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## Volume 36, Number 11 (November 1918)

James Francis Cooke

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# THE ETUDE

PRESSER'S MUSICAL MAGAZINE

NOVEMBER - 1918

WOMAN'S  
NUMBER

PRICE 20 CENTS  
\$1.50 A YEAR





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THE ETUDE

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REMITTANCES should be made by post-office or express money order, bank check or draft, or registered letter. Money sent in letters is dangerous, and we are not responsible for its safe arrival.

DISCONTINUATIONS—Owing to the educational character of THE ETUDE a majority of its readers do not wish to miss the magazine.

THE GERMAN Government has seized the property of all American music concerns in Germany, consisting of music, music books and music plates.

THIS SAN FRANCISCO Symphony Orchestra leads the present season with a list of 25 cantatas than any previous season.

THE LATEST report has it that Camille Clément, of Paris, is to be the new conductor of the Boston Symphony.

THE OPERA COMPANY at La Scala, Milan, has been reorganized.

THE NEW YORK Philharmonic Orchestra, under the leadership of Leopold Godowsky, has been reorganized.

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THE ETUDE A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE. Entered at Philadelphia P. O. as Second-Class Matter under date of March 3, 1879. Copyright, 1918, by Theodore Presser Co.

The World of Music

Brooklyn Institute of Arts and Sciences. He was the author of excellent books upon musical and musical subjects and his collected series of lectures on the history of music.

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as many as 100 clubs, send a year book or the season's programs to the Chairman, Mrs. A. C. Potter, Oneida, N. Y., and she distributes them in monthly packages to the members. Encouraged by letters of inquiry and appreciation, we know that the committee gives real help.

Under the Library Extension a new committee has been appointed to collect music and musical instruments for the boys in camp. Mrs. Anne Eakland Oberholtzer is Chairman, and devotes a splendid energy to this war service, which so essentially belongs to the music club. "For the period of the War," we have created a "War Council" (Mrs. W. A. Hinkle, Chairman) whose chief desire is to co-operate with the State Councils of Defense in developing "The Liberty Chorus," a new name for Community Singing. Our Federal Government declares that "Music is the nucleus of the nation," and the National Council of Defense has passed the stage of experiment; "Community Music as a great patriotic force passed the 'stage of experiment' long before we were at war. Miss Anne McDonough is the Chairman of Community Music. Musicians everywhere must rejoice that it is at a time when every resource of our country must be utilized to the highest limit of efficiency "to preserve us a Nation," that music is given the high place to which it has ever been entitled.

**One Hundred Thousand Strong**  
The four hundred and an seventy-five clubs approximating a hundred thousand members, probably represent

### Small Hands and Their Extraordinary Possibilities

By Mrs. Noah Brandt

Treatment of tiny delicate hands should be similar to that of the undeveloped voice. Both are equally dependent upon the proper placing and also the correct development of the muscles. Chopin had a very small hand. "It was a wonderful sight," said Stephen Heller, "to see Chopin's small hand expand and cover a third of the keyboard. It was like the opening of the mouth of a serpent about to swallow a rabbit whole."

The usual opinion of the professional, as well as of the layman, is that a small hand is very detrimental—in fact in every way a hindrance to ultimate artistic success. Such, however, is a mistaken apprehension, as a small hand with a thumb of fair good length, a stretch of seven notes from the first to the fifth fingers (at the outset) can, with proper manipulation, accomplish marvelous feats of virtuosity. Of great importance is the correct placing, which must be drawing the hand in and out of the keyboard, as it is not only useless time and energy wasted, but results in a failure so disastrous as to be utterly discouraging to the one striving for real artistic effects.

For the deep clinging legato, fingers would be elevated high for the attack, and as each one descends to the action of the triads must be felt in conjunction with each stroke of the finger. If the arm is completely devalitized (that is, the hand and arm entirely freed from stiffness) the result will be a large, resonant ringing tone. This can be attained after several weeks of correct manipulation.

The fingers must be entirely rounded, well curved at the tips, and held firmly to the bottom of the key by pressure, until the next note is struck. Always keep in mind the complete relaxation of wrist, upper arm and elbow, when pressing the finger.  
When the lighter forms of legato are performed remember that the *ff* requires equally as much strength as the *ff*, only differently controlled. In the most rapid scale passages, while the fingers are close to the keys and move with exquisite lightness and equality, the upper arm is continually developed. A languorous comes from the trieps; in fact, the entire piano playing is controlled by these muscles.

#### Let Sixths Answer Temporarily for Octaves

As an octave is an impossibility to a small hand, until development has taken place, the down-up motions of the wrist should be played in sixths. This practice must continue until the hand is developed to a stretch nine notes, as the extra note is required, in order to hold firmly the first and fifth fingers, and also to allow the wrist perfect freedom.

By the increased size of the fingers and extensor muscles, also the unusual development of the upper arm, as well as the muscles on the side of the hand

not more than one-third of the music clubs in the country. We believe it is not only the privileged, but to join the Federation and add the force of their working industry towards a broader accomplishment. Always striving to increase its usefulness in a program of Music Clubs activities, the National Federation of Musical Clubs has a generous vision about reaching the boundaries of undertakings for musical extension.

We have ever been convinced of the fundamental necessity of music in the life of the Nation. From the child's education to the smallest child in the public school, through the Music Department of our State universities, which eventually must include state orchestras and state choral societies, and looking towards the establishment of a National Conservatory which shall enroll in its faculty teachers of international fame, each step in musical education is filled with significance. We do what we can, in our language, in so far as the, the most international language, and that a knowledge and understanding of that language makes for better citizenship.

The plans are in the making for the eleventh Biennial Convention. When deciding to assemble at Peterborough we were influenced by the thought that in these unsettled times of warfare a pilgrimage to the nucleus of America's greatest composer would inspire a loftier patriotism and a renewed dedication to the highest ideals of the National Federation of Musical Clubs.

