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Volume 37, Number 08 (August 1919)

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Parillel Voice and Piano Conference, with the common topic, "The American Composer and his work as related to student, teacher and in charge of the Piano Conference, and Mr. Leon R. Maxwell of the Voice Section. Phila-dephila Friends are aranging special features dephila related are aranging special features wednesday will be devoted to a Public School Music Conference dissussion of "illight School Credit for Practical Music," followed by the Community Music Conference.

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The much heratded "Sistine" Choir, which has been announced as coming to the fulted States en tour, proves on Investigation to be a contingent from three choirs of Bernard States and the state of the state of the many contingent from three choirs of the State of State Chapel. The Sistine Choir is never under any dreumstances allowed to leave the Vatican.

A London Choir of one thousand volces has been organized under the auspless of the League of Arts, to sing at public ecremonies.

"L'Echo Musicat," a well-known French musicat journat, has resumed publication after having been suspended since the beginning of the war.

The City of Birmingham, England, has organized a permanent orchestra. It consists of seventy members, and will provide symphony concerts, and in addition will play on all civic occasions and furnish music at the public parks and squares on Saturday and Sunday evenings.

The Peal of Bells in Westminster Abbey have just been completed in celebration of peace. Many tributes to fallen solchines.

One territory of single bells or chimes. One territory of the bonored for its achievements and its long roll of dead by a particularly fine chime of bells.

Orchestral rehearsals, a scheme for griving the young composer a chance with the property of Music. This, while being less oncorrect, replaced the Morald at the Royal College of Music. This, while being less oncorrect, replaced the work of, at best, oncorrect, replaced the work of, at best, oncorrect, replaced the work of, at less, oncorrect, replaced the work of at less, oncorrect, and the work of at less, oncorrect, and the work of at less, oncorrect, and the work of the work of

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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; True, Galli-Curci aimed to be a piano virtuosa and became a great singer: True, Sembrich aimed to be a violiniste and became a prima donna, but note ye, 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 vernal line of hope, will copy, and place upon their music desks for daily leavening,

"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 bad 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 upsidedown 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 crected here and there along the line of march, and seats are of some young person.

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

### New Audiences for Delibes

LEO DELIBES, 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 Delibes that are not at all suited to the piano. Some of his compositions lose immensely in charm without or chestral color. Parts of "La Source" sound "white" upon the piano, whereas in the orchestra they are gorgeously prismatic. Numerous excellent records of Delibes' 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 "THE MORNING LIGHT."

On this board members of the family pin any clipping or saving 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

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

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#### The Cause of Satisfactory Piano Playing

By Eleanor P. Sherwood

Miss 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 still master pianists whose personal concerts are preferred; whose tides of musical eloquence, spontaneous as miracles, sway even a sophisticated audience with their irresistible emotional impulse. Yet th's 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 technic, 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 Doctor of Music is an encyclopædic repository of scientific lore.

The gifted composer accumlates essential knowledge, less for its own sake, than for its inexhaustible possibilities of artistic application. Also, relative to piano composition, for those opportunities for ingenious, enharmonic camouflage-afforded by the compromise of pure acoustic science in even temperament. Neither music doctors, nor inspired composers are necessarily master pianists. Quite frequently they are neither Liszts, nor Rubinsteins. Nor were these impassioned 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 multiform 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 transmission of the infinitely versatile spirit, which characterizes piano repertory, is as fine an art as that of on, itself-an art quite as worthy of mastery, vet 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 conditions imposed by diverse interrelations of music elements, in each specific composition, is at once the aim of the interpretative 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 technica habit of coordinate study and practice which cannot be formed too soon. And, on this indispensable basis proportionate correlation, every composition shou'd 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 technic

Many, however, disinclined to mental effort and trusting instinct and temperament to carry them through are content to play superficially-heedless of promiscuous tone consequences which result, when proportionate values of combined music elements necessarly back of significant touch and pedaling-are disregarded. The pianist whose playing satisfies, on the other hand, commands not only the catch-what-onecan, sight-reading habit of sketching 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 vitalize 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 muscular activities, in effecting proportionate connections and contrasts inherent in the phrasing of music, may he demanded at the merest fraction of a beat; activi-ties which concern not only independence between right and left hand, but also between different fingers of each hand and between hand and foot technic-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 necessitate: 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 How, How FAR and WHEN-at which beat or at which fraction thereof-to transfer position, without disturbance of either muscular balance or even time-keeping -are considerations more obviously necessary, than intelligently controlled. Yet both pitch accuracy and interpretative tone production depend upon their command.

Complex embarrassments of rhythmic tone 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 of tones penetrate from competent conception-gained through analysis, rooted in knowledge-to interpretation touch and

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

GREAT as was his genius, unsurpassed his power and widely promiscuous his productiveness, he had very formidable rivals during his lifetime in Spohr and Cherubini: and after his death Mendelssohn threatened not to rob him of his fame but to share it with him. I can myself recall an older world than the world of today, which ranked Mendelssohn on the same level with him, while a somewhat previous generation worshipped at the shrines of Spohr and Cherubini as at his. The outstanding popularity of Beethoven is of comparatively recent growth

It is probably not too much to assert that, though musicians love their Beethoven for his quartets, 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 Fidelios 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 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 Pathetique, the Appossionata and the Wadlstein. 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

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 feu sacré in equal proportion to the art they had acquired, their music would be sounding in our ears to-day, as does that of Beethoven and Mozart .- Francesco Berger in the London Monthly Musical Record.

PAGANINNI 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 this 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 Pilgrim," tells of his meeting with Grieg and with Dvořák. From previously printed biographics 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 bucolic.

"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 to the nuances in his music, he kept the band hard at it for a very long while, when he had finished appearing complete wreck from his exertions. He was a very fragile-looking man, and he died rather prematurely.

