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James Francis Cooke

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AUGUST  
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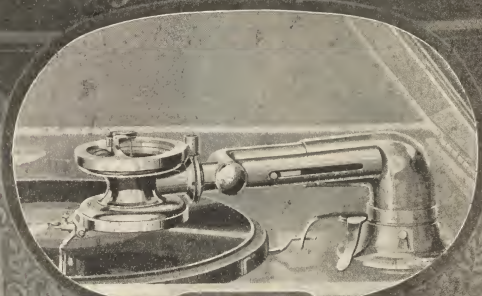
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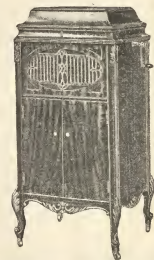
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# THE ETUDE

AUGUST, 1919

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VOL. XXXVII, No. 8

### "Aim at the Mid-Day Sun"

TRUE, Harold Bauer aimed to be a great violinist and became a great pianist; Tru, Galli-Curci aimed to be a piano virtuosa and became a great singer. Tru, Scamlich aimed to be a violinist and became a prima donna, but not very young folks, one and all, and old folks of twenty, thirty, forty, fifty, sixty and seventy, all of these celebrities aimed at a high ideal. More than that they became surprisingly efficient in what they started out to do.

Perhaps the musical career, more than any other, calls for a definite aim. More than that, it calls for an exalted aim. The childhood of the masters was spent in hours of dreams of celestial achievement. Their aim has been infinite in its height.

One of the reasons for mediocrity is that most of those who permit it have never aimed very high above the ground. Here is a line from Sir Philip Sidney that is so worth while, that we trust a great many ETUDE readers, who do not consider themselves past the normal line of hope, will copy, and place upon their music desks for daily leaving.

"Who shoots at the mid-day sun, though he be sure he shall never hit the mark; yet as sure as he is, he shall shoot higher than he who aims at a bush."

### Enlightened America

WE have always held our heads aloft, here in America, when the matter of illiteracy was discussed. Here we were in the home of education looking down upon benighted Europe. It was a pleasant pose, but it was one of the things which the world war cast into the great holocaust.

Of the soldiers enlisted during the war in America, there is a government report revealing that one-fourth could neither read nor write the English language. In some States in the South the percentage ran as high as 48—doubtless due to the large percentage of negro population. In New York, however, the percentage mounted to seventeen.

This is certainly good news for teachers, although a very sad showing for the country. It represents just so much virgin soil to be cultivated—just so many wonderful opportunities for the spread of all kinds of education. Remember, these opportunities are growing just at our own doorsteps—not 'way off in China, Africa or Sumatra.

When ETUDE readers ask us what we think of the possibilities of the profession in America we think of things like this, indicating that we have hardly scratched the surface as yet.

### How Lack of Music Marred a Historic Event

WHEN the 28th Division, the "Iron Men" (nearly every other one of them with a wound stripe on his arm), came back to the Keystone State, Philadelphia naturally decided to turn itself upside-down to greet them. Accordingly, a line of parade was laid out over nine miles long, so that all would have a chance to see the men who had fought so valiantly and successfully for humanity. The Liberty Bell was brought out of the old State House, and solemn and beautiful memorials were laid at its base in memory of the vast number of splendid men who died in battle. Two million people from Philadelphia and thereabouts turned out to greet the home-coming heroes. Grandstands were erected here and there along the line of march, and seats are

said to have sold from five to fifty dollars apiece. The multitude waited for the great moment. A thin line of mounted police came up the street, then a few mounted men in khaki, then others on foot, and finally, after more than five or ten minutes a band. The crowd began to realize that the parade had begun. There were a few more bands breaking up the long line of 19,000 men. They were the Army's own bands, it is true, and this, perhaps, was the dignified military way of conducting such a parade. The result was, however, that without music the public found it so lacking in the urge to enthusiasm that before the parade was half over, thousands and thousands became so tired that they started homeward. Surely this was the time for great joy—such joy as only music can express, and at the end of a war in which music has played an acknowledged important part such as never before in the history of mankind; it was obviously a serious omission. It did serve, however, to indicate the importance of music to the public mind, and it was the common talk of the town for days—the one thing that marred a great historic occasion.

### New Audiences for Debüses

LEO DEBÜSES, the composer of so many fascinating Ballets, is known to pianists through a few pieces selected from these Ballets, such as "Sylvia," "Coppélia," "Naila" and others. The Pizzicato from "Sylvia," is particularly effective with the brittle staccato of the piano and makes a very good teaching piece. Other excerpts from the Ballets should be used more and more at the keyboard. Just now, however, we hear so many compositions of Debüses that are not at all suited to the piano. Some of his compositions lose immensely in charm without orchestral color. Parts of "La Source" sound "white" upon the piano, whereas in the orchestra they are gorgeously prismatic. Numerous excellent records of Debüses' music are now obtainable for sound-reproducing machines. They may be made a very interesting adjunct of the teachers' studio work. Your editor used a talking machine successfully in his teaching routine and found it extremely helpful.

### A Studio Beacon

We know of a family—one of the happiest families we have ever heard of—who have, on their way down stairs from the bedroom floor to the dining-room, a fine hall window through which the bright rays of the early morning sun gleam gloriously. On the wall just by this window there is a large cardboard with the heading:

"THE MORNING LIGHT."

On this board members of the family pin any clipping or saying or quotation that may have impressed them during the day. It is a bulletin of good cheer, good sense and inspiration that may be read with bright eyes and upward looking thoughts. It is a kind of beacon for the new day, even if the day is a cloudy one or a cold, cheerless one.

The teacher in the studio can have no more inexpensive or practical aid than a good bulletin board. Every teacher should have one. THE ETUDE and other papers just teem with good thoughts for students that can be copied and placed upon such a board. The quotation from Sir Philip Sidney, "Who aims at the sun," etc., is one that may change the whole career of some young person.

SEPTEMBER PROMISES TO BE ONE OF THE MOST ACTIVE MONTHS IN AMERICAN MUSICAL HISTORY

### The Cause of Satisfactory Piano Playing

By Eleanor P. Sherwood

Mrs. Sherwood was associated as an assistant for many years with her brother, W. H. Sherwood.

THAT not all hand-made piano playing is satisfactory is evident from the widespread preference for machine records. However, there are master pianists whose personal concerts are preferred; whose lieds of musical eloquence, spontaneous as mirages, always win an sophisticated audience with their irresistible emotional impulse. Yet this spontaneity, upon investigation, is found to result from that superlative degree of command in which art conceals art. And when piano playing gives complete satisfaction there is a reason. Not instinct, ear and temperament, nor knowledge nor technique, can suffice alone to produce desired result, but the proportionate happy conjunction of all matters concerned, is always imperative.

Those who have the education Often lack the inspiration. Those with ear and inspiration, Sometimes, need more education.

The Dicter of Music is an encyclopedic repository of scientific lore.

The gifted composer accumulates essential knowledge, less for its own sake, than for its inexhaustible possibilities of artistic application. Also, relative to piano technique, for those opportunities for exercise, enharmonism, camouflage—efforded by the compromise of pure acoustic science in even temperament. Neither music doctors, nor inspired composers are readily mastered. Quite frequently they are neither Liszt, nor Rubinstein. Nor were these impressioned virtuosi composers of the Helmholtz or Tyndall type of acoustician. It is seldom, if ever, that the same musician is supreme as theorist, composer and technical interpreter; a LIVE WIRE in the art of transmitting music's every shade of psychic meaning.

For owing to the brevity of human life and to the vast scope of the science of music; to its multifarious applications in the art of composition; and to the rigorous exactions imposed by its adequate technical interpretation, musicians, like other artists, do well to specialize. In the opinion of the late William H. Sherwood, a thoroughly enlightened, technical character of the infinitely versatile spirit, which characterizes piano repertoire, is as fine an art as that of composition, itself—an art quite as worthy of mastery, yet one less frequently mastered—no doubt owing to the severe conditions involved in expressing the elusive essence of wordless music through the material medium of muscular control. Yet practically to fulfill all of the demands imposed by diverse interrelations of music elements, in each specific composition, is at once the aim of the interpreter, pianist and, when attained, the cause of his satisfactory playing. Directly conducive to this aim is the habit of placing mentality and psychic perception back of ear discipline of technique—habit of coordinate study and practice which cannot be formed too soon. And, on this indispensable basis of proportionate correlation, every composition should be jointly studied and practiced, in accordance with its own peculiar appeal to the ear and imagination, as conditioned by its specific artistry in applying essential knowledge of allied theory and technique.