### The Technic of Study

By Leonora Sill Ashton

The youngest pupil of any teacher would be able to answer the question, "What is technic?"  
"Each one might answer in a different way."  
"The power of using the fingers in playing."  
"Scales and exercises."  
"Quick, sure playing."  
These are a few of the many kinds of answers, but they would all show that you had in your minds the idea which is so ably expressed in Louis C. Elson's "Music Dictionary," which defines the word "technic" as "the mechanical skill of playing or singing."

This, as you can readily understand, pertains to the purely physical power of the fingers or of the throat in producing sound, without any reference to the imagination of the player which is to give meaning to that sound.  
All this is correct, but have you ever stopped to think that the same kind of mechanical skill is needed in the work of the brain as in that of the fingers?  
Let us see how this can be.  
Now, in your music study, become very much discouraged and deheartened over the amount of work you wanted to do?

#### An Oversupply of Material

You sit down to practice. There are the exercises, the scales and arpeggios, which must all be learned and proper fingering and touch and hand motion regarded, before you come to your etude, which is as pretty as a little piece itself, if only it were not so hard. And there is the new piece, which you have not even read over, and the old piece to be polished, and one to be memorized, and those others which you are supposed to keep practicing and playing for people all the time. How can you possibly ever see through this maze of practice?

Now, in using a fine piano technic you do not begin by throwing both hands on as many keys as those hands will cover and making a terrible discord. You begin very slowly and surely to strike one key after one finger, the next with another, and so on, until "mechanical skill" has become second nature to you.

So with the technic of the mind.

You will never accomplish anything worth while if you place your mind upon too many ideas at once. It is easy for all of you to you understand that there will be a blur and discord, just as that made by the hands, if you do this.

Train your mind as you do your fingers—note one note at a time—but the principle of music at a time. If fifty seeds are all planted in a small space they will crowd each other out and hide the sun so that many will come up only to die.

#### One Thought at a Time

Hold one idea in your brain at a time and then the full light of your understanding will shine on it, and it must prosper.

Let us suppose you give the first half hour of your practice time to exercises, scales and arpeggios—ten minutes to each. In every case banish all thoughts of the other one completely from you.

Think only of the exercises when you begin. How your hand is to be placed, what touch you are to use, what rhythm is adopted, and think of nothing else. The scales and arpeggios will have their turn in time. You will never gain a good piano technic until you train your fingers to strike quickly and surely the notes you desire, and you will never gain the technic of study if you do not learn to concentrate your mind on one thing at a time.

#### A Misunderstood Term

Much misunderstanding in music is brought about by an inexplicable mistranslation of the Italian diminutives, *etc.*, etc. In the term *Allegretto*, for instance, many students seem to think that the meaning is quicker than *Allegro*. The opposite is true—it is slower than *Allegro*. In the case of *Andantino* there is still a greater confusion. In fact, the balance of opinion, it is said, is in favor of considering *Andantino* as quicker than *Andante*. This is obviously the Italian's error, for *Andante*, or less slow than *Andante*, which signifies slow or moderately slow.

## THE ETUDE War Music Department



## ARMY MUSIC—Community Sings—Liberty Sings—NAVY MUSIC

### Why the Soldier Must Have Music

By the eminent pianist  
JOSEF HOFMANN.

(HOFMANN'S NOTE.—Mr. Hofmann has enlisted his services in various ways at different times to help in providing music for the soldiers. The following article written for the War Camp Community Service of the War Department and Navy Department will encourage many brave recruits to redouble their efforts in this direction.)

It has been said that in the singing of choruses lies a truly unifying force, and the closer I regard the matter the more convincing grows the foregoing statement. In chorus singing a large number of people combine their efforts for a single and beautiful purpose; it not only unites people musically, but it brings socially nearer to one another, which is of special value in such stirring times as the present.

The history of music tells us that artistic music was far antedated by folk-song, and that chorus singing—except in the church—began with the type of music and developed largely on this line until it became an element in the performance of music of artistic merits, as it is at present.

In normal times the choral forces may well serve in the rendition of oratorios and cantatas, but in a period of highly intensified patriotic fervor, the singing of national anthems and folk-songs rises to great importance and becomes a powerful unifier of sentiment and feeling.

That this is an undeniable fact has been readily acknowledged by the Government, while General Wood has put this acknowledgment so strongly as to say that "it is just as essential that soldiers know how to sing as it is that they carry rifles and know how to use them." The words of a man so experienced in the inner and outer life of a soldier as General Wood is hard to be, surely have the greatest weight in such matters. He knows that a soldier's life, however inured to the hardships of war, is in many respects, is nevertheless a stern one—and that therefore—more than most men

—should need something that can lift him above his little daily cares and troubles. What can serve this fine purpose better than the uplifting power of music? Moreover, as an outlet of individual emotions and imaginings, it is the most natural one to mankind.

The farmer at his field work hums a tune; the laborer, digging a ditch, sings to himself. Little wonder, then, if the desire for musical self-expression is shared also by the soldiers, who, after all, are recruited from the higher types of humanity as well as from the lower.

The folk-song is the simplest form of music and as such it has always been the chief medium of musical self-expression with man and woman, whether rich, poor, educated or illiterate. Yet in times that have a tendency toward collectivism, as war times are found to have, the simple singing of the individual had to be transformed into a chorus of thousands, if not millions, and to accomplish this needful transformation, it required the organized and well-directed efforts of competent people. Such efforts have been made by two organizations, now working harmoniously together: the National Patriotic Song Committee and

### WAR DEPARTMENT. COMMISSION ON TRAINING CAMP ACTIVITIES, WASHINGTON.

To THE ETUDE: September 16, 1918.  
I have your letter of September 9th, in which you state that you propose to make a "Department of War Music" a regular feature of your journal for the duration of the war. The plan has my hearty approval, as I am sure it will help in carrying to the camps a popular medium of the inspiration for war service that has been developed in the Army and Navy by means of music.

We shall be glad to assist in so far as possible with material for this Department of your journal.  
Sincerely yours,  
RAYMOND H. FOSBICK, Chairman.

### The New American Army Band

WHAT are the instruments in the American Army Band? THE ETUDE has received many inquiries, and we are letting the Government answer them through our new Department of War Music.

