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James Francis Cooke

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NOVEMBER
1916



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1916

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 6268 Brightest and Best..... D. Buck .15
 10511 Calm on the Listening Ear..... L. Bridge .12
 10141 Christ the Lord is Born To-Day (Violin ad lib.)
 Gottschalk-Dressler .15

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THE ETUDE

NOVEMBER, 1916

VOL. XXXIV No. 11



Music and Heredity



The Limitations of Intelligence



A GENTLEMAN of science, with more time and scrap paper than we have, has estimated that if one were to go back thirty generations, say to the time of the Norman Invasion of England, one would find that some single individual had 8,598,094,592 ancestors. Figuring thirty years to a generation the American girl who gloats over being a descendant of one of the Mayflower Pilgrims, let us say John Alden, would have exactly $\frac{1}{1000}$ of the strain of John Alden in her blood. This is true only in the literal sense. Owing to intermarriage the number of ancestors is greatly reduced. In his excellent book, "Being Well Born," Michael Guyer explains that the present Emperor William should have had 4,096 ancestors twelve generations back. As a matter of fact the carefully preserved records of royalty shows that the Kaiser had only 533 ancestors in that time.

It must be clear to THE ETUDE reader that we are, every one of us, descended from a huge sea of people representing every conceivable phase of human intelligence, emotions and ideals. We are the tiny crests upon vast genealogical currents. In America there is now a confluence of ancestral currents from all countries and races such as the world has never seen since Babel.

In music heredity is supposed by many to play a very important part. At the same time it is responsible for endless queer pranks. Schumann is one instance. His immediate ancestry is not noticeably musical. Yet way back in that great sea there must have been some determining force which gave Schumann those qualities which enabled him to develop himself into a master musician. There are numerous cases similar to that of Schumann where ancestry seems to play a very insignificant part.

Again we encounter the famous instances of the Bach family, the Philidor family, the Couperin family and others. In the case of the Baehs there are at least twenty worthy of being remembered, of the Philidor family there were five, and of the Couperins there were eight. These historic records of families with pronounced musical achievements all date from periods prior to the last century. In those days it was the custom for the father to train his own boys in the family calling. Just as there were families of coopers, blacksmiths and butchers so there were families of musicians. It is to that, very probably, more than to especial musical hereditary inclinations, that we have these instances of continued talent.

Students of heredity know that the accomplishments of one generation are not transmitted to the next generation. All that a father or a mother does during a lifetime means nothing to their child from the standpoint of the acquisition of knowledge or ability in the hereditary sense.

Consider the remarkable case of Siegfried Wagner. The son of one master and the grandson of another, brought up in the Elysian Fields of music, trained by masters and afforded every imaginable facility for practice, the musical world has yet to regard him as the equal of his immortal father, who was the son of a police court clerk. However successfully the followers of Mendel (that humble Austrian monk who revolutionized our ideas upon heredity) may trace the heredity of sweet peas, chickens and insects, they have yet far to go before they can fathom the mystery of talent.

The old idea in education seemed to be that the students' intellects were more or less like a series of measures into which might be poured a certain specified amount of knowledge. Each student was supposed to be able to contain just so many gallons of mathematics, so many quarts of history, so many pints of physics, so many gills of language study, etc., etc. It never seemed to occur to teachers that there is a limit to the capacity of certain intellects for certain things. The students were filled with the same material from the same reservoir. If at the end one student was filled to overflowing and another half empty it made little difference. The modern educator endeavors, first of all, to ascertain just how capacious is the intellect of the student he proposes to teach. It makes no difference whether he is teaching music or bricklaying, the student's capacity is the first consideration.

That there is a very definite limit to intellectual capacity is very evident to music teachers. It is a great problem with them to find out just when they have reached the end of the rope with certain pupils. There comes a time when it is downright unethical to go on with certain students. The pupil can go so far and not farther.

Dr. William H. Furness, explorer and scientist (son of the late Horace Howard Furness, the world-famous authority upon Shakespeare), some seven years ago undertook to train two members of the Simian family with a view to finding out just how far the systematic education of the monkey could be carried. One was an Orang Outang (called Borneo), another a Chimpanzee (called Mimi). It was the good fortune of the editor of THE ETUDE to witness some of the early experiments. Borneo died very young. The education of Mimi continued for seven years. With the exception of a Chimpanzee in the Berlin Zoological Gardens, Mimi was the most intelligent Simian we have ever seen. At the end of seven years' continual training Dr. Furness gave up his work and sent his pet to the Philadelphia Zoological Gardens, where she now is. Although the animal could do many astonishing things for a monkey, such as distinguishing colors, picking out the letters of the alphabet, tying a knot, etc., at the end of seven years she was not as far ahead as a child at the end of six months' training. Furthermore, she showed no indication of going any farther. The limits of her intellectual capacity were so plainly marked that it was idle to pursue the work from a scientific standpoint.

There are some very intelligent children who seemingly have no capacity whatever for music. The editor remembers one pupil who graduated at the head of her class in high school, who was very anxious to become able to play, but who at the end of two years' hard work could not do nearly so well as your pupils at the end of eight or nine months.

