced many of the greatest planists of modern times, his influence extending through Liszt, Anton Rubinstein, Tausig, etc. down to many famous planists of to-day. Therefore I am a great believer in starting to study according to a good method, or school, as we call it. Such a method will train the mind and fingers in a definite and organized and and fingers in a definite and organized good thing as well to accurize a the training of children who intend to become professionals later on, that it is imperative that their main energy and time should be directed first of all to learning how to master the technical difficulties of their instrument.

I do not believe that musical children learn much with profit away from the piano, at least they cannot derive the actual mechanical facility of playing except at the keyboard. I wish to lay stress on this fact, because there are in fashion just now so many clever systems of educating children musically. For instance, they are said to be taught how to compose fugues in imitation of Bach after a few hours of tuition, etc. These kinds of instruction are doubtless of advantage stimulating general musical knowledge and, above all, for training unmusical little ones and developing the faculty which might otherwise be completely lost to them; but in the education of the young pianist such systems must never be allowed to obscure the main issue, which has always to be, first of all, the acquirement of absolute proficiency at the keyboard.

Practicing in early childhood should never in my opinion extend for a period of more than half an hour at a time, and the whole amount to he done during one day should not exceed one hour. Also care ough to be taken to procure music for children to study which will appeal to their imaginations, and even their exercises should be in pleasant forms of sound and the best nich will help to beep them interested. And the best nich child the desire for beauty of touch and clearness of execution.

No Child Should Practice Alone

No child ought to be left to practice by himself; someone should always sit with him and see that he gives each note its full value. To attain this object it is excellent to make the little one count out aloud while playing. The pedal should never he permitted, and each hand ought to be practiced separately. For if the two hands are worked together the concentration of the mind is divided, instead of being directed to one thing at a time. Besides, a certain amount of covering up of the sound goes on when both hands are playing, which is bad, and impedes clearness of execution and conception of the difficulties to be contended with. These remarks about the separate practice of each hand are intended to apply mainly to the purely mechanical exercises, such as are used for the articulation of the fingers, etc. It is important also that such exercises should be easy and not strain the hand, for very serious results can develop from overstraining of the hand in childhood. Exercises and scales must be practiced in all the keys, not only in C major in which they are generally written, as it is of great benefit to the child to be able to play as easily in one key as another. Another good maxim to be observed is not to allow exercises to be repeated ad nauscam over and over again, as the mind only gets blurred with the unceasing repetitions, and no result can then be obtained.

I am speaking here at some length about the practicing of a child, as, if the routine of good systematic work is acquired in early youth, it becomes a habit and continues naturally throughout life.

I now arrive at a further stage, when, having been carefully initiated, the young student begins to consider the piano as his life-work. His problem then becomes that of all pianits, both great and small, namely and principally, how to practice in such a way as to obtain the maximum of economy in time and effort, to keep always fresh in mind and to avoid too much repetition.

I have never been an advocate of long hours of practice; indeed I think very few people can do really good, hard concentrated study on the piano for more than two hours at a sitting. There is no doubt that far more benefit is derived from several short periods of practice during the day than from long continuous work. Altogether I advise that the average practice of an advanced student and, indeed, of any pianist be not more than five hours a day, and not less than three, under ordinary circumstances. Those who have no technical talent at all and have great difficulty in 'acquiring adequate mastery of means, or those whose musical memory is weak, can practice more, and often do, but on the whole very extended hours of study only tend to staleness. In any case the student should devise a systematic way of dividing up his hours of practice if he wants to get the best profit out of his work. For until he has experience in concert playing and the frequent opportunity of performing in public (which thing, of course, impedes practicing and also obviates to some extent the necessity of it), he must always give a certain definite time every day to purely technical study.

A Regular Daily Course

To this end the pianist ought to draw up for himself a regular course to be parsued, such as the following: Scales to be played in four different keys each day, with their accompanying arpeggios in every development. also the chromatic and contrary motion scales. Thus if four scales are done each day, the whole range of scales will be got through every three days. After these scales ten or veelve five-finger exerdises. comprising all the positions of the hand, can be worked at. Hanon's *Lexercises* are quite excellent for

helping to acquire a good arriculation of the fingers. The reason why all this technical daily study is so essential is, because to obtain, a supple, casy mastery of the piano, it is necessary to possess a real athletic agility of fingers, hands and arms. And just as an athlete in training does a fixed amount of regular exercises every day, to keep the muscles of his whole body in elasticity and fitness, so must the pinnist go through a similar process to train his arms, hands and fingers.

Common Sense Practice Ideas

Now there are many common sense axioms to be observed in the details of practicing, which the student will find out by experience. For instance, if he has to play on a certain day a piece in which many octaves and double notes occur, he should on that day make a point of practicing scales and exercises for the simple articulation of the fingers. He should take care during his working hours not to study the same octave and double-note technics as are to be found in the piece that he will be playing later on in the day, for if he does so he will risk suffering from lameness of the hands. Such lameness will appear from working the hands too long in certain extended positions as are peculiar to octave playing, etc. Therefore great variety of motion must always be aimed at, in order to keep the hands fresh and vigorous. Also should the student experience the slightest fatigue in the hand when playing scales and passages, let him instantly cease until that feeling has quite passed away.

I do not find elaborate studies very efficacious for the purely mechanical development of technic, as the embellishments and harmonies which make the palatableness of such studies only distract the student's mind away from the main point of advancing the technical power, and thus cause loss of time and effort. For the only really valuable study is that which concentrates its whole energy in pursuing the true object to be achieved in each particular branch of work. And it is far more profitable to practice for a short time with absolute concentration on the technical problem in order definitely to surmount it, than to pass several more or less wasteful hours dallying with the difficulties wrapped up as they are in elaborate studies with a pleasant gilding of har-monies and progressions. Also many of the studies which arc given to students with a view to helping them technically are in themselves bad music as well as indifferent mechanical aids. Of course, these remarks with regard to studies in general are certainly not meant to include real concert studies, such as those of Chopin and Liszt, etc., but it is scarcely necessary to say that these are not purely studies for technic, but are rather beautiful musical problems to be unraveled when a certain amount of facility has already been acquired by the student.

Advanced students should also endeavor in their practicing to prepare themselves along certain lines of study, with a view to making a repertoire of pieces, which will be useful to them when the time comes for them to make up programs for their concerts.

Now as regards how to start the study of a piece, it is as well first of all to look at it from the technical point of view alone. For until means have been mastered no proper musical expression or interpretation can be adequately conveyed. First of all, then, the planist ought to dissect the piece from the mechanical

played in such a way that the bass part is completely swallowed up, and nothing can be heard but the right hand. This defect is the more difficult to conquer because the left hand, to which the bass is entrusted. s naturally with most people the feebler member. Yet weakness in the bass parts is a very serious fault, for it often undermines the whole construction of a piece and upsets all the harmonies. After all, music, like everything else, must have a good, stable foundation. Therefore the student must give much care and attention to the bass parts of his piece.

Letting the Music Speak for Itself

When the pianist has mastered the technical difficulties, he should next set to work to try and analyze the music harmonically, and, above all, attempt to find out what the composer intended to convey. And the true artist should not only be content (to borrow a stereotyped phrase of critics) "to let the music speak for itself," as such a passive attitude is merely like looking at the musical art from the standpoint of photography. No! rather must he endeavor to step into the composer's shoes, so to speak, to feel again what the composer felt, to imagine with the poignancy of the composer's imagination, and by so doing to rekindle in the music the living spark, the power of fantasy, energy and individuality with which it was originally endowed by its creator.

POINT V.

Don't stop for mistakes.

piece boldly, endeavoring to get the spirit of the com-

poser, to keep strict time and to go straight ahead.

stopping for nothing. If you make a mistake, go right

on-you are practicing sight reading now, nothing else,

and you must cover up your errors as well as possible

and go on so as to get the spirit of the composition, the

correct expression of the piece as a *whole*. You must make it sound as it should when played straight ahead.

connectedly. After you have played the composition

through-if you are practicing by yourself-go back to

the parts you have stumbled over. See where you made

your mistake, practice the intricate passage until you

can play it accurately, just as a reader or student makes

a note of unfamiliar words to look them up afterward

POINT VI.

Read ahead. Keep several measures

Remember, too, that in sight reading you must culti-

vate the ability to read ahead. Try to take in a phrase

at a time and interpret it correctly, still keeping the

POINT VII.

Practice every day in sight reading.

Finally, remember that if you would cultivate ac-

curate sight reading, you must practice every day. You

must read anything everything that you can. Albums

of really good music are so inexpensive now that one

can procure a number of them and have no end of

material for practice daily. Practice reading every-

thing, not only pieces, but accompaniments to songs and

other musical instruments. If there is someone with

whom you can play ducts or who plays some instrument

that you can accompany, this is a splendid means of practice; but remember that it is "practice that makes

perfect" in this as well as in all other achievements,

You will soon find that it is as easy and delightful to

sit down with a volume of new music and read it as

you would read a new book, as it is to read an inter-

esting novel, and you will find, too, that when you are

called on to play unfamiliar accompaniments or pieces

Don't get flustered.

Above all, remember to keep calm and deliberate

when asked to play at sight before people. If you

allow yourself to get flustered or nervous, you will not

in company you will have confidence in yourself.

he able to do anything.

proper time and giving the right expression.

ahead

Having accomplished these preliminaries, attack the

Points to Remember in Sight Reading

in the dictionary.

By Anna Guilbert Mahon

POINT L Your first aim should be a smooth, unbroken performance.

side and find out where the most difficult passages

occur. Technically speaking, of course, all pieces are

merely collections of scales, thirds, passages, etc., har-

monically treated in different ways and used as the

Mastering Difficult Passages

Having decided which are the most awkward pas-

sages to master in his piece, the student should not

then just play them over and over again, as so many

do, hoping that by much repetition the difficulties will

finally be surmounted. He must rather play his pas-

sages once or twice, then stop and think about them

for a minute, and try to get a clear definition of them

in his mind. Then start afresh, and having worked a little more, pause again. By thus stopping to think and keep his mind lucid he will both master and retain

passages with much greater ease and rapidity than by

confusing his mind through continuous reiteration

without ever pausing to listen properly or to consider

what the passage should sound like. It is also a very

good thing when first learning a piece to divide it, tak-

ing, say, each eight bars or so at a time to work at, and

thus getting to know the component parts well before

reviewing the work as a whole. Another branch of

practicing which is too often neglected by the young

pianist is the study of the bass or frame work of the

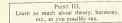
music he learns. Many times one hears something

vehicles to express the composer's ideas.

As in reading a book in which we are deeply interested we read straight along, glossing over words not always understood, in our endeavor to get the gist of the story, "the plot," so it is with reading music. What we seek now is the interpretation of the piece as a whole. To acquire this as accurately and smoothly as possible is the aim of sight reading, the cultivation of which is the source of the greatest pleasure and benefit to the student, as well as pleasure to his friends and the public.

POINT II.
In learning to read by sight select pieces
well within your grasp.

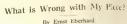
You should choose a piece well within your ability to perform. For study, of course, more difficult pieces should be practiced, but for sight reading only it is generally conceded better to try only those pieces which can be correctly executed. Especially in reading before an audience you should never attempt anything too hard, or which you fcar may cause you to stumble.



To be a successful sight reader, you must, of course, possess some knowledge of musical theory, chords, transpositions. This knowledge will help you to keep up the harmony and render the composition smoothly, even if unexpectedly difficult passages are encountered.



An important point to remember is not to attack the piece too suddenly. Before putting fingers to the keyboard you should note carefully the key in which the piece is written, making a swift mental appraisement of the sharps or flats contained therein. Time should also be carefully noted. The piece should then be hastily scanned-before putting a hand to the pianofor the highest and lowest notes. for any unexpected run or intricate passage which may cause stumbling. Marks of expression should also be noted and a hasty glance cast at the phrasing. Of course, in reading at sight before an audience one cannot give much time to this preparation, but if it is practiced when alone it will become almost second nature, the eye can quickly scan the essential points without undue loss of time, and the principal things he noted while you are adjusting yourself at the piano.



"WHAT is wrong with my piece?" A thousand things may be the matter with it, but the vast majority of these things are traceable to one definite lack: failure separate each melody note from its accompaniment How many readers can hum the melody of the piece which has just been memorized? Just try to pick out the melody without hesitation from any moderatch intricate piece which you have played scores of times Take a "theme and variations" and trace out the theme development as it is presented; take a Each Invention and see if you can always tell which is the main theme There are many advanced students of plano who make mistakes, and plenty of them, too, when asked to submit to these tests. Yct there is surely no excuse for a player not to know the tune of his piece, for he cannot expect others to understand and hear what he himself does not understand. Nothing can be accomplished until what is to be accomplished is plainly understood and when once comprehension of the object to be at-

tained is grasped, accomplishment soon follows. It is well worth while for anyone to play the melod of his newest piece by itself. If he then playshis accom paniment as a solid chord with the melody note on top. he will grasp the chord connections in their correct relations as to discord and resolution It is surprising what a flow of new ideas this will bring. Then senarate the melody into its little motives, phrases and sentences, seeking to make the tonal flow of one balance the other. This preliminary knowledge, self-teachable through careful thought and listening, will bring a coherence and intelligibility of phrasing which the aver age amateur (and many professionals) is sad'y lack ing in.

Try to imagine just how your piece sounds and analyze it until you develop the alility to write it down from memory, or still better, until you can go over your piece visually with no reference to the sound of the music, putting each note in its proper place with its appropriate expression and accent.

Just spend five minutes in seeing how well you are able to respond to these little tests. If you can answer the requirements, you can do more than the average performer; if you cannot, then you will realize the value of these ideas by your failure

The Teacher and His Business

By Arthur Traves Granfield

KEEP your studio in good order. Dust cliths are quite inexpensive and are easily operated. Remember that the months slip around with sur-prising regularity and the landlord has no use for a musician simply as a musician. He is looking for his

If you have a diploma, it might be well to frame it and hang it up. It fills up wall space and perhaps sometime a pupil might read it. Don't forget, however that it is not the diploma that counts, but the result that you are able to produce.

If it he your intention to open a studio in the downtown district, remember that a small back room in a well known studio building will meet your requirements quite as well as a more expensive one.

If you intend to open a studio in the residence section, see to it that it is situated near car lines (if there be any), and especially in that section of the city from which you expect to draw your class.

Thirty or forty minutes is now the recognized time duration for lessons. If your pupils would like more time have them take two lessons weekly. (Talented pupils in limited circumstances are generally dealt with more leniently)

Think independently. Learn this, at least. Don't be forever quoting your former teachers as to what they used to do. Pupils come to you for music lessonsnot for a recital of your experiences.

When you discover a certain piece that stimulates interest and produces definite results be sure and tabulate it-its name, grade, composer and publisher Keep adding constantly such pieces of specific men and in time you will have a most valuable list. This is important

A neat, clean appearance is a most valuable asset in your profession. Pupils expect this of you, and justly so. The long-haired, slouch-hatted, baggkneed musician of the past is buried with the past Peace to him, but don't imitate him!

THE ETUDE

The Building of Music

A Practical Lesson in the Principles of Musical Form

Especially Written for THE ETUDE

By FREDERICK CORDER

Professor of Composition at the Royal Academy, London

I HAVE often said that the general idea of musicmaking is that the composer is a kind of pump, of which the Creator works the handle and a stream of music flows forth. There is not an atom of truth in this view. Music, good, bad and indifferent, is consciously pieced together from tiny scraps, just as a beautiful cabinet is pieced together from pieces of wood. but very much more simply, and the most unintelligent and soulless person on earth can learn to do it without ever knowing much about it, provided he has the power to realize and remember sounds. The words have italicized define what is meant by the musical faculty or "gift."

There comes to me a never-ending stream of musicstudents saying helplessly, "Please, won't you tell me something about Form?" "Certainly," I say. "What is it you want to know?" "Oh, well, I don't know anything at all about it, and in my exam.. you know, there is an awful paper with all sorts of questions about Binary and Ternary Form-what do they mean by Binary and Ternary?" I groan in spirit and then proceed to expound this simple matter, when the student is surprised to find that she knows all about it already, and it is only those hateful, technical terms that keep her in a state of fogginess, from which she will never escape. For the female 'student, however, clever, never did and never will realize abstract terms. I once wrote an elementary text-book, called The New Morley, in which I surveyed the whole field of musical grammar without the use of any unfamiliar words. It was felt to be a great hoon to the heginner: can we not survey the process of music-building in the same simple manner? Let us at least try.

Here are two familiar tunes. Hum them or play them over until you realize that the one was made to fit a verse of two lines and the other for a verse of three lines .



He's gone to fight the foe, for King George up-on the throne; and it's oh! in my heart, how I wish him safe at home!

A tune (or piece) that divides up into two halves is called Binary, and one that has a first part, a second part and the first part over again, like our second quotation, is called Ternary. The words Two-part and Three-part would be much better, but unfortunately the word "part" is employed in another sense in music. Now the building up of all dance-tunes (which are the foundation of all music) was, in early days, Binary, simplicity being the chief requirement; but if a dance went on for long the music was found to be insufficient. The obvious way to remedy this was to have two tunes, and play them alternately. This was done, and it was soon found that it was nicer to leave off with the first than with the second of the two: thus the principle of *recapitulation*, the most important principle of music-building, forced itself on people's minds.

Observe that the Bluebells of Scotland tune has to fixed idea of the composer. If you will look with have its first part twice over, or it would sound lopsided. Amateurs who do not remember the sound of what they have played, but only the bit they are just playing, always dislike repeats, and omit them if they can. Their instinct is to "get through" the piece, and they look upon a repeat as a mere hindrance. But if the composer is smart enough to realize this and have his piece printed out at length they never dream of shortening it

Now, why does the musician feel it necessary to avoid the effect of lop-sidedness in music? Simply because he has two arms and legs, and his heart has a two-fold beat, so that he cannot move or live without Nature drilling into him the one-two, one-two perpetually. And although the worthy monks of old (who were the first to cultivate music as an art) declared that the triple time was Perfect Time, because it symbolized the Holy Trinity, and Common Time was Imperfect, Nature contradicted them, and everybody, both then and now, could not but feel that two-four-eight and sixteen were the normal and natural ways of multiplying beats, bars and phrases in order to build up music.

But you must remember that an Art is different to Science; we do not want to be always logical and mathematical. Hence the abnormality of triple time is far from displeasing; the building up of a piece in irregular portions-especially where these are largeis even preferable to real symmetry. Such a simple tune as God Save the King! (America) owes much of its dignity to the six bars of its first half, and the Austrian Hymn is also removed from the commonplaceness of the Russian Hymn by heing made in three four-measure phrases. On the other hand, La Marseillaise is of such a complex rhythmical structure that, vigorous as its melody is, the ordinary person finds a great difficulty in remembering it correctly.

The Rise of the Canon

The making of a perfectly symmetrical tune like Home, Sweet Home! was therefore looked upon as too mechanical and obvious a task to be called Art, and from a very early date composers-especially the monks, who were for long the only practitionerssought for means to make a more subtle and continuous kind of music than this. Probably the earliest device was that of Canon, the singing of the same melody by two voices, one starting later than the other. The extreme difficulty of making them fit in passable harmony for more than a few measures prevented this device ever becoming popular, but the earliest known composition we have-the famous round, Sumer is icumen in, which is believed to date from about 1350-is in this form. A more practicable variation of the same device consisted in writing some tune in very long notes-so long that the tune became unrecognizable-and building music in much shorter notes upon this ground work. Masses for the church were always thus written in the Middle Ages, but they seem to us devoid of any musical interest. This led the way to a kind of vocal music, chiefly secular, called the Madrigal. This consisted generally of a medley of canonic imitations ever desisting and recommencing. When effected with skill this was delightful to the performers, though less so to the audience. At last, about 1550, when instrumental music came to be wanted, a new style of thing was demanded. At first madrigals were played, but this kind of music, bereft of the words which dictated the component phrases, seemed rather pointless, and composers turned with more success to the primitive dance-tunes, dressing these up in various ways. Naturally they sought to disguise them, in order that the interest should be disguise them, in order that the interest should be is spoken of as ternary, yet the two structures are transferred from the tune to its writer, for that is the identical. It seems to me as if these insufficient tech-

a technical eye (and ear) into a suite by Bach, Mattheson or Couperin, you will find that this so-called set of dances has as little of the dance as possible. There is first a Prelude, which is just aimless extemporizing of nice passages, then a Courante, or Coranto, which was the name of a lively dance, but is here generally a piece of tangled rhythm and slow movement. Another, called an Allemande, is more curious still. There was once an early English dance called an Almain (German) and this, being entirely forgotten, its mere name was taken and applied to a little movement, the only character of which was that it was in common time and as unlike a dance as possible, thus affording the needed contrast to the comparative triviality of the other movements.

The Sarabande, the Gavotte and the Minuet were allowed to remain pretty much like their prototypes Then there was sometimes a thing called an Air, which tried to belie its name by having no recognizable theme, and the usual finish was a lively movement called a Gigue, which was founded upon the still popular English Jig. cleverly disguised by being turned into a kind of Fugue-that is with the parts chasing one another somewhat after the fashion of a Canon, and thus obtaining more continuity than the other movements could achieve. Remember that no one in particular invented all this, or laid down any rules concerning it. Musicians simply copied one another's procedure unthinkingly, only one clever soul now and then venturing to make a daring experiment. And it is only the names of the innovators, ancient or modern, that survive; the rest had their day of popularity and were forgotten. This went on for about a century, the dance element constantly dwindling and the preludial or ornamental element improving, until the Suite was gradually transformed into the Sonata. or Symphony. The idea of a set of pieces in different character survived, but as the possibilities of instrumental music grew the separate movements got ever bigger and bigger until Becthoven developed them to such an extent that the Sonata had to be reduced from four movements to three, and even two. But each movement still retained, and always must retain the outline of one of the two tunes we have quoted above; if you have ever such a lot to say you must say it-get away from it-come hack to it; you must have one portion of your material in one key-another in a related key, and on the repetition have both in the starting key, All abstract music must, in the main, conform to this natural law of shape, though, of course, the details may be infinitely varied and are hardly alike in any two pieces, except of the lowest class. Every instrumental movement of any importance, then, takes the following shape:

Introduction (perhaps) First portion of material.

Second portion of ditto in a related key.

(All this except the introduction used to be reheated. but is seldom so now.)

Middle section, vague.

First portion over again. Second portion ditto, but now in same key as first.