WAR DEPARTMENT,  
THE ADJUTANT GENERAL'S OFFICE,  
WASHINGTON.

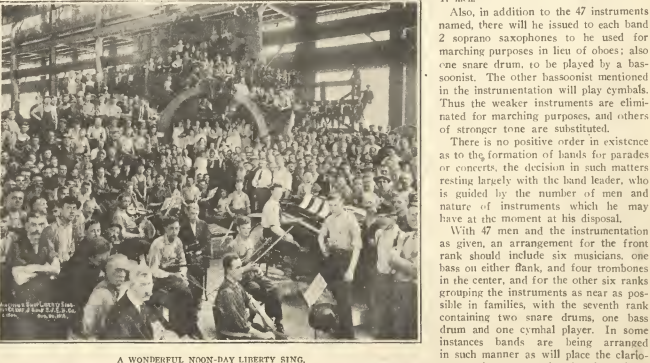
September 23, 1918.  
I beg leave to acknowledge the receipt of your letter of the 11th inst., in which you ask to be advised as to the number and kind of instruments used in the band and the position of the players when the band is on parade, and to inform you as follows:

Under instructions of the War Department issued August 29th, 1918, the new instrumentation for American Army bands is as follows:  
Flute . . . . . 2  
Clarinet . . . . . 2  
Saxophone . . . . . 2  
Trumpet . . . . . 4  
Trombone . . . . . 4  
Soprano Saxophone . . . . . 1  
Baritone . . . . . 1  
Euphonium . . . . . 1  
Tuba . . . . . 1  
Drum Major . . . . . 1  
Snare Drum (Triangle) . . . . . 1  
Total . . . . . 48 instruments, 48 musicians, 47 men.

Also, in addition to the 47 instruments named, there will be issued to each band 2 soprano saxophones to be used for marching purposes in lieu of oboes; also one snare drum, to be played by a bassoonist. The other bassoonist mentioned in the instrumentation will play xylophone. Thus the weaker instruments are eliminated for marching purposes, and others of stronger tone are substituted.

There is no definite order in precedence as to the formation of bands for parades or concerts, the decision in such matters resting largely with the band leader, who is guided by the number of men and nature of instruments which he may have at the moment at his disposal.

With 47 men and the instrumentation as given, an arrangement for the front rank should include six musicians, one bass on either flank, and four trombones in the center, and for the other six ranks grouping the instruments as near as possible in families, with the seventh rank containing two snare drums, one bass drum and one cymbal player. In some instances bands are being arranged in such manner as will place the clarinets and trumpets in the four front ranks, and with all the heavier instruments, including drums, etc., in the rear rank. As to correct formation, the nearer



A WONDERFUL NOON-DAY LIBERTY SING.

This picture, taken in one of the huge machine shops of the Camp Plymouth in Philadelphia, indicates the speed of the Liberty Sings. Starting in Philadelphia under the leadership of Courtney Hovater, John P. Hovater, Wassell Leys and A. N. Hoste the Sings are rapidly becoming national in their scope.



# The Vital Question of Finger Technic

By HARRIETT BROWER

THE question of adequate finger technic is indeed a vital one to the pianist who is striving to master his instrument; to the conscientious teacher who wishes to train pupils in thorough methods of study and practice; even to the beginner who expects to make a correct start in his work.

The question is: Shall we employ well-developed, free-finger action, thereby gaining independence and precision, or shall we use little or no finger action as a result of keeping fingers close to the keys?

One would hardly think there could be two opinions on this question; it seems as though no thinking person could hesitate for an instant in declaring for well-articulated finger action. Yet there are many and varying opinions held on this vital point.

### Is Finger Technic Out of Date?

It is indeed an unfortunate fact that many teachers and writers advocate fingers held close to the keys. They claim that anything approaching a high stroke of the finger is quite out of date; that it should be obsolete, as it is not now used by artists and good players. Indeed they challenge any one to bring forward a good reason for using high finger action.

In answer to such a challenge let us say that if by the term "high finger stroke" is meant a greatly exaggerated movement of strained intensity, no one would wish to advocate it. But there is a wide difference between strained conditions and easy, free movements. If we are asked to substitute low finger movements, with fingers held close to the keys for well-developed, articulate finger action, I am sure all well-trained, thoughtful, up-to-date teachers will thoroughly repudiate such a principle. They will disagree because they know from experience that well prepared fingers, accustomed to decided finger action—finger stroke—will play clearly and effectively. They will also disagree because, in watching famous artists during performance, they have observed the frequent use of very free finger movements; there is not all playing with fingers close to the keys by any means. Think of Hofmann, Gabilowitch and hosts of others. Wide-awake teachers are quick to note these facts and profit by them in their teaching and playing. But what of others who fail to make distinction between high, strained finger stroke and finger action combined with relaxed weight? Can we not make them comprehend this distinction? Can we not make plain the necessity of inculcating correct principles? If precision of finger stroke is acquired at the outset, clearness of tone and distinctness of enunciation will be the valued possession of the player. If, on the other hand, fingers are held close to the keys at the beginning of study, there never will be clearness and distinctness till this vital fault is remedied, which will be found a very difficult matter when the wrong thing has gotten the upper hand.

Mr. Richard Epstein, an authority on piano technic, remarked in a recent interview: "The lack of finger discipline in most students is surprising. To my mind commanding technic of the finger is almost more important than the stroke itself. Equally important is the strictly motionless position of the finger in its raised position. The great problem is to develop an apparently contradictory method—relaxed weight and finger technic. Only in proper combination of both can correct piano playing be achieved."

The weight of evidence for the principles above stated, *i. e.*, the necessity for finger action as well as for relaxed arm weight touch, is overwhelming. Opinions from great artists could be multiplied by hundreds. In this limited space, however, there is little chance to quote them. The reader is assured that from personal testimony, taken direct from the artists themselves, I have been able to secure a valuable consensus of opinion in favor of finger stroke, well-developed finger action, decided finger movements, high finger stroke, or by whatever specific term the advocates of low finger stroke call it opposite.