'Dyořák 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 luncheon at the house of Mr. G. Hope Johnstone, who was a member of the Festival Committee. It came on to rain rather heavily, at which most of us were inclined to be sorry. But Dvořák turned animatedly 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 delight at seeing the rain, saying that it would be good for the potatoes in his garden at home. Next day I traveled up to London with Dvořák. He was somewhat disappointed with the reception of his work, and I did my 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 thought would appeal to English folk, rather than giving rein to his own genius, as he had done in his noble Stabat 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. Woodruff

"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

Finger exercises make playing habits very quickly and they save the fatigue which would otherwise result. Scales 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. Delarey

More 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. The writer had a pupil who strained this finger in such a manner that a large lump developed on the back of the hand, requiring the attention





Rubinstein, Leschetizky and others.

Mrs. Bloomfield Zeisler.

Mr. J. J. Hattstaedt.

Mr. Perlee V. Jervis.

Mr. Alexander Lambert.

Mr. L. G. Heinze.

Mr. B. J. Lang.

Oscar Beringer.

Mr. Emil Liebling.

upon the Rules. These may be found on ensuing pages.

Le Roy B. Campbell.

J. Lawrence Erb.

Percy Grainger.

Rudolph Ganz.

Edwin Hughes.

Helen Hopekirk,

I.-CONCENTRATE EVERY MO-

II .- ALWAYS PRACTICE SYSTEMAT-

III.-ALWAYS PRACTICE SLOWLY AT

IV .- DO NOT PRACTICE TOO LONG

V .- REMEMBER THAT THE MIND

VI.-ALWAYS LISTEN INTENTLY TO

YOUR OWN PLAYING.

MUST GOVERN ALL MUSCU-LAR MOTIONS.

ICALLY.

AT ONE TIME.

FIRST.

MENT OF YOUR PRACTICE

Miss Amy Fay.

CALLERY OF THE STATE OF THE STA

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

The Rules were originally evolved from letters received from the following well-

The original letters were of such value that they were reprinted on demand in book

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

Master Rules for Successful Piano Practice

(First Published in The Etude 1909)

Mr. E. R. Kroeger.

Mr. F. H. Shepherd.

Mr. Charles E. Watt.

Mr. Leopold Winkler.

Mr. Francis L. York.

Mr. J. de Zielinski.

Clayton Johns.

John Orth.

Alexander Lambert.

Eugenio di Pirani.

Arthur Shattuck.

Hans Schneider.

Constantin von Sternberg.

KEYBOARD.

VII .- ALWAYS MAINTAIN A COR-

VIII .- DETERMINE UPON ONE FIN-GERING, AND DO NOT PER-MIT YOURSELF TO EMPLOY ANY OTHER UNTIL THE PIECE HAS BEEN MASTERED.

IX .-- ALWAYS PRACTICE IN STRICT

X.—DEVOTE A PORTION OF THE PRACTICE TIME EACH DAY TO MEMORIZING.

RECT AND COMFORTABLE POSITION WHILE AT THE

Mme. Marie von Unschuld.

known pianists, teachers, conservatory directors, representing in their own training the

traditions coming directly down from Czerny, Clementi, Moscheles, Chopin, Henselt, Liszt,

form, and may be obtained by ETUDE readers on receipt of eighteen cents. These letters









LIEBLING



BERINGER







PIRANI









TIME.





STERNBERG



SHATTUCK



GATTSTAEDT









(Continued from the Previous Page)

#### PERCY GRAINGER Eminent Planist and Composer.

I think the question of RULES FOR SUCCESSFUL PIANO PRACTICE a very interesting one, and the ten rules you propose do, I am sure, represent the consensus of opinion of most of the best teachers. Unfortunately my opinions on these matters are so very radical, so very much at variance with the opinion of almost all artists and teachers I have ever met, that I am afraid my ideas would not add to the purpose you have in mind, and would only obscure the issue. Nevertheless, I add a very rough exposition of my ideas, just to show you that I am not indifferent to the very interesting issues your questions raise, and without any feeling that these ideas of mine are any more true than the opposite set of ideas so much more frequently

I feel that everything to do with art, be it creation or reproduction, should be AS INSTINCTIVE, AS SUBCONSCIOUS AS POSSIBLE, I admit that our reason helps us in piano practice, but only to the VERY MOST LIMITED DEGREE, to my mind. Occasionally one wants to look at a fingering or pedal mark, occasionally one wants to think deeply and very ACCURATELY AND CONSCIOUSLY about such things, but (and this is the whole crux of the matter for me) MERELY AS A SUPPLEMENT not the MAIN BODY of one's pianistic equipment, which is in the main, to my mind, unconscious, unreasoning, unconcentrated, effortless; in other words, the result of blind habit and a million repetitions, just as in our mother tongue, and everything that is most lasting and reliable in our everyday manners. When we find ourselves slipping to death down a mountainside we act instinctively. We clutch at a passing tree (1 did it once in Norway) hy movements and subconscious reasoning that only years of UNTHINKING REPETITIONS are able to build up. If these instincts did not lie there ready to come to the surface when need arises, we would simply not eatch the tree and would die instead. At least so I see it.

I maintain that a RELIABLE technic is built up by such countless UNTHINKING repetitions as those that build up the habits of walking and speech, and that a reliable habit of memory, the habit of reading music, and the power to transpose reliably and quickly have, all of them, similar origins,

THEREFORE, I would advise students to avoid system and concentration above all things, to read a book (or otherwise take their mind off their task) while playing, I also believe that beauty of tone in playing is best arrived at unconsciously or subconsciously, and that, in consequence, we should avoid listening too much to our playing and just let our subconscious sense for tonal leauty act without the interference of our

For similar reasons I do not believe in THINKING about fingering except in exceptional cases. I believe in just taking whatever fingering comes natural without thinking about it and letting HABIT (formed by continual repetitions of the passage in question) select the best or at any rate a serviceable, fingering. What 1 do believe in, is THOUSANDS AND MILLIONS OF HOURS OF PLAYING, READING MUSIC, PERFORMING IN PUBLIC (whether at important concerts or in orchestras or movies), and the more effortless, the more unthinking the less conscious, THE LESS THE STUDENT fries, the more I would expect whatever inborn talents (great or small) he or she has to come to the surface, and PERSONAL TASTES to assert themselves,