Many, however, disinclined to mental effort and training instinct and temperament to carry them through are content to play superficially—heedless of proportionate tone consequences which result, when proportionate values of combined music elements necessarily lack significant touch and pedaling—are disregarded. The pianist whose playing satisfies, on the other hand, commands not only the catch-what-one-can, sight-reading habit of skimming a composition, but also penetrates to the root of the matter by analyzing proportionate notes and rests—as precisely conditioned by the given music, however complicated may be the polyphony of its combined thematic and attendant parts—and then proceeds—through ear-directed touch and pedal control—to visualize these otherwise, insignificant note and rest symbols of music into their proportionate equivalents of rhythmic tone and no less pulsating silent time, in each beat, measure, phrase-member and series of connected phrases.

Simultaneous control over various independent music activities, in effecting proportionate connections and contrasts inherent in the phrasing of music, may be demanded at the mere fraction of a beat; activities which concern not only independence between right and left hand, but also between different fingers of each hand and between hand and foot technique—if the

pedal is to fit in (and out), harmoniously. And, of course, the beat—at whatever tempo and even during "rubato"—must be held steady, in pulsation from accent to accent, as the tick of a clock, however variable its proportionate, fractional or multiple tone or rest values. And these necessities: either consequent touch lightness and prompt finger lifting from key to key, relative to evanescent passing effects; or else, due touch energizing and sustaining—whether by touch or pedal—for long, sonorous tones, when these are designed to permeate the music atmosphere. Nor do the irregularities of distance and of black or white key level, to be encountered in transfer of duly poised positions from point to point across the keyboard, facilitate keeping the beat steady. In fact, precisely the opposite is true—at which beat or at which fraction thereof—to transfer position, without disturbance of either muscular balance or even time-keeping—are considerations most obviously necessary, but are intelligently controlled. Yet both pitch accuracy and interpretative tone production depend upon their command.

Complex embarrassments of rhythmic time detail abound. In order that it be heard duly fitted into whatever inspired composition design may be in question, it is imperative that all proportionate music values, no less than the mere pitch tones, penetrate from competent conception—gained through analysis, rooted in knowledge—to interpretation touch and pedaling.

With all requisite conditions coordinated, the master, at last oblivious to past efforts, becomes a susceptible medium for the communication of music's innermost mysteries. Their own inexhaustible fertility of suggestion—all sufficient to fire the imagination and temperament of the fully equipped artist—thus finds spontaneous expression in creative piano playing, which is at once authoritatively interpretative and satisfactory.

### Beethoven's Tardy Fame

GRAND as was his genius, unsurpassed his power and widely pronounced his productivity, he had very formidable rivals during his lifetime in Spohr and Cherubini; and after his death Mendelssohn threatened not to rosh him of his fame but to share it with him. It can myself recall an older world than the world of today, which ranked Mendelssohn on the same level with him, while a somewhat jealous generation worshipped at the shrines of Spohr and Cherubini as his.

It is probably not too much to assert that, though musicians love their Beethoven for his quatrains, and though the cultured amateur loves him for his symphonies, it is by his pianoforte sonatas that he has unlocked the door which leads to the hearts of the world at large. Had he written half a dozen quartets, instead of the one, and had he composed twenty symphonies instead of nine, but no sonatas, he would have counted his worshippers by the thousand instead of by the million, as he does. No pianist of to-day may confess ignorance of Beethoven's sonatas, and no reciter can possibly claim eminence till he has demonstrated how he handles his Beethoven. Even so, it is only some half-dozen out of Beethoven's thirty-two sonatas that work this startling miracle: the "A flat" with the *Funeral March*, the *Moonlight*, the *Pathétique*, the *Appassionata* and the *Waldstein*. A Beethoven minus these would be as impossible as a Shakespeare without *Hamlet*, *Othello* or *Macbeth*.

One has been told that Beethoven was jealous of Rossini. But the latter could never have been his rival seriously, for he only wrote operas, whereas Beethoven's one work of this kind is not the foundation on which his fame rests. He may have felt jealous of the Italian's financial and social success, but surely not of his musicianship.

The case was widely different with Spohr and Cherubini. In these he had adversaries worthy of his steel. They were richly provided with musicianship, and had they been endowed with the few acres in such proportion to the art they had acquired, their music would be sounding in our ears to-day, as does that of Beethoven and Mozart.—Francisco Berger in the *London Monthly Musical Record*.

POCAINTE is said to be the first violinist to use double stopping. He wrote a Capriccio founded on the Irish air, *St. Patrick's Day in the Morning*, which could be exchanged for *God Save the King* when occasion demanded. And his composition is said to have been the first one in which double stopping was used.

### Intimate Glimpses of Grieg and Dvořák

SIR FREDERICK BRIDGE, in his recently published "A Westminster Pianist," tells of his meeting with Grieg and with Dvořák. From previously printed biographies and of these composers it would be as difficult to think of Grieg as being severe and exacting as it would be to

think of Dvořák as being haphazard. It was at the Birmingham Festival that I met both Grieg and Dvořák. Grieg was rather a terror to the orchestra at the London rehearsals. Extremely fastidious, and demanding the most minute attention on the part of his music, he kept the band hard at it at seeing the his while, when he had finished appearing a complete wreck from his exertions. He was a very fragile-looking man, and he died rather suddenly. Dvořák was a man of different build; also he had much natural simplicity. I remember a remark he made which serves to sustain this impression. During the festival week a large party was entertained at the house of Mr. G. Hope Johnston, who luncheon at the house of a Festival Committee. It came on to rain rather heavily, at which most of us were inclined to be sorry. But Dvořák turned animately to Mr. Alfred Littleton—who sat between Dvořák and myself—and made a remark in German, which I did not understand, but which seemed to amuse Mr. Littleton very much. I asked him later what it was, when it appeared the composer expressed his regret that he did his best to cheer him up. But it was a difficult task, for, to tell the truth, the work was a failure. It was his oratorio, *St. Ludmilla*, in which the composer made the mistake of writing music that he himself would applaud to English folk, rather than giving rein to his own genius, as he had done in his noble *Slovak Mater*. *St. Ludmilla* was a copy, to a great extent of Handel's style, and did not reflect the real genius of Dvořák.

### Habit Lessens Fatigue

By D. G. Wooduff

"What's the good of all these finger exercises and scales?" quite naturally asks the pupil who is bored by a little concentration and digital work.

One very good answer is to explain to the pupil that the men who have made a study of the mind—the psychologists—have found that habit lessens fatigue. Take the case of the little child starting to walk. The first efforts soon tire it. The man starting to play tennis for the first time cannot keep up with the boy whose muscles are habituated to playing tennis. He becomes tired after a comparatively few strokes of the racket.

Finger exercises make playing habits very quickly and they save the fatigue which would otherwise result. These are advantageous because they form habits of fingering in each key so that when the pupil plays a new piece all the little details of fingering do not have to be studied over and over again. They are really great time savers and the pupil should know this.

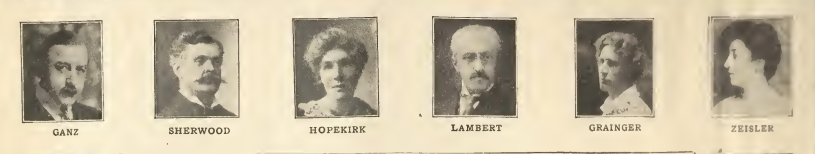
### That Awkward Fourth Finger

By H. E. Delaney

Most pupils have worried over that awkward fourth finger than anything else. There was a time when the operation of cutting the tendon which binds the finger was very popular. It was in a sense a profitless operation, as many of the world's greatest performers never had it done.

There is no reason for worry if the fourth finger refuses to rise as high as the others. Nature's intent with this finger is evidently that of grasping and holding. Notice that when you carry any heavy weight, such as a pail of water, the burden of the weight is held more by this finger than any other.

The fourth finger may be made to move quite as rapidly as any other, even though it does not go quite so high. As a matter of fact it is utilized in playing in conjunction with the hand, and the fact that it cannot be elevated higher than the other fingers is not noticed in actual playing. It may be injured seriously if it is strained. A writer had a pupil who strained this finger in such a manner that a large bump developed on the back of the hand, requiring the attention of a surgeon.