### Vital Errors

The advocates of low finger stroke, or fingers held close to the keys, contend that a higher, decided movement of finger will render the tone hard. This need not be the case by any means. A hard tone results from stiff wrists or arms. If these are pliable and yielding, the tone can be beautiful and melodious, even though the finger descends from a reasonable height—say an inch and a half descent.

Again, teachers who advocate fingers held close to the keys insist there is no reason to teach finger action to their pupils, since artists do not use finger action. This is another grievous fallacy.

In the first place, scores of artists, many of them of the first rank, have assured me they were trained in the beginning to use clear decided finger action; that they continue to use finger stroke for all their technical study and for the slow careful practice of pieces. They do not throw away such a useful, vital principle, for as finger stroke, for they know full well that the beautiful clearness and limpidity in runs and passage work, which they must have, to play artistically, is only secured and kept up to concert pitch by means of just this distinct finger stroke. If those who, after hearing a great artist in recital, have come away believing he has no use for finger action, could just peep into his workroom the next morning, they would then see whether he is using finger action or not. They would see, instead of holding fingers close to the keys, as he seemed to do in his recital, he is playing with well-raised fingers, indeed with high finger stroke. Would they then be convinced of the truth, or would they still cling to their "close-to-the-keys" theory?

## Advice on Observing Repeats

In classical sonatas, the first part of the first or principal movement leads to a "repeat" from the beginning; sometimes even the latter portion, containing the "working-out" and the "trio" is also repeated. At the present day, this first repeat is sometimes and the latter repeat always disregarded.

The repeats which occur in the shorter movements, such as minuet or scherzo, are still observed, as formerly, as they are often necessary to a true balance of musical form.

The regular and usual performance of a minuet or scherzo demands a repeat for each and every section of the "Minuet" or "Scherzo" and also of each and every section of the "Trio." Then follows a "D. C. Minuet" (or scherzo, as the case may be), and this time the repeats are not to be observed.

In modern sonatas, the first repeat in performance is sure to use the "second ending," not the "first ending" to each strain, when both are provided. Occasional exceptions to this usage are found.

Where they occur in Beethoven's works he is always careful to give explicit directions; thus in the *Allergretto* of the *Moonlight Sonata* the direction occurs, "*Le primo forte senza ripetizione*" (the first part without repetition). On the other hand, in the *Scherzos* of the Fourth and Seventh Symphonies, when he wishes more than the usual sense of repetition, he writes it out in full, to avoid possible misunderstanding on the part of the players.

Why did the composers of earlier days make so much larger use of repeats? It is common to answer this question by alluding to the more leisurely mode of life of our forefathers, and their greater toleration for long-windedness. While there may be some slender substance of truth in this view, it fails to account for the fact that modern sonatas in performance without repeats are much longer than the longest ones of Haydn and Mozart performed with repeats. It is much more probable that the reason why repeats were

more tolerable, or even enjoyable, lay in the chance for variety. The best harpichords, though far inferior to the piano in power and in minute expressiveness, had a variety of tone possible which the piano does not possess, and it was considered good form to play the repeat with a different quality of tone, by use of a different stop or pedal. Then, too, it was quite the custom for the player to add various ornamentation. If this were already done the "first time through," it would be done still more elaborately the second time.

One should not be haphazard in the playing of repeats. Especially in the case of duets, trios and other concerted music, it is absolutely necessary to have an understanding between the players or a musical outstrophe will result. The safe rule is to observe all repeats except (possibly) very long ones, these last to be subject to special agreement. In case nothing has been said about a repeat, observe it.

# GAY AND FESTIVE MARCH

From a set of successful teaching pieces entitled *The House Party*, Grade II 1/2

SADYE SEWELL

Tempo di Marcia M. M. *d* = 120

Among the many Excellent Features of the Christmas ETUDE will be a remarkable discussion of modern pianoforte playing, in which Harold Bauer, Rudolph Ganz, Percy Grainger, Ernest Hutchison, Josef Hofmann, Alberto Jonas, Alexander Lambert and Sigismund Stojowski will participate.



# ON PATROL MARCH

In the real military style, two beats to the measure.

SECONDO

MATILEE LOEB-EVANS

Tempo di Marcia M.M. ♩ = 126

Musical score for the SECONDO part of 'ON PATROL MARCH'. It consists of three systems of piano accompaniment. The first system includes a piano (p) dynamic marking and a mezzo-forte (mf) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking and a fortissimo (ff) dynamic marking. The score is written in 2/4 time and features various musical notations such as slurs, accents, and fingerings.

TRIO

# ON PATROL MARCH

PRIMO

MATILEE LOEB-EVANS

Tempo di Marcia M.M. ♩ = 126

Musical score for the PRIMO part of 'ON PATROL MARCH'. It consists of three systems of piano accompaniment. The first system includes a piano (p) dynamic marking and a mezzo-forte (mf) dynamic marking. The second system includes a forte (f) dynamic marking. The third system includes a piano (p) dynamic marking and a fortissimo (ff) dynamic marking. The score is written in 2/4 time and features various musical notations such as slurs, accents, and fingerings.

TRIO

# SCARF DANCE DER SCHÄRPENTANZ

Scène de Ballet

One of the most famous piano pieces by a woman composer, effectively arranged in duet form.

C. CHAMINADE

## SECONDO

Allegro M.M. ♩ = 54

Musical score for the second part of the Scarf Dance. It consists of two piano parts. The first part begins with a piano (*p*) dynamic and includes markings for *cresc.* and *dim.*. The second part starts with a forte (*f*) dynamic, followed by *pp* and *dim.* markings. The score concludes with a *sf sec.* marking.

# SCARF DANCE DER SCHÄRPENTANZ

Scène de Ballet

C. CHAMINADE

## PRIMO

Allegro M.M. ♩ = 54

Musical score for the first part of the Scarf Dance. It consists of two piano parts. The first part begins with a piano (*p*) dynamic and includes markings for *cresc.* and *dim.*. The second part starts with a forte (*f*) dynamic, followed by *pp* and *dim.* markings. The score concludes with a *sf sec.* marking.