This does not mean that I do not believe in elaborately edited editions or in teaching of a very detailed nature for I do-MORE THAN MOST PROPLE. But I regard such editions, such teaching, as a MERE APPENDAGE to the bed-rock work of study. Out of a million technical problems that COME TO US WITHOUT THOUGHT OR EFFORT will always be found a FEW PROBLEMS that do not resolve themselves without thought or effort or guidance from the outside (a different set of problems to each student, of course). It is for these comparatively rare problems (that have to be solved consciously, with effort) that we go to teachers and instructive editions; and since the problems vary with each individual 1 advocate editions in which the GREATEST NUMBER OF PROBLEMS are solved consciously, though I would advise pupils to ignore all outside help to prob-

1ems that they can solve themselves unconsciously AND WITHOUT EFFORT. In other words, I think of marked fingerings, expression marks, and conscious effort in practicing, as I think of surgical operations; something to be avoided if possible, but, if of proven necessity, then as skillful, as experienced, ABOVE ALL AS EXHAUS-TIVE, as possible,

Those are my sincere views, though I am not advancing them as being of any value to anyone but myself-not putting them forward as suitable material to your valuable discussion.

# Eminent Pianist.

I think that the ten rules still hold good, though I personally would change No. 2 to read: "Always practice systematically and with an aim to accomplish." No. 8, I would say: "A difficult passage is entitled to be tried with several fingerings." One has to decide individually upon fingering.

As to No. 9: "Always practice in strict time if you are a 'Rubato' fiend; and not in strict time if you are a military person, or inclined that way."

#### HELEN HOPEKIRK

Noted Pianiste, Composer, Teacher. I think the rules very good, as we understand them;

but for the average student, I am sure they are not definite enough. To tell anyone who has not had training, to "think," is like telling a man always to speak good English—when he does not know what good English is. And I must say regretfully, that the present system of education does not seem to develop thinking power. I am supposed to work only with so-called "advanced" students, and it takes a long time and much patience to make them realize even slightly what thinking means. They neither know how to think, nor do they know for a long time how to listen to their own playing. As to correct position, musicians differ. Those who teach their pupils almost entirely the use of the fingers, ignoring the arm, advocate a low seat and a low wrist often; while those (the minority) who know how necessary the arm is in modern piano playing, advise another position which gives more freedom.

There are many suggestions which would really help. For instance, to point out the necessity of knowing scales intimately, with mind and fingers, in all rhythms, as every piece is built on scales-and hosts of other suggestions not so general as those sent. Every student has had these things said to him many times; and the thing is to help the student towards thinking, but something more definite. Memorizing also, to me is not a separate part of study. That comes naturally as the faculty of attention develops . We always remember what we are most interested in, and so I think it would be more to the point to advise students to devote a part of each day to studying away from the piano, so developing inner hearing, attention, and-memory!

However, all these things that one inculcates in lessons, are hard to condense into rules.

#### ARTHUR SHATTUCK American Piano Virtuoso

My own suggestion would be that the student spend less time at the instrument in planning out his interpretations

Seated in a comfortable chair with the score before one, the mind is far freer and more creative than when the attention is distracted by technical complications, and the ear disturbed by sound.

A composition worked out in this way invariably proves more intelligible to the listener.

#### ALEXANDER LAMBERT

Celebrated Piano Pedagogue You may add to Rule 3: Always practice slowly at first. And each hand separately. To Rule 10: * * * every day to memorizing and reviewing your last les-

The ten rules are just as modern to-day, as they have been a decade ago. One more rule could be added, and that is: Practice with only as much strength as you can with a loose wrist.

#### OSCAR BERINGER

Professor of Piano Playing, Royal Academy of Music,

Number I of the rules is all right; and also Rules II III. IV, V, and VI. Number VII might be amplified to include: Avoid crossing your legs while sitting at the keyboard. Do not curl your legs under the stool or the piano chair. These are faults which occur very frequently and many teachers pay no attention whatever to them. Number IX cannot always be applied, as it is surely necessary to practice rubuto passages not in strict time. If these rules are to apply only to beginners or pianists not far advanced of course number IX is all right. Number X ought to have after "memorizing"—"sight reading." One might add to rule number III-all difficult passages should be practiced with each hand separately

#### EDWIN HUGHES Pianist and Teacher.

I certainly think that such a compilation of practice suggestions such as you have indicated would, beyond any doubt, prove a most valuable monitor for all pians students. I would recommend the use of the word "Maxims," in place of "Rules" or "Suggestions." "Maxims for the Piano Student," or "Maxims for the Practice Period."

The "Rules" as you send them to me are too cutand-dried in their phraseology to accomplish the best results. A series in more or less epigrammatic form would make ten times the impression. The following is an attempt. You may succeed in improving on it:

- I. Concentration means Success.
- II. System brings Results. III. Slow Practice means Fast Progress.
- IV. The Mind is Captain of the Fingers.
- V. Self-Criticism, Constantly Applied, is the High-Road to Artistic Achievement,
- VI. Fingering, Phrasing, Pedaling Marks of Expression, are Matters to be Memorized also not merely Notes.