In such cases there is only one course to pursue. After you are convinced that you have tried legitimately in every way to advance the pupil and the pupil fails to respond, give up the pupil. It is the only course in the end for your own reputation and for that of the pupil. You cannot afford to have delinquent pupils. No amount of good advertising will overcome the harm they may do to your good name.



"Knowledge Is Power"—BACON

ETUDE DAY

A Monthly Test in Musical Efficiency



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 (see pages marked at end of questions). 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 ETUDE, or, if the teacher so decides, the copies may be distributed in advance of the meeting.

On ETUDE DAY the answers are written in THE ETUDE 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 his 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 at one 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 circumstance will THE ETUDE 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 ETUDE will be glad to indicate how such prizes may be obtained with little effort or expense.

To Self Help Students

Many of the ablest men of this and other ages have acquired their educations by self study. Answer the 250 questions that appear thus during the year and your education will be greatly enriched.

ETUDE DAY—NOVEMBER, 1916

I—QUESTIONS IN MUSICAL HISTORY

1. What famous master was the son of a Police Court Clerk? (Page 769.)
2. Name a great composer whose ancestry was not noticeably musical. (Page 769.)
3. To whom do we owe the invention of the modern flute? (Page 776.)
4. When was the bassoon first used in the orchestra? (Page 776.)
5. Who wrote the Russian National Hymn? (Page 777.)
6. When did the words *allegro*, *andante*, *adagio*, etc., come into use in music? (Page 777.)
7. When was the first solo for the violin written? (Page 778.)
8. What was the beginning of modern French opera? (Page 778.)
9. When was Bizet born? (Page 778.)
10. When was Mendelssohn's *Spinning Song* composed? (Page 783.)

II—QUESTIONS IN GENERAL MUSICAL INFORMATION

1. Is great musical ability always transmitted through heredity? (Page 769.)
2. Who was the composer of *Old Folks at Home*? Who tried to purchase the honor of composing it? (Page 772.)
3. Who wrote, *I wish I were in Dixie*? (Page 772.)

4. Name two famous operas written by Meyerbeer. (Page 776.)
5. Did Beethoven employ the metronome? (Page 777.)
6. Write out in phonetic spelling the pronunciation of Berlioz, Busoni, Chaminade. (Page 778.)
7. What famous contemporary of Bach and Handel was an accomplished performer on the harp? (Page 782.)
8. What historical foundation is there for the story of *Beethoven and the Blind Girl*? (Page 782.)
9. What composition did Wagner describe as the most perfect orchestral piece in existence? (Page 783.)
10. What did Rubinstein think was the purpose of Mendelssohn's *Song Without Words*? (Page 783.)

III—QUESTIONS ON ETUDE MUSIC

1. In which piece do we find an imitation of *Chimes*? Do you notice anything peculiar about the combination of tones used to produce this effect?
2. In which piece do we find a suggestion of oriental coloring?
3. What famous *rondo* has a Gypsy theme? Who is the composer?
4. What is the characteristic of the *bolero* rhythm? Of the *mazurka* rhythm?
5. What piece is written in the Irish style?

What the American Girl Should Know About an Operatic Career

From an interview secured expressly for THE ETUDE, with the noted prima donna soprano

FRANCES ALDA (Mme. Gatti-Casazza)
of the Metropolitan Opera Company

(Editor's Note.—Mme. Frances Alda, like Mme. Melba, was born in Australia. Her studies in music started at an early age and culminated in a course with the late Mrs. Marchesi in Paris. Her debut was made at the *Opéra Comique* in Paris, in 1906, in the opera of Masson. Thereafter she sang in leading European Opera Houses until her debut in America, in 1909, in the role of *Giulietta* in *Bohème*. Her success at the Metropolitan Opera House in New York has been brilliant and persistent. Last year she became the wife of Mr. Giulio Gatti-Casazza, the most successful of all impresarios in the history of American opera. Her close association with operatic affairs in Europe and in America make this interview of special value.)

Regularity and Success

"To the girl who aspires to have an operatic career who has the requisite vocal gifts, physical health, stage presence and—most important of all—a high degree of intelligence, the great essential is regular daily work. This implies regular lessons, regular practice, regular exercise, regular sleep, regular meals—in fact, a life of regularity. The daily lesson in most cases seems an imperative necessity. Lessons strung over a series of years merely because it seems more economical to take one lesson a week instead of seven rarely produce the expected results. Marchesi, with her famous wisdom on vocal matters, advised twenty minutes a day and then not more than ten minutes at a time.

"For nine months I studied with the great Parisian maestra and in my tenth month I made my debut. Of course, I had sung a great deal before that time and also could play both the piano and the violin. A thorough musical knowledge is always valuable. The early years of the girl who is destined for an operatic career may be much more safely spent with Czerny exercises for the piano or Kreutzer studies for the violin than with Concone Solfegios for the voice. Most girls over-exercise their voices during the years when it is delicate. It always pays to wait and spend the time in developing the purely musical side of study.