# TARANTELLA IN A MINOR

ANNA PRISCILLA RISHER, Op.11

A particularly good specimen of its type, lying well under the hands. Grade III.  
Allegro vivace M.M. ♩ = 144

# THE BAND

A lively descriptive piece affording good practice in the decrescendo. Grade II $\frac{1}{2}$   
Allegro con spirito M.M. ♩ = 128

N. LOUISE WRIGHT, Op. 20, No. 1

# BOAT SONG

Mrs. E.L. ASHFORD

A charming inspiration, by a very popular writer, Grade III  $\frac{1}{2}$

In smooth flowing style M.M. = 54

*p* *mf* *Ped. sempre* *cresc. poco a poco* *f* *dim.* *pp* *cresc.* *atempo* *rall.* *mf* *pp* *p* *f* *rit.* *atempo* *poco rit.* *Risoluto* *f* *atempo* *p* *rit.* *atempo* *p* *cresc.*

*f* *p* *mf* *morendo*

# INTERMEZZO

A strong and impressive number which will require careful melody playing and decided dynamic contrasts, Grade IV.

Moderato e tranquillo M.M. = 72

PAULA SZALIT, Op. 3, No. 3

*p* *mf* *f* *pp* *cresc.* *ritabato* *pesante* *poco rit.* *a tempo* *pp* *rit.* *dim.* *ppp* *rit.* *dim.*



# HAPPINESS

Mrs. R.R. FORMAN

A graceful waltz movement, particularly good for teaching purposes. Grade III.

Tempo di Valse M.M. = 144

mf

marcato

leggiero  
mp

cresc.

*Fine*

cresc.

mf

p

cresc.

f

*D.C.*

# DRIVING TO THE BLACKSMITH

MARGARET RUTHVEN LANG

A characteristic piece of merit and originality, from a new set of five entitled *One Summer Day*. Grade II 1/2

Allegro moderato M M

mf

f

ritard

ftempo

a tempo

mp

ritard

mp

mf

ton.

f

ten.

poco rit.

mp

mp

# IN THE SWING

VOCAL OR INSTRUMENTAL

EFFIE LEVERING

A lively little teaching piece which may be either played or sung, or both together. Grade II.

**Allegretto M.M. = 126**

mp Hi lee, Hi low, Swing to and fro; Mer-ri-ly, mer-ri-ly, Mer-ri-ly we go.

low, Hi lee, We'll shout with glee; All because, All because, Lit-tle birds we see. Mer-ri-ly we sing, And our voices ring;

mf In the glad-some sun-shine, Of the joyful Spring-time. p Hi lee, Hi low, Swing to and fro; Mer-ri-ly, Mer-ri-ly,

mer-ri-ly we go. Hi lee, Hi lee, We'll shout with glee; All because, All because, Lit-tle birds we see.

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# HUNGARIAN LOVE SONG

HUSH, HUSH, HUSH.

HELEN WARE

A charming concert or recital piece, founded upon an old Hungarian melody.

**con sordino ad lib.**

**VIOLIN** *mf* *cresc.* *dim.* **Andante**

**PIANO** *p*

*rit.* *a tempo* *rit.* *mp* *a tempo* *p* *rit.*

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**a tempo** **rit.** **dim.** **rit.**

**mf** **dim.** **rit.**

**ad lib.** **f** **mf** **ff rapidly**

**p** **mf** **rit.** **pp** **a tempo** **rit.** **rit.**

# THE CASTLE GOBLIN

SCHERZO

MATHILDE BILBRO

In characteristic vein, a good finger study, Grade III.

Allegro M.M. ♩ = 126

*S. Vivoce*

Musical score for 'The Castle Goblin' by Mathilde Bilbro. It consists of a piano introduction and a main piece in 6/8 time. The score is written for piano and includes various dynamics such as *p*, *mf*, *f*, and *pp*. It features numerous fingerings, slurs, and articulation marks. The piece concludes with a 'Last time to Coda' section and a 'CODA' section marked *mf poco accel.*

# SPRING IS A LADY

LILY STRICKLAND

Bold and vigorous, excellent for recital work.

*Animato con spirito*

Musical score for 'Spring is a Lady' by Lily Strickland. It is a piano piece in 4/4 time, featuring a vocal line and piano accompaniment. The score includes dynamics such as *mf*, *cresc.*, and *pp*. The lyrics are: "Spring is a La-dy sweet and fair: 'Hey, but my heart is jol-ly;' Gold of sun-shine in her hair; 'Hey but my heart is jol-ly,'".

# I WOULD SEND TO THEE A ROSE

A quaint but telling love song, with a flavor of the old English style. A real singer's song.

FLORENCE TURNER-MALEY

Andantino semplice

"Hey but my heart is jol-ly!" "Hey but my heart, my heart is - jol - ly!"

*Lento*  
When the frowns come on her face, Sigh-ing is but fol - - ly! Smiles will ban-ish

them a - pace Sigh-ing is but fol - ly! Ah! Ah!

*rit.* Sigh-ing is but fol - ly! Spring is a maid with

eyes of blue, "Hey but my heart is jol - ly!" She will steal the heart of you! "Hey but my heart is jol - ly!"

"Hey but my heart is jol - ly!" "Hey but my heart, my heart is jol - ly!"

*Presto*

If I but had a gar-den, I'd send to thee a rose, A

*cresc.* burst-ing bud and crim-son, The first my gar-den grows. *dim.* *rit.* If I but had a gar-den, I'd send thee all that blows.

*mf* *Piu mosso* I'd send to thee a mes-sage, White, yel-low, red, they blow; It

*molto espress.* is my heart I'd send thee, It mat-ters not the glow; *rall.* I'd send thee buds and blos-soms, The ve-ry first that grow. *ff* *grazioso* *f* *rit.* *ff* *rit.* *mf* *p* *rit.*

*Tempo I. poco cresc.* I but had a gar-den, I'd send to thee a rose, A burst-ing bud and crim-son, The first my gar-den

grows. If I but had a gar-den, I'd send thee all that blows.