VII. "In the Beginning was Rhythm."-BÜLOW. VIII. Intelligent, Attentive Effort Accomplishes in

Minutes the Task over which Thoughtless Repetition Spends Hours in Vain. IX. First the Conception of the Musical Ideas in your Inner Ear, then its Expression through

the Means of Execution at your Command. X. It is the Tone which Makes the Music. Only through Beauty of Tone Production and Intelligent. Expressive Phrasing, is the Final Goal of Emotional Eloquence at the Piano

#### CONSTANTIN VON STERNBERG

Let me say that of the ten rules, I do not think No. 2

By practicing too "systematically," such things as our architectural and other surroundings, as well as the light of the particular hour of the day, are only too apt to associate themselves with our work, and this has the disagreeable consequence that when we have to do our work under different surroundings and at a different hour, we feel somewhat upset by the change. No. 10 of your rules I would preface by saying "while practicing the technical part of a piece." To your third question, "What all-important rules

have been omitted?" I can give only a negative answer. In closing let me say that my objection to co-oper ation with others is based upon the fact that the list of your contributors to this particular set of rules contains the names of at least seven teachers with whom I am distinctly disinclined to be ranged. This is not a matter of conceit but of perfectly legitimate amour propre, because whatever reputation a man possesses is the product of long-continued, honest work. and he is, therefore, justified in guarding it against being lowered by being thrown into one and the same pot with those whose reputation or standing is still less than his own.

### THE ETUDE

CLAYTON JOHNS Distinguished American Composer and Teacher of Planoforte,
Playing at the New England Conservatory.
All of the rules seem practical and essential but I

would suggest as Rule I, Relax; and as Rule II, Consider the quality and quantity of your touch of every note in a phrase. I would have Rule VIII read: Determine your own fingering according to the sense of the phrase, and do not employ any other fingering until the piece has been mastered.

To Rule IX, I would add: Always practice in strict time according to the sense of the phrase.

To Rule X, I would add: Devote a portion of the practice time each day to memorizing-memorizing phrases, not notes.

#### I. LAWRENCE ERB

Professor of Music, University of Illinois, Twice President of the Music Teachers' National Association.

I have read your ten rules very carefully many times, and I believe they are both practical and essential. The only omission that I can see that belongs in the same category is some provision for the development of the musicianly side of the pianist's training. For instance, the important matter of sight reading has been omitted, together with transposition, improvization and ensemble. With regard to the last named, it might be just to say that ensemble does not strictly fall under the term "piano practice," but I do not believe that the same objection can be made to the other suggestions. Perhaps improvization might be ruled out, but my purpose in including improvization was that it provides the very best method of learning to think at the keyboard, and is to my mind the very best way in the world to become acquainted with the instrument in an intimate, masterful fashion. Improvization includes, too, the very important training in applied harmony. I am aware that the beginnings of it must be crude, but so are the beginnings of piano playing.

I like your idea of making your set consist of ten rules. Therefore, instead of suggesting an eleventh, my thought would be to add to the tenth the words SIGHT READING, TRANSPOSITION AND IMPROVIZATION, or, if anything must be omitted, certainly add sight reading.

Perhap's my attitude toward piano teaching is not quite orthodox, since my work for many years has inclined me to the view that no specialty may legitimately be developed excepting on the background of musicianship. Possibly my friends, the artist-teachers, and so on, will insist that my point of view is wrong. Nevertheless if I understand the policy of The ETUDE correctly it is to help the great army of earnest music students, rather than the very, very small group of aspirants for virtuoso honors. If so, I feel jusuified in my point of view.

#### IOHN ORTH Pupil of Franz Liszt.

Yes, these rules are all right, fine, very fine as far as they go, and they go a good ways. They all help the student to build a good cellar. After that, what kind of an edifice is he going to build? Isn't that the

I listened to a very eminent pianist of the present day. He had as big a technic as Liszt. Did he play like Liszt? No, he did not, Far from it. Why not? What was the difference; what was the matter; what did he lack? What he lacked was back of his fingers.

"As a man thinketh in his heart, so is he" and so is his playing. Walk the straight and narrow path of course, but with many, very many people this path is just a rut which they have worn so deep they can't see over the sides.

Technic is a matter of the mind-concentration. Art is primarily a matter of the heart. Watch Paderewski. He has consecrated his life to something higher even than art. He has obeyed the heavenly vision. Only a Wagner, Liszt or Paderewski is capable of such a surrender to the higher, to the heavenly vision. As Mark Hambourg says, you must be in sympathy with the life all about you. If your soul is alive you will do your bit against injustice and distress, and try to leave the world a little better than you found it.

Then your finger dexterity will be consecrated to something higher than mere display of self, or worldly ambition, which, in the long run, never can satisfy the inner craving of the soul. You want to be more, to develop and expand. Well, then, be humane. Write to some friendless prisoner in jail; interest yourself in societies for the prevention of cruelty to children, to dumb animals, including trained animals, the insane, the poor and unfortunate. So, I say, relax, concentrate and grow.

#### HANS SCHNEIDER

Teacher and Conservatory Director.

All I can say is that these rules are very good, and I approve of them. It is a very practical scheme to get up something in this line, that the pupils can have before them at all times; and it will ultimately mean a great saving of time and nervous force on the part of both teacher and pupil.

You are on the right track in strongly emphasizing the practical side of teaching in The Etude. We have a plethora of "musicians," and they all practice and practice and play soul-deadening exercises for hours to improve their mechanical dexterity, when it would be much more profitable to their pupils and-perhaps their bank accounts-to improve their mentality, too, and become as well-trained teachers as they are per-

I had an idea like yours years ago, and printed the enclosed folder. If anything in this folder appeals to you, help yourself and use it.* * Mr. Schneider's rules were published in the June

#### LE ROY B. CAMPBELL

Teacher and Conservatory Director

The ten suggestions for practice I should say will be a capital idea, especially if they could be made in the form of a card to hang near the piano, as an everpresent reminder of essential points,

It would be difficult, indeed, to leave any of these rules out. Of course, other rules-and very important ones-could be added, but the ones given are fine. I believe all of us have some pupils who will be very fond of Rule IV1 Rule V might read as follows, in

order to include, in a sense, relaxation. Remember that the mind must govern all muscular motions and conditions.

Also, an addition to Rule VI might be made Always listen intently to your own playing.