Now, would one call such a piece binary or ternary? As far as the statement of musical material goes it corresponds with Home, Sweet Home! but the entire piece is certainly on the same plan as The Bluebells of Scotland. This is where these well-intended technical terms seem to me insufficient. Such a movement is, in point of fact, spoken of as binary, and a smaller piece, such as a Minuet and Trio, which consists of two little Home, Sweet Homes played thus-A, B, A-

The Self-Help Road to Success in Music nical terms were invented merely to worry examination

candidates. Say to yourself rather, there is only one THE remarkable development of English music during the last two or three decades is due in no small measure to two men who "self-helped" themselves to success. These two men are Sir Edward Elgar and Pieces of music called Fantasias or Pot-pourris are Dr. Henry Coward. Of the two careers, however, Dr. generally not picces at all, but musical scrap-books; Coward's is by far the most instructive; for Sir Edward a series of tunes (operatic generally) connected to-Elgar was blessed from the start with that rarest of all gether by a few display passages. The Hungarian gifts, creative genius. Given determination, industry Rhapsodies of Liszt, made on gipsy melodics, are the and a suitable musical environment, it was inevitable most mportant examples of this kind of thing. It that Elgar should rise head and shoulders above his nearly always sounds scrappy and unsatisfying, be plodding brethren. Coward, however, is a man of cause of the lack of connection in the ideas. The only different stamp. Musical creative genius he has not, other form possible for a piece of music is the Rondo, and he never acquired the skill to play any instrument which is a double sandwich, thus-A, B, A, C, A, B, A decently. The quality of leadership he has to excess, however, and a fiery zeal for music. These qualities Applied music, such as vocal and dramatic musiare responsible for the fact that he is to-day leader of would naturally be written with less regard to for a the Sheffield Choral Society and the recreator of the than to the words to which it is attached; but in the best traditions of English choral music. He is cerwildest scenes of Tristan or Götterdämmerung you tainly the greatest chorus leader in England and probwill find, if you look closely enough, that the natural ably in the world. laws are never wholly disregarded. Even in the freak

Few of us are blessed with creative musical genius of a high order, and the Elgars among us can be left to take care of themselves. The more homely virtues of Henry Coward, however, are possessed in some degree by most everybody, and it is instructive to observe how he has used them to elbow his way to the front. He out that Wagner's Siegfried Idyll, then a novelty, was was left fatherless at eight, and was obliged almost at likely to become a type, and that in years to come the once to earn his own living in the Pittsburgh of Great Britain-Sheffield. He was apprenticed to the cutlery trade, and it is significant that he made a success of that. When he was twenty-two years of age he had to decide whether to go on being a well-to-do master tener finds it very difficult to listen to a "potted" sonata cutler or to be a school tcacher at a salary of \$100 a with four movements-Allegro, Andante, Minuet, year. He became a school teacher-and this in spite of the fact that his early education had been neglected. with the irresistible law this involves repeating much "A period of almost incredible toil began," says J. A. Rogers in his biography of Henry Coward. "When he left the workman's bench to serve for three years as a bear, inducing weariness instead of pleasure. Although pupil teacher he could not decline a noun, or work a 'sum' beyond long division. It may be realized, therethe next change in music must be a reversion to an fore, how much leeway there was to be made good. He set aside five hours a day for sleep, rising at five works of the genuine composers of to-day is being A. M. in summer and six in winter, to study before leaving for school. He won a science scholarship at South Kensington, of which he did not avail himself. is I think the natural result of this over-elaboration Other local certificates (Cambridge) were also taken. all being done in minimum time. He read voraciously Only an abnormal brain and body could have stood the Very soon success came in this career, and he strain " had the good luck to tumble into a "soft snap"-the I have tried to write the foregoing as tersely as headship of the "Free Writing School," with only sixty scholars and a salary of \$1,000 a year.

But what of music? Music from the start claimed him for its own, but Henry Coward recognized with the good judgment which is in no small measure responsible for his success, that his work-stiffened hands were ill-fitted to enable him to win honors as a pianist violinist or other instrumentalist. Neither was he endowed with a voice. Yet this man, who is neither composer nor performer, is one of the most brilliant musicians of the day. A paradox!

Before Henry Coward was twenty, the Tonic Sol-fa movement was coming to fruition, and he recognized that in this lay an opportunity to become a teacher and conductor. He accordingly set to work to master the subject and to teach it to others. A lifelong friend and pupil of Henry Coward gave Mr. Rogers the fol-lowing description of how Coward made a beginning along this line while he was still a cutler's apprentice "The youth started teaching in the dungeon-like room underneath Oueen Street Chapel. His method of teaching was of the lightning order, and there was always a stock of dynamite on hand. The amount of modulator work we did was awful, and would have killed anyone less enthusiastic than teacher and scholars were. The way we schah-lahed up and down that modulator, worked at time exercises, listened to mental effects, got pulled up in the middle of an exercise, and were dacapo-ed back to the start are memories that haunt one still

When in 1887 there was a "shake-up" in the educational field. Henry Coward lost his position as headmaster of the Writing School, which, in fact, was abandoned. He determined to become a professional musician. It must be made clear, however, that his ability as a conductor and leader had already made him known in Sheffield. He had in 1876 formed a choral body, known as the Sheffield Tonic Sol-fa Association, which afterwards developed into the famous Sheffield Choral Union often spoken of as the "Sheffield Choir." He had also done much musical wort school children choirs, formed an amateur orcheur etc. So upon losing his post at the school he determine to take the best musical degree open and to maksuccess of music. In an incredibly short time he the Oxford degree of Bachelor of Music, subsequent gaining the Doctor's degree.

Once more his faith in himself was justified H. soon established himself as a keen but kindly critica a local newspaper, and in addition was in request conductor, teacher, lecturer and examiner. Before lon he became nationally known, and to-day, thanks large to the tour of the world made by him and the Sheffe Chorus, he is an international musical figure. He h out choral conducting on a new basis. Thanks large to his influence the old-fashioned English chorus, yes after year plodding in a dull, mechanical way through The Messiah and Elijah, is a thing of the past. In place is the modern plastic body of singers capable singing-in fact, calling into being-the exacting chora compositions of such modern English composers Edward Elgar, Granville Bantock and Walford Davis compositions that are intensely dramatic in feeling.

What are the factors of success that carried this ho onward and upward from the workman's bench to the conductor's rostrum? First of all comes the dynami force of the man in whom physical strength and mer tal balance are united to an extraordinary degree. The again, his courage. He never feared to tackle an undertaking that he felt capable of mastering; and h never feared to leave the safety and comfort present occupation for something that offered a better prospect to be won only with toil

When he was preparing his choir for its world tour he compiled a booklet for the guidance of the members. In this booklet occurs in hold type half a dozen times the sentence

"Method is the Secret of Success"

And it is surely to this that Dr. Coward owes much of his preëminence. One incident will suffice to show how thoroughly he carried out this principle. While he was on tour in Germany with his Sheffield Choir h received the information that he had been appointed to the coveted post of conductor to the Leeds Chora Union. "To celebrate the occasion." says Mr. Rogers "he invited a small party of traveling companions to dine with him at an open-air cafe. From time to tim he was seen to take out a paper from his pocket, gland at it for a few moments, return it, and then join n the conversation. At last one of his friends asked what he was doing-if it was the multiplication table he was studying.

'No.' replied Dr. Coward, 'it is a list of the names of the chief officials and committees of the Lerds Choral Union (some forty in number). I am memorizing it so that when I get back and am introduced to various people there I shall know something about them and their position in the society. People like t think they are already known, if only by name." jest someone offered to hear his lesson and he agree In that short time he had thoroughly memorized all the names and initials of his future colleagues.

And the lesson for you and me, dearly belove brethren, is that he not only learned the names of his future colleagues, but that he had a list of those names to hand in case he was appointed to the post. A case of preparedness!

Overcoming Stage-Fright

As a rule teachers do not fully sympathize or try to aid pupils who are overcome with nervousness when playing in public. I think it as essential to improve this as any point in teaching, for no nervous pupil does justice to himself or teacher. The folowing plan has proven most beneficial, as well as pleasant

Once a month eight or ten pupils are called together for an impromptu recital, requesting each to bring a memher of his family or a friend. At these recitals each pupil plays the last solo piece worked up-sometimes a duet or trio is ready-and vanes the program. To the pupil showing most composure -regardless of age or grade-is voted a prizeeither a musician's photo, musical or poem booklet. a pot-plant, box of candy or some such inexpensive gift. It has not only benefited them in gaining confidence and easy manner, but keeps them upon sole work, as they do not know just when they may be called upon .--- W. B. C.

THE ETUDE

Common Sense in Pianoforte Touch and Technic

The Distinguished American Composer-Pianist

Mrs. H. H. A. BEACH

sense that we possess, is to repeat, not only what numerous writers have expressed in language of varying intensity, but to echo the thoughts of every one of us who work out art problems of any kind. It is so easy for us to learn formula by heart, and then attempt to solve each question that arises, by applying some hard-and-fast rule, instead of using our common sense. This most uncommon attribute if called into play, should teach us many things about art upon which we need to dwell. For instance, the use and abuse of technic. And by abuse I mean the application of the hard-and-fast rule on all occasions. Surely common sense would suggest that different emergencies require different action, and that one's technical equipment in any art should be sufficiently elastic to allow free adaptation in whatever direction our tasks lead us. Especially should this be true in art which is of necessity so closely dependent upon mechanism as is the art of pianoforte playing. The instrument contains within itself so many aspects of the mere machine, that we ought continually to strive against adding further to its unyielding qualities by the imposition of a rigid technical employment of them,

To say that Common Sense is the most uncommon

Of course, we must have technic, "and plenty of it. In order to express our own thoughts, or adequately those of others, we must first acquire a sufficient command of language. This, in relation to the art of pianoforte playing, means command of technic. I hesitate to repeat the trite statement that, without adequate technic, it is absolutely impossible to express in all its fullness the meaning of any composer or composition. In the face, however, of the incompetency which so frequently meets us, it seems wise to repeat, and again repeat, the maxim that "a good workman s master of his tools." A diligent practice of octaves, scales, trills, exercises, of whatever nature seems most necessary for the individual development or the correction of individual faults, a firm grounding in all the preliminary requirements of good pianoforte playing,all these must be worked out according to the individual needs, under the guidance of some teacher gifted with "common sense." And we have many such right here in our own country! It is not necess sary to go elsewhere to find as good foundation-work as may be found in the world. Not until the pupil has reached the stage of near-virtuosity should it be found wise to leave home and home influences in scarch of wider culture and experience.

The Use and Abuse of Technic

Now, as to the use and abuse of technic and the hard-and-fast rule. Many times I have been asked by apparently intelligent students whether I play octaves with a loose or stiff wrist. It always seems to me as if one should ask, "do you use a knife or a spoon in eating?" Our old friend, Common Sense, rises to explain that, in a half-dozen octave passages, each one expressing a different musical or emotional idea, precisely six kinds of octave playing would be Decessary

Again, the matter of chord-playing in passages of great force brings up several questions as to whether it is "right" to play the chords with the pressure touch. to pounce upon them from various heights above the keyboard, or apparently to throw them up in the air as if the keys were red-hot. What should Common Sense teach us about this, and all other similar problems? In order to produce perfectly even tones at great speed, how should one finger the "rheumatic (This from a pupil whose teacher recently

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gave me her mournful confidence.) Which fingers and only then, comes the time for attacking the techshould we use in the trill? How much hand or arm movement should be used in playing the successive notes of a legato melody? There can be but one answer to all such questions. We must adapt the method used to each separate phrase, according to its musical and emotional significance. I use the words "musical and emotional," for each

must have its place in our study and yet they belong together. It is only by mastering both that we succeed in eliminating the mechanical elements in pianoforte playing.

The Musical Meaning

Having acquired the technic necessary for the interpretation of whatever grade of composition we may be considering, we come, first and foremost, to the question, "What does this music mean to me?" To it merely a placid salon-piece, or does it bring suggestions of deep earnestness or heart-rending tragedy This is taking us into deep waters. I know, for we bring up many strange and unaccountable associations of ideas when we attempt to describe what music "means

The placid salon-piece generally bears its label in plain sight, and can be disposed of in few words Usually its technical requirements are comparatively simple, and it matters little whether we employ one touch or method or another in any given passage. It is when we cross the threshold of the Temple, and enter into the atmosphere of music that has meant a part of some composer's very life, that we must pause and search with all our faculties alert. Analyze this human document, study it over and over, from beginning to end, and try to discover what kind of message brings us individually. If the piece appeals to us, ts meaning comes out gradually under the developing fluid of our repeated analysis, until the picture takes shape, and we can then begin to think about coloring t according to our personal inclinations. Then

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nical problems with the means best adapted to the solving of each separate one.

There are so many interesting points connected with the study of a composition new to us. The developments of the main idea, its various harmonic and rhythmic changes, all the subsidiary phrases that serve to enhance its importance, where the climax occurs, (if the piece contains one) where that climax begins to work up, etc. It seems as if we should be swamped by so much that must be considered before we begin to employ technical means for the expression of musical and emotional details.' A new composition resembles a picture puzzle, and sometimes seems about as unintelligible as the latter when the colored hits tossed out onto the table. Yet we can patiently put the bits together into a cohesive whole if we confine ourselves to one difficulty at a time.

Some of us are able to read through a composition quickly, away from the instrument, as we read a book, and can thus get a good idea of the music or even learn it before taking it to the piano. There are numerous anecdotes on record about great pianists and their feats in this line. A notable one is that of Von Bülow, who, while traveling one day by railroad, studied a very difficult manuscript which he had never before seen, and, committing it to memory, played it that same evening in a concert. Naturally such feats can belong only to great musicianship, but the analysis of compositions away from the keyboard can be made regular study with valuable practical results, and considerable ability, even in memorizing, can be acquired by patient and persistent work.

A Practical Application

Let us take up briefly three well-known examples of modern music, differing widely in character, which may serve to illustrate many points that we have been considering. First. Rachmaninoff's Serenade, Opus 3. At first glance this looks like a simple piece in waltz form, graceful in the outlines of its phrases and with no complicated development. No exciting climax is suggested; rather, a monotonous repetition of slight changes in the main idea. After the introductory page which merely hints at a figure of the principal subject, the Tempo di Valse begins. The theme suggests the viola in character as well as register. Indeed, perhaps we may better understand the entire piece by imagining it as written for orchestra, so suggestive is its orchestral coloring throughout. The accompaniment might be for pizzicato strings, with an occasional hackground of soft wind instruments. The viola theme is easily traced as it permeates the whole composition, with comparatively slight changes.



It is accompanied by a simple waltz figure played sometimes above, sometimes below the melody. The harmonic changes are strangely Oriental in their suggestiveness, and the persistent organ-point on the third and dominant seventh produces an effect of indescribable melancholy. It hints of Oriental mysteries, of indefinable longings.

I know of no instance where this latter most unusual chord-note is employed as organ-point for so long a period. Tschaikowsky's use of the third as organ-point (Pathetic Symphony, second movement) produces a

musical form; that of a sandwich.

Musical Seran Books

-C being an extra portion of musical material.

music of what are called "the moderns." where tonal-

ity, melody and cadences are all abandoned, there is

always a return to what the writer did at first, how-

ever discusting. About thirty years ago, writing on

the subject of the future of the symphony, I pointed

symphony would probably be largely superseded by viv-

idly descriptive pieces of one movement only. This has

come to pass, not only in the symphony, but in the

sonata, in spite of the fact that even an educated lis-

Finale-boiled down into one. In order to comply

of the first movement in the Finale, and the strain

upon one's memory is apt to prove greater than we can

nothing ever really goes back, I clearly foresee that

earlier type of rhythmical melody and a temporary

abandonment of the claborate structure which, in the

found well-nigh impossible for the ordinary ear to

The Coda

possible omitting many important branches and side-

tracks for the sake of clearness, but on reading it

over I find the end needs rounding off. So it is in

music (and in sermons); one needs to chew the ker-

nel of one's subject a little before it can be made dignetible. This "finally and in conclusion, my breth-

ren," is called the Coda (Italian for "tail"-used in

the sense of postscript) and is a feature in all good

musical composition. The early writers did not em-

ploy it, and real dances had no use for it, but it gradu-

ally invented itself and became ever more and more

important till now it is the most essential part of a

work. The more smooth the course of a piece of

music has been the more we feel the need of a rous-

ing climax to finish with. Exactly how this is con-

trived would be too technical a matter for me to

explain to you, but if you have ever heard the tran-

scription of the Hungarian Rakocsy March, introduced

by Berlioz into his Damnation de Faust you will have

of a coda than any words can give. One seems to be

pelted-bombarded with fragments of the several

unes in the march, and at the same time this perora-

tion is cunningly devised to portray a furious battle,

so that when we reach the end our imagination has

been stirred far more than by the bulk of the piece.

So, in the present essay on music-building, whatever

impression my review of the art may have made upon

the reader, I want to take him by the button as I utter

my last words, and assure him that unless he teaches

himself to listen intelligently to music and to analyze

it as it goes along he is losing the better part of what

that music tries to tell him. It is difficult, but well

worth while. Also, he must teach himself by con-

sciously training his ear to recognize cadences and

keys which are the roofs and walls of a musical strue-

ture; without a perception of these he is like an uneducated tourist in a cathedral, only bored by the mani-

fold beauties by which he is surrounded, and wonder-

ing which is the way out

clearer idea of the dramatic and sensational value

grasp. The present popular craze for nonsense

of musical architecture

grams of to-day. Each song is a complete drama, be it

ever so small or light in character, and no two are in-

terpreted in the same way. Even the quality of the

voice may change absolutely, in order to bring out some

salient characteristic of the composition. Technical

perfection may indeed be there, but so completely

subordinated to the emotional character of the song

Adapting the Means to the End

distinguishes the greatest pianists in like degree. The

ability to make each piano piece, whether a master

sonata or a simple nocturne, into a life-drama carry-

ing the hearer along a torrent of emotional intensity

the very greatest among them. Who thinks of the

technic while De Pachmann plays a Chopin Mazurka?

He may be doing wonderful things in touch and

technical detail, but it is our hearts that respond to

each motion of his hands. Imagine stopping to con-

sider technic when D'Albert plays a Beethoven sonata.

or Gabrilowitsch the G major conerto, or Carreño the

Emperor, or Paderewski-anything when he is at his

Technic is like most of the important things in life

a power for good or evil. It must be the servant, not

spond at all times to whatever demands we make on it,

the master, of our musical equipment, ready to re-

and equally ready to illustrate the idea that the greatest

art conceals art. If we play each musical composition

in such a way as to make it a well-rounded entity,

symmetrical, fully developed and beautifully colored.

we shall do much toward removing the stigma cast

upon the pianoforte as merely a mechanical instrument.

position in such a way as to make it tell a story, we

And if we bring out the emotional side of that cont-

shall do even more. Do we pianists like to hear

people say "No, I never go to piano recitals. They

are so monotonous that they bore me to death?" Then

let us make every effort to play music that is not

monotonous with so much expressiveness that each

piece sings; with a due regard to the proper arrange-

ment of our programs so that every work may be

"hung on the line" and yet not "kill" its neighbor. Our

noble instrument with its marvelously rich literature.

will respond bravely to our love and devotion, and

exercise its real power over its hearers, whether we

Some Facts About Pitch

most important factors in musical acoustics, was in-vented in 1711 by John Shore, a cclebrated English

trumpeter, who played in Handel's orchestras. It was

later developed to a more exact and scientific degree

While the number of vibrations per second of the

highest tone commonly used in music is 4138, it is con-

sidered that overtones with frequencies of 10 000 or

more enter into the composition of sounds used in

The standard pitch to which musical instruments

should be tuned has greatly varied from time to time.

In the days of Handel and Mozart the A (violinist's A)

of the keyboard was as low as 422 vibrations prr second.

The modern American Concert Pitch of A is as high

as 451.6-a condition which has proved a great strain

for artist and instrument alike. Some years ago a

committee of the American Piano Manufacturers' Asso-

ciation investigated the matter and decided to adopt the so-called International Pitch. A=435. A similar conven-

tion of physicists established it at 440. While very

little difference is practically existent between the two

figures, the lower one is now almost universally re-

garded as the most satisfactory figure, and piano owners

should see that their instruments are tuned at A=435.

This is variously known as "low pitch," "International

It is wise for music teachers to possess themselves of a tuning-fork for A at 435-International Pitch,

Tuners of the less responsible kind are sometimes apt

to tune a piano below pitch when it suits their conven-

ience. When this is done it is hard for the next tuner

to restore the original pitch, and still harder for the piano to maintain it. When the musician has a tuning-

THE tuning fork, for determining pitch, one of the

play octaves with a loose wrist, or not!

by Rudolph Kocnig, of Paris.

Pitch" and "Diapason Normal."

music and speech

while the brief story unfolds itself, belongs only to

It is this power of adapting means to ends, that

that we lose all consciousness of its existence.

similar effect of melancholy, unrest, emotional exhaus- their inestimable benefit, the interpretation of songs tion. Are these unusual uses of the devices of organ- as given by the greatest singers in the recital propoint peculiar to the Russians? The question opens up interesting possibilities for discussion and comparison. To return to our Serenade, the viola continues its mournful song, after a short codetta, in a rather more impassioned phrase, thrice repeated:

702

This brings us to the only suggestion of a climax that the piece contains. It is short and unimportant, for the first hopeless melancholy is at once resumed. The melody now lies in a higher octave (the oboe?) against the alto of the viola. The Serenade ends simply, with a repetition of the little codetta.

Now it may seem as if I had made "much ado-about nothing" in selecting so comparatively simple a piece for minute study in piano technic, when its technical demands are apparently so slight. There is certainly nothing sensational here, but as to its being such an easy matter to bring out all the charm of this little gem of pianoforte literature, there may be several opinions. The melody gives opportunities for a singing tone of ineffable beauty and variety of color, while the accompaniment must be worked out until it is as delicate as a cobweb. As for the emotional significance of the piece, and its effect when well played, let any well equipped, sensitive planist experiment with it and discover

For an example of the climax and the working up to it. I know of no better instance in modern music for the pianoforte than Sgambati's Nocturne in B minor, Opus 20. It is a bit of real Italian life, as it might be portraved in a miniature opera. In its most impassioned moments one cau almost see the tenor advance to the footlights and make his unfailing apneal to his ardent listeners. We need not enter into detailed description of this piece, another gem of rare charm, for its character is so unmistakable throughout that one could hardly go wrong in its interpretation The contrast between its two themes is marked, and demands like contrast in the playing.

I remember that, when I had the great and often repeated happiness of playing this Nocturne in the dear old composer's presence (some years ago it Rome), he cautioned me against playing the second theme too fast. I have among my treasures a copy of the work in which he added with his own hand several changes in harmony and dynamic marks, that he had made since it was published. I may add that the more dramatic expressiveness I put into it, the more he was pleased. Technically, its difficulties lie mainly in the production of the two kinds of singing tone demanded by the two themes, and in the force ful playing of the chords and octaves at the climax.

One more illustration a gem which we all know and love. Brahms' enchanting transcription of an old Scotch Lullaby in his group of pieces, Opus 117. Here again we have a singing melody, perfectly direct in its appeal, simple in its musical form. In this case, the greatest technical difficulty lies in the fact, that the melody often runs through the middle of chords, like a golden thread through beads. It must be brought out with sufficient prominence against the surrounding chord-tones, and yet it must sing. To do all this with one hand is not easy. On the emotional side, Brahms has changed the entire character of the little melody by the insertion, between its two occurrences, of a second section built on different melodic and rhythmic ideas. The black tragedy of this interlude adds a new pathos to what at first seemed a simple lullaby of rather placid character. When this returns, although the notes remain the same, it is hard to recognize it as the same melody. It has become intensified by passing through the valley of the shadow, until it glows with a deep spiritual radiance.

Now what has technic to do with all this? Everything. These three pieces, none of them demanding great virtuosity, must be played with as different a touch as if we played them on three kinds of instruments. Each one has its own story to tell, and the technic must be suited to the telling. Here we come to the real value of technic: a means of expression. How often do we hear a comparatively simple composition so buried beneath the avalanche of a stupendous technical display, under the hands of some virtuoso king, that its true character vanishes!