Moderation and Good Sense

"More voices collapse from over-practice and more careers collapse from under-work than from anything else. The girl who hopes to become a prima donna will dream of her work morning, noon and night. Nothing can take it out of her mind. She will seek to study every imaginable thing that could in any way contribute to her equipment. There is so much to learn that she must work hard to learn all. Even, now, I study pretty regularly two hours a day, but I rarely sing more than a few minutes. I hum over my new roles with my accompanist, Frank La Forge, and study them in that way. It was to such methods as this that Marchesi attributed the wonderful longevity of the voices of her best-known pupils. When they followed the advice of the dear old maestra their voices lasted a long, long time. Her vocal exercises were little more than scales sung very slowly, single, sustained tones repeated time and again until her critical ear was entirely satisfied, and then arpeggios. After that came more complicated technical drill to prepare the pupil for the fioritura work demanded in the more florid operas. At the base of all, however, were the simplest kind of exercises. Through her discriminating sense of tone quality, her great persistence and her boundless enthusiasm she used these simple vocal materials with a wizardry that produced great prime donne.

The Precious Head Voice

"Marchesi laid great stress upon the use of the head voice. This she illustrated to all her pupils herself, at the same time insisting to insist that it was impossible for a male teacher to teach the head voice properly. (Marchesi herself carried out her own teaching by refusing to teach any male applicants.) She never let any pupil sing above F on the top line of the treble staff in anything but the head voice. They rarely ever touched their highest notes with full voice. The upper part of the voice was conserved with infinite care to avoid early breakdowns. Even when the pupils sang

the top notes they did it with the feeling that there was still something in reserve. In my operatic work and present I feel this to be of greatest importance. The singer who exhausts herself upon the top notes is neither artistic nor effective.

The American Girl's Chances in Opera

"The American girl who fancies that she has less chances in opera than her sisters of the European countries is silly. Look at the lists of artists at the

ing the best. There is more fine music of all kinds now in a week than one can get in Paris in a month and more than one can get in Milan in six months. This has made New York a great operatic and musical center. It is a wonderful opportunity for Americans who desire to enter opera.

The Need for Superior Intelligence

"There was a time in the halcyon days of the old coloratura singers when the opera singer was not expected to have very much more intelligence than a parrot. Any singer who could warble away at runs and trills was a great artist. The situation has changed entirely to-day. The modern opera-goer demands great acting as well as great singing. The opera house calls for brains as well as voices. There should properly be great and sincere rivalry between the fine singers. The singer must listen to other singers with minute care and patience and then try to learn how to improve herself by self-study and intelligent comparison. Just as the great actor studies everything that pertains to his role, so the great singer knows the history of the epoch of the opera in which he is to appear, he knows the customs, he may know something of the literature of the time. In other words, he must live and think in another atmosphere before he can walk upon the stage and make the audience feel that he is really a part of the picture. Sir Herbert Beerbaum Tree gives a presentation that is convincing and beautiful, while the mediocre actor, not willing to give as much brain work to his performance, falls far short of an artistic performance.

"A modern performance of any of the great works as they are presented at the Metropolitan is rehearsed with great care and attention to historical detail. Instances of this are the performances of *L'Amore di Tré-Re*, *Carmen*, *Bohème* and *Lohengrin*, as well as such great works as *Die Meistersinger* and *Tristan und Isolde*.

Physical Strength and Singing

"Few singers seem to realize that an operatic career will be determined in its success very largely through physical strength, all other factors being present in the desired degree. That is, the singer must be strong physically in order to succeed in opera. This applies to women as well as to men. No one knows what the physical strain is, how hard the work and study are. In front of you is a sea of highly intelligent, cultured people, who for years have been trained in the best traditions of the opera. They pay the highest prices for other factors being present in the desired degree. To face such an audience and maintain the high traditions of the house through three hours of a complicated modern score is a musical, dramatic and intellectual feat that demands, first of all, a superb physical condition. Every day of my life in New York I go for a walk, mostly around the reservoir in Central Park, because it is high and the air is pure and free. As a result I seldom have a cold, even in mid-winter. I have not missed a performance in eight years, and this, of course, is due to the fact that my health is my first daily consideration.

WISCONSIN lectures in which you lose the past and is dead for the future.—EUPHROS.



MME. FRANCES ALDA.
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Metropolitan, for instance. The list includes twice as many artists of American nationality as of any other nation. This is in no sense the result of pandering to the patriotism of the American public. It is simply a matter of supply and demand. New Yorkers demand the best opera in the world and expect the best voices in the world. The management would accept fine artists with fine voices from China or Africa or the North Pole if they were forthcoming. A diamond is a matter of supply and demand. The management virtually ransacks the musical marts of Europe every year for fine voices. Inevitably the list of American artists remains higher. On the whole, the American girls have better natural voices, more ambition and are willing to study seriously, patiently and energetically. This is due in a measure to better physical conditions in America and in Australia, another free country that has produced unusual singers. What is the result? America is now producing the best and enjoy-

Special Directions for Scale Practice

Gradually study through the twenty-four major and minor scales, in order; taking one scale a day (playing both hands together), through the eight scale exercises, Exercises Nos. I, II and III, each once; Nos. IV and V, each three times; Nos. VI and VII, each four times; No. VIII, three times. Strict attention should be given to the scale positions. The scales to which four counts are given at each note should be played very slowly. It would be well to study the hands separately until they go well together.