(Ear training.) It almost seems that, in any set of practice rules for

the present day, one rule should touch Relaxationsome such rule as this:

Mentally sense some relaxation exercises every

Perhaps the addition to Rule V will cover it. Another rule I find very important;

The sensation coming into the mind in practice should be the same as the player expects to use in real playing

#### EUGENIO DI PIRANI Noted Planist and Composer,

To show you the warm interest I take in your "Suggestions for Successful Piano Practice." I add to the long article 1 sent you yesterday: "New Ideals in Pianistic Art" some more detailed comments con cerning your "ten points,"

The given rules are so far practical, but they omit an essential pont; that, even in practicing, the beauty of tone ought never to be forgotten. As I pointed out in my article, the mere striving after technical perfection would to-day (even more than was the case some years ago-before the appearance of the automatic piano-player), be a very poor aim for the pianist. Even the most simple exercise ought to be practiced with constant consideration of the quality of sound. That is one of the reasons why I do not approve of practicing at the dumb keyboard. What enormous difference between an exercise played merely technically correct, and the same when special attention is given to heauty of tone. What charm in a simple scale! The double evenness. I mean in the equal distance of the notes from each other and in the equal intensity of tone, suggesting a perfectly graded pearl necklace-form a highly artistic goal, as well for beginners as for advanced students. What fascination in a smoothly-rolling, perfect scale1

But what difficulty in playing it! Alone the passing of the thumh, which should not be noticed at all by the listener-not heard and not seen, as if the hand were possessed of an unlimited number of fingers, enabling the performance of the scale with a graceful, perfectly even touch-this alone constitutes an object for continuous study.

Just this attention to beauty of tone takes away the dullness, the rediousness of practicing, which is one of the most insidious danger-rocks in piano instruction. For this way-listening carefully for tone beauty -exercises can be made attractive, and the students (especially the young ones) would cease to revolt against them and even learn to like them. One of the secrets of successful teachers is to make matters as agreeable as possible for the pupils.

(Signor Pirani's article follows:)

# New Ideals of Pianistic Art

#### By Eugenio di Pirani

THE ideals of pianistic art have undergone in the last few years a great change, owing to the invention of the automatic player-piano.

Some time ago a virtuoso who excelled in any technical specialty won general admiration and became famous. Transcending difficulties-passages in thirds, sixths, octavos and still broader intervals; performing arpeggios and other musical figures with the utmost rapidity were among the chief specialties of the piano virtuoso. Think what amount of technical training is required to master the purely mechanical part of piano playing 1

Nowadays all those neck-breaking gymnastics have become a mere trifle for the automatic player-piano, These machines can perform all the formerly most dreaded passages as though they were mere "child's

No wonder, because the player-piano has a hand with eighty-eight fingers, all equally built, all equally strong, which can strike the whole keyboard at once, if necessary and make the poor pianist (who has only

ten fingers-some of them (the fourth and fifth) imperfectly developed and weaker than the others; one of them (the thumb) crooked and much shortermake the poor pianist, I repeat, feel like an insignificant wretch in comparison.

The result of the new invention is that, technically, the pianist is left in an appalling inferiority. In compositions where agility and rapidity are the highest goal, the best-trained pianist cannot surpass the auto-

#### Artistic Tone

But there is one thing which remains still the unrestrained domain of the pianist: The beauty of tone; the singing touch; the artistic conception. In this realm he remains undisputed sovereign. To reach perfection in this specialty, must become now his supreme aim. Now more than ever it will be necessary for the pianist-if he would not see his very existence imperilled-to strive to emulate the singer in the sustaining and undulation of the tone,

How to accomplish that?

Take one of the best grand pianos and strike a key with an intense pressure. You will be ast-mished to notice how long the vibration of the string lasts, in full force. And even when the vibration begins to weaken, a pressure of the pedal will revive it and prolong it. Rubiustein used to prolong the duration of a note ad infinitum through soft caressing or rubbing of the key, just as the vibration began to weaken, Through it the spring was brought into further, delicate resonance, and you would hardly have noticed that the prolongation was due to this clever manipu

Now, if you understand how to use the wonderful tonal mechanism offered by the modern grand plane you can obtain such a beautiful tone; and variety of expression and tone color; such a poetic reproduction of melody that you will have little cause to envy the human voice or the other instruments capable of sustained tone

### Tone Color

Readers of THE ETUDE know that my belief in the possibilities of tone coloring goes so far as to lead me to assert confidently that the pianoforte, besides its own individual language, can, through a variety of touches, develop an unlimited wealth of colors, and at times almost transform itself into another instrument, as I tried to demonstrate with my "Variations on 'America,'" in which I offered an imitation of the tone color, peculiarities and effects of such instruments as the flute, cello, trumpet, organ, harp, string quartet, and orchestra.

Of course I do not mean that the pianist may now neglect technique. On the contrary, he will be spurred by his new rival to still higher attainments, but he must not make of them "false gods" as formerly.

#### Where the Player-Piano Excels

When one has to cope with a powerful competitor, it is manifestly foolish to uncover one's weakest points. This is the case with the pianist of to-day. If he tries to compete with the automatic player in the overcoming of technical difficulties, he is at a great disadvantage. Try to outdo the automatic player in the rendering of such pieces as the "Perpetuum Mobile," by Weber; the "Campanella," by Liszt; the "Thirds-Etude" or the "Sixths-Etude," by Chopin-and you never will be able to equal the rapidity and the mechanical perfection of the music rolt

#### Art and Mechanics

On the other hand, you will be unconquerable in the interpretation of the classics, on which beauty of tone, correct phrasing, purity of style are of the utmost importance. Also in the rendering of polyphonic music, where the thematic detail must be brought into sculptural relief; where the different parts must be made prominent through different kinds of touch-here the

It is just the warm feeling, the powerful emotion, which deeply impresses the audience; and this alone will prevent the interest in pianistic productions from fading away, as unfortunately seems to he the trend nowadays. Technical mastery alone is no more capable of captivating the attention of an audience. Everybody finds out sooner or later that the player-piano he has at home can do the tricks "better and quicker" than the pianist.