If technical command be analogous to command of to conceal thought." Many pianists might study, to

Why Should I Study Theory? By Harvey B. Gaul

THE other day I happened in a friend's studi as a girl pupil was departing. He, the teacher, was telling her about some reference books which word he helpful for a fuller comprehension of Brah Among other things he suggested a book on theor As the pupil was going out, she said: "Why should I study theory?

The question was guileless and took the teacher by surprise. He looked at her, smiled, and said

Why should artists study anatony, or scho teachers psychology? Simply because those studies are indispensable for a thorough equipment in the professions. Next Tuesday," continued he, "I w tell you in detail why you should have a work knowledge of theory, providing it doesn't dawn

Many pupils must wonder why they should study theory. Theory to many a pupil must be like Lat to school children, a study which they think appa ently useless. In school-boy phraseology, "Who

If theory does nothing else it assists, as does college education in the training of the mind. The reasons for studying theory are manifold at incontrovertible.

First: Theory will give you a discriminati nind, which is as essential in music as in literatur When you listen to music you will do it in a cruic and understanding manner You will not carp.

Second. You will know why you like cena kinds of music and why you dislike others, who is as necessary as knowing why certain picture have an "appeal" and others have none.

Third. It will enable you to look through rear music, and to choose the wheat from the un as you choose the good from the bad drama Y will know why certain pieces contain advantage teaching material and why divers other pieces a

Fourth You will be able to judge a true on poser from a musical constructor, i. e., one who has message and not merely an imitative faculty You may readily believe that composers who have something worth while to say are not too numer They are quite as rare as real poets.

Fifth: It will aid in your interpretation of mes and that is the summum bouum of the whole this You will know why such a piece should go thus and a thus, because you have knowledge and the tradition and know how and why a piece was written.

Sixth and Lastly: You are not a well-train musician unless you have a thorough knowledge of music, and music is not mercly playing the plane it, like every other art, has its theoretical features One cannot be a good actor unless one knows why people, under certain conditions and circumstance do certain things. One truly cannot be a welltrained musician unless one knows all the conditions and circumstances.

Theory is an inclusive study: that is, it has many subdivisions. They are harmony, counterpoint fugue, form and history. These, beside an executive technique, form the modus operandi of music Harmony is the grammar of music, and is useful

every day; counterpoint is the rhetoric, and is neeessary; fugue is syntax, and without it we cannot arrange nor analyze; form is composition, and i essential to thorough appreciation; and history well, history is history. If we would know the tory of music as the story of peoples and nations. we must learn the story of music.

Some pupil may say he or she lives in a small town where there is not a teacher sufficiently ad vanced to teach theory. What of it? There is still the public library and there are many reliable text books and "ponies" which will at least give some insight into the study. To-day there is really no excuse for one claiming ignorance. Knowledge and opportunity are of a truth knocking at our door If one hasn't even recourse to a public library there is, at least, the much maligned "correspond ence school method." Through the correspondence school the subsidiary studies may be learnt. and

If a dentist is not thoroughly prepared for his work unless he has a well-founded knowledge o medicine, how can a musician, and especially teacher, be thoroughly competent unless he The through his theory from harmony to history The answer is, he can't.

THE ETUDE

The Composer

A Powerful and Fascinating Romance of Modern Musical Life

By the distinguished writers

AGNES and EGERTON CASTLE

Authors of "The Pride of Jennico", "The Bath Comedy", etc.

CHAPTER L

"JOHNNY," said Lady Caroline Pountney, "I waat you to take me down to Warborough House." Oh, I say !" said Johnny. It was not that he had any solid objec-

tion, but the average young man of bis set ejsculated, "Ob, I say!" on every oppor-tunity, And Johnny was a very average oung man indeed. 'Do, Johnny," said his godmother, coax-

ingly. "Lady Warborough made such a point of my going, And it's so lonely here, in these wretched lodgings. London people are much too busy to spare a moment for an the deed at E old woman with a sprained knce. I'd go by train, only I'm such a cripple,"

and woman with a sprained late, to 20 or 27 are not picture-widely. If the mast, 1 must, 1, suspeak, 1, suspeak, 1, suppose, Sir John Holdfrast resigned himself with a sprained late, sprained late, 1, suppose, bere effort to hoist brenefic at the structure of the sprained late, 1, suppose, 1

"and [TI] leave your wife all my emeralds when idle." Lady Caroline Pountney loved smart, good-looking young men. She loved Johny with special affection besides-a eltildiess 'Jonna's regard for the early leave of lawy - Yes, 100° youth that abe might consider as belonging Amy's The car duly wheeled in between the great h as n't he?-

The end of the sector of the

stood with her smillng welcome; hust Johnny musile" with a bles sail," legen Lady Caroo itse, "He noticed a further of primerose rela-accompliable the took matrixly. Lady Way, "here come to the place, Dirgy was been, beek by the writing of the passage, was, he to be known as roome Lady Warrough in Dirgy was standing jant there beeks our same film; white static, that might stood wruch her smilling welcome; but Johnny musifur write nub inter sam," begin Ludy Chro-cocompliabed the task manfully. Lady War-, line were essaine to this place, Dirry was better, borough, tall, gracious, still youthful enough were essaine to this place. Dirry was better to be known as young Lady Warristoregi in Dirry was standing fast there beelde our spite of her grownay dampters, received hostes— he was still foot for your dampters? them both as if the wable entriminent. Dizy was standing just there seems our any of some many write start, not many of some many write start, not many of some many write start, not many of some many had been planned in their honor. Lady Caroline was an old friend of the family and

Johnny was a coustin-indeed, he was coust surprise, a to most people-and something of a favorite expression besides, "No. Johnsy, you must not levve me. My thar how, you forget H in etilpher—yes, Low there into the midiat of here remainsences, while as his hard there into the remainsences, while as his hard the into the into the remainsences, while as his hard the into the into the into the into the into the into the the into the into the into the into the into the into the the into the into

Mary-1 dou't mean it personally, but what have been sent to look for you." "It can't mistake ber, "r, and her dar, "laced" A smile case lack hof for you." "Indeed" A smile case lack hof data as the constrainter factor had hof such as undersonality, but what have been sent to look for you." "Indeed" A smile case lack hof data as the constrainter factor hof as undersonality been for the sent hof as the sent hof the

lines of rigid use warandilar face. "She do me I could not mistake you firstness." that you were the only young mistake her is a state of the state of the state echecd Johnny disphanoos fairt lifted a fold of be-will be atteme. "Are you are shad if found about her."

703

X

echoed Johnny disphanoos futire that foated about be-with extreme "Are you sure she did aot say ohf/ond. "White musils Come now dido't she—She called it shift "White musils Come now dido't she—She called it shift "White musils "affer." A scream of "Shiftang, of course, I should have said." "Yellow " put in the dimedia and Johnny was a lost man. "In the orperet binned it sail innocence. She made lim, just inspect—and Johnny was a lost man. "Johnny was on the point of explaining, "dive brought binnet in a nut, when the whole of has goomous pitful of the truth opened before him. He

fam litter me. congrege into continue. and laweric ball over there. Such a ster a syn has a "in the and laweric ball over there. Such a ster a syn here, and had, than is be fait. And everyhody taiking together, and had, than is be a set of the ster a syn here in wheth a ster of the ster a ster a ster a syn here in weath. "George, "man fet bin, "four aut." he went on, breach. "George, "man fet bin," is a ster of the ster a syn here what a ster "' once they're of you, they'l new fet syn John sy ram \$60: they'l taik and taik and taik till its down the steps. there to go."

He had seen a large hat wreath-"I will not accompany you hack to tea," announced the young lady with great for-

roses, beneath "I him, and plunged man, cross the slopes :

only to shy away.

-Yes, Loor Amy's son; he'a

The current with which his holds, and the current with which his holds, and the current his hold with his holds, and the current his holds with his holds, and the current his holds with his holds, and the current his holds with his h

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or of 140 kg and the whole of a strong birdin of the truth opened before him. He whole of a strong birdin of the truth opened before him. He have a strong birdin of the truth opened before him. He have the strong between t

The marked disfavor of the "Oh !" with terrace in safety.

"Shecan't which this announcement was received en-run after me, couraged him to continue. poorold giri ... "Tea," he repeated with emphasis, "in the

with pale mailty and decision. e.s. beneath "I wouldn't," said the delighted young

A mischlevoua light danced in her eyes, "You'll explain it very politely," ahe hinted. "Say I have had tea." "Oh, i say!", "What then?"

therease to find objection in a gate at over the public and do entract. Doing was actually thinking bardware and the second s

"What would you do with them if you had them, i woulder?" the total exact could be "after pitvader?" the set exact scatter is "ifd-oh, ifd he pleased, and banored, you know-and ifd-ow-" What the dickers was a follow to say to such a question! Then be besend all over his good young face. "I'd take awful care of them, you know." he said upon a humorous logiparities. She nedded at him anusedly

She nodded at him anusedly. "I'm sure you would-wrap them up in tissue paper perhaps-but you wouldn't understand them." "Fry me!" he cried eagerly. She shook her head.

Wild Birds

"No, no. There's a poem I read once that says our thoughts are birds that come and go. Mine are wild-birds—they fly where they like, Why, if I tried to catch one and

With that she was gone from nim, run-ning like a nymph up the slope, leaving the echo of her laughter behind her. Johnny lost all trace of his lady at last, in the conflicting stream of terrace and gar-den; but, conjecturing that under the imhe had mendaclously conveyed, she would be likely to seek her chaperon in the tea-room, he proceeded thither himself at a

While she paused again, not unkindly, her saze wandered interestedly heyond him; then up.

last. She started a little; frowned a little, and then suiled. "The last view of Miss Sarolta's aunt was then suiled. "What would you do with them if you had "What would you do with them if you had

which was immediately presented caused the young unan a sharp sease of surprise and disillasion. From the errown of her black head to the pollat of her locenped locit, his vision's "aunt" was unmistakably Jew-ish, unmistakably not lakiy; mer, she was aggressively roigar. How had aver howongh's guests', How, In the Jack and Aren concepts guests', How, In the other of herem, could be the due to concertain of herem, but the treatment of concertain between her and

As he came up to them, he was aware that As he came up to them, he was aware that they were talking rapidly together, in odd guttural sounds that surely did not belong to French; nor, he thought, to German. Upon his bashfully-uttered request, the girl, with perfect unconcern, performed the desired ceremony :

Sarolta's Aunt

Suroit's Aunt Warly every place was occupied ; yet there was no sign of her. Had she only been Moenthal' In Kiddegiored hand was instantly of fat kiddegiored hand was instantly of the barrownee here was no sign of here. The barrownee here here was more the the barrownee here here was more here was more here was no sign of the barrownee here here was more here here was more here here was no sign of the barrownee here here was not here "Täntchen, this is Sir John Holdfast-

Miss. JANS MOTON, the handsome and those a wife of the eddy magnation between the eddy magnation and borderell-area bandsome annihilitous partic-which, winnowed year by year, had morever heccure very solect solvertiments ladeed the best medium for attaining social success: and her concerns were now reckened among the sensor's events. The those of the end of Jaly: a think of the end of Jaly:

grri was smillag back atom under the shadow of the source young man, it write to ins superior entail for a large, rose-wreathed bat. know'edge of languages. The shade the set of the source of the state of the set of the

na effusive fareweit took place between the ladies, Johnsy had yet ose mere dens tadies, Johnsy had yet ose mere dens defilos. The second s

THE ETUDE

Binaya Long Wal Constraints Constraints that was, yes, unmiritability, that of Mr. Moscathal? Ill: beyond: in started, samed, a hord, and an another of the second started samed shorts, and then unbered toward the key-hourd a sufficient started samed same tacket, who looked far: more like a relative connected with music. This was of pairs of the second same started same same tacket, who looked far: more like a relative connected with music. This was of pairs down, and the next moment it was similar who waiked quiety out of the inser room to the platform, and wood it was similar bibs was in white. Her dush that was the low kit holes. The bibs mas all of the inser bibs was in white. It dush that was the low kit holes.

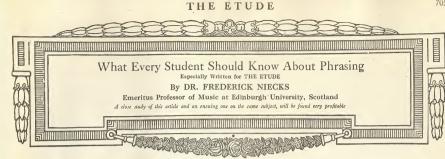
Nearly every place was occupied ; yet there

"No, as. There's a point real does not appreciately the probability of the p

Johnny went with the rest, hat was to "There you being the west singer." Some "There you being a base west singer." Some sode water which was all his layter devide "I hat use will some the synthesis and the singer "I hat use will some the synthesis and the singer "I hat use will some the synthesis and the singer "I hat use will some the synthesis and the singer the synthesis and the singer "I will be the synthesis and the singer "I will be the synthesis and the singer "I was used to be a singer will be the synthesis and the singer will be the sy definition of the second second

"Oh, but Lothnar, Lothnar! To think

(Continued on page 741



Do NOT expect to find in what follows a set of rules that will enable performers to phrase correctly every piece of music that may come before them. To formulate such rules is an impossible feat, indeed, a feat that never has been done and never will be done. If I pretended to be able to do it or, worse, to have actually done it, I should be either a visionary or a humbug. This confession of inability is not in the least an exhibition of modesty; it is purely and simply clear-eved recognition and honest acknowledgment of the conditions of the problem. The subject of art is a thing of the imagination, and things of the imagina-tion cannot be confined within a system of mechanical rules or any system whatever. What, then, is possible give indications, and these of the greatest possible definiteness, as to how to proceed in order to attain the object aimed at-namely, the intelligent reading of music, the proper interpretation of the composer's meaning.

2. The Two Means: The Notation and the Conformation of the Music

To become masters of phrasing we have to learn first what the notation tells us explicitly or implicitly of the how of the rendering of the music. The amount of information thus given varies greatly in different periods. Compare, for instance, the notations of J. S. Bach and Chopin. The latter is immensely fuller and more minute. Nevertheless both are inadequate, for to the more developed notation corresponds a more exacting content. We may generalize and say; the more emotional and individual the content, the more needful is a detailed and subtle notation. In short, with the music of whatever period the performer has to deal, he will discover that the notation does not supply all the help he needs. He has to look beyond, to the second means pointed out by me, the Conformation of the Music (the subject of Part II), and try to make up in this way for the shortcomings of the notation But what is meant by the somewhat obscure expression "conformation," the thing from which the performer is to extract the supplementary information? I mean

(1) The rhythmical groupings of the music: (2) The melodic designs with their ups and downs,

steps and leaps, continuity and division; (3) The harmonic combinations and progressions;

(4) The tonal play of rest and unrest as seen in the characteristics of the degrees of the scales; and (5) The form or architecture, in other words, the rhythmical groupings on the larger and largest scale.

Therefore the performer who wishes to be armed from head to foot must have not only a thorough knowledge of notation, but also a knowledge of rhythm, melody, harmony, tonality and form. However, even all this is not yet sufficient to secure always an altogether satisfactory result.

3. A Further Requisite

To draw right conclusions from the conformation of the music, the performer must be guided by a partly inborn and partly trained musical intelligence and feeling. Of course, the possession of this and all the other requisites in perfection is a rarely attained ideal. except where natural talent, excellent education and abundant opportunity of hearing the best music have gone hand in hand. Still, it is well to keep this noble ideal before our eyes, for only thus will the student comprehend the task and more or less succeed in accomplishing it.

1. The Problem and Its Possibilities

4. The Difficulties, Though Great, Are Not Hopeless The demands made upon the student are, as the -reader has seen, undoubtedly very considerable, nay formidable. But they need not discourage him. If the difficulties are faced with determination they become less and less terrible and overwhelming; and if they are faced in a systematic way and under fairly favorable conditions, they disappear altogether. The proper course is to begin the study of the art of phrasing in the first lessons and under the tuition of a good master. In this case example and precept will be combined. That good phrasing is to a large extent an acquired habit, no one can fail to notice. The example of good teachers and other good models lays a foundation of good taste, and the precepts explain the example. Precepts alone will not do. It is the same with the acquirement of good phrasing as with the acquirement of good manners, where of course example is the indispensable and most important factor. Given these favorable conditions, you have, to secure cortain and easy progress, to start from the simplest structures,

and continue to the most complicated ones step by step and without haste. The student less favored in his upbringing, either without a good master or without opportunities of hearing well-performed music, must try to approach as nearly as possible the method in-



PROF. FREDERICK NIECKS

These framework with the second secon

dicated by me. The attempt at a later stage to make up for the early neglect by swallowing at one gulp the medicine intended to be taken in small doses cannot have the happy result desired.

5. The Meaning of the Term "Phrasing," Accent, Punctuation and Tempo

I am afraid the term "phrasing" suggests to us very different ideas, and to some no ideas at all, at least no definite ones. Well, let us endeavor to clear our mental atmosphere, and come to a common understanding. Phrasing is fundamentally the same in music and in speech. The means, too, are the same in both The difference is solely one of degree. Without phrasing, speech as well as music is unintelligible and inexpressive. Do not forget that both the intellect and the emotions are concerned. It is generally assumed that there are two means employed in phrasing, namely Accentuation and Punctuation. These are certainly the most important, the least dispensable. But there is a third one which especially plays a part of immense con-sequence wherever emotion is involved, and that is Tempo, rate of movement. Observe attentively the speech of a good actor, reciter or orator, and you will easily notice these three factors: Accentuation, with varying force of certain words and syllables; Punctuation, by pauses of varying length; and Tempo, varying rate of movement, which movement may be steady

or gradually quickening or slackening, and modified momentarily. The incorrect use of these factors obscures, alters and even destroys the intended meaning. In music we find the same-only, there these factors are much more developed, having a larger compass and an infinitely finer gradation. Accentuation in music may be anything between a forceful blow and the lightest of pressures, nay, it may be merely a slight broadening (lengthening), Punctuation in music. although it corresponds to punctuation in language, is something more subtle. Marks of punctuation are marks of silence indicating different degrees of finality, incompleteness, detention, interruption, separation, interrogation, etc. The full stop, colon, semicolon, comma, etc., of language do not suffice the musician, his needs are greater. Let us note also that almost all modern music is verse; prose, as in recitative, is rare, To find it in larger quantity we have to go back to the old polyphonic music, say, to the music of the sixteenth and earlier centuries. In the phrasing of verse, in music as in language, the performer has to attend to two aspects-the formal of the verse structure and the expressional of the sense and feeling. For much that is required in satisfactory phrasing our notation has no signs. How much is wanting in it is to some extent shown by Dr. Hugo Riemann's phrased editions of the classics, which, whether we approve of them for ordinary use or not, may serve as an introduction to the mysterics of the art of phrasing. In them an attempt is made to make up by new signs and a stricter utilization of the old for the shortcomings of the generally current notation. As to Dr. Riemann's theories with regard to phrasing I must confess my skepticism, and find mysclf unable to accept his theory of the invariable unaccented beginning of phrases, and the occasional preceding, independent, accented starting note. But whatever our objections to the great theorist's theories and interpretations may be, the musical world owes him much for his ingenious labors. They have advanced us a considerable bit on the way towards a more satisfactory state of matters. Defective, however, as the generally current musical notation undoubtedly is as a phrasing notation, there is no denying

706

equal portions, and the time-signature shows the amount contained in the portions.

Now so far nothing has been said in connection with the time notation about Accent and Punctuation, which were stated to be the most important factors. Of punctuation I shall now say only that it can be indicated by rests, but that many breaks needed for this purpose in phrasing are not indicated at all. More of this later. Let us confine ourselves at present to accentuation. This our notation does not give explicitly, but has it implicitly. That is to say, there are certain universally accepted rules as to the accentuation of measures, the different groups of metrical members that make up the content of a bar. The fime-signature at the beginning of a piece or part of a piece, such as 2/2, 3/4, 9/8, etc., indicates the measure that prevails and continues to prevail till another signature appears. Now what are the rules about the accentuation of the metrical members or beats? They are easy if we know that measures are either simple or compound, and how the compound measures are compounded. A continued series of sounds of equal length and loudness bores us because it is unintelligible. Indeed, it is so unsatisfactory and so intolerable to the hearer, that he unconsciously forms it into groups. If you hear a clock strike and the strokes are of equal force, your mind will order this inarticulate succession into measures of two members (simple binary time) consisting of an accented and an unaccented beat; or measures of three members (simple ternary time), consisting of three members of one accented and two unaccented beats; or compounds of these simple measures, which compounds may be duple, triple or quadruple, and respectively have two, three and four accents, of which the first is the principal and more considerable. The most rational classification of measures-which is not the usual one in England or in Germany or anywhere else-seems to me to be as follows:

SIMPLE MEASURES. (a) SIMPLE BINARY TIME: 2/1, 2/2, 2/4, 2/8. (b) SIMPLE TERNARY TIME: 3/2, 3/4, 3/8, 3/16.

COMPOUND MEASURES.

(a) DUPLE BINARY: 4/2, 4/4, 4/8. (b) TRIPLE BINARY: As the fractions with the numerator 6 are assigned to Duple Ternary, there is no satisfactory signature for Triple Binary, and we must be content with borrowing the signature of Simple Ternary (see the following musical illustrations). (c) DUPLE TERNARY: 6/2, 6/4, 6/8, 6/16.

(d) TRIPLE TERNARY: 9/4, 9/8, 9/16.

(e) QUADRUPLE TERNARY: 12/4, 12/8, 12/16.

Besides the regular compounds we find sometimes also irregular compounds, that is, measures compounded of one binary and one ternary measure-such as 5/4, which may consist of 2/4 and 3/4, or of 3/4 and 2/4, and 7/4, which may consist of 3/4 and 4/4 or 4/4 and 3/4. This, however, introduces no new difficulty. The first constituent has the principal accent, and each has its usual proper accentuation.

In the simple measures, then, there is only one accent, and in the compound measures two, three or four, according as they are compounded of two, three or four single measures. The first accent of the compound measure is the principal accent-thus the third beat in 4/4, the fourth beat in 6/8, the fourth and seventh beats in 9/8, and the fourth, seventh and tenth beats in 12/8 have lighter accents than the first beat. In the latter case, where the measure is compounded of four simple measures, there is yet to be noted a difference in the force of the accents. The third accent, that at the beginning of the second half of the bar, though less strong than the first, is stronger than the second and fourth, that is to say, in order to make the articulation clearer, the quadruple measures are treated not as if they were compounded of four simple measures, but of two compound duple measures. Let me illustrate this by A of three different sizes, the larger the sign, the stronger the accent.

Compound Measure Duple Ternary 8000000 ٨ PIT BUT FILLING Ivregular Compound THE ETUDE

The theory of accentuation does not stop here. For not only are the bars articulated by accents, but also the divisions and subdivisions of the bars. So that besides the above described primary accentuation there may be in more ornate music secondary, tertiary, etc., accentuation. These further layers of accentuation are repetitions of the primary one on a more and more reduced scale, reduced in force as well as in duration. The Adagio of Beethoven's pianoforte sonata in F minor Op. 2, No. 1, will show what is meant by ornate. The first part of the menuetto of the same sonata presents an example of plain music. In the following illustration the secondary accentuati, n is indicated by dots, the more dots the stronger the accentuation.