Arpeggio Practice

Practice arpeggios in triplets, slightly accenting each triplet when playing three octaves up and three down, and practice them in quadruplets, slightly accenting each quadruplet, when playing four octaves up and four down. Practice them very slowly, in moderate tempo, then fast. The hands should be placed obliquely, as in the scale, tipping it to the right when playing in an upward direction (see *Essentials of Pianoforte Playing*, pages 15 and 16), and when playing in a downward direction, tip it to the left. The fingers should be well curved on the white keys and be more extended on the black keys. It is well to play arpeggios with the fingers close to the keys for the sake of producing a volume of tone rather than single notes. It is also well, after curving each finger, to relax it by extension when playing in an upward direction, and after extending the third relaxed finger, to curve it by contraction when playing in the downward direction. As in the scale, practice arpeggios with separate hands until both hands can be played together correctly.

Special Directions for Arpeggio Practice

Repeat each arpeggio, up and down, three or four times according to the diagram below, in the following divisions:

Major and Minor Triads—First Day.



All triad-arpeggios should be practiced in quadruplets, four octaves up and four down, making an imaginary accent on each quadruplet.

The reason for practicing triad-arpeggios in quadruplets rather than in triplets, is to avoid the regular recurrence of the thumb, which, like the tongue, is an unruly member, putting itself frequently into too great prominence.

Dominant Seventh Chord-Arpeggio of C Major, with Its Inversions—Second Day.



All seventh chord-arpeggios and inversions should be practiced three octaves up and three down, in triplets, making an imaginary accent on each triplet.

The reason for practicing seventh chord-arpeggios in triplets rather than in quadruplets, is to bring the metrical accents on different fingers.

Other Dominant Chord-Arpeggios, with Their Inversions—Third Day.



Diminished Seventh Chord-Arpeggios, Without Inversions—Fourth Day.



The other dominant chord-arpeggios with their inversions and

The diminished seventh chord-arpeggios without inversion should be practiced in triplets, three octaves up and three down, making an imaginary accent on each triplet.

If the student can play the above arpeggios, he can play any simple arpeggio, be it either triad or seventh chord.

Octaves

Octave Exercise No. I

Place the hand on the octave at C, the thumb resting on middle C. Relax the wrist, then play, with the hand close to the keys, in groups, e. g., etc., playing as fast as



possible and with the least possible motion. Relax at the end of each group and return quickly to C. Continue to play in groups up to the octave above, then return, playing in downward groups:



The wrist should be very light and the groups be played with a single thought, as it were, not with a thought for each note. Repeat each group four times. In contradistinction to Exercise No. 1, in which the groups are played with a single thought, is

Octave Exercise No. II

Play each movement of the hand at the wrist with a separate thought, the hand moving from the wrist as the lid of a box moves at the hinge. The speed may be varied. Avoid all stiffness in hand or wrist.

Play, diatonically, in quadruplets, the scale of C, two octaves and a third up and down (slightly accenting each quadruplet) twice, without a pause; then again without a pause, play in triplets, two octaves and a fifth, up and down, once, according to the following diagram:



Then, continuing, without a pause, play the chromatic scale, in quadruplets, two octaves and a minor sixth, up and down, twice (slightly accenting each quadruplet). Finally, still without a pause, play chromatically, in triplets, two octaves and a major second, up and down, once, according to the diagram below:



The triplets should be played in groups, according to Octave Exercise No. 1, slightly accenting the first note of each triplet and relaxing the second and third notes. The directions given for the repetition, "without a pause," are for the purpose of acquiring more strength and endurance.

The half hour of daily technic is intended for the teacher or student-teacher, one who has only a limited time for his own work and one who, of course, has already technically studied in all branches. The "Half Hour" is a concentrated essence, which, when taken as a daily tonic, will keep the musical house in order.

Walking Exercises

To the half hour of daily technic may be added what might be called "Peripatetic Technic." One can sometimes save a great deal of energy by doing two things at the same time. For instance, the fingers may be "wiggled" systematically, while walking, just as well as when sitting in a room. Half an hour or an hour, even perhaps more, may be added to technical results in this way, and to teachers who go from lesson to lesson the scheme is invaluable. The exercises are very simple and make no claim to originality of the system beyond economy of time.

Directions.—Let the hands hang and swing naturally at the sides of the body in a relaxed condition. Having extended the four fingers and thumb all the way:

Exercise No. 1.—Bend the four fingers at the middle joint as far as possible, relaxing, without changing the position of the fingers, and return immediately to the extended position. Repeat the movement fifteen or twenty times quickly, with a certain tension, relaxing at the moment of relaxation. A slight pause should be made at the moment of relaxation.

In each exercise the motions should be counted evenly.

Exercise No. 2.—Extend the fingers and thumb all the way, then make the same movement as in Exercise No. 1 at the hand-knuckles, pressing down the four fingers upon the palm of the hand; relax and return to the extended position. Repeat fifteen or twenty times, making a slight pause between the repetitions at the moment of relaxation.