# I WILL COME BACK AGAIN

KATE VANNAR

Caroline Giltinau

A fine recital song, elevated in style and sentiment.

Moderato

won-der at the  
af-ter-while, When God takes one a-way, Will not the lone-ly soul re-turn in  
wind, or fog, or spray? Or in the swell-ing buds of Spring,  
Or on the A-pril rain, I on-ly know to be with thee, I will come back  
gain, I on-ly know to be with thee, I will come back gain.  
Be-cause God gave the love we share, For

*rit.* *atempo* *rit.* *atempo* *dim.* *dim.* *con amore* *con amore* *marcato* *largamente*

haps Hell let me be A ray of liv-ing sun-light To shine my Dear, on thee,  
ray of liv-ing sun-light To shine my Dear, on thee.

*rit.* *atempo* *atempo* *rit.*

# WHEN LOVE IS DONE

ELEANORE MacLEAN

One of the most effective settings of the familiar verses. Especially good for low voice.

Moderato

The night has a thou-sand eyes, The  
day but one, Yet the light of the whole world dies When day is done.  
The mind has a thou-sand eyes The  
heart but one Yet the light of the whole life dies When love is done.

*mf* *p* *poco lento* *pp* *mp* *molto rit. lento* *molto rit. lento*

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Andante grazioso M.M. = 132

MANUAL

Sw. Ch. or Gt.

PÉDAL

CODA

Piu lento  
Sw. Reed off  
Gt. or Ch. St. Diap. Melodia off

delicato  
mp Gt. or Ch.

poco rall. delicato  
mf rall. dim. rall. molto pp

## Natural Memorizing

By Mrs. John Edwin Worrel

The writer once heard a band of natives in Alaska singing their songs to an accompaniment of drums. The songs had melody of a sort, rhythm and words, and everybody was singing, from the oldest squaws to the smallest papoose that was able to walk. They did not get the songs by visualizing a page of printed notes as they have no written language of any kind, but the melodies are handed down by ear, from one generation to another.

The ability to reproduce, from memory, musical sounds and motions is a universal talent, varying only in degree.

### Impressions Must be Definite and in Proper Sequence

The brain can retain a melody or sequence of sounds, or a succession of complicated harmonies, but it is necessary to give it a clean-cut impression of a complete thought, and not dote out the music in bits (as some advocate), by learning one measure at a time. For example, should we try to commit the following:—*was, was, jumped, eyes, he, there, and, bran- ble, his, town, he, he, out, our, wise, into, scratched, man, wondrous, a, and, bash, both, a, in,* word for word, it would be a tremendous task, but if arranged in proper sequence—*"There was a man in our town And he was wondrous wise; He jumped into a bran-ble-bush And scratched out both his eyes"*—it almost carries itself, because its rhythm, rhyme and definite thought sing themselves into the mind with scarcely an effort.

In addition to retaining the sequence of tones, the mind must hold also the fingering and shapes the hand assumes in playing. Any musician who has thoroughly memorized a piece, can, by thinking of it or hearing another play it, feel in his hands the impulses to make these fingerings and hand formations. Indeed, the unconscious memory of the fingers may even aid the brain. These three impressions, note-succession, fingering and hand-formations are all received at the same time by the brain, registered and welded together.

### Actual Practice

1. Select a piece and play it over several times all the way through to get a good general idea of the whole, but make no attempt to memorize, as yet.

2. Look it over with the reasoning part of the mind; you find, for instance, that it has a first section with a definite and satisfying ending and note that, at the ending, the parts move parallel to each other up the keyboard. Then comes the second section which does not end of itself but resolves into a repetition of the first section. The third section is the same as the second, resolving into the first, but note that at the final ending, the parts separate at the last measure and move in opposite directions. Any one of the sections should, in memorizing, be practiced to a definite close. (The piece here used as an example was Cham- inade's *Scarf Dance*; each piece should be analyzed according to its own peculiar structure.)

3. Play correctly, being careful to observe all expression marks, and above all, listen to what you are playing.

After practicing a short time in this way, if you find yourself doing a sort of involuntary mental singing, you may feel assured that memorizing has already begun, and that from this stage on, the piece will almost play itself.

Make no attempt as yet to play it from memory, but play for pleasure and listen for pleasure. Then some day, without thinking it out beforehand, sit down and see how much you can play without notes. If it all comes, put your whole attention on the keyboard and you will find that watching the process of playing helps to fix the mechanical movements.

4. If you get so all of a section except a measure or so, play it over again without notes, and usually the momentum or swing will take you through the missing measure. Then look at the notes to be sure it was correct. But if there are large blocks of hazy and indistinct impressions, abandon memorizing, and go back entirely to notes and play over and over again until you feel justified in making another attempt. At this second attempt the whole thing usually comes clear and distinct and nothing remains to be done, except the polishing off, which is the most pleasant part of practice.

Notes are only a series of complete and minute directions, through which the thought in the composer's brain is transferred to ours. The composer thought in sounds before he thought of notes and note-values for expressing his sounds.

So, let us learn by sounds received through the ear, the natural channel.

## Teaching a Child of Five Years Her Notes

By Mrs. W. H. Simmons

Could the method now used in many schools, of teaching a child to read before she learns her letters, be applied to reading music?

The writer tried it with her five-year-old daughter and found it a success. At the first lesson it was explained that the staff was like a ladder, whereby one either climbs step by step, or leaps over steps.

For the first few lessons, I had to tell her what the first note was. This note she used as a "starter" and the other notes were taken by step or by leap from this note, the next note following, the preceding note, etc. She simply measures from one note to the next.

If auxiliary notes lie next to the "starter," her fingers unconsciously follow her

eyes, and move up the keyboard or down the keyboard, as the notes move up or down the staff. She does not really know at first what note or key she is striking, but understands the progressions.

The bass notes are taught in the same way, the distance to the next note being measured by sight.