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Now, in the time-signature and the bar, and the Now, in the time-signature and the bas, and en-system of accentuation implied in them, the composer has a most ingenious means at his disposal to express his rhythmical ideas. But we must not overlook that all this is only a mechanical contrivance which the composer makes use of to serve his purpose, but does not allow to tyrannize over him. At his pleasure he

can displace the regular accents of the system, as he composer by the conformation of the music.

By Leonora Sill Ashton

in a certain sense, the responsibility of performance rests upon other shoulders than those of the pupil himself. Then it is that the latter knows that every mistake will be singled out for him: every incorrect motion of the hands and fingers righted; and although he may be painstaking in the extreme, these lesson hours will have a peculiar significance, in that the mind, perhaps all unconsciously rests upon another.

The teacher's highest aim however should be, to guide you to depending upon yourself : and you should always bear this in mind, as well as the rules and regulations he lays down for you. Here are a few suggestions as to the matter:

In your practice hour, try to imagine, if you can, a keen-eyed teacher, seated beside you, his gaze fixed on your hands one moment, and on the page of music the next; and continuing the imaginative scheme endeavor to call to your mind, and keep there, the many things to which he would be constantly calling your attention

First: Place the hands squarely on the piano, playing firmly with the tips of the fingers, always remembering to have the knuckles, wrists, elbows and shoulder joints, as loose and limber as possible; letting the strength of your touch arise, rather from a sense of weight, than one of striking the piano keys.

Second: Keep a police guard over the printed page. In your anxiety to read quickly; to find the melody, the rhythm to play, you will very naturally slight and overlook many an item, which during the lesson, would be a watchful teacher's first care to point out to you. Dozens of little errors will creep in, if you are not

constantly on the watch to avoid them. Faulty time; rests unobserved; dotted notes hurried over; marks of expression unheeded; to say nothing of the sounding

does when he writes syncopations or puts a forzato mark wherever he lists. Indeed, the whole system of accentuation is so out and out mechanical that it stands accentuation is so out and of modification. The melody, the harmony, the intended expression, etc., call for such modifications. One may go so far as to say that the accent theory as given is false. In most music the accent theory as given to estanding peaks with intervening low plains, but more usually summits of gradients-or, in other words, they are not a matter of isolated blows, but an alternation of crescendos and decrescendos. Of this I may have more to say by and by. There is yet another point to be considered, one often misunderstood. Those equal portions, which we call bars or measures, into which since the 17th century music has been divided, have no artistic significance. Only a comparatively small number of composers' rhythms begin with the first beat of the bar, the greater number begin with upbeats. The following examples show first a rhythmically inarticulate series of notes. the others the way in which composers can spread out their rhythms across the bars, and thus utilize the fixed accentual system for the purposes of their unfettered imagination.

does when he writes syncopations or puts a forzate

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6.

In the second part of this essay we shall be chiefly concerned with the aids to phrasing furnished to the

Learning to Depend Upon One's Self

ONCE or twice a week, when the music lesson recurs, of wrong notes, and the omission of notes in a choral or even in the barest melody.

There are so many things to remember, and it is so easy to leave most of them in a teacher's care. A good way to foster, this self-reliance is this: Before attempting to play any new composition, take it away from the piano, and spell it out note by note, measure by measure, not leaving a dot or a double bar unnoticed. Thus the mental side of the music is conquered first.

After this, sit down to the piano, and conquer the technical part. Then combine the two :-- and, much has been accomplished

The same kind of constant guard is needed over the practicing of scales, arpeggios and exercises: for remember, it is the daily routine of practice of these. that makes the fingers strong and skillful, rather than the performance of a few of them during a lesson. Keep the thumb curved well under the hand in playing the scales and arpeggios; and except when practicing them with the different staccato touches, strive for a smooth, perfect legato. It is in these practice hours that the true artistic

spirit shows itself, in willingness to work.

The pupil who "hurries up" a lesson, just in time for the teacher to hear it fairly well played; scarcely deserves the name of a pupil; but the one who for love of perfecting the work, takes the responsibility of searching out, and remembering, things for himself will develop into a genuine musician.

By following these suggestions, and struggling day by day alone with difficulties, you will find, in time that the imaginary teacher beside you, has become your constant, and most trusted guide.

Later you will learn, that he is not an imaginary person after all, but yourself, in whom you now rely, because you have learned and tested your own intelligence

THE ETUDE

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The Violoncello

THE violoncello, a descendant of the viola da gamba of the 16th and 17th centuries, is midway in size between the huge double-bass and the small violin. It is held between the knees of the player, and its four strings are tuned C, G, D, A, an octave lower than those of the viola. Practically all of the bowing and other effects possible on the violin and viola can also be done on the 'cello. The bow, however, is somewhat heavier and the strings longer and thicker, with the result that the instrument is better suited in graver music. The main orchestral function of the 'cello is to play the bass, usually an octave above the double-basses. The singing quality of its upper tones, especially those on the A string, makes it exceedingly valuable as a melody instrument. Frequently it sings above the violas, and there are many works famous for melodies given to the 'cellos, such as the andante from Beethoven's Fifth Symbhony, the second theme, first movement of Schubert's Unfinished Symphony. Goldmark's Sakuntala Overture, etc. A unique passage for 'cellos is found in the overture to Rossini's William Tell, in which five 'cellos and two double-basses play a septet. Apart from the orchestra, the 'cello is popular as a solo instrument, and indeed is second only to the violin among string instruments in this respect. (The Etude Gallery,

The Glockenspiel

The Viola

THE viola is identical in shape with the violin, but is one-seventh larger. The four strings are tuned a fifth lower than those of the violin, C, G, D, A. The instrument is held and played the same as the violin, and all the bowing and other effects possible on the violin can be produced on the viola. The tone of the instrument is somewhat mournful; in the words of Berlioz, "The sound of its low strings is peculiarly telling, its upper tones are distinguished by their mournfully passionate accent." The viola was formerly the cinderella of the orchestra; its lower tones overlapped those of the 'cello, and the upper those of the violins, with the result that the older composers used it mainly for "filling in" the harmonies. Very frequently the viola simply doubled the bass part, and where a very light effect was desired was (and still is) used as a bass instrument. An instance of this occurs in the Miniature Overture of Tchaikovsky's Casse Noisette Suite. Modern composers have given the viola a more prominent place, especially where a mournful quality is needed, though Méhul's attempt to replace violins entirely with violas in his opera Uthal was not a success. Elgar gives the viola a lovely solo in his Italian Overture, and others have done the same with excellent effect (The Einde Gallery,

The Harp

THE glockenspiel, meaning in English "chime-bells," was originally a toy imitation of the Flemish carillons. It consisted of tiny little bells giving a fairylike effect. Handel used an instrument of this kind in his oratorio Saul, probably for the first time in a serious work. Mozart also employed one in his Magic Flute, with charming appropriateness. The modern glockenspiel consists of a number of small steel bars arranged ladder-like on a horizontal frame, and struck by means of little hammers. The one most usually employed has a compass of two octaves sounding sometimes one, sometimes two octaves higher than written. Three octave instruments are in existence but are less frequently played. A small keyhoard is sometimes employed similar to the piano keyboard The principal function of this little instrument in the symphony orchestra is, according to Forsyth to "brighten the edges' of a figure or melody heard in the upper register It is frequently combined with a piccolo or ar E flat charinet for this purpose, and in such cases is audible above the din of an orchestra playing forte. The glockenspiel has been used by Wagner in Walkure Stegfried and Die Meistersinger Meyerbeer. Délibes, Massenet and many other moderns have used it also.

(The Stude Gallery,

THE modern double-action harp as used in the symphony orchestra has a compass of six and a half octaves, and is tuned to the scale of C flat major. Seven transposing pedals corresponding to the scale names are used to neutralize the flats, taising the strings a half-tone or tone as desired. The harp can, therefore, be tuned to all keys. The complicated mechanism renders the harp ill-adapted for rapid chromatic scale passages, and even for chromatic modulations unless these are carefully contrived. An additional "forte pedal" increases the loudness of the instrument. The tone quality of the harp is the purest of all "plucked string" instruments, and is very valuable whenever ethereal or poetic effects are desired. In a passage almost impossible to play, Wagner has used the harp for the flicker of the flames in his Magic Fire music; Gounod used it very effectively in the Garden Scene in Faust and again in that work for the heavenly ascension of Marguerite at the end. The word "arpeggio"suggests the kind of music hest suited to the harp, but it can also produce solid chords, play an effective "glissando" and even sustain a legato melody piano-fashion. While the harp is one of the oldest instruments of the orchestra it has changed less in general structure than any other

. (The Etude Gallery,

The Violin

THE string instruments, first and second violins, violas. 'eellos and double-basses, form the main body of the symphony orchestra. They can play sustained or detached tones at all speeds, their compass from the lowest tone of the double-basses to the highest of the violins is practically that of the plano keyboard; they comniand all dynamie effects from pignissimo to fortissimo; and their tone-quality is the least tiring of all to the human car. The violin has four strin s, tuned G (below Middle C), D (above C), A and E The tone of all viol instruments is produced by drawing the bow across the strings, setting them in vibratory motion This motion is communicated by the bridge to the hollow wooden body of the instrument, which acts as a resonator, greatly reinforcing the tone. A violin is made from some seventy pieces of wood, of which only ten, the bridge, fingerboard, etc., are movable. The rest are built into the structure. A "mute" placed on the bridge somewhat deadens the vibrations, muffling the tone if desired. By allowing the finger to rest lightly on certain points of the vibrating strings. flute-like "harmonics" are produced. One may play sustained tones on two strings at once or detached chords on three or four strings, this process being known as "double-stopping." The Elude Gallery.

The Double-Bass

The double-base is the largest of the string group. The older three-stringed instrument has now given place to the four-stringed instrument tuned in fourths. E. A. D. G. The E is the lowest E obtainable on the piano keyboard. This instrument is the foundation of the orchestra. To it is confided the bass part, and though in very loud passages it is contra-bassoon, its deep, booming tones are usually adequate, and indeed must be used with discretion to avoid heaviness. In waltzes and two-steps, etc, the doublehass often plays pizzicato on the accented beat of the measure only. It is a somewhat tiring instrument to play, as the strings are long and thick, and the bow necessarily heavy, but it is capable of playing rapid passages. Gluck took advantage of its low rumble to imitate the howling of Cerberus, the hound-like guardian of Hades. Beethoven frequently gave the double-bass rapid passages as in the scherzo of the Fifth Symphony, and in the Pastoral Symphony. A famous Beethoven passage is the recitative basses to produce three- or four-part harmony with lugubrious effect. Music for the double-bass is written an octave lower than it sounds. While not a solo instrument, concertos have been written for it by Dragonetti and Bottesini. (The Ernde Gallery.)

THE ETUDE ano

(Communication of the second se The Teachers' Round Table Conducted by N. J. COREY This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not sechnical problems pertaining to musical department. Full name and address must accompany all inquiries. second and the second and the second s

Reed Organ

Here Urgan 1, 1 have a hedrance on the reed organ who here the standard of the reed organ who here the standard of the standard of the able for each rupuls similar in gradit organized and the standard of the standard of the regeneration hoods, and Mathews Standard regeneration hoods, and Mathews Standard Graded Granter And Correy Ledving studies. Is this a good Course, and Correy Ledving studies. Is this a good Granter And Techne would be hereful for my number larded Trades to B. C.

1. In addition to Landon's Reed Organ Method, there is by the same author a School of Reed Organ Playing in four volumes of four grades. There is also a Graded Course of Study for Cabinet Organ, by Morris. Then there is a collection of Velocity Studies for Cabinet Organ, by Theodore Presser. Classic and Modern Gems for Reed Organ will provide interesting pieces, as also Familiar Dances for same, which is of a lighter character. The Little Home Player and Laus Organi are also two excellent collections. Examine carefully all piano pieces of the earlier grades that come into your hands, and you will find many that are well adapted for the reed organ. You can determine this by trying them yourself.

2. Your ETUDE selection is a very good one. 3. Some of the principles in Mason's work might be applied to the reed organ, but not the book as a whole, To use it with the piano you should make sure that you thoroughly understand it and its principles and the proper method of their application. I have known some teachers who made but a sorry mess of the Mason books because they did not understand them themselves. To study them out for yourself correctly you should have had the advantage of a thorough musical and technical training. Lacking this it would be better if you could go over them with an expert teacher.

Technical Studies

ICGNICAL Studies Tarbare a pupil who has reached what I would we have a pupil who has reached what I would as Moscheler, it Characteristic Studies, publications Reliably depress Sobol, and put IV of Masore of generates a studies of the studies of the the matter of consuming time, that may pupil the matter of the matter of the matter time of the time of the matter of the matter time of the time of the matter of the matter time of the time of the time of the time of the time time of the time of the time of the time of the time time of the time time of the tim

Is your pupil able to play all the scales and arpeggios in the various forms prescribed by Mason with the highest brilliancy? Also the scales in double thirds, sixths and tenths, the chromatic scales both single and double, and the unusual seventh chords as well as the dominant? With most players these things constitute a life-long study. Tausig's Technical Studies had a considerable vogue at one time, but in recent years have been supplanted by other things to a large degree, although they contain many excellent ideas. If you will procure a copy of Complete School of Technic for the Pianoforte, by Philipp, I think it will provide you with much of the exceptional work you are looking for. There are a number of books by Philipp which are most comprehensive, and by providing yourself with them you will be able to make selections for your pupils of various degrees of progress. Exercises outside of the standard, routine, however, are hardly possible with any pupils, except those who have ample practice time. Pupils who are in the high and graded schools are usually scant of time for even the routine work. Don't overdo the technical idea. In advanced compositions there are innumerable passages which must be made into technical exercises before they can be learned. The many short cadenzas in Lizst's works, for example, as well as the "kinky" passages.

Individuality in Touch

"I nove apply two plays with a streat deal of feeding, but her touch is rather light, and she never feeding, but her touch is rather light, and she never fellillant plays were it hour costs. This, would be a ber work a great deal on octave and chords, but her work a great deal on octave and chords, but her work a great deal on octave and chords, but her work a great deal on octave and chords, but her work a great deal on octave and the does not develop much strength, although she star play them heavily enough when I strand right the Chords Beliefder well. Is there any special work I can give her that will be better than what I an doing" C, E.

I should infer from your description, that you have in this case entered what might he called the domain of natural aptitude. The type of player you mention is very frequent. I have watched their progress with many teachers, but they never seem to rise out of the style of playing for which nature intended them. This is a question very largely of individuality on the part of the player, and with the teacher lies the necessity of determining along what lines special emphasis should be placed in training. With those teachers who only have one cut-and-dried process in their methods, which they apply to all pupils, there can, of course, be no question. They do not realize that any standard curriculum which may be laid out, exists largely to be broken. It suggests the main highway to be travelled, but makes no allowance for individual bent, and this the teacher must study. Every teacher, when he has learned and thoroughly understands the application of this standard course of study, should at once begin the study of music suitable for the exceptional cases, which will be surprisingly numerous. Sometimes such cases can be covered by suitably selected pieces which embody the principles desired; sometimes, special etudes need to be looked up, and again a special course of technical training will be necessary

There seems to be something in the physical or nervous constitution that determines the natural touch of the fingers. There are some whom no end of musical study can make sympathetic in their playing; others seem to acquire this faculty without special effort. have in mind now two young men, both of whom had less than a term of lessons when children. One has a tenor voice of exceptional beauty and a winning style of singing. The other is simply a business man. The latter's only accomplishment is Nevin's Narcissus, which he plays, inaccurately, with a touch that is so musical that it immediately arrests attention, and is the result of neither effort nor training. The tenor has vainly tried to learn to play a little for his own assistance. The tone he produces is hard, clumsy and terrible, disagreeable even to the unmusical. Furthermore, he does not seem to realize how bad his touch is, in spite of the fact that his ear is so sensitive in regard to singing. Cases of this sort could be multiplied. They only go to show how infinitely varied is human nature, and how difficult it seems to be to make the human system respond to sensations to which there are apparently no corresponding nerves. I say apparently, for it is often surprising how much may be accomplished in the development of these latent nerves by a long and systematic course of study and listening. The touch of some is naturally brilliant; others soft

and caressing; others limp and flaccid, and some hard and brittle. Whatever the natural characteristic may be, that will be the predominating feature of his or her playing. Corrective methods of training, for those who need it, often accomplish wonders, but the one whose touch is naturally unmusical never accomplishes quite as much as the one more favorably endowed. Furthermore, individual characteristics of touch which are beautiful and expressive should be cultivated and the most made of them. Even though you may strive to add brilliancy to the one with a natural cantabile touch, yet the cantabile should never be slighted, but constantly nourished and added to, as the player's reputation may depend upon it, that being his or her

gift. Your function as a teacher is not only to correctly lead a student through a well selected course of study, but to show insight in determining native gifts and by teaching the pupil to make the most of it. Whatever you may add to this should only serve as contrast in causing the player's individual talent to stand out with the greater emphasis. Nearly every artist has a certain well-defined individuality, and to that he has a right, and should strive to make the most

Your pupil who troubles you now by lack of brilliancy, but whom you say is talented and inordinately fond of practicing, should have much practice of the hand, arm and shoulder touches, and work on several "big chord" etudes. Octaves are not necessarily efficacious. Mason's fourth book of Touch and Technic will afford you many, ideas, and suggest many useful etudes and pieces for study. The accentual study of appropriate exercises and studics is especially useful. At first let the accents be much exaggerated, until a pupil gradually acquires a feeling for them. It is the lack accents that makes so much playing seem lifeless and devoid of brilliancy. Work for these and the big chord effects, and through it all do not neglect the pupil's natural ability to play with sentiment and exression. Nothing will be gained by adding that for which the player has little feeling at the expense of the natural aptitude. The pupil should know that natural sentiment will be ineffective without the great contrasts.

"Try, Try Again"

17, 197, again?" T ago have a pupil of dirften years who has taken 60% plane and fairly good reacher, but has unable 0% plane and fairly good reacher, but has been of the second second plane and the been of the second second plane and the makes many mistakes. When given bass and been of the plane choice intervals, and he often plane down, would you advise her to take up Matchews or Carry Studies ?"—C. II.

A pupil of this sort hardly seems ready to advance farther, but would better follow the old adage, "If at first you do not succeed, try, try again," and review practically from the beginning. Can you not convince her, or her parents, that it would be inestimably to her advantage to go over the preliminary ground again with you thoroughly and carefully? Such a review might help to bring her into line and enable her to continue her work in a more satisfactory manner. Included in this review should be a generous amount of note-reading work until she learns to read and locate the notes better. Select a treble part with many notes, passage work, perhaps, like Czerny ctudes, and regardless of note values, read each one aloud and locate upon the keyboard. Use similar exercises for the bass, and continue for a number of weeks, or until reading becomes more automatic than it is now. She has evidently tried to advance beyond the point which she is able to read, and a thorough drill in this may produce excellent results. When you find a pupil with any given sense seemingly deficient, you should try and adapt work that will give it special drill until the defect is in a measure overcome. For the two-note intervals, let her read the lower first, and then the upper, and strike together. For the bass and treble, read aloud from the bottom up, the left first, then the right, then strike the chord both hands together several times until they come together. After she has been thoroughly drilled in this manner for several weeks, giving her very easy little pieces for recreation, you can try her on the simplest things in the Standard Course, and at the proper stage, the Czerny-Liebling. Without doubt the natural aptitude of this pupil is small. Therefore you will have to train her patiently and carefully. Do not try speed work with her too soon, but try and train her to play quict little pieces correctly until speed develops in scales and etude passage

Honor to the Teacher

By D. C. Parker

ber the name of the new artist and the teacher must

content himself with the increased clientéle that such

reflected fame brings. If the pupil be a failure there

is always the chance that he will tell his friends

that he studied with So-and-so! Teachers, like poets,

are born, not made, but it is possible to say certain

things about teaching which experience tells us is

himself from prejudices. I do not mean that a teacher

should throw off all convictions, for a teacher of per-

sonality is more likely to develop the personality of a pupil than one who is devoid of character. But I mean

that successful teaching depends very largely upon the

ability of the teacher to adjust himself anew to every

student who enters his studio. One youth is boisterous

and given to taking everything flippantly, another is

deadly dull; one girl is sensitive and romantic, another

woefully lacking in imagination. Is it to be supposed

that a cast-iron rule which treats them all alike will be

productive of good results? The teacher should give

every pupil the impression that he or she is the one

That we hear so little about the tutors of great

musicians is often quoted as evidence that they owed

little to study and could have got on without it. The

assumption is ill-founded. I believe that of the very

great it is true to say that their best masters were

themselves. Bcethoven was the severest critic of

Beethoven. But the view to which I have referred has

its origin in the fact that teachers of the great were

able to do only a certain amount for their illustrious

pupils; the rest they did for themselves. Now, this

ought to be a consolation to those who find that, after

years of patient moulding, the pupil shows a tendency

to go a way of his own. There comes a time when the

teacher, can no longer be the sure and certain guide

to the young spirit, and when this point is reached the

teacher should not be discouraged at a failure. For

it is not a question of failure. It is not the function

of a teacher to produce replicas of himself, but to equip

the youth of the country with the essentials for the

artistic nilgrimage. You can at most give the learner

an idea of perspective; you can train his eyc and ear,

enlarge his culture, widen his knowledge. To ask him

to submit to more than this is not to ask him to be

taught, but to ask him to surrender his soul into your

Respecting the Pupil

I do not think that teachers sufficiently realize what

powerful instruments in the formation of taste they are.

There are hundreds of them who give their pupils

third-rate music to play and sing. This stuff is bad

enough when one has to listen to it once, but when one

's asked to practice it, it amounts to an insult. Never

take your pupil too cheaply. You are better to scare

a pupil by giving him a piece that is intellectually above

him than to scare a serious student by giving him

music that ought to be beneath his notice. Many homes

are musically ruined by the stupidity of teachers who

give their pupils potboilers to study. By doing this

they are blunting the artistic perceptions of their charges

and making more difficult the real work of education.

is the subject of musical history. This applies espe-

cially to singing teachers. Many girls sing songs and

operatic excerpts and do not know by whom or at what

time they were written. I have never been able to

understand the kind of music-lover who, when you

asked her what she would sing, said Serenade or Ber-

ceuse. When a pupil is given Je Suis Titania or Depuis

le jour to study it is the duty of the teacher to see that

she knows by whom it was written and to what school

it belongs. By this means we should be spared the

ridiculous criticisms of the half-musical concert-goer,

who gravely assures us that Lohengrin is far more im-

mature than The Flying Dutchman, and wonders why

Glück's operas seem so old-fashioned compared with

those of Puccini.

Another matter which teachers might well consider

in whom he is most interested.

The first of these is that an instructor must free

valuable.

keeping.

CIVILIZATION may be measured by the respect that Believing that the cooperation of our people give to the teacher. "It is only the ignorant readers will assist us immensely in caring who despise education," runs the maxim of Publius for their musical tastes and needs THE Syrus. With all its compensations the rôle of the ETUDE herewith offers music teacher is not always an enviable one. He is usually more or less in the background. If the pupil A Prize of a Complete Set of prove to be a Melba or a Paderewski the public remem-

Grove's Dictionary of Music and Musicians (Valued at \$15.00)

Etude Betterment

for the best letter of not more than 200 words containing the most original, the most practical, the most useful and the best expressed ideas for new ETUDE features that will make THE ETUDE more valuable to its great body of readers, ideas that will make our journal even brighter and more helpful to the greatest number.