Exercise No. 3.—Extend the fingers and thumb, close the hand, making a fist of the fingers, crossing the thumb over the second and third fingers at a right angle; relax and return to the extended position. Repeat fifteen or twenty times, slightly pausing between the repetitions at the moment of relaxation.

Exercise No. 4.—Extend the four fingers all the way, press the thumb against the second finger joint, almost imperceptibly, sensitizing the movement. Repeat fifteen or twenty times, making the usual pause between the repetitions at the moment of relaxation.

Exercise No. 5.—Position like Exercise No. 4, with fingers and thumb extended, pressing against the second finger joint, and crossing the thumb over the palm; relax and return to the position of Exercise No. 4. Repeat fifteen or twenty times and make a slight pause between the repetitions at the moment of relaxation.

Exercise No. 6.—Extend the four fingers and thumb all the way, make an O with the thumb and fifth finger, vigorously pressing the finger and thumb tips; relax without changing the position and return in the extended position. In the same way, contract and extend the fourth and thumb, the third and thumb and finally the second and thumb. Repeat each exercise fifteen or twenty times, pausing slightly between the repetitions at the moment of relaxation.

Exercise No. 7.—Extend the four fingers and thumb all the way, bend the fingers at the middle joint, pressing down the fingers upon the thumb crossed over the palm at a right angle; relax and return to the first position, making the usual repetitions and pausing between the repetitions at the moment of relaxation.

Exercise No. 8.—Extend the four fingers and thumb, bend each finger in turn at the hand-knuckles, back and forth, fifteen or twenty times, relaxing and pausing at the hand-knuckles.

Exercise No. 9.—Make the same movement as in Exercise No. 8, at the middle finger joint. Repeat fifteen or twenty times, relaxing and pause at the middle finger joint.

Exercise No. 10.—Like Exercise No. 8, Move two fingers at a time.

Exercise No. 11.—Like Exercise No. 9, Move two fingers at a time.

Exercise No. 12.—Extending the fingers and touching each other, make a lateral movement of the second finger, separating it as far as possible from the other three, moving it back and forth, relaxing and pausing at the farthest point. Repeat fifteen or twenty times. Move the second and third fingers together, separating them from the fourth and fifth, always relaxing and pausing; hold, then, the second, third and fourth together, separating the fifth from the other three.

Exercise No. 13.—Open the hand as far as possible, then form a V by contracting the second and fifth finger side tips. Press, relax and return to the open position. Make the same movement with the second and fourth fingers. All the fingers, not employed in the various exercises, should remain motionless as far as possible and be in a normal position, avoiding stiffness. There should be, however, a certain tension of the active fingers, relaxing and pausing at the end of each forward movement before returning to the first position. (There should be no pause in the repetitions excepting at the moment of relaxation.)

Repeat each exercise fifteen or twenty times and repeat the whole set of exercises as often as individual conditions allow.

If the student earnestly and patiently follows the above instructions for a sufficient time, he will receive a valuable reward in greatly increased efficiency.

APPLICATION is the greatest virtue of the working man. Most students and teachers have an idea that they must wait for inspiration. Remember the precious words of Dr. Johnson: "A man may write at any time if he will set himself doggedly to it."

Gallery of Musical Instruments

THE ETUDE is indebted to the H. W. Gray Co. for the use of the following photographs from Mr. Daniel Gregory Mason's excellent book "The Orchestral Instruments and What They Do." Other instruments of the Modern Symphony Orchestra will be presented in later issues.



CLARINET



FLUTE



OBOE



BASS CLARINET



BASSOON



ENGLISH HORN

THE ETUDE

Musical score for the left page of 'THE ETUDE', measures 1-17. The score is written in treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece starts with a treble clef and a key signature of one sharp (F#). Measure numbers 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, and 17 are clearly marked. Dynamic markings include *cresc.*, *f*, *ff*, *p*, and *pp*. There are also markings for *10* and *11* in the bass line.

THE ETUDE

Musical score for the right page of 'THE ETUDE', measures 18-27. The score continues from the previous page. It includes various musical notations such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. The piece continues in the same key signature. Measure numbers 18, 19, 20, 21, 22, 23, 24, 25, 26, and 27 are clearly marked. Dynamic markings include *lim.*, *cresc.*, *f*, *ff*, *p*, and *dim.*. There are also markings for *12*, *13*, *14*, *15*, *16*, *17*, *18*, *19*, *20*, *21*, *22*, *23*, *24*, *25*, *26*, and *27* in the bass line.

THE ETUDE SOUVENIR

VALSE

LEON RINGUET, Op.100

The many admirers of Mr. Leon Ringuet's piano composition will welcome this new waltz. It is a worthy addition to the series which includes such favorites as *Walse Sentimentale*, *Walse Napolitaine* and others. One all

ways finds brilliance and originality in the works of this writer. Note carefully the fingering in the first theme and in the other passage work. Play throughout with spirit and elegance.

Con gusto M.M. ♩ = 72

Musical score for 'The Etude Souvenir' in 3/4 time, key of B-flat major. The score consists of ten systems of piano and bass staves. It begins with a piano (*p*) dynamic and includes various musical markings such as *poco rit.*, *al tempo*, *Con anima e fiero*, *cresc.*, and *Fine*. The piece concludes with a *Fine* marking.