After about five months of this method, with fifteen minutes daily practice, the child reads many scale and arpeggio passages, as well, at least, as one in the second grade. Reading music, too, has become a sort of second nature to her, so that it apparently demands but little conscious effort; indeed, even conversation going on about her does not seem to distract her attention seriously.

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Third, a knowledge of the classics is essential for a proper musical appreciation and these are clearly defined.

Fourth, the poorest voices in the chorus, if inspired by a really musical and sensitive nature, receives the same emotional experience during the rendition of the chorus as the best one.

Fifth, a teacher's method should cover all phases of vocal work, and should include a proper system of vocal economy that will enable the pupil to sing under any environment without a strained or improper production.

My own practice is that the function of a music teacher is to make a musician rather than a performer.



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Q. Who is it that the music just before or just after a double bar often does not have the full measure...

A. Because the music has nothing whatever to do with the counting of time and will be played either on the left or on the right of the staff...

Q. What is the meaning of the term 'crescendo' after the sustained chord in this example...

A. Make a slight pause of complete measure before going on to the next measure.

Q. What is the difference between a 'waltz' and a 'valz'?

A. The word "Valz" is English and "Waltz" is French for exactly the same thing.

Q. What is the meaning of the dotted line in these answers for Strakosky's 'Adieu to the Young'?

A. It indicates the course of an inner melody which begins in the left hand and at the third measure crosses to the right hand.

Q. Please explain whether the fingers 1, 2, 3, 4, 5 are played with the right hand or left hand...

A. They are played with the right hand, of course, this makes it impossible to hold the quartette chords of the right hand their full value, but a touch of the pedal will do good physical and artistic effect.

Q. What is meant by a spring in music?

A. Two small notes before a principal note. This resembles an inverted mordent played similarly.

FRANCESCO BERG, of London, the distinguished pianist, was long acquainted with, as Professor of Piano at the Royal Academy of Music...

JOACHIM, when a youngster, wanted to learn to skate, but he was long reluctant to do so...

ARBITI, though an admirable conductor of Italian opera, was long acquainted with a read man. Once, when at Birmingham, England, his friends advised him to run over to Stratford-on-Avon...

He was very absent minded. Once when walking through the streets of London he saw a dining-room set with tables and went in and demanded a meal.

He was very absent minded. Once when walking through the streets of London he saw a dining-room set with tables and went in and demanded a meal.

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hand using clarinet, oboe, or viol d'orchestre; now change about and note how the reed stop cuts through the flute tone, but when the flute tone is underneath the reed or pungent strings are added how much louder the flute may be "quar" the combination. (C) Accompany a flute solo by a neutral-toned organ...

Changes in registration ought to be made during the rests, or at the beginning or end of phrases. (7) The rhythm must never be lost the merest fraction through shifting stops...

The fundamental principle underlying all registration is this: Do not take the congregation into your confidence! When you make a noise in your playing...

Registration is a matter of personality or temperament; therefore do not attempt to experiment with the stops of your organ, in private.

A Puzzle (Play exactly as written.) Musical notation for a puzzle piece with MANUAL and PEDAL parts.

Do Organists Practice? When will organists realize that it is their duty, which they owe to their church and themselves, to practice not only one hour a week, but at least one hour a day?

Again, I always make it a point of selecting my Sunday voluntaries on the Monday before; consequently, during the week am able to work up some difficult pieces for services and recitals.

Sometimes, though not often, tunes need to be raised in pitch. I always play Melita (Eternal Father, Strong to Save) by Dykes, a semi-tone higher, for the last four measures...

never dreamed it capable. (1) Try every stop in the organ singly, in the top, middle and bottom of its range. (2) Try the four-foot stop with a octave lower than the normal pitch.

Fight against "rubber stamp" registrations; leave your favorite combinations alone for a week and your taste will improve in your coloring.

To become a good church organist is no small achievement, for it is sometimes a long and arduous journey...

In the ordinary congregation there are so few people who can sing higher than E flat, or at the most, F, that the organist ought to consider this fact when he plays the hymn-tune.

Diademata, high in G; in F it goes well with some of the hymns. (When Morning Glories) by the late Mrs. W. B. Brown.

Sometimes, though not often, tunes need to be raised in pitch. I always play Melita (Eternal Father, Strong to Save) by Dykes, a semi-tone higher, for the last four measures...

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The Revue will soon publish an article on "Violins" or "Great Violins." Many left-handed persons play the violin, using the bow in the left hand.

It is practically useless to commence the study of the violin unless you can devote at least one hour a day, and your practice hours would be better, for a more little can be accomplished in two hours' earnest, concentrated practice.

For cleaning your violin you should use the following method: 1. parts; 2. parts; 3. parts. You should clean the inside of the body, the shake the mixture thoroughly, pour it into a cloth, and rub gently over the surface.

It is impossible to form any opinion of your violin without seeing it. If you are left-handed, you will have to exchange the respective positions of the bow bar and sound post, and change the strings on the bridge.

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Table listing songs for Thanksgiving with composers and prices. Includes titles like 'Hymn of Thanksgiving', 'Low, Walker's Young', etc.



# JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST



### Thanksgiving

THANKSGIVING is, of course, a time to give thanks for what we have, but this year let us do more than that. Let us do something for which someone else will be thankful.

Do you not think it would be nice if every Junior Etude reader would give a "Benefit" for some branch of war-relief work in Thanksgiving week?

Do it in your clubs and classes, and do it all by yourselves—that is, do not ask help from older people—and do not tell anyone but your teacher what it is to be.

It would be so encouraging to feel that while you are doing your bit in this way every other Junior reader is doing the same thing at the same time. Some of you might try the tissue-paper recital described in this issue, and charge a small admission. If any one of you can draw you could make window cards to advertise your entertainment. After the recital have the entire audience join in singing choruses.

Others may like to dance. Have several of your friends learn a few pieces of dance music to play, and take turns playing for the dancing. Then have a tin bank, and every one that dances must put a penny in the bank every time they dance. Have this party end in chorus singing, too.

And here is another idea for some of you who live where there are lots of nov at Thanksgiving time.