## Ten Famous Rules Ten Years After

A Thoroughly Democratic Artistic Senate of Men and Women of Experience Epitomize Their Best Thoughts on Piano Practice

Ten years ago THE ETUDE published the ten Master Rules which now appear at the bottom of this page. The Rules were originally evolved from letters received from the following well-known pianists, teachers, conservatory directors, representing in their own training the traditions common directly down from Czerny, Clementi, Moscheles, Chopin, Herselt, Liszt, Rubinstein, Leschetizky and others.

The original letters were of such value that they were reprinted on demand in book form, and may be obtained by ETUDE readers on receipt of eighteen cents. These letters were from:

- |   |   |
|---|---|
| <ul style="list-style-type: none"> <li>Mr. F. H. Kroeger.</li> <li>Miss Amy Fay.</li> <li>Mr. J. J. Hattstaedt.</li> <li>Mr. L. G. Heinze.</li> <li>Mr. Perlee V. Jervis.</li> <li>Mr. Alexander Lambert.</li> <li>Mr. B. J. Lang.</li> <li>Mr. Emil Liebling.</li> </ul> | <ul style="list-style-type: none"> <li>Mr. E. R. Kroeger.</li> <li>Mr. F. H. Shepherd.</li> <li>Mme. Marie von Unschuld.</li> <li>Mr. Charles E. Watt.</li> <li>Mr. Leopold Winkler.</li> <li>Mr. Francis L. York.</li> <li>Mr. J. de Zielinski.</li> </ul> |
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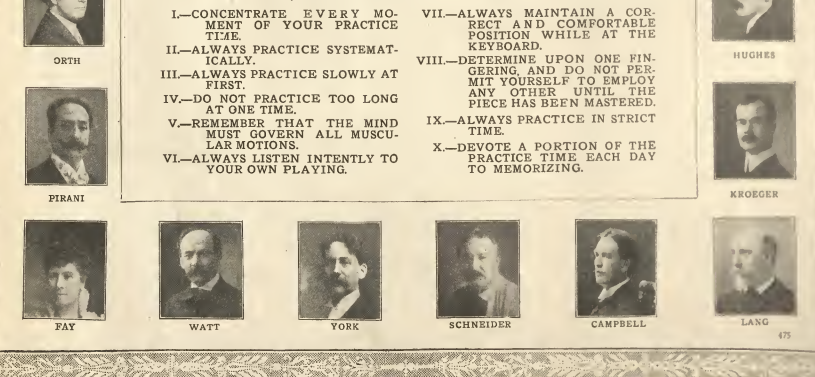
Believing that a consistent review, or revision of the Rules is timely, we invited the following group of eminent pianists, teachers and conservatory heads, to give their opinion upon the Rules. These may be found on ensuing pages.

- |   |  |
|---|--|
| <ul style="list-style-type: none"> <li>Oscar Berger.</li> <li>Le Roy B. Campbell.</li> <li>J. Lawrence Erb.</li> <li>Percy Grainger.</li> <li>Rudolph Ganz.</li> <li>Edwin Hughes.</li> <li>Helén Hopekirrk.</li> </ul> | <ul style="list-style-type: none"> <li>Clayton Johns.</li> <li>Alexander Lambert.</li> <li>John Orth.</li> <li>Eugenio di Pirani.</li> <li>Arthur Shattuck.</li> <li>Hans Schneider.</li> <li>Constantin von Sternberg.</li> </ul> |
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### Master Rules for Successful Piano Practice

(First Published in THE ETUDE 1909)

- I.—CONCENTRATE EVERY MOMENT OF YOUR PRACTICE TIME.
- II.—ALWAYS PRACTICE SYSTEMATICALLY.
- III.—ALWAYS PRACTICE SLOWLY AT FIRST.
- IV.—DO NOT PRACTICE TOO LONG AT ONE TIME.
- V.—REMEMBER THAT THE MIND MUST GOVERN ALL MUSCULAR MOTIONS.
- VI.—ALWAYS LISTEN INTENTLY TO YOUR OWN PLAYING.
- VII.—ALWAYS MAINTAIN A CORRECT AND COMFORTABLE POSITION WHILE AT THE KEYBOARD.
- VIII.—DETERMINE UPON ONE FINGERING AND DO NOT PERMIT YOURSELF TO EMPLOY ANY OTHER UNTIL THE PIECE HAS BEEN MASTERED.
- IX.—ALWAYS PRACTICE IN STRICT TIME.
- X.—DEVOTE A PORTION OF THE PRACTICE TIME EACH DAY TO MEMORIZING.



FAY WATT YORK SCHNEIDER CAMPBELL LANG

















### Platform Nervousness—Its Cure

By Hermann Becker

The author of this article is a resident of South Africa and has long been prominent in musical educational matters there.—Editor's Note

Oh, I am so nervous, I know I'm going to play badly to-night! How often one hears the foregoing or some similar phrase. Does it not seem strange that we human beings persist in telling ourselves just the very things we do not want to possess? Would it not be much better to say, "I'm feeling splendidly fit to-night, and will be a great success?"—but the chances are you would not believe it if you did say so. Now, this is my argument—your nerves are in good order when you rehearse your dreamt-up piece. Why should they not be so at the public performance?

Firstly, because you will induce nervousness, by persisting in telling yourself you are nervous when you are not. Secondly, you think too much of what you imagine everyone is saying or thinking about you, which is conceit, because probably they are not thinking of you at all—you are not important enough; thirdly, you have no right to abuse your art by not concentrating your whole attention upon it; it is not fair to the art, and still less fair to the audience. It is not you it has come to look at, but your music it has come to hear.

I am aware that ill-health can cause nervousness, so can trouble and its evil genius, worry. To cure nervousness of this type, the cause must be eliminated by banishing worry, living a healthy life of moderation in everything, fresh air and deep draughts of it, too, and also happy thoughts, which, certainly are a very large factor in promoting in the nervous system that complete harmony of vibration which is so essential to good health and mental equilibrium. When the thoughts are healthy and positive, one and all the millions of cells within us are vibrating together in perfect rhythm, bringing that splendid physical health and perfect mental poise in which all the faculties are at their best. Worry never dispels trouble; it magnifies it, turns it into a hydra-headed monster. It must be regarded as a positively hateful vice, to be throttled as soon as

it makes its appearance. Remember that there is a lesson to be learned from all troublesome obstacles, although it is not always possible to see that lesson at once. Taken to heart in the right spirit, trouble should strengthen our characters, make the spirit more dogged and determined, and, above all, should increase sympathy and kindness towards others.

There is another kind of platform nervousness caused through an insufficient experience, or lack of a thorough knowledge of the work about to be performed.

The remedy for this trouble is too apparent to be enlarged upon.

#### The Seat of the Trouble

'Now the usual nervousness—that which appears only when engaged in concert playing or any public performance whatsoever—is a psychological trouble, and the experience of personal friends of mine, the remedy is partly a mental and partly a physical one.

It is partly mental because the subsequent physical distress is the result of the temporary mental unbalance; the performer seems utterly incapable of concentration, and thinks only of his supposed nervousness.

It is partly physical because the physical distress is the outward sign of the mental unbalance, and finds its seat in the solar-plexus, the center of the physical nervous system. That is why we feel a sinking feeling at the so-called "pit" of the stomach when we are in this uncontrolled nervous state.

The solar-plexus, I might say, is situated at the junction of the diaphragm, the muscle which separates the stomach from the abdomen. Nervousness in students and public performers is frequently the result of "unconscious auto-suggestion," but sometimes it is the result of more deep-seated causes, which may be traced back to childhood, even

to the maternal psychological mental conditions during the prenatal period.

Now for the remedy. The mental attitude, of course, plays a large and important part. Nervous suggestions must on no account be permitted to enter the mind. Whenever a nervous thought unconsciously enters, then made, and before walking on to the platform, the following exercise should be quietly performed. This exercise steadies the physical nervous system by controlling the solar-plexus.

Take a slow, deep breath through the nostrils, filling the lungs from the diaphragm raised, draw the abdomen in and out several times. Next exhale, also slowly and controlled, exhausting every particle of air from the lungs, then repeat three or four times.

The nervousness will have completely vanished. This is an absolutely infallible remedy. I have never known it to fail, and it has a scientific reasoning at the back of it.

May I further impress on my readers the value of a systematic course of deep breathing as an integral part of a musical training.

The mind is capable of doing much better work through a physically fit body. In a future article I shall map out a series of important exercises, dealing with the development of the vital organs, relaxation, and control of the whole muscular and nervous system.

Now readers, make a point of practicing deep breathing for ten minutes at a time, both morning and evening every day; and, above all, never say or ever think that you have "nerves." There is an old saying, "What a man thinketh . . . that is he"; therefore, if you want to think of nerves, think how splendidly fit and strong yours are—and they will become so.