In addition to the letter itself we shall expect each contestant to answer the following questions frankly, tersely and in such a manner that we may get a more definite idea of what phase of THE ETUDE seems to be the most needed.

ETUDE Friends can help immensely in improving the magazine by joining wholeheartedly in the following:

Please answer the questions in the order given.

- 1. To which department or page do you habitually turn first when you open a new issue?
- 2. Which ten ETUDE articles during the past year have interested or helped you most
- 3. Name twenty pieces from THE ETUDE of last year of the type you prefer to use in your own work as a performer or as a teacher.
- 4. Are there any things about THE ETUDE which do not meet with your entire approval, anything you would like to see changed?
- Which do you look for most ? Articles on Technic, Articles on Interpretation, Articles on Biography, Articles on Criticism, or what ? Self Help Articles, "How to Teach" Articles, Musical or Fiction
- 6. Would you like to see more illustrations in THE ETUDE or fewer illustrations ?
- 7. For what feature principally do you take THE ETUDE ? What is your most severe criticism?

Suggestions

This is not any easy way in which to carn a fif-teen dollar set of books. The letters will require thought, time and care. Do not sit down and dash off a few words and expect them to receive serious at-

Our sole purpose is to invite honest, constructive criticism. By helping THE ETUDE in this way our readers are really helping themselves and others to a brighter, better, more useful paper.

Write on one side of a sheet of paper and make your letter as brief and to the point as possible

No letter will be returned and the only notifica-tion of the winning of the prize will be that published in THE ETUDE.

Do not write about other matters in your letter. Do not fail to give your full name and address. Contest Closes October 30th

Address ETUDE Betterment Contest 1714 Chestnut St., Philadelphia, Pa.

George Noyes Rockwell

MR. GEORGE NOVES ROCKWELL, whose death on July 23rd last will be deeply lamented by ETUDE readers. was the composer of many very successful works for was the composer of many very successful works for piano, voice, organ and choir. Mr. Rockwell was how Utica, New York. He studied piano with well known local teachers in his youth, but was for the most part self taught. He was an organist of pronounced ability. His best known compositions are The Lord is My Shepherd (sacred solo), Shout the Glad Tidings (anthem), Crown Him Lord of All (anthem), Festal Postlude (organ), Melody in F (organ), By Lantern Light (piano), Installation March (piano) Ballade Militaire (piano).

Some time since he sent the ETUDE the following poem, with the suggestion that we publish it. The poem, with the suggestion that we puons it. The poem now makes a very beautiful elegy, showing Mr. Rockwell's beautiful ideals and spirit.

Adagw.

With muted lips and eyelids closed With miles the and the art which The matter parts in drath report The thrilling the angle of his strate By subtle, shage of his strate of A silenced now, the score is closed

Yet more refulgent shall be shine

gin

Puffs

By Alice Coles

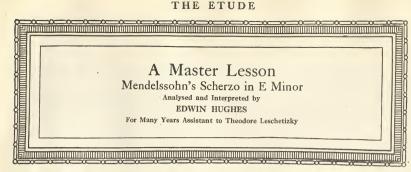
SENSIBLE people are getting more and more disgusted with the whole idea of "puffs" in print. When printing presses and publications were fewer there was something of a novelty in seeing one's accom-plishments set up in type. Now any little street urchin who throws a brick at a trolley car in a strike can have his genealogy published in the papers if he desires it.

There has been a deliberate business in tickling human vanity. There are human ghouls who watch the newspaper death columns. When father dies the sons and daughters receive a note saving that the career of the late and noble deceased has been so important that the "Year Book of the Immortals" has decided to include his biography next year. You have the privilege of subscribing for the book at the rate of \$5.00 per copy. If you do not subscribe you find that father's name in some mysterious manner has escaped the immortality that the book might have conferred.

Musical "puffs" are so easily secured nowadays that their importance depends entirely upon the publication in which the puff appears and its reputation for being uninfluenced by money or advertising considerations. Most of these puffs are absolutely worthless except a a sop to the vanity of the advertiser. Legitimate advertising and legitimate news are always important But, if you have given a trifling little pupils' recital and are persuaded that the world wants to know about it and you for the consideration of so much per column, you are likely to be forming a habit, at which any advertising man would laugh heartily.

Note to Old Etude Friends

THE Librarian of Congress desires to procure copies of THE ETUDE for November, 1883; December, 1883; January, 1884; September, 1884; November, 1884; December 1884; all issues of the year 1885 (Vol. 111); all issues of 1889 (Vol. VII); March, 1896 and April 1896. These issues are out of print, and THE ETUDE regrets its inability to supply them to our national library. Those who possess copies of these numbers are requested to write directly to The Librarian of Congress, Washington, D. C. It is highly desirable that the file of THE ETUDE at the Congressional Library be kept complete for historical purposes.



"SCHERZO," literally translated from the Italian, means a joke. Its use among German composers as title for a composition in joking, playful mood is an old one, The word appears even among the works of Bach, once at least, as heading for a lively movement in 2-4 time in the A minor Partita, although this particular piece, to modern ears, seems hardly deserving of its title. As an example of musical humor it is hardly to be compared with the Praambulum of the G major Partita, for instance, not to mention some of the fugues in the Well Tempered Clavichord or the rollicking gigues of the French and English Suites.

Haydn introduced the Scherzo into string quartet literature, as a change from the everlasting Minuet, but it is to Beethoven that the credit must be given for the final establishment of the Scherzo as a musical movement of importance. It first appears among his piano works in the A major Sonata, Op. 2, No. 2, and in his orchestral compositions in the Second Symphony. Subsequent works contain numerous examples. The tempo is largely 3-4, as in its forerunner among sonata movements, the Minuet, but there are also examples in 2-4 time, as in the Sonata, Op. 31, No.- 3, and the trio to the Scherzo of the Pastoral Symphony, Although at first holding to the simple three-part song form of the Minuet, the dance character was quite absent, and in time Beethoven adopted a freer treatment of the Scherzo, giving the possibility of thematic development, as in the Sonata, Op. 31, No. 3, where the middle portion of the movement, (bearing the title Allegretto vivace), is nothing other than a development of the theme of the first part. In this Sonata the slow movement is replaced by a Minuet of stately character, following the Scherzo. In the Ninth Symphony the development is much more elaborate, so that inally, in the hands of Beethoven and other composers. the word "Scherzo" came to indicate more a style of composition than a form. Not only did Beethoven extend the formal scope of the Scherzo; it became also the vehicle for the expression of other moods as well as the jocular. With him the humor sometimes takes on a grim quality, and even exhibits aspects where the term humor is hardly applicable at all.

Notable Examples of the Scherzo

As for the Scherzo as pianoforte composition, there are delightful examples in the works of Schubert and Schumann, the former holding in the main to the more playful mood and the simple form, the latter using in some cases a larger cast, as in the Sonatas in F minor and F sharp minor, and extending the character of the musical content beyond the mere jocular. often to the bizarre and grotesque. Chopin gave the word Scherzo an entirely different meaning in his mighty efforts bearing this title, so that one can speak of his stormy Scherzi as marking a new departure in the stereotyped forms of pianoforte composition, just as do his Ballades. The Chopin Scherzi are no jokes; on the contrary, they belong to the composer's most serious works, rich in emotional content and interesting in formal structure. Only in one of them, that from the B minor Sonata, is there anything of the spirit of play. Brahms, in his Opus 4, bid fair to become a serious rival of Chopin in the Scherzo form. Although Raff held Brahms in suspicion for having been a triffe too familiar with Chopin's B minor Scherzo while writing his own Opus 4, the imputation was an unfair one, as Brahms had not even beard of the Chopin

composition at the time. The Scherzo in the piano and Airy" belongs among the most delightful of all Sonata Op. 5 is as boisterous an example as one can find anywhere, but Brahms could also play in a finer manner at the keyboard, as is proven by the B minor Capriccio and by the C major Intermezzo from Op. 119, Scherzi in character if not in name

Of all the composers, however, there is one whom the mention of the word Scherzo brings immediately to the mind of every musician-Mendelssohn. "Scherzo' has long lost its original meaning in musical parlance. For the broader or more grotesque forms of musical humor, for the real musical joke, alla burla seems the correct appellation. The spirit of light playfulness, of sprightly, tripping rhythms, which the very word Scherzo calls up, is something which Mendelssohn has expressed in a happier manner than any other comser. One writer has it that Mendelssohn "brought the fairies into the orchestra and fixed them there." and surely fays, elves and pixies have never danced to more appropriate measures than those of the Scherzo in A Midsummer Night's Dream

Perhaps the particularly happy surroundings under which Mendelssohn grew up and the practically unbroken success which followed him throughout his entire career, had much to do with that entrancing lightness of touch and that sheer bubbling over of high spirits which find such delightful expression in his Scherzi and similar compositions

Mendelssohn's Care-free Life

Perhaps also this very fact that his life knew no shadow of care, at least until the death of his father in 1835, accounts for there being so few among his compositions in which the note of genuine, deeply-felt emotion is sounded. Contrast the bright, sunny existence of Mendelssohn with the life-struggle of Beethoven against a relentless fate which had laid upon him the almost unbearable burden of an ever-increasing deafness, or with Wagner's youthful struggles with poverty, or with the blight which a martyred fatherland cast upon Chopin, and you have the reason for the care-free gaiety of the Mendelssohn Scherzi and the lack of depth in so many of bis other compositions. Among his larger piano works, there are but two which can lay claim to a sustained depth of emotion, the Fugue in E minor, written, so tradition has it, at the deathbed of a beloved friend, and the splendid Variations sérieuses. Of the shorter compositions it would be hardly fair to omit mention in this respect of the brief but exquisitely beautiful Song Without Words in F major, Op. 53, No. 4. Had not his life, outside of the periods of intense concentration over his work, been one round of successes, of intellectual and material pleasures, of unremitting adulation, there might have been more of these moments of deeper insight.

Mendelssohn's Delightful Scherel

Passing over the Scherzi in the Symphonies and chamber music, as well as the tripping, elfish finale of the violin concerto, we find among the piano compositions of Mendelssohn numerous examples of delightful Scherzo writing, in various forms and in all varieties of duple and triple time. The youthful Capriccio, Op. (1825), seems almost an anticipation of the Chopin Scherzo in scope and purpose, while the Rondo Capriccioso is a true Scherzo in Rondo form, fairly bubbling over with laughing good spirits. Of the Character Pieces, Op. 7, the one bearing the inscription "Light comes from the loose wrist.

Mendelssohn's Scherzi, and the exotic Scherzo a Capriccio, with its strong oriental tinge, is one of the most strikingly effective of the composer's creations in Scherzo style. Among the Kinderstücke, Op. 76, there is a charming little Scherzo in F major, and for completeness' sake, we may mention the Scherzo from the youthful Sonata, published posthumously as Op. 106, and the short Scherzo in B minor, without opus number, the latter written as musical supplement for the Berlin Allgemeine Musikalische Zeitung in 1829 The two last mentioned compositions are Mendelssohn's weakest attempts at Scherzo writing.

Among the pieces for piano and orchestra we find in the Rondo Brillante an claborate composition in Scherzo style. The finale of the D minor Concerto is a Scherzo in enlarged and developed form, and the last movement of the popular G minor Concerto, while not actually labelled Scherzo by the composer, might almost, from the vein in which it was conceived come under this heading.

Mendelssohn adopted the Scherzo style to various forms of compositions, as we have just seen. Curiously enough he avoided almost entirely the three-part song form, the form in which the Scherzo was originally conceived by Haydn and Beethoven. Of all his Scherzi for piano, only the Capriccio, Op. 5, is composed in this form. The Scherzo in E minor, Op. 16, with which we have especially to do in this article, is in reality a miniature of the sonata form, as we shall see when we come to look at it a little more closely. It was composed in 1829, when Mendelssohn was in his 21st year. In April of that year he had crossed the channel for the first visit to England, following an invitation of the London Philharmonic Society, and after conducting his C minor Symphony and appearing in public as pianist with the Beethoven Emperor Concerto and other works, he set off for a pleasure trip through Scotland, the north of England, and Wales. While in the last named country he went for a visit to the country home of Mr. John Taylor at Cocd-du, near Mold, in Flintshire, spending a very happy time in the company of the three daughters of the house, sketching, composing and amusing himself generally. It was here that the three piano pieces, Op. 16, came into being, composed for the three daughters of his host. The first and third of the trio of compositions have fallen into the neglect which has long ago overtaken a large part of Mendelssohn's pianoforte music, but the second, the Scherzo, is as popular to-day as ever and well deserves its popularity, as it is one of the finest fancies of the composer.

A Little Trumpet Piece

Mendelssohn used to call this Scherzo his little trumpet piece, and indeed the pianist who would do full justice to the delicate workmanship of this dainty creation must have in mind the fine finish of the scoring in the composer's own orchestral works. Technically the piece requires from the performer the possession of a light, piquant staccato for its effective execution, not the staccato of the thrown hand, which would be far too clumsy for this case, but a staccato played very near to the keys, the latter more plucked than struck, and the wrist elastic and firm, not loose. This manner of controlling the wrist gives delicacy and perfect distinctness, even in the lightest pianissimo, avoiding the flop of the hands on the keyboard which

C fet under advident advine In written to strong dame In wordbow man, Hadhe work bur yoor line and not on sol Tibrating on for endles time.

sixteenths instead of eighths, the matter would, of

course, be different. By playing with the same finger,

the wrist held firm and elastic, an even tone quality is

assured for these accompanying note-repetitions. Give

color to the melody of the left hand by alternating

mezzo forte with piano, as indicated. In measures 30-31 and 33-34, the accented motive

in the left hand well brought out, like sharply-blown

horn tones. Hold the wrist high and the third

finger and thumb nearly vertical, so that the entire weight of the arm can be utilized for the accented

notes. Avoid the use of the pedal at the second appear-

ance of the horn motive (measures 33-34), as otherwise

a blurring of the accompanying staccato thirds in the

right hand would result. The latter must be taken

throughout the whole passage very near the keys, the

wrist tense, and the movements up and down of the

A Perfect Fanfare

Barely touch the keys in the measures which follow

(35-39). Beginning with the last two-sixteenths of

measure 39 we have the trumpets in a lower octave. A

second takes up the motive two measures later, then a

third, until finally we have a perfect fanfare, played

double forte from a trio of lusty lungs. Keep the right-

hand staccati unobtrusive during the whole; think of

violin passages played with light, springing bow. The

finale of the trumpet fanfare, ff, must fairly make the

welkin ring, and must be exccuted with quite stiff

able again for the succeeding passage. Take the pedal

at the beginning of measure 46 and hold it without

change until the end of measure 51, letting the brazen

tones of the fanfare sound, throughout the waving

The con fuoco in measure 48 is more an indication

that the spirited tempo is not to be relaxed in the

slightest. Begin the passage in a clear-toned piano,

building up a gradual but powerful crescendo to its

throated fortissing unabated through the following

phrases. From the end of measure 53 we have trom-

bones instead of trumpets, giving out the triple-tongued

motive in strident tones. The repetition of the octave

B in this low position on the keyboard is a technical

matter of extreme difficulty for one not possessed

of veritable wrists of steel. The hammers are heavier

of movement than those further up in the scale, and

the left hand is in addition, seldom the technical equal

of the right. The manner of execution indicated (an

innovation of Theodore Leschetizky) has the advantage

of avoiding the technical difficulty of the repeated octave, without altering appreciably the tonal effect of

the passage. The wrist is held high and perfectly

firm, the thumb almost vertical, and the proper inten-

sity of tone secured by rotating the forearm from the elbow, the movement, but rapid and vigorous. Let the

right hand play the accented note at the beginning of

each group (measure 54, etc.) with a strong sforgato

the remaining three notes of the group much less

slightly from the keyboard, so that the following B,

on count one of the next measure, may be taken quite

by itself, and with a powerful accent. This last is best

accomplished by placing the thumh quickly under the

second finger of the hand, so that the whole weight of

the latter comes to its assistance in producing the neces-

sary vigorous sforsato. The hand must, of course.

quickly regain its proper position for the following ff

octave passage, which is played with high, firm wrists,

martellato, action from the elbow. Make but slight use

of the pedal in this passage, as indicated. More would

destroy the staccato and result in an unbearable

A Master Lesson by S. Stojowski upon Mendelssohn's Spinning Song, will appear in November and

one by Alberto Jonas on Chopin's C Sharp Minor Polonaise will be published in the December ETUDE

At the end of measure 57 raise the right hand

climax in measure 54, and then continuing the

figures of the arpeggio passage.

vigorously

wrists, which, however, must become immediately pli

hand very slight.

The introductory trumpet call of the first few measures must have the metal of the instrument in it, without exceeding in tone quality the piano indicated by the composer. Let the second finger of the left hand, which has the accented notes, be held nearly vertically and quite rigid, the wrist high and firm. Now play with both hands as near the keys as possible and the requisite trumpet timbre will come out beautifully, the "triple tongueings" clean and distinct, and vet the whole unobtrusive and piano. Take the pedal before beginning to play, and hold it throughout the trumpet introduction. A very slight slackening in the tempo towards the end of the phrase is to be recommended, and the last note of the pair of trumpets may be held just a trifle longer than indicated, to avoid any impression of haste before the a tempo beginning of the phrase that follows. In regard to the tempo of the whole, the indicated

in regard to the temps of the whole, the author's metronome marking, (J = 96), gives the author's temps, approximately, in actual performance. This or any other set tempo for that matter, must, however, not be regarded as a rigid, mechanical indication for time-keeping throughout the entire composition. The metronome mark must be understood as giving the approximate "ground tempo," from which there will always be variations even in the course of compositions like the one under present consideration, in which rhythmic exactness plays such an important part.

The necessary lightness for the following measures can be best obtained, paradoxical as it may appear, by playing with an extremely firm wrist. Let the movements away from the keys be slight, but sharp and exact: remember that the staccato depends on how quickly you leave the keys, far more than on the manner which you take them. The movement must be one of plucking, not of striking, and the hands must be raised but very little from the keyboard after each cighth note. Think of pizzicato strings in the orchestra, and let the upper voice of the three be distinctly stronger than the lower two, keeping the whole, how ever, in pianissimo. Play the grace note B, in measure seven, immediately after the last eighth in the preceding measure, just as though two-sixteenths had been written here, and imitate the sharp accent on E in the right hand when the same occurs an octave lower in the left hand, in the second half of the measure. The remaining grace notes in the phrase, as well as those in the phrase beginning at measure 20 and in similar passages later in the piece, should be played almost simultaneously with the main note, but lighter, of course, in tone quality.

In measure eight, take advantage of the pedal at count three to leave the quarter in the left hand as quickly as possible, and prepare the hand for the coming staccato figure in the bass. Large skips in such rapid tempo can only be executed with certainty through lightning-like preparation of this sort. The staccati in both hands precisely as before, extremely near the keys and with very firm wrists. Let the right-hand octaves, as accompaniment, be pianissimo, so as not to divert attention from the melody of the left hand. Give a hit of color to the phrase by a slight crescendo in the left hand to the upper G of each measure, followed by a corresponding diminuendo.

At count four of measure 10 the trumpet sounds its high B again. This and the following B in the succeeding measure require slight accents with the firm little finger. In measure 15, the use of the pedal for the first half of the measure adds a bit of color and relieves the dryness which would result from a continual playing of the staccati without pedal.

In measure 16 the trumpets bring anew the theme from the beginning of the Scherzo, this time forte and in conjunction with portions of the pizzicato passage. Differentiate very strongly between the forte of the right hand and the piano of the left, keeping the trumpet notes brilliant and metallic throughout the phrase. As before, the hands very near the keys. The fingering of the second (E-F sharp in the left hand, measure 19) may seem odd at first, but it enables the player to keep the two hands out of each other's way and ensures a clean execution of the repetitions. In the latter, let the sixteenth notes be much less forte than the dotted quarters, and where the two trumpets play together, keep the upper well in the foreground.

For the following phrase of four measures, what has blurging

Broaden the tempo slightly toward the end of the octave scale, and when tonic E is reached at the hot been said above about the shortness of the grace notes tom, imagine the entire orchestra let loose, trumpets must be repeated. The slight use of the pedal breaks horns, trombones, tympani, and all. Here, at measure the digness of the staccato, and the crescendi and 62, the original tempo should be again taken, which is decressendi indicated in measures 22 and 24 bring a quite possible even for the pianist of moderate technical decressing indicates in measures in the same finger little color into the passage. In the passage which follows, use the same finger throughout for the repeated high D. The idea that such repeated notes, even in moderately fast tempo, supprent, when the method for playing the repeated sixteenths given above is followed. The a tempo exesuccenting given above is tonowed. The a rempo exe-cution according to the original, with repeated octaves, will make difficulty for even the pianist of more than must be played with continually changing fingers, belongs to the antiquities of fingering. If the notes were

ordinary wrist development. Remove the pedal just before the eighth at the end of measure 63, so that the heavy vibrations of the bass octaves may completely disappear when the light starcati in the treble begin. Make the tiniest pause for breath just before the repeated sixteenths at the end of measure 64, and let the repeated C, especially in the right hand, ring out clean and distinct. Also before the sixteenths in measure 67 a tiny pause, such as at a comma in reading. Execute this fortissimo with trumpct-like brilliance until the beginning of the diminuendo in measure 69. The pedal remains down, as indicated, giving a tonal effect of much beauty. Let the dimin uendo in measure 67 be a sharp one, so that the desired contrast between the fortissimo of the trumpet passage and the piano of the following expressivo may be realized

The fingering given at measure 78, et seq., is, as mentioned before, preferable to a constant changing of fingers. When the second is kept constantly in contact with the key and held firm, the repetitions at the required tempo are quite easy of execution.

In the tripping staccato passage for alternating hands, beginning at measure 88, slight crescendi and diminuendi, as indicated, to avoid the blank monotony of no shading. The octave E in the left hand, measure %. with a slight, but distinct pressure, and the following trumpet passage forte and with clarion-like brilliance. The change from minor to major at measure 99 in not exactly easy of execution, and, if it is to be done without any blurring, requires a deft handling (or footing) of the pedals. Press down the left pedal (una corda) immediately after the last high B of the trumpet is struck (end of measure 98), and do not let the execution of the following three grace notes be too Change the damper pedal precisely when the hasty. octave E is struck on count one in the left hand.

The whole of this delightful E major close of the Scherzo must be heard as from a distance, but far off-"the horns of elfland faintly blowing." Keep one pedal from the beginning to the end. The right hand passages must be fairly rippled, with lightly thrown ingers. In the left hand, imagine softly accented horn tones in the first three measures. Note the right-hand accents on count three of measures 102 and 103, accents in piano, not louder. Let the airy lightness of th dancing staccati become even more pianissimo towards the close, so that at the end mere rhythmic pulse beats of far-off players are heard, and finally all vanishes in thin air

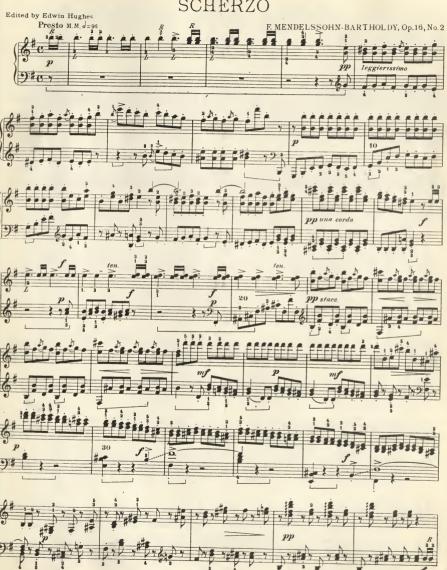
Exactness of Rhythm

Exactness of rhythm plays a most important role throughout the entire composition and the student must be on the guard against the use of senseless ritardandi and accelerandi, and against even a tinge of the muchmisused tempo rubato, which has no place in this piece. An occasional trial with the metronome will serve to show up any such faults. The amateurish mistake of coming too soon on the principal metrical and dynamic accents must be doubly guarded against. The proper ints for rhythmic alteration have been sufficiently indicated in the text and the music.