Have a coasting party, and each person put a penny in the bank for each coast! Of course, this must end in singing, too, for singing sounds so very wonderful out of doors in the snow.

Or some of you might—well, we will not make any more suggestions.

Put on your thinking caps to-night and think up some original way of making a little money for your favorite branch of war-relief, and write and tell us what you did, how much you made, and for whose benefit.

Be sure to close your entertainment, no matter what it may be, with chorus singing. To follow out the "Community Song" idea that is going to make the United States a singing nation.

### Answer to September Puzzle

1. Faust.
2. Carmen.
3. Huguenots.
4. Martha.
5. Norma.
6. Mignon.
7. Rigoletto.
8. Herodiade.
9. Traviata.
10. Lucia.

### Prize Winners

Katherine Byrd, Calhoun, Ga.  
Louise Verdel, Normal, Tenn.  
Elma Armstrong, Calistoga, Cal.

### A Flower Program

A flower program makes a pretty recital, and would be very attractive if given in costume. A dainty crepe paper dress representing a flower may easily be made for each performer.

The following selections are tuneful and suitable for first, second and third-grade pupils:

March of the Flowers (4 hands), Harker

- Trumpet Flowers.....Mrs. Adams  
The First Violet.....Behr  
The Pink.....Lichter  
A Lonely Flower.....Christiani  
The Forget-me-not.....Alein  
Dandelions.....Ralston  
Rose Petals.....Lawson  
Fancy.....Klein  
Morning Glory.....Lichter  
Hedge Roses (4 hands).....Spindler

### Military Drill

There is nothing in our thoughts these days as much as our men in service and all things military, so we are keeping quite in the spirit of the times when we think of our scales and exercises as military drills for our fingers. And, really, they are a sort of military drill after all, are they not?

Military drill is going through certain times for the sake of putting the muscles of the body in good condition, making the brain work quickly, and putting the will under strict discipline. It is making men, a lot of them, and I think quickly and act in union at the command of a superior.

We may think of our ten fingers as the men, our exercises the drill, and our brain the officer who gives the orders. "The orders must be obeyed quickly and well."

If the thumb hangs down and out at inspection give it a demerit for being out of formation.

If the second finger breaks at the joint give it a demerit for not standing up.

When you play your scales or exercises ascending call "Squads right," and if any finger plays a wrong note or does anything out of order give it a demerit. When descending call "Squads left," and make your fingers obey.

If any finger is particularly disobedient give it a punishment of "Guard Duty" and make it practice all alone for a few minutes.

You will find that your brain will make a very good officer, and your ten fingers will be much improved by their military training.

### My Ambition

(Prize Winner)

One day when I was six years old Mother was sewing and my two older brothers were playing with their toys suddenly and asked us what did we want to be when we were grown ups. My brothers answered and when it came around to me I said "nothing" and went laugh to me trying my dolls. The boys laughed at me until I cried one day the next week I went to Mother and told her that I wanted to be a very good musician and beat my oldest brother playing, who is now sixteen years old. I wanted to get back at him. Two years ago when he went to high school I took his position as pianist of the church, especially the Junior services, and I am trying hard to beat my brother playing yet.

THELMA B. BROWN (Age 10), Palmto, Fla.

(Continued on page 743.)

### MY AMBITION

(Prize Winner)

Every person, no matter in what branch of industry he is occupied, marks for himself some pinnacle, some point, which he longs and tries for.

My ambition lies in the direction of music. When I grow to be a woman, the thing I would like most to do would be to supervise the music department in the public schools of this city. I would try to make my lessons so interesting that the pupils would look forward to my visits.

I hope that through me the children will learn to love and understand music. Perhaps, if I ever attain that position I will build myself another castle in the air. But first I must work to make my first ambition a reality.

VIRGINIA LEVY, (Age 12),  
Scranton, Pa.

### MY AMBITION

(Prize Winner)

What would the world be without music?

When one is sad, nothing but happy and gay music can cheer one.

When one is sick, does not some soft, sweet music bring cheer to the heart?

When our boys in khaki or blue march away "perhaps forever" does not the brilliant patriotic music they play help to cheer us up a bit?

Yes, the world must have music. So can you not guess what my ambition is? Why 'tis to become a great musician, that I may help to cheer and soothe and inspire the people of this wonderful country.

DOROTHY KOLA (Age 14),  
Bronx, N. Y.

### HONORABLE MENTION

- Leda Baber, Lila Poole,  
Lucile Bataglia, Charlotte Teagarden,  
Grace Brown, Dorothy Trotter,  
Bernadine Gunther, Crystal Waters,  
Margaret Mitchell, Vivian Waters.

### Junior Etude Competition for November

#### How I Can Do My Bit With Music

THE JUNIOR ETUDE will award three pretty prizes each month for the best original stories or essays, answers to puzzles, and kodak pictures on musical subjects.

### "LEARNING TO PLAY"

Composers must be funny men  
At least that's what I say,  
Because they write down notes and notes  
For us poor things to play.

Now don't you think it would be nice  
If they would never try  
To write their music in a book?  
You know sometimes it's dry!

To play it just exactly right  
Is very hard for me—  
If I could only play it wrong  
How easy it would be!

But still I'll try to do my best  
And learn each tiny note  
And never make a single slip  
But play just what they wrote!

For they're the men that made the tunes  
And so they ought to know  
The way the music's meant to sound  
And how it ought to go.

YOU owe it to yourself  
and to your pupils  
to examine the



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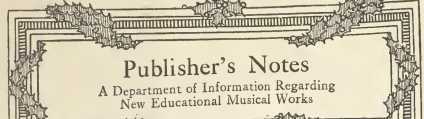
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Table listing new works and their advance prices, including 'Album of American Composers' and 'Album of Piano Pieces by Women Composers'.

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These Annual Holiday Offers made by The Esser Company, are an effort on our part to furnish musical holiday gifts...

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The most popular album that we have in our catalog are those by George L. Spaulding. This album contains the best and most popular compositions...

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We are prepared to render exceptional services in selecting appropriate music for the holiday season.

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