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THE ETUDE

Musical score for 'The Etude' in 3/4 time, key of B-flat major. The score is marked 'TRIO' and begins with a piano (*p*) dynamic. It features complex rhythmic patterns and includes markings such as *allegro*, *rit.*, *Dec.*, *Fine of Trio*, *decr.*, *rall.*, and *D.C. Trio**. The piece concludes with a *Fine* marking.

* From here go back to Trio and play to Fine of Trio; then, go to the beginning and play to Fine.

THE ETUDE

NEARER, MY GOD, TO THEE

VARIATIONS

F. HIMMELREICH

Mr. Ferdinand Himmelreich is a brilliant American pianist who makes a specialty of original transcriptions of popular themes. He has written these new variations especially for the Etude. In the introductory *Chimes* play very slowly and

not in strict time. Take each chord with an accented *stroke*, keeping the damper pedal down throughout. In Var. I play the grace notes very lightly. In Var. II make the theme stand out strongly. The Finale is in march style. Grade 6.

Largo

Chimes

Theme #
Andante espressivo

atempo

Var. I
p dolce

rit. *p a tempo*

Var. II
mf cantando

rit.

f atempo

rit. *ff a tempo* *decres.* *pp*

p rit.

Finale
Maestoso

pp

molto rit. Grandioso *fff* *pp*

Copyright 1916 by Theo. Presser Co. * This piece is easier in A (three sharps) than it would be in G (one sharp) or in C, lying better under the hands

THE ETUDE

DANSE HUMORESQUE

Combining Yankee Doodle and "Fisher's Hornpipe"

This lively number is in the form of a musical joke. In the middle section the *Primo* part plays *Fisher's Hornpipe* while the *Secondo* part is playing *Yankee Doodle*. Grade 3.

Secondo

GEORGE SPENSER

Allegretto moderato M.M. ♩ = 112

mf

cresc. poco a poco

YANKEE DOODLE

Fine

D.C.

British Copyright Secured

DANSE HUMORESQUE

Combining Yankee Doodle and "Fisher's Hornpipe"

Primo

GEORGE SPENSER

Allegretto moderato M.M. ♩ = 112

mf

Fino

mf *melodia marcato*

D.C.

FISHER'S HORNSPIPE

Fino

D.C.

TURKISH RONDO

from "SONATA in A"

This fine example of the *rondo form* is the last movement of the celebrated *Sonata in A* for the pianoforte. All of the classic masters seem to have had a fondness for introducing oriental coloring into occasional works. This *Rondo* is a characteristic specimen. As arranged for four hands it will prove very effective. Grade 3.

W. A. MOZART

Allegretto M.M. ♩=126

Secondo

p *mf* *p* *cresc.* *p* *Fine* *f* *p* *f* *p* *f* *D.C.*

TURKISH RONDO

from "SONATA in A"

W. A. MOZART

Allegretto M.M. ♩=126

Primo

p *mf* *p* *cresc.* *p* *Fine* *f* *p* *f* *p* *f* *D.C.*

Prize Composition
Etude Contest

TARANTELLA IN A MINOR

LOUIS A. BROOKES

Con brio M.M. ♩ = 144

ff mp ff pp ff pp ff pp ff pp ff pp ff pp cresc. glissando cresc. Tempo I. p mf ff ff pp D.C. Fine

ff Con fuoco mf pp D.C. Fine

THE HUMMING TOP

SCHERZO

R.S. MORRISON

This lively number will afford excellent practice in light and rapid finger work in either hand. It should be played with almost automatic precision. Grade III.

Vivace M.M. ♩ = 144

f mf f Fine D.C. Fine

THE ETUDE

THE TOP O' THE MORNIN'

Mr. John Prindle Scott is an American composer, who is known chiefly through his many successful songs. He makes his first appearance as an instrumental composer in our Etude pages this month with *The Top o' the Mornin'*. The author

calls this number a little Irish sketch. It is a deliciously humorous *scherzo*, with the real old Irish flavor, characteristic in rhythm and tonality. Grade 3½.

JOHN PRINDLE SCOTT
a tempo

THE ETUDE

FAIRY BOAT

On a fairy stream, in my fairy boat, Down to the wonderful land of fay DAVID DICK SLATER
I love to embark and float and float, Where the dear little fairies dance and play.
Grade 2.

Quite slow and very smooth M.M. ♩ = 54

THE ETUDE

MOONLIGHT IN VALENCIA

BOLERO

RENE L. BECKER

A Bolero is a brisk Spanish dance in $\frac{3}{4}$ time, the chief characteristic of which is the rhythm of the accompaniment (*7/8*). This rhythm is derived from the use of the castanets by the dancers who participate. Idealizations of this dance are popular among composers of pianoforte music. Mr. Becker's is an excellent specimen. Grade III.

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

Fine

1 2

THE ETUDE

calando D.S.

GIPSY RONDO

Finale of the Trio in G

JOS. HAYDN

Arr. by Hans Harthan

One of the most famous of Haydn's lighter compositions. As originally arranged from the Trio, this number is lengthy and somewhat awkward in places, but Mr. Harthan's transcription brings it within the reach of all. Play it crisply and at a lively pace. Grade III.