As far as the form of the piece is concerned, it is easy to trace the miniature first-movement Sonata form in the composition. The first subject extends to measure sixteen. Then appears a short bridge passage, in which the trumpet motive and the first staccato phrase are used in conjunction. The second subject enters at measure 21, the development, based largely on the trumpet theme, at measure 40. At measure 62 we are again in the key of E minor, and a quasi recapitulation of the first subject begins, followed by the second subject in the key of the tonic at measure 74. At measure 96 begins the coda, going over into the key of E major after the three first bars.



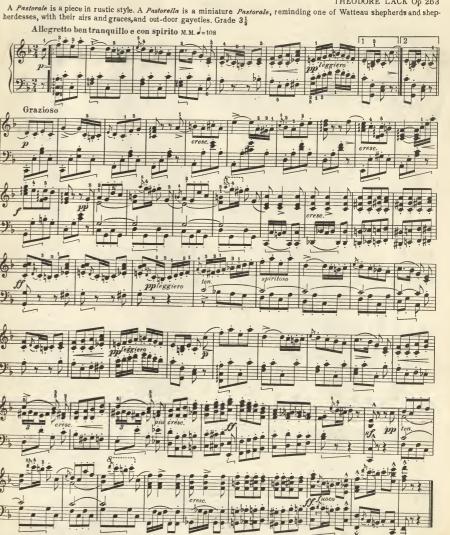
SCHERZO







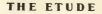
PASTORELLA



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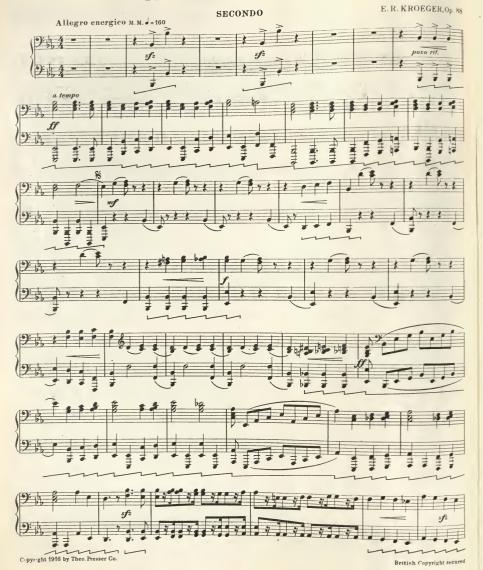
THEODORE LACK Op 263

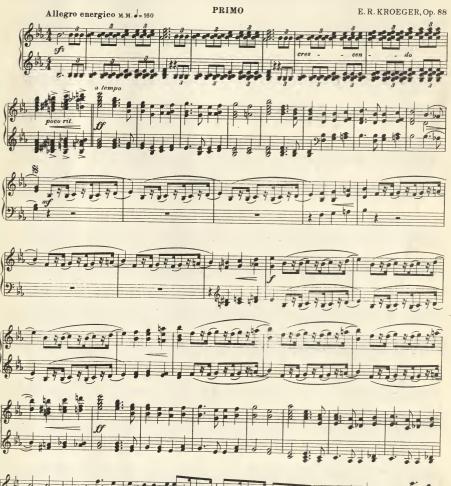
THE ETUDE TRIUMPHAL MARCH



TRIUMPHAL MARCH

This splendid March by Mr. Kroeger in its solo form was awarded a Prize in one of our former ETUDE Contests. The composer himself has made the four hand arrangement, which is sonorous and well-balanced. Grade 4.











IN THE TWILIGHT

GEORGE POSCA, Op. 31, No.1

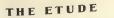
George Posca is a successful contemporary writer, with a European reputation. He excels in drawing-room pieces of the best class. Although *In the Twitight* was originally in-Andante cantabile *M.M.* = 100

tended as a piano piece it should prove equally effective on the organ. Grade 4.



THE ETUDE





IDLE HOURS WALTZ

E.K. HEYSER

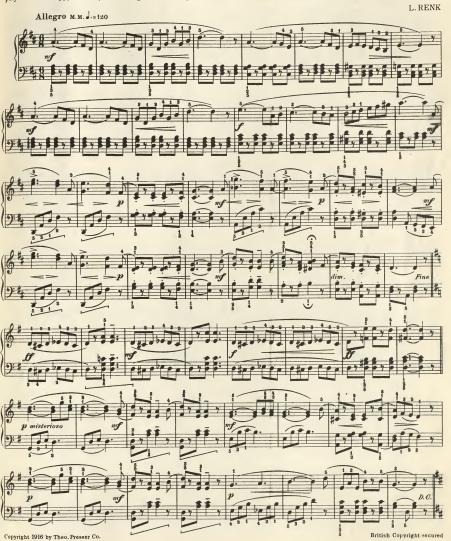


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THE ETUDE

To Mr. Otto Fritsch THE MERRY HUNTER

A lively six-eight movement in the traditional hunting style, based on familiar horn passages. Pieces of this type should be played in the snappy manner, with strong, almost abrupt accentuation, at a good rate of speed. Grade 3.











THE ETUDE MENUETTO

It is interesting to note that Beethoven has employed the same principal theme for both the *Minuet* from the *Sonata*, Op. 49, No. 2, and the Minuet from the Septet. The similar-

732

PTET" ity, however is only in the first eight measures. Beethweig Septet is his most famous piece of "Chamber Music" from "SEPTET" L.van BEETHOVEN, Op. 20 Grade 3.

Arr. by Hans Harthan



THE ETUDE

ELEGY

It is eminently fitting that the late Mr. George Noyes Rock-well's final composition for the organ should be in the form of of stringed tone.

an *Blogy*. The plaintive and delicate theme should be delivered with much expression, using an appropriate solo style, balanced

GEO. NOYES ROCKWELL Adagio M. M. J = 72 Swell Oboe . Gt. Dulciana MANUAL legato 6 1 3 5 Ped. Bourdon 16' to Gt. V 9:00 PEDAL









rall



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(Composed in 1876)

J. PAULSEN (1851 -)

simplicity, yet strikingly original. One never tires of this Grieg's music touches both the brain and the heart. It has sort of song. an atmosphere all its own, appealing alike to the theorist and the music lover. The First Primrose is wonderful in its

> love and

Lust und play



EDVARD GRIEG

(1843-1907)

alternate.







Facts About Our Keyboard

THE ETUDE

By Hazel Victoria Goodwin

Ir is doubtful whether Archimedes him- midway key its two aspects of F sharp self could have evolved a more beautifully and G flat) symmetrical system than the circles of Again, the flats and sharps of all keys agont ponalities. Nor is this symmetry whose names are derived from a com-confined to the Circle of Perfect Fifths. mon letter, when added, make the same From the keyboard, itself, comes a per- mystic number seven. (Reference, of feet marvel of symmetry. Beginning with course, is to major keys that are not C, which has no signature, immediately merely theoretical.) For instance B and B to the left and immediately to the right flat derive their names from a common we find keys with five sharps and five letter, "b"; B has five sharps and B flat flats respectively (B and Db). A whole has two flats and five and two are seven. step to the left and a whole step to the One knows which is the key with flats, right lie two flat and two sharp tonalities. furthermore, for every key that has "flats" The next half-steps each way (A and Eb) in its key name has flats in its signature show hree sharps and three flats. Four (with the one addition of F of the single flats and four sharps, one sharp and one flat); for, every key-with any signature flat, six flats and six sharps succeed, and at all-that has the simple letter for its the order of succession of flats and sharps going to the left, or going to the right is (with the one exception of F sharp of the greatest number of sharps). Another example of symmetry is fur- There is a fourth example of keyboard

nished by the following. Traveling to-ward the left (or right) from C, we find major scales as well as the learning of that the first pair of keys have flats and them per the time-honored whole and sharps amounting in number to seven; half step rule. Consider the three major that the second pair have flats and sharps scales that employ all the black keys: one, amounting in number to seven; that the B has five sharps; one, D flat, has five third, fourth,—each succeeding pair down flats and one, F sharp (or G flat) has to C again follows this law (allowing the six sharps (or six flats).

Helps in Good Sight Reading

By B. H. Wike

Goop sight reading depends upon fine usually hard to break. It comes about points, anticipative power, ability to listen, through frequent stops to correct mismuscular control, a careful study of takes, especially when going through a some of the most common and import- piece the first time. ant technical forms met in ordinary work, "Listen" is but an easier way of saying and a clear mind. "pay better attention to your playing as Reading groups of notes like words be- judged by the ear." One should never comes easy to one who really knows his play a chord even without listening very notes and keeps up his practice regularly closely. Inattention plays a great part and faithfully. Anticipation is most imin more than one failure when a perportant. While the eye is taking in a former seeks to gain public favor. Ears certain part of the score, the hands and trained to recognize mistakes in wrong fingers are performing what the mind has notes or bad phrasing help us all to do already grasped. This looking-ahead what good sight readers are expected to habit is to be encouraged, both for the do. sake of overcoming hesitation and favoring the growth of sight reading. It can

A great many sight readers think nothbe cultivated by taking new pieces at a ing of the loss of muscular control due to speed slow enough for it to be done fairly the daily grind. Unstrung nerves, brainwell; then gradually increase the speed storms, and whatnot can be traced to too as improvement is noted. Pieces that are much coffee, flurries and unpalatable too difficult either wholly or partly may fancies of society, late hours and too little be gone over at the desired speed prima exercise and fresh air. Muscular control we gue over at the desired speed prima exercise and irresh air. Auscular control ring; in which case the intention is to may be developed by careful practice of get a fair idea of how the piece would regular technical work done with con-go if played more correctly after more sideration as to what the muscles can

practice. Right here comes up the stand or by certain gymnastic work in 'stuttering" habit which once formed is physical culture.

The Teacher's English

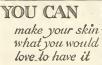


SINCE the teacher's English is the Teach the little folks in a well-modumeans through which she conveys her lated voice, using simple, concise words. instruction to the pupil-the bridge be- The teacher must not feel, however, that tween the master and the student-the her language need be that of the stilted teacher cannot be over careful that the purits. Some teachers feel that a just language she employs should be all suffi-use of "slang" is sometimes most expressive to the little boy. Perhaps it may be

Moreover, the time has passed when an better to tell meative youngster, "John, Illitrate music teacher could make her you played that "bully," than to say, way merely upon her musical knowledge. "John, you rendered that composition ex-American parents are becoming better quisitely." It is hard to get close to the and better educated, and they know the boy without overstepping the mark. The value of example. The teacher who gives least use of familiarity is liable to set the her lessons in bungling, ungrammatical young man loose, and you will have a sentences will have difficulty in competing volley of slang that will upset the whole with the teacher whose language is correct lesson like the teacher who asked a pupil and adequate. Remember the Scriptural to define the name of Concone's famous quotation, "By your mouth shall ye be piece Extasy. The answer was, "Extasy judged,"



Their Leadership is Acknowledged by Musicians Everywhere Write for story of "The Nine Muses" 235-245 E. 23d St., New York City





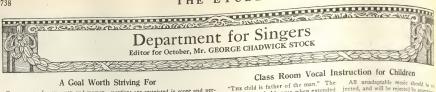
Your skin, like the rest of your body is continually changing. As old skin dies, new skin forms. Every day, in washing, you rub off the dead skin.

with it will make your skin fresher and washing, you ruo on the dead sain. With it win make you sain heated and This is your opportunity—you can clearer the first time you use it. Make make the *new* skin what you would love it a nightly habit and before long you to have it by using the following treat-ment regularly. will see a decided improvement-a promise of that lovelier complexion Just before retiring, work up a warm which the steady use of Woodbury's al

Just before retiring, work up a warm which the steady use of Woodbury's List of Woodbury's Fail Soap ways bring the woodbury's Fail Soap ways bring the start a bare of Woodbury's Fail Soap ways bring the present shore a straight of the start of Woodbury's Fail Soap ways bring the present shore a straight of Woodbury's Fail Soap ways with an upward and outward mowing the straight of Woodbury's fail Soap ways bring the straight of Woodbury's fail Soap ways bring the straight of Woodbury's fail Soap ways with an upward and outward mowing the straight of Woodbury's fail Soap ways with a straight of Woodbury's fail Soap ways with a straight of Woodbury's fail Soap ways with a straight of Woodbury's fail Soap ways with the better. It ways straight for the straight of Woodbury's fail Soap ways with the straight of Wood utes with a piece of ice. Woodbury's Facial Soap is the work

ale Street, Perih, Ontarie of a skin specialist. This treatment





A Goal Worth Striving For

their first lessons in singing during the ropolitan, or, in other words, to sophis-months of September and October. It is ticated localities. safe to say that every one of these beginners is filled with the desire to sing well. It is necessary, however, for each Equipped with twenty songs that have beone to understand that final success in come a part of his very soul, each of which this, as in all other undertakings, de- he is able to sing as, for instance, Gadski pends upon mastery of unvarying prin- sings in the Time of Roses; as Julia ciples, earnestness of purpose,--which Culp sings Long, Long, Ago; as Schumeans a fixed determination to win out- mann-Heink sings His Lullaby; as Bisand unbounded enthusiasm.

738

production nave to possess a voice of esc or as Jesse Barllett Davis ang O Prom-ceptional power and range, neither of M--fb ec and ob that be will find an easy compass, preferably between Group and the second difference of the second difference of the second difference of the second difference of the word as difference of the second difference in vocal agility or in astonishing climac- Let, him fill his soul with a small group teric and dramatic outbursts. If you have of really tuneful songs and he can travel a musical voice you can make it of rare and sing with unqualified success for quality if you work under inspiration years, repeating the same old songs-and true guidance. You can achieve dis-old songs that are ever new because of tinction as a singer by coming into a full realization of the power and influence of the spirit of truth and sincerity in song. Become a devotee at the shrine of pure the world with a delightful simplicity of utterance in song. The world hungers for such a message, and you will do Cheatham or a John McGormack. Sing-more for the love of good singing ers of the kind I have described are far through similarity of schement in the second single of the second through simplicity of achievement in the too few. Whenever and wherever they art of presenting folk songs, ballads and appear people flock to hear them. We sacred songs of worthy composers than have room for thousands of them-we can ever be accomplished by austere and possess only dozens. sophisticated forms of vocal music. Behold Julia Culp! Spiritual sincerity in choicest as well as most useful sphere of song is recognized and loved by all the action. It is a goal worth striving for people of the world at all times and un- and it is within the reach of a talented der any conditions. The heavier vocal singer who really tries.

Little Matters of Big Moment

NATURE's way of unfolding a bud into Avoid becoming a metronome artist. A a beauty of form and fragrance contains song is true only when the soul expresses a world of meaning for the student who it. The swell ______ is one of is unconsciously conscious of the deeper the most important vocal means that can

significance of song. The solution of the more difficult voice be used. See that you have it at your command. problems will be found within, not outside

of yourself. An hour spent with an enthusiastic student seems much shorter than a minute

with an indifferent one. Does it do singers any harm to smoke? Does it do any good?

To all students this: In your train of the much used term relaxation. It really thought see to it that none of the cars means that all rigidity should be absent gets uncoupled.

Important for Singers to Learn How to Read

in singing.

CAREFUL and repeated reading aloud of In reading any passage the pitch of the both prose and poetry is of inestimable voice will vary according to the inflection. value to singers as well as speakers. Com- But there is a fundamental pitch to begin wait many passages to memory, for in this way you will have material to work on tice to change this fundamental pitch when books are not conveniently at hand. within a limited range, say, four or five All songs should be memorized. When notes, care being taken to preserve the you read or recite speak each word coosen picus usurugnous the reasons at tion of the infant. The nerves, muscles dearly. Be sure to articulate the con- lowing of course the necessary variations and the vital forces are at their top-notch for inflection. you read or recite, speak each word chosen pitch throughout the reading, althe enunciation of the vowel sounds. The Inflection is the basis of the vocal art. aim should always be to make your listen- Vocalists who fail to grasp this principle ers hear every word uttered, together with its inflection, emphasis, pause and either merit or distinction. Melody, in accent. By all means become skilled in the last analysis, is really nothing but the art of reading.

throughout the United States will take formance and necessarily confined to met-bir first lesson in simon where the same statement holds true when extended class room children in vocal music should have a clear conception of what to do in There is an immense field in which the have a clear conception of what to do in singer of melodious songs can work. this department. The following sugges-

tions are offered for consideration: Make sure that each child uses a clear light quality of tone. All singing to be done without the slightest strain or forcing. The tender and undeveloped vocal organs must not be subjected to any pham sings Danny Deever; as Witherpractice that overtaxes them. All exercises and tunes should be within In order to attain eminence as a singer, spoon sings Flow Gently, Sweet Afton

rarely to exceed half an hour. The endurance and compass of the average voice should be the standard to old songs that are ever new because of govern the preparation or selection of song material being sung with inspired feeling. It frequently happens that composers I have said that the field open to such

a singer is immense. It is. There are who write music for children, and others effort to get efficient and exprised thousands of cities and towns in the who select such music show a surprising structors in this branch. The room nusic and you will learn how to refresh United States where audiences of from lack of judgment regarding the average 500 to 5000 people will assemble to hear child voice. a David Bispham, a Julia Culp, a Kittie

Try to perfect yourself then for this

The more perfectly you feel the pitch

Even an artist is not always on the

alert; not always ready for his best song.

There is considerable misunderstanding

among singers regarding the meaning of

will never become speakers or singers of

heightened inflection

of a tone the closer you will come to an

ideal realization of it

is one of the fine arts. Teachers, like think it over unul you do, poets, are born, not made. Like begets 16 you have a teacher al like It takes fine art to develop fine Intellect alone has never yet proart. duced either a real teacher or any other kind of an artist It is of course desirable to possess a refined understanding, but it is of vastly

cord tension.

greater importance to possess refined feelincre It is not a difficult matter to make another understand something which you yourself understand, but it is quite a diffi- as inevitably as every hour advans. cult matter when you try to make some- age, provided, of course that he has b one else feel what you feel. Do you get God-given spark within.

A Vocal Lesson from the Baby

THE cry of an infant is the quintess- tomed to critical listening to the base ence, even if it is not the most attractive voice can tell, proceeds from or as feature, of pure vocal sound. The ex- up at the bottom of the threat is d planation of this is that the near com- words within the larynz, which ng together or adjustment of the vocal original source of rocal sound chords is so perfect that no breath gets time the infant renews its or through that is not in active vibration. know how to listen, a glottis-strol The vocal organs of the infant spring be detected, varying in anotheres into correct position and action auto- cording to the loudness and intrasmatically, and the cry that follows has its cry. This denotes the utmost econ that remarkable intensity and tellingness of use of the breath wrought by and of tone which carries to the farthest into vocal sound. Place your lasts reaches of the largest auditorium. Such the region of the ribs, diaphram a tone is the result of unconscious effort underneath the shoulder-blades and and perfect balance of the forces en- will feel how evenly, regularly and gaged in producing it, the primary ele- edly the muscles of the thoras can ments of which are breath pressure and in their effort to expel the breath There is one other thing that must be the lungs. As the cry grows in mot increased contraction of the brath

taken into account :-- the pristine perfecmuscles will be noticed. This among the sound waves through increased st of efficiency and in as perfect form and pressure or density of air in the pipe. We learn from Helmholtz that health as they ever will be. He has yet tensity or tellingness of sound s of to become the imperfect being that human ent upon the density of the ar a ailments and sophisticated society will it is generated and thes it is An infant cries with its mouth wide holtz, since the baby dees by name

open and the initial sound, as one accus- Helmholtz, only described

Tone Talk for Singers

WE do not need to be told when we are alent in the training of voices. One is to fooling away time, we know it ourselves. compel contraints to sing too high, and we the other is in training baritones to sing too high. tice may be sent to the undertaker. in the tenor range. Both actions are harmful. Voices thus trained reveal the The teacher of singing who really is a strain to which they have been subjected eacher of singing is the one who says; in deterioration of tone quality. There is This is the right way, and then proves it. This is the test of teaching efficiency. A God gave you. teacher must measure up to this level or take the consequences. germs of unanimity of thought on the de-Question your teacher frequently. velopment of the singing voice are Keep a record of what he says. This growing and spreading. Scores of letters plan enables you to see if the last lesfrom ETUDE readers convince the writer sons of a term tally and hold together that there is agreement among teachers, with the first. widely separated as to locality, that me-There is no sound that can approxichanical means of training voices are mate the quality and attractiveness of the incorrect. There is an underighble trend human voice in song.

towards a wholesome Standard of Voice There are two harmful tendencies prev- Culture in America.

A Helpful Expedient

When closing your eyes or dropping

The American Singer's Handicap

By John C. Rau

patience. Our very independence makes work.

patience. Our very independence images us uncomfortable under restraint. In Europe a more tractable student submits of our year's college training to enter of our year's college training to enter readily when the maestro says, "Your any first class medical school. In music rocal course will take four years." By the student who does not realize the dint of our natural talent, our great en- oncoming pressure of competition is desergy, our surprising initiative we some- tined for failure. Get as good a trainhow make up for the time we lose ing as you possibly can, and get as much of it as possible. Then remember that through blunders brought about by short of it as possible. And a good there are thousands who have had a good

MANY years ago a teacher with whom vate self-possession-not through the You will sing better." medium of pride nor through the medium of humility but through the consciousness that you really have a message for

cure. Quit it. Sing with the voice

There are many evidences that the

your eyelids you do get a better tone and the world. When you have come into full will probably find yourself possessed by the spirit of the song in a much greater be able to sing as well with your eyes degree than when not doing so. That is so open as closed and your tone will lose simply because the homogeneity of your none of its quality. Never sing for apego is not broken up by external influ- probation. Let your soul dissolve its joys ences coming to you through your eyes. or sorrows in song, simply because yo and the consequence is that the emotional cannot help it. Then, your song will be message of the song, as well as the qual- true at any rate. Whether people like ity of your tone, reach their highest level. it or not should not matter much. Christ Try to make your ego stronger. Culti- was crucified, as you know,

This piano presents in the smallest compass we believe desirable, those qualities of tone and touch which make the grand incom-THE American singer's handicap is im- training is an art that takes time and parable. Less elaborate and expensive than

most high-class grands, yet in materials, workmanship and finish, it is as artistically perfect as our largest grands. Our latest catalogue-an invaluable guide to intending purchasers interested in what is latest and best in piano designing-mailed (free) on request.

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jected, and will be rejected by supervise

who know their business and have the

It is a mistake to burden children

minds with frequent allusions to year

technic. They will acquire a right to

of the voice through correct singing. T

compass of their voices will be quite m

urally extended in time through practice

Compass should be considered second

Time, rhythm, accent and pause-in

inherent characteristics of tunes-are a

sorbed and mastered by children unter sciously through the medium of the ten

themselves.