Try to infuse into your instrument all your soul; all your enthusiasm; let it express your love, your joys, your woes-and you will see the interest and the sympathy of the listeners suddenly revived. You will cast again the magical spell on the hearer; you will subdue him as of yore; you will invite his soul to vibrate together with yours. For to this field the player-piano can never follow you.

Therefore let me warn you, fellow-pianists, leave the vulgar pyrotechnic "stunts" to the automatic players, and reserve for yourself the most ideal, the most poetic part of the piano playing: the "singing." The connoisseur will then b. able to tell, even from distance, if it is a machine which belahors the piano, or a tonepoet who imparts to the instrument his pulsating life.

# "Let There be Tunes"

#### By Rose Frim

In classes in pedagogy prospective teachers are urged to lark back in their memories until they can picture periods in their early youth when they became acquainted with certain sense impressions. This is believed to be one of the best ways in which to develop in the more mature mind an understanding and sympathy with child life. Merely observing children, without re-living the life of the child, is not enough. You must "think as a child." Theorizing upon what the child should have, is not at all suffi-

Can you remember your first pieces? Can you remember with what delight you picked out your first tunes at the keyhoard? Bohm's Market Maid may seem like a very trite and inconsequential piece to you now, be can you not remember the time when such pieces were full of charm and novelty to you? Do you remember the passionate delight with which you played your first suspension of the third of the scale over the dominate seventh? Didn't it wring your child-soul with the very beauty of the thing?

Remember that the child music-nature calls out for times. Let the child hear them and play them and learn to love them.

# Mentally Photographing Music

By Gertrude H. Truman

THERE is an old adage which runs, "There are more ways of killing a cat than one." There are dozens of ways in which to memorize. Some succeed with the method in which others fail dismally. The psychologist contends that the way to memorize quickest is to keep reading a recitation over and over or playing a piece over and over time and again until it sticks. He insists that piecemeal memorizing is the longest way. Very well,-but what about the folks who try the psychological plan and fail at it. There must be other ways, and it is the purpose of this article to state one which has "worked" finely with the writer of this article. It is a plan for making mental photographs of small section and then putting the sections together.

We cannot all be like Von Bülow, who, we are told, memorized Rheinberger's "Chase" and "Fugue" on the cars, while traveling from Dresden to Hamburg, and played them the same night without notes, and without previously trying them on the piano; but we can take lesson from his experience and profit thereby.

Select a piece worthy of the time to be expended upon it, yet simple enough to be within your present knowledge of harmony; for harmony, concentration and a liking for good, healthy, plodding work are the most helpful requisites for memorizing; and, also,

memorizing will help cultivate all of these good quali-

Having chosen your piece and secured pencils and a tablet of manuscript paper, proceed to work anywhere but at the piano, preferably up in the orchard or down

Next decide how many measures you can grasp at a time, then learn the first two, three or four, as the case may be. Now resort to pencil and paper and see how much of these measures you can write, without referring to the music. You may not get it all down correctly the first time, but try, try again, and above all things, do not proceed until you have written this much correctly, at least once.

Each day begin at the beginning, writing what has already been learned before memorizing new measures. and never going on until the review is perfect. This may sound like tiresome work, but if tried, will be found most interesting, and memorizing in the future will be much easier and more interesting, even though this process is not resorted to every time.

When the whole piece can be written perfectly, open the piano-and lo! you will find you self playing, without notes, a piece you never played before.

#### "Luck" and Success

#### By Thomas B. Empire

THE careers of many famous artists read like fairy tales. It would seem that some of them have only had to stand at the corner of a street and warble, or draw the bow across the strings, to attract the attention of the world-renowned impresario who "just happens" to be passing by. And the rest of the pleasing drama is already foretold-the gift of study under the best masters, the launching out of the arristic ship upon the smooth waters of public approval-- presto! the poor, obscure musician has "arrived," to the tune of a small fortune for each and every appearance. It looks easy, doesn't it? But there is much that lies behind these delightful phenomena. In the first place, there was study-work of some kind, probably without the stimulus of lessons under a teacher. And every student knows how difficult it is to keep up interest, unless one has the urge of definite lessons to practice and to play for the one who has set them. In the second place, there was the financial necessity for making this gift count as a money-maker.

You, who think you have not had a chance-who

envy other people their easy conquest of the world artistic-what have you done to arrive? Have you practiced early and late, whether you had the money for a teacher or not? Have you set out to make more than a pretty accomplishment of music' As to the appearance of the impresario at the precise moment, have you put your pride into your pocket and sung under discouraging auspices, as did these artists whom you now envy? How many times, do you suppose, even they sang their hearts out in the lonely streets, and got nothing for it? How many times was the banging of a window their only applause? How often did they play out their longing and their hunger pangs, while the impresario lingered unkindly miles away, instead of being close at hand with the star of glory in his right hand and a ticket for lessons in his left, ready to bestow at the conclusion of the free recital? Other people's achievements are apt to look easy to us. But they pay-they pay, as every son and daughter of Adam pays-for all they have,

# A Plan of Musical Study for the Busy

One of the problems which present themselves to tered a time is set apart for a recital in private, with the music lover is the question of continuing practice even when he or she is engaged the greater part of the day in business. It is scarcely to be expected after working hard all day, that one should sit down to practice scales by the hour. It is, on the other hand, unnecessary to give up musical study entirely, as is too frequently the case. A happy medium may be struck by devoting about fifteen (more if possible) minutes to one's instrument each day. A surprising amount of work can be done in this musical moment if it is done systematically. A short period of music will fill in admirably after the evening meal, and will not only be a happy mode of relaxation, but will help the digestion of the dinner as well.

A great deal of pleasure may be derived from a systematic plan for this musical hour. About twenty-one of the most attractive and not too difficult pieces with which one is familiar may first be selected. These are divided into small programs containing from two to five numbers (depending upon the length and technic). The programs should be drawn up carefully, so as to offer an interesting variety in key, mode and form, no two selections being similar in these particulars. If the arrangements are well made, the attractiveness of the program for the day will be a pleasure to look forward to. Another advantage is that there is a definite plan outlined, and the fact that certain pieces are to be played is a marked improvement over the slipshod method of taking any piece that comes to hand. When the first list has been fairly well mas-

or without listeners. The program is played over only once, putting as much expression and interpretation into the rendition as possible. After this formal recital of the first program, the second is treated in a similar manner.