Presto M.M. $\text{♩} = 120$

Fine

THE ETUDE

Musical score for 'THE ETUDE' in 3/4 time, key of D major. The score consists of ten systems of piano and bass staves. It features various dynamics including *p*, *ff*, *f*, *mf*, and *p*. Fingerings and articulation marks are present throughout. The piece concludes with a *cresc.* marking and a final *f* dynamic.

MAZURKA POMPOSO

A vigorous *Mazurka* movement, affording fine practice in heavy chord work and octave passages. Note the characteristic *mazurka* accent falling upon the second beat of the measure. Grade 4.

Allegro con brio M.M. ♩ = 126

WALTER ROLFE

Musical score for 'MAZURKA POMPOSO' in 3/4 time, key of D major. The score consists of six systems of piano and bass staves. It features various dynamics including *f*, *ff*, *ff rall.*, *f*, *piu mosso*, *ten.*, *accel.*, *ff*, *ff*, *Fine*, *p*, *vivo*, *mf*, *a tempo*, *ten.*, *rall. dim.*, *p*, *ff accel.*, *rall.*, and *p D.C.*. Fingerings and articulation marks are present throughout.

TRIO Tempi di Valse Dolciano

Musical score for 'TRIO Tempi di Valse Dolciano' in 3/4 time, key of D major. The score consists of three systems of piano and bass staves. It features various dynamics including *mf*, *a tempo*, *rall.*, *p*, *mf*, *p*, *rall.*, *pp*, and *p D.C.*. Fingerings and articulation marks are present throughout.

* From here go back to the beginning and play to *Fine*, then go to *Trio*.
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THE ETUDE AVE MARIA

F. SCHUBERT
Transcribed by Sol Marcossan

Lento assai *Solo espressivo*

VIOLIN

PIANO

p *rit.* *pp* *smorz. a tempo*

cresc. *poco rit.* *f* *poco rit.*

dolce. *rit.* *smorz.*

ppp *rit.* *cresc. ed accel.* *f*

al tempo *p* *a tempo*

* Should the octaves and other double-stops in this piece be found too difficult, the lower notes may be omitted.
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THE ETUDE

cresc. *cresc.* *f* *p*

ppp *ppp* *rit.* *accel. e cresc. molto*

dim. e rit. *molto* *rit. ad lib.* *dolce.* *lib.*

dim. e rit. molto *p* *perpetuosi.*

Prize Composition Etude Contest

SO FONDLY, I CARESS THEE

CHARLES EDWIN DANCY

Moderato

For one brief space you were mine own; The throbbing heart, the heaving breast, The clear sweet voice and

ten - der glan - ces, Pro - claim'd thee all mine own; Since then, thy heart has turn'd a - way

From thoughts of love and constan - cy. In fan - cy's thought, mine arms em - brace thee; I ca - ress thee, Oh, so

fond - ly; In fan - cy's thought, mine arms em - brace thee, Oh, so fond - ly I ca - ress thee.

HYMN TO THE SETTING SUN

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Choir Salicional 8'
Pedal soft 16' to Choir.

Andantino M.M. ♩ = 84

Manual *p* Sw

Pedal

mp Gt.

Ped. to Gt.

cresc.

slower

Ped. couples all in

Vox Humana *pp* a tempo

Choir soft 4' Flute

Voix celestes with Tremolant

mp Sw.

WHEN OLE AUNT LINDY SINGS A MAMMY SONG

HORACE CLARK

An element of greatness in the negro character was the power to rise above the drudgery of toil through song. No matter how hard the day's work, it was carried through with an enthusiasm begot of the pleasure found in singing. It was this need of self expression that gave rise to those improvisations which later developed into the old slaves' songs, the only folk lore of the South.

The old black mammy was a doctor as well as a nurse to her young charges. There was a peculiar faith in the child mind in her power to cure the earache with tobacco smoke. After her ministrations with the pipe the suffering youngster would soon be asleep to the sound of her crooning voice. It is these memories of a type now gone that the song attempts to express.

Andante semplice

1. A mem-ry of the long a-go To-night comes back to me
2. A night that I re-mem-ber-well, My ear was ach-ing sore, When ole aunt Lindy with her pipe com-

neath the old oak tree. The whilse she workt, her voice would ring with mu-sic all the day And I would stop me in my play, To hear aunt Lindy sing.
shuffling thro' the door. She lit it up then grabbed my jaw, And smoked right in my ear. Then sai' now go to sleep my dear, While yo' aunt Lindy sing.

poco a poco cresc. *allargando* *rit. to rall. a dim.*

REFRAIN
Allegretto

Roll Jordan roll An' roll melong wid you To meet my Lord at de judgment throne, Whar de sur-geons cease to roll, Roll Jordan

roll an' roll melong wid you To meet my Lord at de judgment day Whar de sur-geons cease to roll. (Humming)

colla voce al fine *rall. ppp*

To meet my Lord at de judgment throne Whar de sur-geons cease to roll. (Humming)

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How Verdi Sought to Avoid Pomp Even in Death