### How to Understand Conflicting Accidentals

As every student of Musical History is aware, our musical notation is not the complete and logical contrivance of some single clever brain, but the gradual growth of centuries, and those who devised its first crude elements could have had no inkling whatever of the demands to be laid upon it in later and more erudite days. For this reason there are occasional cases which occur in which the clear expression of the composer's intention becomes a very awkward problem, and writers and editors of music do not always agree on any one best solution.

One of the most perplexing cases to manage is that where a natural and a sharp, or a natural and a flat of the same note occur together in the same hand. There are at least six different ways to express this, and if the young piano student is familiar with them all it will save him from some inward puzzling and possibly some audible errors.

In Example 1, from Chopin's *Douze Etudes, Op. 10, No. 11*,



in the third chord Bb, Ab and Ab are all struck together, only with a quick, rigorous *arpeggiando* effect.

In Example 2, from Liszt's *Quatre Preludes, Op. 13, No. 2*, the Eb and Eb in the first group are struck exactly together.



In Example 3, from Chabrier's *Trois Valses Romaniques*, (in its transcription for four hands, by Alfred

Cortot) the G# applies to the eighth note, the Gb to the quarter note, and both are struck together.



Chaminade's *Passe Finale, from Callirhoë* (Example 4) is on the same principle as Example 2 (from Liszt), but the stems of the notes are printed in a slightly different way.



Schumann, in his *Bunte Blätter, Op. 99, No. 12*, uses another device: the bracket connecting the C# and Cb indicates that they are struck together.



Alkan, in his *Douze Etudes Mineures, Op. 39, No. 12*,

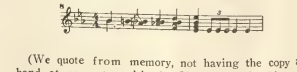


uses a sharp and a natural before two note heads on the same stem and on the same line of the staff. This is perfectly intelligible in this instance, but it is, perhaps, well that it is not used very commonly, as it would be apt to suggest to a rapid sight-reader the best used to cancel a double sharp and substitute a single sharp.

Some modern French composers have hit upon a method which, to all appearances, is clearer and more logical than any yet mentioned, but which has not been in general use long enough to be familiar to everybody. As all sound judgment is to save crowding, the accidentals are placed directly above the notes, instead of before them. We give an example from *Arabesques, Op. 12, No. 6*, by Edmond Laurens.



In closing, we give an example of a peculiar and extreme case, which occurs in a *March* by Oscar Hatch Hawley:



(We quote from memory, not having the copy at hand at present writing.) Here the Bb, Bb and Ab all sound together as one quarter-note chord on the second beat of the measure—a harsh, but perfectly logical progression, which may be explained in this way: the upper voice has the melody Bb, Bb, C, D, etc.; the lower voice has Bb, Ab, Ab, etc., while a middle voice has a persistent Bb (the dominant of the key), as a stationary tone.

## CHERRY BUDS A JAPANESE FESTIVITY

A modern intermezzo movement, with a touch of oriental coloring. Grade 3

FREDERICK KEATS

**Allegretto brioso**

*mf* *mp dolce* *mf* *baso sempre staccato* *rall.* *mf a tempo* *meno f* *dim.* *mf* *rall.* *D.S.*

# MARGOT'S WOODEN SHOES

## LES GROS SABOTS DE MARGOTON

ED. POLDINI, Op. 78, No. 2

From Mr. Poldini's latest *opus*, a set of four pieces entitled *Images*. The *Wooden Shoe Dance* is a quaint and characteristic humoresque in the style of an old-fashioned country waltz. Grade 2

Tempo di Landler M.M. = 144

Musical score for Margot's Wooden Shoes, Op. 78, No. 2 by Ed. Poldini. The score is in 3/4 time and consists of eight systems of piano accompaniment. It begins with a *vigoroso* marking and includes dynamic markings such as *ff* and *Pod. simile*. The piece features various musical notations including slurs, accents, and fingerings.

Musical score for The Drum Major, Op. 78, No. 3 by L.A. Coerne. The score is in 3/4 time and consists of six systems of piano accompaniment. It begins with a *ff* marking and includes dynamic markings such as *sempre f*, *rall.*, and *ff a tempo*. The piece features various musical notations including slurs, accents, and fingerings.

# THE DRUM MAJOR

L. A. COERNE

A comic number, suggesting the rub a dub of the drum corps, with its strutting drum major. Grade 2½

In march time, with military precision

Musical score for The Drum Major, Op. 78, No. 3 by L.A. Coerne. The score is in 3/4 time and consists of six systems of piano accompaniment. It begins with a *ff* marking and includes dynamic markings such as *sempre f*, *rall.*, and *ff a tempo*. The piece features various musical notations including slurs, accents, and fingerings.

# GRACEFUL BEAUTY

A useful "running waltz" with some neat contrasts in rhythm, together with good finger work. Grade 2½

JOSEPH ELLIS

Tempo di Valse M.M. ♩=144

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# MARCH OF THE NUMMERS

A very useful rhythmic study. The units must be mathematically exact, not thus: ♩ but: ♩♩♩♩ - Grade 2½

W. BERWALD

Allegretto moderato M.M. ♩=108

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# IN THE PAVILION

## INTERMEZZO SECONDO

CHARLES WAKEFIELD CADMAN

By one of the most popular contemporary American writers. Written in his earlier manner, but most acceptable, nevertheless

Moderato grazioso M.M. ♩ = 86

Musical score for 'In the Pavilion Intermezzo Secondo' by Charles Wakefield Cadman. The score is in 2/4 time and G major. It features piano and bass staves. The piece begins with a piano (ff) section, followed by a mezzo-forte (mf) section. A first ending leads to a piano (pp) section marked 'Fine'. A second ending leads to a section marked 'D.S.\*' (Da Segno). The score concludes with a 'TRIO' section marked 'mp melodie marcato', followed by a section marked 'mf' and a final section marked 'D.C.' (Da Capo).

# IN THE PAVILION

## INTERMEZZO PRIMO

CHARLES WAKEFIELD CADMAN

Moderato grazioso M.M. ♩ = 86

Musical score for 'In the Pavilion Intermezzo Primo' by Charles Wakefield Cadman. The score is in 2/4 time and G major. It features piano and bass staves. The piece begins with a piano (ff) section, followed by a mezzo-forte (mf) section. A first ending leads to a piano (pp) section marked 'Fine'. A second ending leads to a section marked 'D.S.\*' (Da Segno). The score concludes with a 'TRIO' section marked 'mp', followed by a section marked 'f' and a final section marked 'D.C.' (Da Capo).

# CARILLON

"And changing like a poet's rhymes,  
Rang the beautiful wild chimes  
From the Belfry in the market  
Of the ancient town of Bruges."

*Longfellow*

From a group of five four-hand pieces entitled "In Friendly Lands," Carillon represents Belgium, Grade 3.

## SECONDO

E. L. ASHFORD

Not too fast M.M. ♩=120

# CARILLON

## PRIMO

E. L. ASHFORD

Not too fast M.M. ♩=120

# MEDITATION

GABRIEL MOREL

A very pleasing drawing-room piece, varied in content, and with good teaching features. Grade 3

Andante sostenuto M.M. ♩ = 98

*mf espressivo*  
*Fed. simile*  
*cresc.*  
*o.cresc.*  
*f poco più viva*  
*cresc. ff*  
*Fed. simile*  
*cresc.*  
*rall.*  
*mf*  
*Fine*

# TRIO

*mp dolce*  
*Fed. simile*  
*mf con Valore*  
*cresc.*  
*ff*  
*D.C.*

# FIELD DAY

## MARCH

I.W. RUSSELL

A useful march movement, suitable for callisthenics, school and fraternity marching etc. Grade 1  
Tempo di Marcia M.M. ♩ = 108

*non legato*  
*mf*  
*f*  
*mf*  
*f*  
*Fine*  
*D.C.*

\* May be played in D by changing signatures; ♯'s become ♮'s, ♭'s become ♯'s.

COREOPSIS

LESTER W. KEITH

A graceful drawing-room piece in the modern *intermezzo* style. Play in the "singing style" throughout. Grade 4  
INTRO. Moderato M.M.  $\text{♩} = 108$

Musical score for 'Coreopsis' featuring piano and bass staves with various musical notations such as *mf*, *pp*, *cresc.*, *dim.*, *rit.*, *molto rit.*, *a tempo*, *accel.*, and *f*. The score includes first and second endings.