When all the programs have been studied, instead of starting at the beginning again, an entirely new arrangement of the piece is made. Although the same selections are practiced the novelty of the second set of lists will prevent the danger of becoming tired of them. The object of this plan is to accomplish a considerable amount of practice at a sacrifice-if it he a sacrifice-of little time. Variety-and concomitantly -interest are secured by the change of pieces from week to week. New selections may he added, care being taken that they are not too difficult. The system, the variety, the pleasure of composing the programs takes away all monotony, while the little mock recitals supply the necessary end in view.

This plan makes it possible to keep a number of pieces constantly at the tips of one's fingers. It is an established fact of psychology that one is learning one program while practicing another. It will be found on coming back to a piece two or three weeks later, that it will be played with greater ease and more intelligence than hefore. If this method of musical study is followed the busy will find it possible to enjoy the satisfaction of accomplishing something definite in spite of the limi

THE ETUDE

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what follows:

# Birds as Inspiration for Great Composers

### By EDWIN HALL PIERCE



A FEW years ago, when THE ETHDE offered a prize for the best cover design, a large number of the efforts submitted embodied a representation of birds, showing the popular belief that birds are in some way connected with the idea of music. The same thing crops out in, the common expression "she sings like a bird," which is intended to be a compliment of the best sort, whereas any singer whose repertoire was as limited and monotonous as that of even the most highly accomplished bird would have no chance whatever on the concert stage. Between the most melodious outpouring of the nightingale and the simplest folk-song sung by a peasant-girl, there lies the impassable gulf between instinct and reason. Each species of bird has at most a few short phrases; these have been studied and collected by lovers of hird-life and written down, as far as may be, in musical notation. They serve the bird to a limited extent in lieu of speech, and are to the human ear agreeable animal noises, but only by a wide license of language can they be called "song." Birds have ingeed served as one important source of inspiration to many great composers, but oftener through the poetic ideas connected with them than through the bird's own musical outpourings. As an illustration of this last statement, take the case of the swan; we doubt whether one reader in a thousand has ever heard a swan or knows whether he makes a sound, musical or otherwise, yet he appears to have furnished far more inspiration to composers than any other bird. For this very reason we find ourselves impelled to devote a perhaps disproportional amount of attention to him in

#### The Swan and the "Swan Song" in Music

The Swan seems to have had a perennial attraction for both poets and musicians, not simply because it is a beautiful sight floating mirrored in the still water, but for the peculiar and mystic traditions and superstitions woven around it from time immemorial.

In early Roman mythology the god, Jupiter, enamored of the nymph, Leda, assumed the guise of a swan; in Norse mythology the Valkyries, those supernatural maidens hovering in the lurid skies above the battle to carry the souls of fallen heroes away to Valhalla, could change themselves to swans at will. When the Norse warrior chanced to see a flight of wild swans over the field of carnage it is easy to imagine the weird premonition that quickened his pulses.

"The legend of the Swan Knight was familiar in the folklore of the Lower Rhine for centuries before Wagner embodied it in the plot of his opera, Lohengrin,

Most of us have read in our childhood, the adventures of the young swan in Hans Andersen's Ugly Duckling-the young swan who did not even know he was a swan, but grew up among the ducks and other ignoble fowls, odd, lonely and persecuted, until on a day of happy fate he saw other swans, glided gladly across the water to join them, was at once hailed as a fellow-swan and thenceforth tasted whatever happiness the Heavens have allotted to swans. A pretty story for children; but one in which Anderson hid a deeper meaning-a parable of the young artist in a deadening philistine environment,

But to return to the subject-the influence of the swan idea on composers-in our own day, possibly the most familiar example is The Swan, by Saint-Saens. Originally an orchestral number, it has been transcribed effectively for organ, for violin and piano, for 'cello and piane and various other combinations of instruments. It is an exceedingly graceful piece, appealing powerfully to the imagination; one can close the eyes and picture the white swan on the surface of the water in Wordsworth's poem:

"The swan . . . floats double, swan and shadow."

Or one may find himself reminded of the less wellknown but very graceful lines of James G. Percival:

"On the fair bosom, silver lake, The wild swan spreads his silver sail, And round his breast the ripples break As down he bears before the gale." Grieg's beautiful little song, A Swan, beginning



deserves to be even better known than it is, though the sentiment is of a nature so mystical and elusive as scarcely to appeal to a large or casual public. The words are originally from the Norwegian of the great dramatist Ibsen, and the several existing translations differ widely from each other, indicating that the author's meaning was somewhat enigmatic in the first place, though it undoubtedly has allusion to the swan's fabled death-song

In England the swan was regarded with superstitious veneration in early centuries; its eggs were protected by stringent laws, and in the days of Henry VII (1485-1509) none but the king might own a swan, save by royal permission. When such permission was granted, it was accompanied with special ceremony. A generation or two later Orlando Gibbons, that matches composer of both madrigals and church music, well deserving the appellation of "the English Palestrina," composed a beautiful five-voice madrigal, The Silver Swan, which has survived the changing tastes of centuries and is still found in the repertoire of the best choral



The words of this madrigal, by an anonymous author -perhaps Gibbons himself-are not of a melancholy or a mystical cast, but have a downright old English heartiness and humor:

"The silver swan, who living had no note, When death approached, unlocked her silver throat Leaning her breast against the reedy shore, Thus sang her first and last, and sang no more.

Farewell all joys-O death, come close my e es-More geese than swans note here, More fools than wise!"