The eagerness with which the world does honor to musicians of genius after they are dead is well known. Very often the adulation actually begins at the grave-side. Our own Stephen Collins Foster was sadly neglected during the last years of his life, yet his body was hardly cold before an elaborate funeral had been planned for him. Verdi was by no means neglected during his lifetime—indeed, good fortune came very early. But he may have had his suspicions that his death might be the occasion for elaborate ceremonies of the kind he disliked so cordially while he was living, and made provision against it, not wholly with success, as is made clear in the following excerpt from the admirable little brochure on the subject of Verdi by Albert Visconti: "His death took place quite suddenly at the Hotel Milano on the morning of January 21, 1901. He had spent Christmas at the house of friends in Milan. Among others present were Arrigo Boito, Teresa Stoltz, the famous singer, and Pasarella, the poet and humorist, the latter of whom kept Verdi laughing till far into the night. In fact, everybody was struck by his good health and spirits. On the morning of his death he got up as usual, not complaining of feeling ill

The "Sound-Trap"

By Ben Venuto

A short time ago the writer was called upon to give a recital on a new piano which had been purchased for the assembly room of a certain high school. A brief trial of the instrument, made a few days beforehand, with a view to determining its best location in the room, showed all to be satisfactory, and the good, indeed, but on the night of the recital, imagine our disappointment at finding the tone dull, feeble and deficient in carrying-power. At the close of the first number we also cast a hurried and anxious glance at the surroundings, to determine if possible what was at fault. Fortunately the remedy was not far to seek. Two doors were open, which at the time of our previous visit had been closed; one leading into a small ant-room directly behind the piano, and the other leading from the side of the assembly room into a hallway.

The doors were accordingly closed, and the effect was at once satisfactory. The successful effect of the music at a concert or recital depends not merely upon the skill of the performers, but on the proper attention to various small details, among which the one just described is possibly as important as any. It may be laid down as a general rule that directly behind the performer should be a solid unbroken wall, and that between the performers and the audience the side walls should present a reasonably unbroken surface. (Behind the audience, however, openings seem to do little or no harm.) Openings behind or at the sides of the performers constitute what has been called a "sound-trap," which catches and wastes much of the tone, instead of allowing it all to reach the audience.

Some Facts About the Chopin Nocturnes

Chopin composed nineteen nocturnes in all. Their somewhat melancholy character would lead one to suppose that most of them are in a minor key, but this is not so, eleven being in major. Three of these are in the key of B major, the greatest number in one major key, and, in fact, in any one key. There are, however, three in the key of G, one in G major and two in G minor. Nine are in sharp keys and ten in flat, there being none in C major or A minor.

The key signatures of the nocturnes show considerable variety, though 4/4 time predominates. Ten are in 4/4, one in 6/4, two in 12/8, three in 6/8, two in 3/4 and one in 2/4. Slow time is almost invariably indicated, only one nocturne being marked "Allegretto." The rest are mostly marked "Lento" or "Andante," sometimes with sostenuto added.

Professor Nicks suggests that there is a certain significance in the dedications of Chopin's works since they tend to show whether or not he was in Paris when he composed them. It was apparently his custom to dedicate his works mostly to his pupils or patrons. The nocturnes were dedicated as follows:

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Maie Sundelin

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How to reduce them

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We have endeavored to reach every Etude reader either through the mails or the columns of the magazine, warning of the increased magazine clubbing prices to prevail after November 10, 1916, and if you have received no notice from us we urge you to act at once on the information here imparted, by placing your order for such of the following clubs as you wish.

The 100% increased paper and other magazine manufacturing costs preclude any possibility of a continuance of present magazine clubbing prices and only through the most diligent effort have we been enabled to secure the permission of certain publishers to make the offers below listed and appearing on page 708 of this issue.

In giving the great magazine-reading public this generous opportunity to save dollars on its coming year's periodical subscriptions through far warning of advance, the publishers of every magazine are doing so at a big loss on each subscription received.

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Notwithstanding the fact that our advance of publication offer prices are only about the manufacturing cost, and further that a number of our patrons have been standing order for one copy of every book offered, there are many patrons who do not desire to purchase these books without examination, and we desire to announce that the following works are herewith withdrawn from the special low price in advance of publication, and are now for sale at regular professional rates, and therefore will be sent subject to examination, returnable if unused.

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Theo. Presser Co. Publications Issued October, 1916

Table listing various publications with titles, authors, and prices. Includes titles like '13994 We Were Willie Winkles', '13995 I Saw a Ship A-Sailing', '13996 Three Blind Mice', etc.

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Table of New Publications for Violin and Piano, listing titles, authors, and prices.

The Composer (Continued from page 789) I gettin' quite hot, and the smell of the wood fire! Even if the rain pattered on...

CHAPTER VII "HÖRMANNSCHE HAUS, FRANKENMÜS."... I hope you had the post-card announcing my arrival... Darling!

Madame said I must regard myself as a girl going back to school... I have nothing to do but to do, that is, the worst of all...

"Ach, was ist es?" "How can I practice that even yet?" "You've had your lesson, and you've had your work..."

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(Continued from page 112)

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