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*Piu animato*

Musical score for 'Coreopsis' continuation with piano and bass staves. Includes markings like *mf*, *rit.*, *espress.*, *rit.*, *rit.*, *p dolce*, and *D.C.*

PUSSY'S LULLABY

Go to sleep my little Pussy,  
Where its nice and warm:  
If you cuddle down so cosy  
Nothing can you harm.

Pussy's gone to sleep  
In her Missis' lap;  
How she purred, and purred and purred!  
"The darling little cat!"

Also published for two pianos, 4 hands. Grade 3 1/2  
Slowly M.M.  $\text{♩} = 83$

MARY HELEN BROWN

Musical score for 'Pussy's Lullaby' featuring piano and bass staves with markings such as *p*, *con Pedale*, *mf*, *poco rit.*, *a tempo*, *much slower*, *pp*, *rall. e dim.*, and *f*.

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# CHANSON SLAVE

C. W. KERN, Op. 370

A dignified characteristic number with a noble opening theme. Grade 5.

Moderato M. M. ♩ = 72

*cresc.*  
*p*  
*f*  
*palmato*  
*a tempo*  
*morendo*  
*rit.*  
*a tempo*  
*con teperanza*  
*accel.*  
*rit.*  
*con passione*  
*Dreamily*  
*pp una corda*  
*Fine*

*ff*  
*corde*  
*p*  
*rit.*  
*cresc.*  
*rit.*  
*tranquillo*  
*morendo*  
*tranquillo con sentimento*  
*pp*  
*rit. molto*  
*C.C.*

# KATY DID

RECITATION WITH MUSIC

WALTER HOWE JONES

Edwin L. Sabin

Musical recitations are proving very popular nowadays. This one would make a good *encore* number. It may be played also as an instrumental piece. Grade 3.

*mf*  
*rit.*  
*cresc.*

1. When I was strolling thro' the gloam, I glimpsed a maid-en fall; "Oh my 'tress, may I see you home? You stars were peep-ing 'midst the blue, But none save them de-scried just broad-en-ough the path for two, If cheek with blushes woo'd me oft, As slow-ly on we paced; Her mouth was like a cher-ry soft, In-

need protect-ing 'carc.' She dropp'd here eyes in sweet de-mur; Said she, We've never met. I can't al-low it, gal-lant sir! And yet, and yet and yet, Katy close-ly side-by-side. My arm in half a cir-cle lay Her waist with-in its ken. Said she: "I never walk that way. And then, and then, and then, Katy vit-ing one to taste. I deft-ly stoop'd. She cried, "Alack! All kiss-ing pray fore-go! Said she: "I must not kiss you back; But oh, but oh, but oh, Katy

did. Katy did! Katy did, did, did. Katy said she couldn't, Katy said she couldn't, Katy said she couldn't, but she did, did, did. 2 Her Katy said she didn't, Katy said she didn't, Katy said she didn't, but she did, did, did. 3 Her did, did, did.

# FRAGMENT FROM VIOLIN SONATA IN C MINOR

BEETHOVEN - MOSZKOWSKI

IN C MINOR

This transcription from a famous violin and piano sonata is so beautifully made that it seems almost like an original piano piece. Grade 5.

Adagio cantabile M.M. = 68

*p*  
*dolce*  
*espress.*  
*cresc.* *dim.*  
*dolce* *p* *e cantabile*  
*sempre legato*  
*p* *cresc.* *dim.*  
*p* *sempre legato*  
*smorzando* *p*



# MANDOLINATA

de E. Paladilhe  
PARAPHRASE

C. SAINT SAENS

This melody, in folk-song style, is by Paladilhe, himself a distinguished French composer, born 1844. This is one of the finest of all concert pieces in which the mandolin imitations are introduced. Grade 8

Allegro M.M. = 100

*p*  
*a tempo*  
*pp* *sempre*  
*Allegretto* M.M. = 80  
*mf*  
*p* *mf*

*mf marc.*

*Animato*

*pp marcato*

*cresc.*

*p cresc.*

8

*f marcato*

*dim.*

*p sempre dim.*

*pp accel.*

*Allegro*

*sempre pp*

*legatissimo*

*Moderato*

*Allegro*

*acc.*

*p sotto voce*

*ardendosi*

*Presto*

*pp*

*lh.*

8

# HUMORESQUE

THE ETUDE

Humoresque as applied to this piece refers to a certain cheerfulness and geniality of style. Note the rippling character of the violin part. Grade 8.

GEO. NOYES ROCKWELL

Moderato con brio M. M. ♩ = 84

*mf* *f* *ff* *pp* *fine* *mp* *cresc.* *ff* *ff* *mp* *rall.* *a tempo* *rall. e cresc.* *f* *rall.* *rall.* *rall.* *D.S.*

THE ETUDE

# SOME DAY I SHALL HEAR YOU CALLING

The latest song by the popular writer of *Somewhere a Voice is Calling* and *Dreaming of Love and You*. A companion song to both of these.

ARTHUR F. TATE

Moderato *mp*

*mf* *p* *rall.* *p* *mf* *ten.* *mp* *mf* *rall.* *mf* *rall.* *mf* *rall.* *colla voce* *rall.* *colla voce*

oft in the twi-ght when shad-ows are fall-ing, oft in the night when my soul in its dream-ing,

Faint-ly come steal-ing from o-ver the sea; Fac-es long vanished and voic-es now still, Voic-es I lov'd and so Longs for your voice and your smile as of yore, Then I re-mem-ber your mes-sage so sweet, Joy fills my heart love shall

dear once to me. Some-day I shall hear you call-ing As in days of yore. Some-day I shall live ev-er-more.

feel your kisses, Love you ev-er-more, Some day when the clouds have van-ish'd S ars will shine a-

gain. Then shall dawn hopes glo-ri-ous morrow, Love be our re-frain. Love be our re-frain.



# ONE DAY

THE ETUDE

ADAM GEIBEL

To be sung in declamatory style.

A touching and expressive song into which the writer of the words and music has thrown his whole heart. To be sung in declamatory style.

**Andante espressivo**

*cresc.*  
One day a star a-cross my path-way shone, One lit-tle ray, and it was gone.

*cresc.*  
One day a flow'r-et in my garden grew, But like the star, it van-ish-ed too.

*mf*  
One day a young life in-to my life came, most passing fair, may not speak her name, But

*dim.*  
star and flow'r and life have pass'd a-way, and I, a-las, am left a-lone for aye.

*con sentimento et ad lib.*  
*morendo*  
*colla voce*  
*pp*

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# THE FLAG OF CARILLON

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CH. W. SABATIER

Edited by DAVID BISPHAM

A real singer's song, with a splendid sweeping refrain.

**Broadly**

*mf*

1. O Ca-ri-lon my  
2. Let me a-gain my

home in this new coun-try Ne'er shalt thou be As on that glo-ri-ous day, When on thy walls by  
dear-est hopes re-viv-ing Neur-ish for hearth and home my fond-est love. Toward this new land my

THE ETUDE

blast of trum-pet sum-moned Broth-ers u-nit-ed we fought in the fray,  
hope be-ev-er turn-ing, Hon-or-ing her oth-er things far a-bove,

**Adagio**

*ff*  
Home-ward I turn my spir-it near-ly bro-ken,  
These no-ble thoughts my ach-ing heart my com-fort,

Ar-ter re-pulse from mon-arch and his lords,  
E'en though my France I shall nev-er see a-gain,

Bear-ing the blood stain'd ban-ner, pre-cious tok-en,  
Clasp-ing my flag the em-blem of my home-land,

Torn from our foes, and res-cued from their swords,  
Now let me die, nor long-er live in vain.

*slower*  
Torn from our foes, and res-cued from their swords,  
Now let me die, nor long-er live in vain.

*slower*

Prepare: Gt. to 15th Sw. Full to Gt. Ch. Soft 8' Ped. 7

A dignified postlude, effective and playable. **Allegro moderato M.M. ♩ = 108**

MANUAL

PEDAL

**RECESSIONAL GRAND CHORUS**

ERNEST H. SHEPPARD

The Piano vs. Instruments of Small Repertoire

FROM time to time we have inquired from some who are considering the taking up of one of the less familiar instruments, such as the zither, the chromatic harp, the flageolet, or what not. Or again, those who have become enamored of the charms of the banjo, the guitar, the mandolin or the ukulele, and wish advice as to commencing the study of one or other of these now quite well-known smaller instruments.

It is more or less embarrassing to be asked to give advice of this kind, because good advice is like a good glove—designed to fit one particular hand, not hands in general. It is a safe axiom that everyone knows his own business best, and no one, however intelligent or sympathetic, can fully understand the tastes or the plans of another.