They should not be alluded to as this

The aim then should be to teach de

dren to sing, and not how to sing. This field in which to advance the len

of vocal music is an exceedingly in

tional affairs should make every touch

ortant one. Those in charge of enca

children's welfare really at heart

is really developing your natural min ments to their utmost limits, sick to ke -"grapple him to your soul with hop of steel"-as far as you are concerne he is priceless. The best vocal instrution for an American singer is that who he can get in the United States. He ca get instruction that is just as heres a his money : that will advance hin m

cuts. This does not mean, however, that training and that you are in one of the there are not many other singers who swiftest and most difficult races in the might become famous in America if they world in which not one minute may be could bring themselves to see that voice wasted.

Monotones

that she was singing the note.

The Isolated Singer

of improvement who realizes that in possessing mind, soul, gift of voice and musical talent he has at hand assets of pretation. incalculable value. With these great advoice books and magazine articles or de- account.

THIS singer, who for one reason or rived from interviews with other singers another cannot get into touch with a he can accomplish much by himself toteacher, is by no means helpless. No wards his own development as singer. singer is really separate from all chances The talking machine is also a means by course is especially valuable to all students in getting ideas of style and inter

Where there is a will, the way above vantages and the aid to be found in good indicated can be turned to good personal

By Albert S. Watson EVERY chorus leader has encountered is one of the great difficulties with conthe individual who sings blissfully away gregational singing. Usually those who on one tone, perfectly unconscious of the sing out of tune are those who sing the with every note. That some people are The only remedy for those who sing

really tone deaf is a common discovery out of tune and who have voices worthy of the voice teacher. I remember a pu- of 'reclamation is drill, drill, drill, A pil with a very fair voice indeed who patient, hard-working teacher can somesang with great accuracy exactly one-third above any given note, and thought drill. Play the right pitch on the instrunient, and then have the pupil sing. The In congregational singing in church pupil fails! Well,-try it over and over there are frequently heard earnest mem- and over again. There have been some bers of the church who devoutly inter- cases where the results have been very rupt the best efforts of the good singers satisfactory and the ear has been well by singing so far out of tune that the enough trained to enable the pupil to dewhole effect is disastrous. This, in fact, tect false tones without delay.

Reform in English Methods of Teaching Singing

report issued by the Society of English instrumentalist. Singers. This organization includes many of the representative men in English musical life, including Sir Charles Villiers Stanford (president), H. Its Possession Proclaims Plunkett Greene, C. Haydn Coffin, W. A. Aikin, Percy C. Buck, Ben Davies, William Shakespeare, Arthur Somer-

"Owing to the great changes now tak-

ing place on all sides, it is regarded as

opportune to suggest that if a true Eng-

a comprehensive system of teaching:

able of being extended to five years.

ordinating the whole training.

supervision.

progressive system

singers.

Musical Judgment vell, and others. The recommendations are directed particularly toward schools In New York and Philadelphia at the Wanamaker Stores only. and conservatories, but the report is intcresting to private teachers as well. The Dealers in Other Principal Cities report follows:

tory lines.

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a comparatively small distance in the voice, but in that distance it is possible to get every imaginable degree of vocal of the scales. Start a scale planissimo ond then increase the force with every shading. The difficulty is that very few degree. Returning, diminish the force students attempt to get anything more with every step,

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should not be allowed to enter too usepy into your final decision because reputa-should make the fullest possible investigations are not always built upon rock-bot- tion in this very important matter of

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The Composer (Continued from page 704.)

wird hat inner chamber into which the mailtane had disappeared. His stoppeared. Since of this gray eyes fying unerringly to juste of his gray eyes fying unerringly to strilla, he were fushed. He had throught her dawn was enhanced by her usual pallor, we have it be investigated in the string we have the investigation of the string we have the investigation of the string the string and the string of the string the string and the string of the string the string of the string of the string of the string the string of the string of the string of the string the string of the string of the string of the string of the string the string of the string of the string of the string of the string the string of the string of the string of the string of the string the string of the string of the string of the string of the string the string of the string of the string of the string of the string the string of the string of the string of the string of the string the string of the string of the string of the string of the string the string of the string the string of "And to think how little I expected such a discovery ! These great ladies, with their a discovery! These great ladies, with little uew singers-a mc connait! fittle uew singers—a mc constart incy pick a linet out of a hedge and call it a nightingale; set it twittering, and swoon with rapture . . . till the next linet hops up!" She broke off, drew hack, and fung out

adorned as if by jeweis. As he started, he hecame conscious that may eyes were fixed on him: those of his ideas severely, of Lady Warborough with a mile, and of Princess Wilhelm with curlos-"The Marchioness of Warborough was hav-ing her taught by Sir Arnold Pringle, Madame Costanza.

mile sha or renews winnerm with curlos-ty through her mplifted ergelass. Sir Ar-nal Pringle had a shocked expression, and phany was wayley conscious that, from a wited corner, Mrs. Mosenthal was gachug chinfull yopn him. But Sarolta looked nt shinful and he could spare no thought are one else. "It was awfully jolly," said Johnny. Her highness smiled more broadly at this Her highness similar hold y at this : the advanced a step, with the unmistakable morement of departure. There was an in-stant flutter; Lady Wathorough, Sir Arnold, Mrs. Morton, gathered about the august one ; a scall, eager, black, hook-nosed man spraug

adorned as if by jewels.

"I am giad you like it," she said formally : stereotyped answer to the expected compil-

But, even as she spoke, her face lit up. But, even as she spoke, her face ht up. Johnny only felt, without analyzing, the fas-cination with which light and shadow alternated on her countenance

"So it's you !" she exclaimed. "Yes, it's me," he responded in his special inguage; and thought that, upon this, he might shake hands.

lle took her fingers; wondered to find them ice cold; held them. "You never told me—___" he began, but his moment was gone: a loud, excited voice chapter for attention."

"Sarolta! Here she is, madame." And Mrs. Mosenthal laid her hot clasp upon her "Sarolta, Sarolta-here's Madame Cos-

tanza !" A magnificent being in pearl-colored satin, A magnincent pering in post-sourced satus, covering, as also advanced, the impression of a ship in full sail, pushed the Hebraic lady on ease side, and took the girl boilly into her eminace. Two kisses resounded like pis-tion shots. Still, boilding her there by the shoulders, she gazed in Marolta's face with a pair of grogous, hawk-like eyes. "Yon are a treasure ! A mine of gold !" she cried in rich toues.

Sarolta had turned very pale. The giance Sarola had turned very pate. The games-she lifted was full of awe and costasy. Johnny saw that she was tremhling again and wondered who this explosive Panjandrum misht he who seemed to produce so much night he who seemed to produce so much rester an impression on the singer than

and a Queen's daughter. "Ten, my child," went on the lady. "You don't may how to sing, of course, no -mot for suck, ms you say in England. You don't Sow how to pitch the noise, and the Sow how to be the pitch of the source of the don't pieced, to begin with. It is executed for have already a thousand tricks. Mois of the edd is therman irremarts"." , my child," went on the lady. "You te fait rien . . . macht The gold is there—a treasure !"

A Golden Voice

<text><text><text><text><text>



dame Costanza." "Sir Arnold!" repeated madame, "sh!" The long drawn-out note held a world of sig-nlifance. "And that was why you were trotted out to sing "The Little Birch Tree, and 'Oh, oh, oh! my Heart!" Tell me, child, do you wunt to go on with that kind of thing? Have you no better prospect than to thing? Have you no better prospect than to be the Hittle pipe for the little tunes of a l'ringie? Oh, you might get an engagement now and again at a ballad concert, and at tens in Mayfair and make perhaps—perhaps fifty guiness a year at the height of your fame! That is your ambilion, hein' And small, ager, Mack, hook-noved man aprenu transfer mus to current small too, hear A and a starting of the second of the second start of the second appear his escort. As the cortises moved will b Smills. Bakery deve as usuable breach of relief on the second start of the second start of the second start of the second transfer and the second start of the second start of the second transfer and the second start of the second start of the second start second start of the second start of the second start of the second start transfer and the second start of the second start second start of the second start of the second start of the second start second start of the second start of the second start of the second start second start of the seco

Moscuthal, too, were hardly able to con-tain herself with the joy which this prospect offered, But Johnny felt his blood run cold. It

was had enough to have her set up to amuse n fashionable party; hut Sarolta, an opera singer

singer! "Yes," proceeded the teacher in a breath-less silence, "I, I, Costanza, I take you. You come to Paris, I ask you no fees. I ask you nothing but to be a good child and do as you're told. And If you're not the best isolde I ever lauchch, may I uever train an opera singer agails." Johnny listened with a sinking heart, the month dropping open in dismay. He felt as

mouth dropping open in disamay. He reit as If he were looking on at a play, as be saw the girl now seize Madame Costanza's out-stretched hands and press them to her lips; while Mrs. Mosenthal, her head inclined at an intense angle of sentimental rapture, clapped her fat paims and exclaimed in-

"Well Serolts of all the lucky! Of course

"Weil, Saroita, of an the nexy is of course she can go to Paris, madame. There ain't any difficulty about that. I'll go with you myself, love." "Allons, allons!" cried the superb Cos-""" "Allons, allows?" ered the supero Cos-tanza, impatiently hat with good-hours. "It is settled then. I carry you off for an hour, petite, At the hotel we can talk. I leave to-morrow morping for Parls—the first bout. On, 16, 10 those boats? You can come with us now also, madame, if you like. I will send you both home hom yutax!"

Johnny stood forlornly gazing after them. She had not as much as glanced back. She had forgotten his very existence!

CHAPTER III

THE crest of the Holdfasts was a "cubic arm" with a clenched list; and their motto ran in similar cauting manner. "Holde Faste." A legend was of course, current in the family. But, without entering into the quesof its authenticity, there was no doubt tion of its authenticity, there was no doubt that they were an obstinate race, who, from one generation to another, thoroughly up-heid the imposed tradition. Johnny, the last in the direct line of that stury stock, had certainly no idea of modeling his thoughts

certaily no idea of modeling his thoughts and deck upon any convertional standard. Norman and the standard standard standard here and the standard standard standard of his grip, in holding his Northonizing acatle for Uningest. From the standard mather and the standard standard standard and the standard standard standard standard provide the standard standard standard and the standard sta



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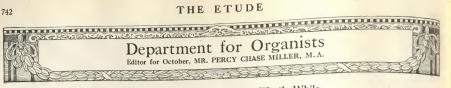
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How to Make Organ Recitals Worth While

WHILE the organists who are able to confine their professional activities entirely to the giving of recitals are as scarce as the proverbial angels' visits,-or the equally proverbial hens' teeth, yet most of us have more or less opportunity for this branch of work, even if it be only in connection with our regular playing in church on Sundays. Many organists make a regular practice of playing a short recital in connection with one or the other of the regular Sunday services,either before or after .- and while this close connection with the service imposes limitations that do not apply on other occasions when the organ may be used for what we may designate as purely concert work, still a recital it remains. Many organists, and this for a number of reasons, never have other opportunity than this, and many organists thus limited never realize their splendid opportunities for benefitting them-selves, and for giving pleasure and satisfaction to others as well. The educational value of a good recital program, well played, to both performer and audience is very great and too many young organists. otherwise ambitious, persistently neglect this opportunity that lies waiting at their very doors. For one thing, the organist who uses his instrument simply in accompanying the service, and in playing the smallest excusable minimum (counted either in time or in effort) by himself, be it preludes, or postludes, or offertories will find himself rapidly becoming careless and slovenly. It is remarkable how easily one can fall into careless habits in accompanying, especially where there is at least a fairly-trained choir to carry things. through. For one thing, congregations almost never listen to the organ during the service, except as a background or support for the voices. This is a sad thought, but cases where it is not true are, I firmly believe, the exception. If so, how great the tempta tion which often comes to the organist, to put as little of effort and of enthusiasm into this part of his duties. as is possible I And if he regards his playing in this light, how easily he drifts into regarding his position as merely a pot-boiler, as it were,-merely an easy way of making a little badly-needed money. I think greatest value of recital-work to a young organist lies in the fact that it puts him on his mettle, because the thing is obviously not worth doing at all unless it is done well, and he will learn more of the possibilities of his instrument, be it ever so humble and see more ways of making it interesting in service-plaving and otherwise by plaving one really conscientious recital than by going through, in a mere routine, hundreds of services. My advice to the young organist then is this, play all the recitals you can, in your own church or out of it, if you are paid for them, so much the better, but play them anyway, whenever you have the chance. The educational value of the recital to the player is very great indeed.

Education of the Audience

It is also very great to the audience. Most people are not only willing, but anxious to admire anything worthy, only they are all "from Missouri," they "want to be shown," A well-chosen program, well-played, often falls flat because the people simply don't know that they ought to admire it; they take it as a matter of course. And just as the ordinary congregation will start chattering and gossiping the minute the postlude begins, so an audience at a recital often regards the instrumental part of the program as merely a means of filling in the time between solos, so that the singers can take breath and have a little intermission for rest. The excuse for this is the same as Doctor Johnson once gave for a faulty definition that somehow or other got into his great Dictionary-"Pure ignorance, Madam." A recital ought to be announced in a way to call attention to it as a matter of serious artistic endeavor, and a printed program is practically indispensable,-if it can be annotated, so much the better. An organist who plays a recital, either in connection with a church service or not, without adequate announcement, and without programs, is wasting his time: while with proper publicity and a printed program, a

recital, or better yet, a series of recitals, can do much to stimulate public interest and public appreciation wherever the organ is used, so that recitals under proper auspices will almost invariably react favorably upon performer and audience alike.

Taking it for granted, then, that the recital is worth while, what are some of the points for the player to consider? First of all, the program. The greatest fault of most recital programs is this,-they are too long. Just as it is a test of a good public speaker, be he parson or politician, to say what he has to say, and then sit down, so the organist at a recital should know when to stop. If he has been working hard on his repertory he may have so many new things at his fingers' ends that he wants to play that it is hard to limit the number; but it is a great mistake to go on playing all night just because you happen to be interested yourself. As a rule, an hour is enough, and if the recital is given in connection with a church service, half an hour should be the limit. It is much better to let your audience go away wishing you had given them more than to have them getting up and slinking out one by one during the last part of your program or, what is worse, going to sleep, even if they don't ore. I have on my desk at this moment a program of two inaugural recitals on a new organ, played by one of the most prominent recitalists in this country It is a good organ, and they are good programs, but they have the fault of which I am speaking,-they are too long-much too long. Half of those two audiences will get fidgety before the program is finished, and when a listener gets fidgety, all pleasure in the recital is gone for him, and, most likely, for his neighbor as well. An hour gives the player ample scope for variety, and is quite enough for any but an excentional audience

The Right Kind of Program

Then as to selections, don't be too serious all the time. Remember that your audience is not made up largely of trained musicians but the reverse. Only an audience of organists could enjoy a program made up exclusively of the most serious literature for the instrument, and the chances are that even if you had such an audience they would pick your renditions unmercifully to pieces. The average audience is ready to be pleased. but equally ready to be bored; to please them should be your first aim, and to avoid boring them, your sec-Play one serious, scholarly work, if you like,-Bach Fugue, a Rheinberger Sonata, a Widor Symphony, or what not, if your audience will stand for it, as the saying is,-but be sure to give the people plenty that they can understand and enjoy. If they can get pleasure out of the majority of your selections, they will give you the benefit of the doubt as to the others : but if they feel themselves lost most of the time, the chances are they will not come the next time you play, and you will have lost an opportunity to help educate them towards that standard of the ideal audience which you have somewhere in the back of your mind. There is plenty of good material that is grateful to the player, musically excellent, and yet not above the heads of an average audience,-use it. As to whether you shall play Handel's Largo, or the Meditation from "Thais" Lemare's Andantino in D-flat, I don't pretend to advise you, but if you think your audience wants them, play them by all means. You, and I perhaps think they are rather stale, but they are, after all, good music, though of small scale, and rather hackneyed. Perhaps, however, they are not hackneyed to your audience-have you ever thought of that? The player who doesn't please his public will very soon find that he has no public to please. Once you get an audience interested, and on your side, you can put in something a little above their heads, if you like, and the next time they hear it they will thank you for introducing it to them. Nothing is so stupid as to be where the talk is over one's head all the time. If you play something very serious and intense, it is often best to lead up to it gradually instead of doing as so many program-builders do, and that is to put it on at the very

beginning, so as to have it over with. It is the ber to begin with something fairly compelling, so as to leave no doubt in the minds of your audience that you really have begun, and it is also well to wind up with something fairly jubilant, so as to send your audience away, so far as in you lies, in a good humor; though if your recital is a prelude to a service immediately following, a piece rather quiet in character may make a more appropriate transition.

I said above something about the desirability of annotations on the program, where possible. A fer words telling your audience what to be on the watch for will not only aid them in an appreciation of the music, but, better yet, it will give them very genuine pleasure when they pick up the clues you indicate and they become from that moment particeps criminis with yourself. I do not say this as in any way disparaging the average audience, but I do insist strongly the you can, by means of annotations, or in any other way take your listeners into partnership with you, and let them know what to watch out for, and what to admire and why, the audience that will not respond much very dull indeed. As to soloists, most audiences will relish a little ran

ety of this kind, and as a rule a singer makes the most intimate appeal, owing to the intense personal intimacy of the singer's art. Next to a singer, the violin, as probably the most intimate of all instruments farnishes an almost equally great contrast, and is so to be recommended, but other instruments in combinative with the organ are very effective, and the organist in arranging his programs will have to be governed by a number of conditions that cannot be treated in a short paper of this kind.

There are, however, plenty of occasions where it is perfectly allowable, and even desirable, to do away with an assisting soloist altogther. When the recital is rive n connection with a church service, where there a be, in due time, plenty of singing to listen to, it will perhaps be just as well to confine the program to organ numbers, or to numbers of other instruments in conbination. There are other instances,-when the interest is primarily in the instrument, or in the performer (such things have been known) so that the present of an assisting artist on the program is regarded as a one, but in ordinary cases, it is probably best to have some little variety of this kind,-but never too much For an hour's program one interpolated number ly singer, or other instrumentalist, is probably sufficient. and two is the maximum.

Sanity In Playing

As to the manner of performances,-make eventhe you do carry its message. Over-phrasing is of conse a serious fault, but it is better to show off the streeture of some noble composition in this way than " jumble it all together in one large smear, as so mary players, especially those brought up on the old theory that a legato touch should always and invariably be p evidence, are apt to do. Frequent changes in registre tion are fussy, and monotony is fatal, the successit recitalist must steer a middle course, but if the m chanical equipment of the instrument will not perm much variety without seriously interrupting the prof ress of the rendition, it is usually better to preserve the continuity at the expense of variety of color. last observation is for the benefit, and consolation. those hampered by antiquated and obsolete cons the player with a modern instrument at his communiwill not need such caution.

In San Diego, California, a very interesting expement has been tried with great success-the builder of a concert organ for use in the open air, taking the place, in a sense, of the traditional brass but and with the growth of such use of the organ as the as well as with the large and very rapidly ground use of the organ in motion-picture, and other theat the instrument is coming more and more to being ale quately appreciated for its own sake, and no loge merely as an adjunct to the church service.

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He makes substitutes in pieces which call for oboes, trumpets and vox humana until he feels, (and with reason) that he is at the end of his resources along that line and that he can only make further progress when he has a larger instrument to work on.

He imagines that with its wonderful resources he could make fine music, and as far as tone quality is concerned, he is right

But does he realize the importance of some of the other things besides tone and does a hymn with six flats put him quality, which go to make up good organ out of business? playing, and has he really (as he imagines) in the acquirement of these things exhausted the possibilities of the small organ at his command? It is barely pos- his small organ with eyes open to its wonsible he may have overlooked one or two things in combinations, so we call his attention to the following :

Coupling the Manuals

1. In case his organ has only one pedal stop (which is usually too loud for the softest manual stops) does he use it constantly or does he make an 8 ft. pedal by shutting off the real pedal stop and gan's compass of pedal keys. coupling the pedal to a manual? More Variety

2. Does he invariably use the Dulciana appliances are so few. for accompaniments when he has a piece with solo and accompaniment? small organ to the very limit of its pow In pieces of a sandwich type (two loud ers, the organist will soon find himself sections with solo and accompaniment placed where he will not have to *inny* between) it is sometimes very effective to but can step easily into a better place.

Badly Registered Accompaniments

By W. P. Merc

WITH the vastly increased resources of low and "hooty" when accompanying an the modern organ the organist who is anthem. Don't think that careful attenyoung in experience is often tempted to tion to registration will go unnoticed by use registrations in accompanying that the congregation or by the music com-

are not only in had taste but actually mittee. They may not be capable of undetract from the character of the anthem derstanding technically what you are or the hymn, It is always well to remember that the feel that you are providing an appropriate or the hymn. devotional side of the music is after all service. While such a combination on the first consideration of those who go to a house of worship. With hymns it Viola di Gamba (8'), Dulciana (8'), Vox is always best to rely upon the solid stops Angelica (8'), Oboe (8'), coupled to the avoiding the fancy combinations. In Choir Hohl Flute (8') and Lieblich Ge-

working out the registration of an anthem dact (4'), swell box closed, may be very consider first of all the appropriateness effective for an evening text such as of the stops to the text. The same dia- "Softly Falls the Light of Day" it would pasons that are so effective in giving the be ridiculous with such words as "Stand background to a hymn often sound hol-Up, Stand Up for Jesus,"

> Bach and the Organ Pedals By Clarence Whitman

Possibly the best cure for the one- Woe be to the organist who can only legged organist is a good dose of Bach. stumble around the middle notes of the Even the easy preludes and fugues are pedal keyboard. Every good organist excellent pedal drill. W. T. Best knew should be able to play the notes at the that and it is said that after one had been through a course of Bach with the great English organist one did not have in the centre. Guilmant apparently could

to think about the pedals. and that was no small feat (no joke in-The organ student should realize that tended) when one remembers the short in adding the pedals he is practically stature of the brilliant little French oradding another pair of hands. He be-comes a four-legged musician instead of Bach Bach, Bach, Bach, and then more Bach

a two-legged one as is the pianis with his one manual. The organ pedals need drill work just as much as the fingers. a real organist.

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Technical Now as to his technical attainments. 1. Has he mastered the true principles of nedaling?

2. Is his legato with both hands and both feet perfect? 3. Has it ever entered his head to find

out what phrasing is? 4. Is his sight reading good? 5. Has he perfect independence between

hands and feet? 6. Are his accompaniments all they should be, limited only in stop selection?

7. Has he studied Harmony to get an insight into what he plays? 8. Can he play a hymn in five sharps,

If he is not well up in all these things

he is by no means ready to jump trumpets and oboes, but he should look at derful possibilities as an aid in acquiring a solid foundation in playing.