However, we are convinced that the reason advice is sought, is that people not in the musical profession are generally quite at sea in regard to the musical standing of an instrument—the character of the music which is available for it, the estimation in which it is held by composers in particular and musicians in general. To them, a musical instrument is a musical instrument—their ideas on the subject are as cloudy as those of the new recruit who asked which ranked the higher, a "quartermaster general" or a plain "general."

The Literature of a Language

Possibly we can make what we are about to say clearer by a little comparison with the subject of languages. There are over two hundred different languages spoken on the face of the earth. A little book in the present writer's possession gives sample verses from 164 different translations of the Bible printed and circulated by the Bible Society, and this list has largely been added to since the date of this catalogue. But most of these languages have little or no literature of their own; in some cases, a translation of the Bible or of part of it, represents nearly the only thing available for reading; and again, in some of these same cases, the language itself is such a poor and faulty medium of expression, that the translators have been put to some straits to render the meaning faithfully.

No one in his right mind would ever dream of studying Lap, Maltese, Malagasy or Maori, unless he had some strong practical reason for needing to communicate directly, constantly and personally with the inhabitants of Lapland, Malta, Madagascar or New Zealand, as the case might be. The great literature of the world is concentrated into some half-dozen languages. One does not study French, for instance, merely to talk with Frenchmen, but so as to read Balzac, Victor Hugo, Maistre, Verlain, Maeterlinck, etc.

The Repertoire of a Musical Instrument

Now for the application. The piano has the richest "literature" of any instrument. Practically every great com-

poser has written for it, and even many works not originally written for piano, have been transcribed for it with such skill and genius as to be idiomatic for the instrument. Take Liszt's transcription of some of Schubert's songs; Schumann's transcription of Paganini's violin *Caprices*, and others.

The repertoire of the violin, violoncello and viola is (as solo instruments) much smaller than that of the piano, but this is counterbalanced by the wonderfully rich field these instruments find in orchestral music, as well as quartets, trios, etc. The same statement might be made, with even more force, with regard to the flute, oboe, clarinet, etc. Again, certain other instruments, as the tympani, and the double bass, have practically no solo repertoire whatever, yet are worthy and necessary members of the orchestra or band and take an important part in the performance of the world's great music.

When we come to the mandolin, banjo, etc., however, we find them in much the position of the less-known languages—they have a vital significance to those people to whom they are the natural medium of expression, but they have no great treasury of wonderful compositions by the great composers of yesterday and to-day. To be sure, Mozart used the mandolin in one number of *Don Juan*. A certain expert banjo player of some twenty years ago used to play his own transcription of the Mendelssohn *Violin Concerto* in a way to command serious attention, etc., etc., but one swallow does not make a summer.

The Place of the Informal Instrument

The entire repertoire of all these instruments consists practically of these three things:

1. Old folk songs and dances.
2. Modern popular music of a very low type, or at best commonplace and without distinctive character.
3. Arrangements of familiar selections from the classics, pruned and abbreviated to suit the limited scope of the instrument.

The first is wholly commendable, but limited; the second, self-condemned by its description; of the third, we would simply say that these pieces are all much more effective in their original form.

But just as one may wish to acquire even some language that has no literature, for the sake of hob-nobbing with natives, so one may wish to take up the banjo, guitar or the like, for the sake of playing in a club, or for use on a boat, in a tent, on a journey or elsewhere when a more cumbersome instrument would be out of the question.

All these things are worth considering; but as regards genuine musical culture—"if one wants to do business, he must go where his business is."

The Pleasure of Memorizing

By Ben Venuto

Cicero tells us "Memory is the treasury and guardian of all things." To have memorized a number of really noble and beautiful pieces of music, is to have added immensely to one's inward wealth and to have enriched one's personality. To have a good repertoire at one's fingertips for use in public or in the social circle is a desirable object in itself, but

the benefit does not stop there. A really musical person often takes great pleasure in recalling a melody to the mind, when not at the instrument at all, just as a religious person might meditate on a verse of Scripture while engaged in every-day occupations. Be careful to fill your musical memory with what is worth while, not with trash.

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Charles Wakefield Cadman, *Successful American Composer, and Specialist in Indian Music*  
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beauty. The public will hear me out in this opinion, which, being a plain truth, cannot be deemed an excessive claim. When a voice has been "placed," the hard work begins. If the voice is healthy, the poisoning should not occur.

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Always send your full name and address. No questions will be answered when this has been neglected. Only your initials or a chosen non de plume will be printed. Make your questions short and get to the point. Questions requiring particular pieces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

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JUNIOR ETUDE CONDUCTED BY ELIZABETH A. GEST



Running on Schedule Time

You know everything must be managed with regularity. Trains and boats must leave when they are scheduled to leave...

No plebe do not think that the competitions are an exception to this rule of order.

When the competition is announced to close on the twentieth of the month it will close on the twentieth, and contributions received after that date cannot be considered.

Please remember this, because some very good contributions come in late, which might have been prize winners had they been received in time.

The contributions are sorted out, and the successful ones sent to the printer the day after the competition closes...

It is too bad, but it cannot be helped. Then another thing. If you make a mistake or a blip on your paper, you will have a better chance of winning a prize if you re-copy your work instead of raveling or scratching it out.

This has been mentioned before, but nevertheless a great many papers are received each month with actual holes riddled in them, and when neatness is one of the conditions of the competitions—well, you know what we mean?

Letter Box

DEAR JUNIOR EDITORS: I am writing to tell you that our club has limited squares for THE JUNIOR ETUDE blankets and are sending them to you.

I thought you might be interested in our club, too. Because St. Cecilia's patroness of music, we call it the St. Cecilia Junior Music Club. We meet once a month for music and a short lecture. One half of the program is furnished by my pupil who has seven pieces ready to play from memory...

Everyone that has knit a square has their name put on our honor roll.

Your friend, LYALL EDWARDS CONNER, Fairfax, Minn.

THE Egyptians are conceded to have been the first people to develop music. No one knows just when the first music was performed or sung, but it is known that 4000 years before the birth of Christ music was heard in the valley of the Nile.

Bobby and the Metronome

By Anna S. West

Poor little Bobby! What a dreadful thing it was to have to count aloud to "keep time" in his music. "I just cannot do it," he pouted, and he did not look a bit like the nice little boy he really was.

"Why what is the matter, Bobby?" asked big sister Nan as she came into the room.

"Oh, I just cannot count this old piece, that's all," answered Bobby. "I just bet you don't have to count aloud as I do."

"Oh, don't I though! You just wait till you come to Mozart sonatas and you'll see whether you have to count aloud or not. Of course, I have the metronome to help me, but it is a great deal better to be a metronome yourself."

"I'll let you use my metronome to-day for a treat." "What, that old tick-tack thing that will never stop long enough to let you fix a wrong note?" asked Bobby.

"Yes, but you must not make it tick so fast that you will make a mistake," said Nannie, and off she went to get her metronome. (She always kept it put away from her little brothers and sisters.)

"Now then," said Nan, "we'll let the metronome man beat time for you very slowly and I'm sure you will have a fine lesson to-morrow."

Off went the little tick-tack one, two, three, four, and off went Bobby's little fingers, one, two, three, four just as nicely as could be.

After Bobby had been practicing for an hour he thought he would take a rest for a few moments, and he went over to the window and leaned his head back on the soft cushion.

He looked up at the metronome and—why—what was that on top of the piano? A funny little man, with a funny little face, shaking his funny long finger back and forth.

Presently he spoke with a funny little voice—"I understand that you do not like to count aloud, Bobby. Ahem—is that so?"

Once upon a time There was a little girl Who took music lessons But She did not practice And She never learned To play And Nobody loved her!



"Oh, well, I suppose I will have to try to tick along evenly, just as you do, Mr. Metronome Man," said Bobby.

"Sure, that's the way to talk!" said the little man, and then he began to tick slowly and more slowly and still more slowly, and then—why then—in came Sister Nan again.

"Why Bobby, wake up," she cried. "I left you with my metronome to help you with your practicing, and you've been asleep all this time in that big armchair!"

"Indeed, I have not," said Bobby, trying to get his eyes open. He had just thought he would take a little rest you remember, and he fell fast asleep and dreamed that the little man in the metronome had talked to him. But he was very glad that he had dreamed the queer little dream, and after that he really and truly did count aloud carefully, and he found that it was not such a very hard job after all, when he tried to do it in the right way.

Once Upon a Time

Once upon another time There was Another little girl Who took music lessons And She practiced hard And She learned To play beautifully And Everybody loved her!

Who Knows?

- 1. What is a file? 2. Who wrote the opera "Thaïs"? 3. Of what nationality was d'Albeniz? 4. When was Weber born? 5. What is meant by "Da Capo"? 6. What is a double flat? 7. What is a grace note? 8. What is meant by Legato? 9. What is a cadence? 10. What is this x ?

Answers to Last Month's Questions

- 1. Bach and Handel both died blind. 2. Chimes are large sets of bells, each one being tuned to a degree of the scale so that melodies may be played upon them. 3. Cou grazia means gracefully. 4. Saint-Saëns wrote Samson and Delilah. 5. A madrigal is a secular composition for three or more parts, written for chorus, unaccompanied. 6. The national anthem of France is L' Marseillaise. 7. A metronome is a small mechanical instrument with an adjustable swinging pendulum used to mark strict time. 8. Dvořák was a Bohemian, died in 1904. 9. Harmonics are tones produced by lightly touching a vibrating string at certain points. 10. Trumpet. (Owing to an oversight in the July answers No. 10 should have read trombone instead of trumpet.)

A Medley

By Minnie Olcott Williams

THAT summer day was a Musical Medley in several keys. While kneading my dough in the morning, I was highly entertained by a Symphony from a road-machine in the neighborhood. Every time its deafening noise stopped and there was a x I was sure that some of the kiddie playing about would utter a j of distress from under those noisy wheels, which with Ray, my husband, so far away was no minor matter to me. La! how it did rack my soul. I could see nothing, though I kept a lookout for x's. The top of that machine was presto the movement fortissimo agitato. I could no longer be x. Executing a run in search of the Bass Staff in charge of that instrument of torture, with a quaver in my voice, I tried to hold the Major and ask him to x the road no longer but x on the engine and proceed upon the even tenor of his way.

Then, meeting a b refusal, tones could not express the measure of my wrath. With a y whose z was not all harmony, I returned to find my dough had risen to the highest pitch.

Junior Etude Competition

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to musical puzzles.

Subjects for story or essay this month are: "My Favorite Composition." It must contain not more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age, may compete.

All contributions must bear name, age, and address of sender, and must be sent to the JUNIOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of August next.

The names of the prize winners and their contributions will be published in the October issue.

"HAVE I IMPROVED THIS YEAR?" (Prize Winner) This question is easy for me to answer. Every day that we spend without learning something is a day lost! This saying of Beethoven has helped me very much.

I have improved in my scales, the ways of producing tones, my fingering, my reading notes more quickly, and the greatest of all, I have learned to put my mind upon my playing instead of thinking of something else. Sometimes I can hear the sounds of babbling brooks and birds singing.

I have found out that success in a musical career is entirely up to the individual, and that time is precious to me, as I have many things to crowd into a day if I mean to do standard work and do it well.

To improve the things I have learned this year will require courage, courage to do my best always. OVE EMERSON (Age 13), Copon, Okla.

"HAVE I IMPROVED THIS YEAR?" (Prize Winner) The question that is uppermost in my mind has been asked on the JUNIOR ETUDE page.

When I first started taking music lessons I practiced very little, but now that the girls my own age are taking lessons I am trying very hard to keep ahead.

The word "competition" is one that stands high among words that have led me to try to do my best in music. I am sure that I have improved in determination to make good this year.

In the summer I would rather play out doors than practice, but when I remember what music will mean to me when I grow older I put the wrong thought out of my mind and practice with a will. Like Finette in the story I can play better than my friends, but for that reason I should work for my place.

Therefore, because I have tried, I feel that I can answer "yes" to the question "Have I improved this year?" MILDRED BALBY (Age 12), Greentask, Mo.

"HAVE I IMPROVED THIS YEAR?" (Prize Winner) After my brother went to war he sent me the new war songs. That was about the first of the year, and I found that I could play only the very easiest parts, so I began practicing and working harder on my music and now I can pick up a piece of music and play it very easily.

I also had a hard time with my scales until I read in my ETUDE how to practice scales, so I have been naming over the tones of my scales without touching the keys with my fingers, then playing them with my eyes closed. Now my scales are improving wonderfully.

I think there is nothing that can cheer this sad old world, especially at this time, any more than music, and I intend to continue my music.

INEZ CALHOUN (Age 14), Wilbur, Ore.

Honorable Mention

Helen Holmes, Ruth Christes, Laura Bartt, Anna E. Karcher, Dorothy Patterson, Reginald E. Anasmus, Mildred Patterson, Beatrice Weller, Dorothy Simonds, Frances Collins, Sarah Cover, Gertrude Slanter, Irene Sherman, Bernice Byland, Gorgia Robison, Susie Gallup.

Puzzle

(Idea sent in by Marjorie J. Tech, aged 13)

How many kinds of characters used in musical notation can you find on this musical temperament?



Answer to June Puzzle

Weber Ferrar Bauer Homer Heller Presser Hollender Tapper

Enigma

To my name, when you hear it, pray listen.

It gives you the best of advice, For without it your friends and companions will find you not nearly so nice.

I'm a square-built, compact little fellow, My complexion is certainly pale. I have a long list of relations, In ascending and descending scale.

In print I am seen very often, Though I rarely appear in your books, For without it you obey my injunctions, I'd add very much to your looks.

I'm not to be found in the water, Yet close by my side is the sea. When tried, if I'm true, I'm required To live in accord with the D.

And now in the effort to guess me, Let us wrinkle our brow fair face, You'll be driven to name, yet to live me, Will bring you a far greater grace. B.

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### What is "Popular Music"?

By Norman H. Harnay

If a music teacher were to ask one of his young boy pupils what he understands by the term "popular music," the youngster would no doubt rattle off with great glibness, the names of a dozen songs which seem to be on everybody's lips today, and which nobody will be interested in to-morrow. On the face of it, this would of course be an entirely correct answer; but it is not a rather severe criticism of the human race to suggest that the music which stands highest in its favor, is precisely that which is most likely, in the great majority of cases, to descend very soon into the deepest oblivion.

Of course the truth of the matter is that the music to which we ordinarily apply the word "popular," is not so in any real or permanent sense. The true popular music of the time is that which the people have taken to their hearts, to cherish and preserve and pass on to succeeding generations. It is the music which has entered the lives of innumerable men and women, and which has brought them joy and inspiration.

Regarding the matter in this light, it is not a fact that the songs of Schubert and Schumann, the piano-music of Chopin and Grieg, the operas of Wagner and Verdi, are more truly popular music than the latest cabaret ditty, the newest musical comedy or the thing the rag-time player tortures from his instrument?

This is not written to disparage the so-called "popular music" of the day. It has its merits, no doubt, and serves some purpose in the world. The teacher should not derive a fondness for it on the part of his pupil. He should rather seek to explain to him what the world's popular music really is in the true sense of the term. He should point out to the pupil that it consists almost exclusively of music of high merit; music which has stood the test of time and criticism; music which wears well. It is the music which humanity has gathered to its bosom as a priceless heritage, and which it will not let die, this is the true popular music.

### What Not to Imitate

IMITATION is the sincerest form of flattery—at least, that is what the proverb says—but what do you think about it? Indiscriminate imitation (regular tongue-twister, that!) might possibly flatter some people, but it might do a great deal more harm than good, especially as far as the flatterer is concerned.

For instance (and of course we are speaking in regard to music) you probably have a favorite singer or pianist or violinist among the famous stars, and you may think that this particular star is almost beyond comparison with any other mortal, and you "just love" to hear him (or her, as the case may be) in real life when possible, and on a sound reproducing machine at other times.

This is not far from the truth, is it? Of course every artist, to be successful, must have some personality to begin with and must cultivate and develop that given amount. But it sometimes happens that mannerisms are cultivated, and grow up along with the personality, which really should have been dug up by the roots and thrown on the weed pile.

Nothing is so easy to cultivate as a weed, as you have probably discovered in your own garden; and nothing is so conspicuous when it is where it should not be.

Sometimes when you go to hear your favorite star you overlook the great artistry and the individual personality, but you are impressed with an unimportant mannerism, or either consciously or subconsciously you imitate it, not realizing that it is merely a weed.

It would be well to think a little about such things; and if you notice some little way of doing this or that which attracts you, ask your teacher if it would be all right for you to do likewise.

Suppose a pianist has an attractive way of "circulating the wrist over the key," as I once heard a certain motion described by a non-musician, do not imitate it unless you know what the motion means and that it would be good for you to try.