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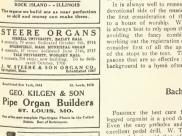
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committed to memory, and would be able of 200 is exceptional. to play at a moment's notice, or at least with very slight preparation. How many pieces should the repertoire of the violinist contain, for him to be dignified by the name of artist? Hans Von Bülow, than two hundred compositions, worked out to the last degree of finish, and thoroughly memorized. This great musician certainly justified his opinion, in his own individual case, as the amount of music which he had mastered and memorized one of the wonders of musical history. It is said that he knew all of Beethoven's Sonatas by heart, in addition to an enordescription. When he directed the orchestra he used no score, as he always memorized the parts of the entire orches-

There is little doubt that Von Bülow would have considered that a violinist's smaller pieces, would take the place of repertoire should be as large or larger than that of a pianist, since a page of violin music can be ordinarily memorized acquire quite a good sized repertoire as and the journey lasted just ten days, and similar goods since the unprece voom music can be obtaining in the years went on, and was always pre-nuch quicker than a page of piano music, the years went on, and was always preas it is much less complex

As a matter of fact, however, it is doubtful if there are many violinists, number from six to a dozen or more even well-known professional concert players, who have a repertoire of as many as two hundred pieces. Many a concert as they are very lengthy as a rule, and violinist gets through the season with difficult technically. If they are to be three or four programs, consisting of played with the orchestral accompanieight or ten compositions, which prove ment, he must spend much time in familall that is necessary, considering that the iarizing himself with the orchestral bulk of his appearances are in different parts. Mastering a single concerto often cities, and he rarely appears more than takes as much time as learning eight or twice during the season in the same cities. ten smaller compositions, In the case of violinists of the first rank, course necessary, since they play re- their studies, when they become busily peatedly during the season in the same engaged in teaching and orchestral playcity, and a great variety of programs ing. In a few years they have no reperis expected. One of the most prominent toire whatever, and if a solo engagement violinists played twenty-five times in New offers, they have nothing to play. In this York city during a single season, a year failure to keep up their repertoire they or so ago, thus requiring a large number make the greatest mistake, since "he, who

Violinists who do lyceum work, or who are connected with concert companies, who fill "course" dates in the smaller of goods. Even a half dozen pieces, if cities, often make a couple of programs of standard grade, is better than nothing, in the case of a violinist, who has few serve the entire season, as they seldom play twice in the same town. calls for public appearances.

The Vienna Meisterschule of Violin Playing

THE Meisterschule (master school) of The school, which is known as the Im-Violin Playing at Vienna, with the famous perial Academy of Music, is divided into technician, Ottakar Sevcik, at the head, is one of the world's most famous violin ate, the finishing school and the Meister schools. Seveik is known the world over School. The elementary course lasts two as the writer of voluminous text-books for the study of every conceivable prob-lem of violin technic. These works are years. In the Master School a student coming more and more into general use cannot enter for less than one year. Any with violin teachers, who accomplish re-markable results with them. In the hands which he is far enough advanced. of their author, they have produced a

tered technically and artistically, has memorized, is considered large, and one "shot to pieces" on account of the Euro- who are at the front, and in many case

capital of a merchant. He should con- higher. The world's principal stocks of state of chaos. stantly strive to add to it, and if his genuine old violins are principally in the The situation in regard to the trade chestra, used to declare that no pianist duties are such that he cannot do that, large European cities, and owing to the in new violins is about the same. Viola could justly claim to be considered an he can at least keep it in good order. A chaotic condition of transportation of all makers in Europe are at the front, may artist, whose repertoire consisted of less famous musician once stated that a vio- kinds between these cities, shipments of of the factories closed, and the expenses linist should make it a point to memor- valuable violins can only be made at ex- find it practically impossible to fill the ize one page of music each day, thus treme risk. It would be worse than orders promptly. The situation is the making over 300 pages per year. At this folly to try to ship violins worth thourate, a repertoire would build up very sands of dollars by any of the ordinary all kinds, small goods, trimmings, etc. fast. Another violinist, a successful and methods of transportation. Sending the The American importers and wholesale busy teacher, stated that he had very instruments from town to town by mes- music dealers have abandoned their callittle time for personal study, but that he sengers is little less dangerous, for only log prices, and hardly know what they did what he could. He always made it a the most roundabout ways, through nen- can sell goods for from week to week, motis number of plano pieces of every point to master two important violin tral countries, are open to ordinary trav- as they cannot place orders with ther works each year, such as concertos for the violin, or miscellaneous works of the rank of the Ballade and Polonaise by ieuxtemps, or the Faust Fantasia by tions Wieniawski, Some years a group of

pared for a public appearance. The concert violipist is expected to

violin concertos in his repertoire, and it is these which take the time to master.

Many violinists who have, in their stu-

is not advancing, is receding," and the violinist who has "nothing to play" is like a merchant whose shelves are bare about as follows:

GDAE

often used by players with extremely the strings firmly against the fingerboard large fingertips, and large hands, and in and would also interfere with the intosuch cases the spacing of the strings is nation by making the notes close to be wider. Incxperienced violin makers and fingerboard play too sharp, owing to be four courses, the elementary, intermediviolinists who fit up their violins them- great pressure in forcing them dom selves, frequently place the notches for The strings must not lie too near the the G and E strings too near the ends for the strings must not be to be the former of the of the nut, and consequently these strings bow would force the string against the lie too near the edges of the fingerboard, fingerboard in playing on the opt the result being that the thumb and fore- strings, causing a buzzing sound Right finger get against the G and E strings at the nut the strings lie about the thick There are frequent students' recitals, respectively, and cause a buzz. The ness of a medium thick cardboard abort of their author, they have produced a legion of fine pupils, headed by Jan orchestra concerts, chamber music even-spacing is often done unequally also, the fingerboard. The ends of the legion of fine pupils, neasen by jam orders a substantiation of the second strings file too close to should be nicely smoothed off so and the second strings file too close to should be nicely smoothed off so and gether, and others too far apart, thus to interfere with the ingering.

ber of compositions which he has man-hundred pieces, thoroughly mastered and ket for both old and new violins is all are owned by musicians, and amateury "shot to pieces" on account of the barb these instruments are packed away, and Every violinist should possess a réper-new and old violins say it is almost im- cannot be sold until their owners retoire, even if it is a small one. It is his possible to get their orders properly turn. Altogether the situation in regard stock of trade, just like the goods and filled, and the prices are, of course, much to genuine old violins is in a comole-

> elers, to the countries at war, and travel European correspondents with any orof this character is hedged about by the tainty of having them filled correctly, most annoying and dangerous restric- This condition of affairs has resulted in quite a boom for American violin mak-A violin dealer of Paris relates that ers, and manufacturers of similar muone of the more important works. In before the war he went to Petrograd, to sical instruments, but this does not help this manner this teacher managed to buy a Stradivarius 'cello, for a customer, much in the case of very cheap violins same journey to buy another Italian in- every line of manufacturing in the United strument in the same Russian city, and States, makes it impossible to produce the journey lasted just three months. such goods at less than double or treble This gives an idea of the difficulty the the prices at which they were turned out old violin trade is experiencing in Europe, by the cheap labor of Europe.

THE nut of the violin is the little piece making certain combinations in chord and of ebony which occupies a position where arpeggio playing impossible.

In the case of vonimus of the mist tails, dent days, studied a great part of the ing over the nut into the string box. to cut the nutches for the strings too large cities, a very large repertoire is of literature of the violin, fail to keep up Like everything else about the violin the deep, and too narrow for the strings. The nut must be perfectly adapted to the vio- result of this is that the strings stick in lin, and adjusted properly in every detail. the notches and fail to respond readily to Inexperienced violin makers and repairers the turning of the pegs. Where the often make many errors in fitting the nut notches are not properly cut so that the which greatly inconvenience the violinist. strings slide easily in them, it is often One of the principal faults is spacing the almost impossible to tune the violin acstrings at the wrong distance on the nut. curately, as the strings stick in the In the case of a violin with a neck and notches and move only by jerks. It is fingerboard of average size the spacing is very important also to have the nut lite correct height, so that the strings will lie slightly above the fingerboard at the

part of the fingerboard close to the not. The strings must not lie too high, as this Extra wide necks and fingerboards are would make it too hard to pres

The Adult Beginner

By R. E. Farley

for to seek.

be cannot learn music.

THERE is an ever-increasing number for some time in the dark; not seeing of grown-ups who are beginning the far ahead nor just how things are gostudy of music-men and women who, ing to come out, and this is the period as children, had no chance to learn when he must have implicit trust in as children, bis teacher if he expects to accomplish A large percentage of these pupils are anything. musical failures and the reason is not One reason why a child learns more

readily than an adult is that a child has When the adult beginner in music no preconceived notions as to his abilfails to make progress, in nine cases ity to learn nor as to how things ought sout of ten it is his own fault. Why? to be done. He approaches his study Simply because of his mental attitude, with an open mind. He seldom says: Generally he begins the study of music "O, I can never do that!" or "I don't possessed of a fair amount of enthu- believe I can ever learn music;" he simsisses but, unfortunately, mingled with ply does what he is told to do and his enthusiasm is a secret doubt as to relies on his instructor's ability to his ability to learn, and after a few make things clear. lessons he suddenly decides that he is To be sure, the adult pupil has better

too old to accomplish anything and judgment as regards practice and methgives it up; when, if he persevered he ods of study than has the child; but, might be reasonably successful. much of his beginning work must The average adult beginner allows necessarily consist of the same exercises himself to be too easily discouraged. that a child is obliged to study, and if It looks easy to play the piano or to he will stop putting up the barrier of sing; but, he fails to comprehend that doubt and keep at his music study long it takes time and a lot of hard work enough, he will see results; many to make it look casy. He thinks that times, beyond his expectations.

be should be able to learn faster than Above all, never doubt your ability a child and frequently he dislikes to to learn. "I can't" and "I don't believe to the necessary rudimentary work. I can" are negative thoughts and will le wants to "play something" and uever get you anywhere. On the con-when after a few lessons, he finds trary, every time you entertain such that he cannot play a piece, he thinks thoughts you are raising insurmountable barriers to your progress. Culti-Music is unlike any other study; it vate the right mental attitude and peris hard to understand, particularly at severe and the results will more than

first. Ordinarily the pupil has to work repay you for all your efforts.

Use and Production of the Vibrato The vibrato, when properly used, is an pose of beautifying it. Rather it is a

indispensable aid in the production of tonal quality in itself, a manifestation of in which the rocking movement is so wide as to cause a very noticeable variation of nitch, much to be deplored. The effect is of sentimentalism, rather than of wholesome sentiment. Then there is the stiff, nervous movement which is some-

good tone, but its use should be gov- emotional intensity. In rapidity and ened by good taste and moderation, character it varies according to the per-There is the excessive vibrato affected sonality and mood of the player. It may by the would-be temperamental players, be produced by a slight rocking movement of the finger, or hand. Not conspicuous to the eye, and not sufficient to produce an appreciable variation of pitch. Care should be exercised to prevent gripping the violin neck between the thumb and the base of the first finger,

6

In passages demanding technical dextimes used for vibrato, quite often tried terity, or rapid fingering, the vibrato by young players before they have ac- should not be used. It would tend to quired a sufficient command of the instru- prevent incisive articulation, destroy the ment. The effect is agitated, uncertain, stability of the hand and develop a tenartificial, certainly not the warm, smoothly sion detrimental to the highest degree of flowing wave to be heard in the tone of fluency and facility. Students having learned to use the vibrato are apt to at-Vibrato is not a superficial quality that tempt its application on any and all oc can be studied as a thing apart, then, so casions .- ORLEY SEE in "The Violinist" to speak, clamped on to tone, for the pur- Chicago.

for the how to attack the C and B pro-

duced by the second and first fingers, the

ing and good intonation.

fingers are already in position. The ma-

Pre-Application of Fingers

It is very rarely that violin students, In playing this passage, the second and unless very well taught, give much atten- first fingers are placed on the string while tion to the pre-application of the fingers the D, produced by the third finger, is " playing. It is a fundamental rule of still being played, and when it is time the violin that a finger must never be removed in playing unless necessary. It s also a rule of great importance that wherever possible the finger should be applied to the string in advance of the bow. Following this rule is conducive of neatness and accuracy in fingering and cortness of intonation. The following passage illustrates this principle :

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The Composer

(Continued from page 741,)

he awoke and found a certain decision formed in bis mind, before which the clouds melled from putting her on the stage?" away, and life stretched once more cheer. "You can take a little time for reflec-fully in front of him. He whistled over his "amage which accesses which accesses which accesses which accesses the stage." fully in front of bins. He whistled over the dressing, partot of an excellent much at which and the set of the set of the set of the set of the weak of the set of the set of the set of the set of the weak of the set of the set of the set of the set of the weak of the set of the set of the set of the set of the weak of the set of the set of the set of the set of the weak of the set of the set of the set of the set of the weak of the set of the set of the set of the set of the weak of the set of the set of the set of the set of the weak of the set of the set of the set of the set of the of set fitness, not mancement by doubt, of set of the of set fitness, not mancement by doubt, of the set of the

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Johnny primped ner hand up and down, "It's unvitilly good of you," he sold gratte-fully, "Afraid 1 can't, though. I'm going to Paris, Cousin Vern," he went on, his bold, clear eyes defying the scarlet on his brow. "I say, would you mind giving me the Jew helv's address?"

lady's address?" "Certainly, I should mind!"

Lady Warberough's Protegé "My sister and 1," said Lady Warberough, "had made curaelves responsible for the close training. M siter, Schina Dorten training, M siter, Schina Dorten Mesenthal, Augusta's violin muster. Sarolia was some kind of relation of his, a distant one—in fact, I believe Mosenthal's mother flow what her fathey was libri she was left destitute, and they took her in, and brought her up with belier your herod. Ex-travorlinarily charitable these artists ure! aiready."

<text>

The problem of many constraints of the cather of the cathe

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Your Poise

 mediate exponention of the product of atfiltees, not nancomparised by doubt, "And the product of atfiltees, not nancomparised by doubt," "While vance's address-She's tell Law "Dear mes," and Lady Warborough. "And "Dear mes," and Lady Warborough. "And "done," the bas placed beared restrict the structure of the she placed beared restructure of the she placed bear of the she placed bear of the she placed beared restructure of the she placed beared restructure of the she placed bear of the she can express uprightness, or downright negligence, which affects your health.

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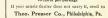
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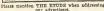
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GENEVIEVE came onto the stage too fast.

and seated herself on the wrong side of

the chair. Her playing was unusually

good, but the effect was marred by the

awkward tilt of her skirts and a too wide

cital-the public is exacting in such mat-

Ethel did fairly well, she kept time with

her foot. People will know how musical

you are, Ethel, without this outward

ters, Genevieve.

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Jessie May played the easy passages Be natural, Jennie, and don't unsettle fluently, but used too much loud pedal your audience by any sort of apologythat you depended upon the inspiration

Ruth was much too serious, she looked of the moment to carry you through. It tragic. Smile, Ruth. A smile counts expanse of pink stockings. Please learn is better to practice the hard places first ten in the piano-playing game. If your to walk upon the stage properly and prac- and let the easy places take care of them- hands are cold and your knees shake, just wait a moment before the first chord.

Jennie coughed apologetically before she settled in your chair. By the time you began her piece, and that seemed to un- have found the two pedals with your fee settle the audience and to make them and the center of the keyboard with your expect a breakdown. Jennie ended ab- hands the shaking knees will have stopped ruptly after playing over the first page and all of the tragedy will have disapof her piece three times in succession. peared.

on the hard places. I fear, Jessie May,

the value of the selections used or disosed of up to this time. On receipt of such payment we will transfer the balance to the 1916-1917 On Sale account, hut the matter must be arranged at once. If you have any undesirable selections in your stock on hand these should be returned in any event without further delay and be sure to put your name and address on the

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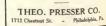
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Questions and Answers Is it desirable to put oil on the rod e metronome on which the weight slidest of the possible to use the sampling band of a grand as agrand exert—A. B. A. Browlin, the fact that there are num-interview to the same that the same trans-ing the same transformer of the same transformer. The prediction of the same transformer of t possible to use the sounding board of a grand L_{i} , O_{i} , J_{i} , A_{i} . Not unless the rod is very rusty. Too nuch oil on the rod might cause the weight o slip down by its own weight. To stip down by its own weight. $G_{\rm e}$ I om toil that it was once the cus-signation. If he last pair from the minor A. Yes, in the time of Back and Handel there will be common. Up to about 1730 there will be start of the start in the back of the start of the starters on the start. In the work the first in Minch as a signature of three finite in by Minch as a signature of three finite in the Minch and the D finit height marked by an account for the three finite in the starter of the second three finite in the operation of the second three finite in the starter is easier than its cure Regular use of BISSELL'S VACdirt frem accumulating in your rugs dirf frem accumulating ill your rugs anges, height them bygeinstilly dead academys and playmouth for the children in the start of the start and the start and atom and the start of the start ar addit to remove it; nestical which are ar addit to remove it. In settlods which are and the start of the start of the start and the start of the start of the start and the start of the start of the start and the start of the start of the start and the start of the start of the start and the start of the start of the start and the start of the Q. What are the numbers of the Mass? A. Kyrie, Gloria, Credo, Sanctus, Bene-dictus Agnus Dei and Donna Nohis, Q. What is the difference between the trill and the shaket-K. S. A. None. The "shake" is the term used in England for the trill. consistent employees from en-citing your hunda. Pathe many little sweeping jobs where extr Endoms is the fosts: conders iton, and where examines the first endom endom endom static careford by the static endoms of the static careford by the static endoms of the static careford and the static endoms of the first endoms of the static static endoms of the static endoms of the static static endoms of the static endoms of the static static endoms of the static endoms of the static static endoms of the static endoms of the static static endoms of the static endoms of the static static endoms of the static endoms of t Q. In playing grace notes as in the follow age examples should the grace note be played ith the accompanying chords or before them -D. G. 8. Q. How old is the hymn "Old Hundredth"? -Net de V. Rat No 2 Na.5 A. Uncertain. The oldest known version appears in a Swiss Psulter in 1542. BISSELL CARPET SWEEPER CO. A Standard I is that of the boot aspoots of the second sec Q. When were upright planos first made? of Carpet Successing Devices in the World Digt. 347, GRAND RAPIDS, MICHIGAN A. The upright plano was invented in 1730 by Del Mela. Q. Occasionally I find in hymn books such figures as the following at the top of a hymn; 8, 6, 8, 6. What do such figures mean? ¹⁰ Strand Construction of the second strand st O. Will you kindly tell me why a grend lano is superior to an upright, also if it is ACUUM SWEEPER New Books Reviewed The Science of Maried Scands. Ex Parton Charace Miller, D.S., Philibled by the Mack-science Miller, D.S., Philibled by the Mack-scand Scandbard Scandbard Scandbard Infinition Comparison of the Scandbard Scandbard Infinition and the apparture of Korelly, the orders of the Information of the Scandbard Scandbard problem Scandbard Scandbard Scandbard Scandbard and Scandbard Information Scandbard such as My Algonquin, or such violin pleces as Deep River. These works, while not in any sense profound, are full of life and color and rhythm. They will surely keep alive the memory of the greatest composer yel pro-duced by the Negro race. All honor to the soon, and guente soul that passed all too soon. soon. son. Son. An end of a Musical Education, History and Pro-scoredings of the Musical Teachers' National As-the Musical Score and Score (Score and Score 1990), Score and Score weeks of the Score and Score and Score and Score Score and Score and Score and Score and Score and Score Score and Score and Score and Score and Score score and Score and Score and Score and Score and Score Score and Sc

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the small change of music. "I left my music at home," or "I can't Have you ever noticed how music play without my notes," is placing him-self in the same embarrassing position, helps out, how it fills in, how it livens things and makes people happy and befor who is going to believe you can play? sides your singing and playing gives you If you don't, you can't; that is the ordinary version of the matter. Don't be a musical pauper. One does friends. Good music is a wonderful passnot need a great deal of money to get port-it takes you everywhere; so don't on in the world. There are thousands get into the poverty-stricken class and who manage to do many beautiful things when you feel like saying, "I can't play

with a slender purse. You may not play without my notes," just take a look about astounding pieces and you may have a and see the musical paupers there are limited reprotine, still with the little you is, your neighborhood. And isn't it a have, in a musical way, you can man-shame after all their lessons that they age to get on quite well. If it's nothing should be so musically helpless !- J. S. W.

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(Continued from page 602)

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On the Bonkmad St. Gommain It was all the more necessary that he are should find Miss Vancek without delay. The articles had been the state of the state of the the western and of the Boulevard St. Gor-hamming main sentises Hiely juor, the next memory of the sentise time juor, the state of the sentise time juor the state of the sentise time in the state of the point women with main colls under the round women with main colls under the round the sention time is the state of the sention time is the state of the round the sention time is the senting the round the sention time is the senting the round the sention time is the senting the round the senting the senting the senting the round the senting the senti osenthal. Mrs. Mosenthal had an obviously French

Airs. Mosenthal had an obviously French honnet polsed on the exuberant black curls. Sarolta, in a cool-looking Holland coat and skirt, and a simple, shady had, made an astounding and delightful contrast. He was gind to remember that, although she chose to style her "aunt," Sarolta's relationship with the "Jew lady" was not that of blood.

to style her "ant:" Seroits a relation of the stress of t

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Mendelssohn's Letters from Switzerland

ENGELBURG, August 24, 1831. fying. It was impossible not to like the "THIS whole day I have done nothing people, for they had plenty of zeal, and but sketch, and play the organ: in the all worked away as well as they could. morning I performed my duties as A mass by Emmerich was given, and organist-it was a grand affair. The every note of it betrayed its "powder organ stands close to the high altar, next and pigtail." I played thorough-bass to the stalls for the Patres"-so I took faithfully from my ciphered part, adding my place in the midst of the monks, as a wind instruments from time, to time, very Saul among the prophets. An im- when I was weary; made the responses. patient Benedictine at my side played the extemporized on the appointed theme, double bass, and others the violins; one and at the end, by desire of the Prelate, of their dignitaries was first violin. The played a march, in spite of my repugnance Pater Preceptor stood in front of me, to do this on the organ, and was then sang a solo, and conducted with a long honorably dismissed. This afternoon I played again alone to

stick, as thick as my arm. The Eleves (pupils) in the monastery the monks, who gave me the finest subformed the choir, in their black cowls; jects in the world-the Credo among an old decayed rustic played on an old others- a fantasia on the latter was very an old decayed much purged tasta provide two successful. This was followed by a stop more were puffing away composedly at on the last note, and a pause, and then it two huge trumpets with green tassels; concluded. I wish you had heard it, for and yet with all this the affair was grati- I am sure you would have been pleased.

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then he was conscious that be bad made a He must have presented a foolish spec-conspicuously faile start. On the Boulevard St. Germain '00 to reaution targhter.'

"You do remember me, then," he said, gaining courge. by remembers his mark and the cance et Warborout Hiouse, but 1 did not ex-pect to see you here." Even as the spoke, the light mith vanished from her air; she draw her straight eyebrows together: "It is Lady Warborouch who has sent you, of

Lady Wardorough who has sent you, of course. Now iuderstand, it is no use, no use! Nothing on earth will make me give it up-may ocation, my career?" They were both too innocent in their youth to be conscious of the absurdity of such a presention. But here was Johnny's opening. Iohand't he how on it afferward, he said to himself he how on it afferward, he said to such a such as the said of the said of the binastic for a single said or conche had yatampered and simulated as down here had weil possible for a fellow to be; that he had stammered and stumubled, and conveyed in the end hardly anything of nll he felt and much that was blundering and misleading. Nevertheless he could not give himself the comfort that it was his bashfulness only

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