Then some singers have a "thrilling throbb" in their voice, or a way of pronouncing their r-r-rs, that when imitated by a young student becomes quite ridiculous.

Remember that these heroes and heroines really would not be at all flattered by your imitation; they will even be disappointedly aware of your efforts. And do not forget that sometimes a great artist is great in spite of a few mannerisms, not because of them.

### Musical Instruments of Remote Ages

By Joseph George Jacobson

The origin of the violin dates back to a very remote age. It ranks among the most ancient of instruments in use at the present day. As to the principle of construction, it has been found that its earliest form was not very unlike the modern. It appeared both with and without the fret. On some of the representations seen in stone carvings at Thebes in Egypt, there were some with and some without holes in the top, some with three, some with five and some with eight strings. The strings were made sometimes of sheep's intestines, sometimes of linen thread and sometimes of wire. The neck resembled a guitar.

The ancient name was *kinara*. The Persian *kinara* was played in the manner of a bass viol with a bow resembling a shooting bow. None of the old violins had such an accompaniment as a chinrest.

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The ancient name was *kinara*. The Persian *kinara* was played in the manner of a bass viol with a bow resembling a shooting bow. None of the old violins had such an accompaniment as a chinrest. The Grecian lyre had seven strings. As to its very name, it was held in one hand. The Egyptian lyre was only a cow's horn with four holes. The Jewish trumpets which shattered the walls of Jericho, were ram's horns. The Jews had no other instruments but percussion instruments. They use a small triangular harp which was struck with an iron needle. The timbrel was the tambourine of the Old Testament. We are told that two hundred thousand musicians played at the dedication of the Temple of Solomon. Considering that the Jews had no written music, it would have satisfied the ears of even our most modern futurist musicians.

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In all the student's years of study no teacher ever will have quite the responsibility of the one who lays the foundation. On this all future success must stand or fall. Because of laxness at this period many pupils must later retrace their steps and do much belated "preparatory" work before they are fitted to receive the advantages of the instruction of the advanced teacher who undertakes to initiate them into the secrets of true music.

Now, no allusion is here made to those questions of method, of execution, or interpretation, which necessarily vary with the viewpoint and personality of the individual teacher. But there are certain essentials on which all agree, which all good teachers expect of their pupils and in the doing of which the latter teacher will show his blessings on the one who had charge of the early training of his pupil.

First, accuracy in reading is essential. By this we mean that the pupil should have repeated practice in naming the notes till she is able to do so readily. Not only on the staff, but also, as she advances, she must be able to name the notes rapidly and with reasonable promptness any notes which may be written on the added lines above or below the staves. Here reading by positions will not do, because herein lurks a large part of the mischief of later days. Unless the letter-names of the degrees of the staff are well mastered there always will be more or less a middle in the pupil's mind which is just how to associate the sharps and flats of the key signatures with their proper tones in the key. Then, too, reading by position teaches the notes on the added lines and spaces forever in a state of uncertainty. So, teacher of beginners, give much time to the reading of notes, and frequently recur to it that you may be sure your pupil's mind is clear on that particular feature of her study.

Secondly, see to it that the pupil learns to keep time accurately. And, for the average student—in which class about nine-tenths of the pupils of most of us fall—no method has yet produced such reliable timeists as the good, old-fashioned way of counting aloud. Instead of counting the coming being done aloud because, if the writer's experience has proven any

one thing more than another, it is that almost invariably the one counting in silence allows her playing to guide her counts instead of making her counting a guide for her playing. Insist on much slow practice, dividing the whole counts into halves by the use of "and." Unless the beat divisions are very simple, often it is wise to change 2/4 measures to 4/8. This not only assists the pupil to keep the movement steady, but also, for the one who is inclined to go faster than she can execute the notes with neatness, it is a good remedy to retain her rush for speed and to enable her to play with much more accuracy.

Along with these things we must develop neatness of execution. For this nothing accomplishes results faster than the giving of little exercises (to the student it is better to call them finger plays) to be performed without the notes, the mind to be centered on the proper position of the fingers and use of their muscles. These studies may be original with the teacher or selected and memorized from the book. Make them short, insist on their being done in the very best manner. A one-measure study, repeated four times without a mistake requires concentration, is not taxing to remember, and usually accomplishes more good than longer ones. One of these at each lesson is a good system. Then, observe that they make use of their benefits when playing from the notes.

Many young teachers have asked, "How shall I begin teaching?" Whatever else you do or fail to do, let not yourself be satisfied until your beginners or other pupils can accurately read, keep good time, keep fingers and make careful use of their fingers. They must know, not guess, what are the names of the notes. However simple they are, they cannot do so until they have much practice—their counts and divisions of counts must be accurate and even. There must be no thumping from a stiff wrist, but they must draw from the piano a good musical tone by the use of the finger muscles with the hand and wrist relaxed. When these are accomplished your future work, to any grade, will be made much easier by the gradual development of and from these fundamentals.

### Piano Sense

By P. O. Prouse

It is often a matter of very great convenience for the pupil who lives far from some great center where tuners are hard to reach, to have the teacher remedy some little defect in the instrument so to make the piano playable until the tuner arrives. Every teacher should know a little about the instrument so that mending repairs can be made in an emergency.

Watch a piano tuner when he comes to your house to tune? Look at the mechanical part of your piano, how the front and lower pieces are removed. Occasionally a string breaks, especially when the piano has been exposed to dampness. The noise frightens the performer, the tuner jumps from the bench and says, "Now I've broken a string and can't play or practice until the tuner comes!"

A child might miss several lessons for this reason, or a student who has found the instrument satisfactory, as it is. Often a tuner is out of town, or too busy

to come. What an advantage to one, to be able to remove a string. Practice may go on until your tuner comes to replace the old one. Teachers, residing in their own homes, or visiting their pupil's homes have a chance for acquaintance with their instruments. Once, when visiting a home, I immediately found the damper pedal seriously ill. Upon inquiry the mother, when you know how, "I've been trying to get a tuner to fix it. The children won't practice without it."

Do not be discouraged and worked off, leaving the pedal completely useless. In a few seconds, with the aid of the family screwdriver, the pedal was ready to use. "Easy enough to fix," remarked the mother, "when you know how."

Another instance, in a doctor's home, a key most used, refused to work. I found that one of the hammers, which are very close together, slightly touched the next one to stick. I twisted the hammer just enough to remove the friction.

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## Practicing Away From the Piano

By Grace Busenbark

The painters had come to Dorothy's house, and she could not get into the parlor to practice. Suddenly Dorothy remembered what her teacher had said one day: "Did you ever try practicing away from the piano? You can almost remember a piece that way, and you can think your scales that way, and you can learn the sharps and flats and fingerings, too."

So, just for fun, she thought she would try it. She wrote down her new scale and practiced it on the table while she was waiting for lunch. The next day at school she practiced it again on her desk—both hands. One day sharp belong? She looked it up when she got home at noon. Yes, the new sharp was D sharp—it was the E Major scale.

Then Dorothy thought of the piece she had begun to memorize. She could remember the first three measures, but what was the fourth measure? She ran to the music-cabinet to get the piece, and took it into the library. "Doesn't it seem funny to see my music away from the piano?" she said to herself, and her uncle heard her.

"Doesn't do you know what mental photography is?" he asked. "Get your music-writing book, and I will show you. Now, how much do you know of that fourth measure?" Uncle John said, "What notes are in it?"

"I know three notes in the treble," said Dorothy, after thinking a bit. Uncle John covered up all but the fourth measure. "Now, pretend you are a photographer, and that you are going to photograph that measure on your mind. Look at it carefully for thirty seconds by my watch, and then write down what you remember."

Dorothy was pleased with this new game, and looked earnestly at the music. When she tried to write it from memory she had all but two bass notes. "Pretty good for the first photograph," said Uncle John. "Now, see if you can write it again without looking at the music, and add the expression marks."

She tried several measures and learned to look more sharply and think harder. To her delight it became easier and easier to take "mental photographs." "All I have to do is to use my mind instead of my fingers," she said. "It is slow at first because you have not practiced so much with your mind," said Uncle John, "but the more you mind it, the stronger it grows."

The next day Dorothy did four more measures in the same way, and reviewed the ones memorized the day before. On the following day she found a piece of music paper on the floor. "I wonder if I could write some of that piece," she thought. To her surprise she found she could remember the first two lines with scarcely a mistake.

When music lesson day came around her teacher certainly was surprised and pleased, for Dorothy had memorized the whole first page of the piece, besides the scale, away from the piano.

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