It is a far cry from the mood of this old made gal (composed 1612) to Sibelius, the great l-mnish composer, of our own day, and his wonderful sym-

In the folk-lore of Finland, Thoucla is that mystical river in the dim border-land which lies between this world and the next. The ancient Greeks knew it under the name of the River Styx, but it is surely in Finlandthat land of lakes and marshes, of leaden sky and dim, pearly mist, of vast, lonely, silent distances-rather than in sunny Greece, that a composer might find inspiration for such a theme, and it is no wonder that The Stean of Tuonela is one of Sibelius' strongest works. In the orchestral score a wonderful painting in tonecolor which delies any attempt at adequate transcription for the piano-the Cor Anglais (English Horn) is entrusted with the solo picturing the swan song

It is more than doubtful whether the parting song of the swan has any foundation whatever in dull, sober fact, yet if not, why has it been so persitently believed, for so many centuries? Is it not because most of us have the same feeling as that little child Ruskin tells of in his Ethics of the Dust, who said in regard to some other charming old myth "It is so beautiful, it must be true," Plato evidently thought so-writing about 410 B. C., he reports these words as part of the conversation of Socrates

"You think that upon the score of foreknowledge and divining I am infinitely superior to the swans, When they perceive opproaching death they sing more merrily than before, because of the 10y they have in going to

From the fabled swan-song to the prosaic cackle of a hen is a step from the sublime to the ridiculous, yet one of the first examples that occur to us in seeking by the old French composer Couperin, built up on some such phrase as this

# francis and

Schubert's little-known song The Qual furnishes a quaint instance of a composer's effort to reproduce the actual call of a bird. Both the poet and the composer rather strain a point to hear in the cheerful "Bobwhite," various pious efaculations such as "Fear thou

Haydn, in The Seasons, introduces a very realistic imitation of the crowing of the cock, the above being the



Saint-Saens, in his Pause Macabre also introduce a cock-crow to signify the approach of sunrise, which

The note of the cuckoo is easily imitated, being alda-(though not exactly) the interval of a maj r third. It has been used countless times by various or more cr but mostly in small pieces intended for clubdren.



There are two great difficulties in the way of the actual use of bird-song in musa. The first to that the intervals do not conform exactly to these found in any musical scale used by human beings, the me and that the quality of tone is often imposible to repre-

Really the best examples, from an artistic point of view, are those which merely suggest bird-song in general rather than attempt any exact imitation of particular birds. The Scene by the Brook in Beethoven's Pastoral Symphony contains a charming ex-

There is a little-known but very clever little Trio in F. by Meyer, for violin, cello and piano, entitled Naturleben (The life of Nature), in which the note of the owl, the ployer, the cuckoo and several other birds are simulated with remarkable fidelity as to intervals and rhythm, but the quality of tone of the instruments used is wholly inappropriate to anything like a real imitation. For the same reason Hauser's Birdie in the Tree (a violin solo) and various other attempts of the same sort by less known composers for the violin are more amusing than impressive

#### Indirect Influence of Birds

Henselt's well-known and melodious etude for piano, Si Oiseau Jétais (If I were a bird) nictures admirably the lightness and airiness of a bird's flight. The same may be said of Leschetizky's Two Larks, and in this case it does not need even the suggestion of the title to enable the listener to picture to himself two bright birds sporting in the upper air and flying, first one and then the other, higher and higher.

Schumann's Vogel als Prophete (Bird as a Prophet) is a charming little piano piece which we trust is too well khown to our readers to require description. To seek to give any more exact interpretation of its sentiment than that already suggested by the somewhat mystical title would be aside the mark; there is a certain attraction in things which are suffered to remain just a little mysterious.

Were we to enumerate all the salon pieces, good, bad and indifferent, which are named from birds (mostly by lesser composers) this article would exceed ail limits; in most cases the music bears but little relation to the title, the choice of which is a mere matter of fancy.

#### American Opera One Hundred Years Ago

BEFORE the advent of the famous Garcia Opera Company, in 1825, opera in America was in a condition somewhat compromising for American musical historians to describe. True, there were a few "creditable" performances, but these in no way compared with the eoncert work nor with the accomplishments of such organizations as the Handel and Haydn Society of Boston, which celebrated its one hundredth anniversary a few years ago

This seems somewhat remarkable, as Rossini's Barber of Seville was first produced in Rome in 1815, and the interest in opera in Europe was very intense; Cherubini, Boildieu, Auher and Hérold—to say nothing of Gluck, Monsigny, Gossec, Grétry and Mehul—had produced many very remarkable operatic works and the intercourse between the continents after the Revolution was highly active. Nor was there a lack of interest in things dramatic and musical. George Washington took does President Wilson, and many were the amateurs who gave vent to their feelings on the fashionable flute.

The musical fare served to them in the contemporary opera houses (however satisfactory it may have been o some) was quite distant from our present-day ideals. Take the case of Mr. Hodgkinson, for instance. He was the reigning operatic star of the early years of the last century. He was, indeed, the stage hero of his day, and drew immense crowds to the opera houses to see pieces that could not now hold the stage even as musical farces. He was a singer, a tragedian, and also a comedian. His appearance was a sign for a gala night at the opera.

Perhaps the best way to place him in the minds of present-day opera-goers and also to reveal the operatic standards of our great-grandfathers, is to quote the lines of his favorite song, which were engraved under a popular wood-cut of the American Caruso of his day.

We sing a little and laugh a little And work a little and swear a little And fiddle a little and foot it a little And swing the flowing can. Surely, the cause of opera, to say nothing of prohibition, must have made singular strides in a century.

# What "Jazz" Is, and Why

thing new under the sun?" might well find an answer in the latest international sensation-"Jazz." To stir to real enthusiasm a world wearied by a long and ghastly war-to draw sorrowful people from brooding over the loss of all they loved, to follow for a moment the fascinating and intricate rhythms of a rule-breaking music—this is a feat that demands something startlingly neoteric. It is a question just how far the apparently "new" is merely a fresh combination of time-worn units. The discovery of steam a few decades ago was only the application of two wellknown forces-water and fire. The world hailed as "new" the finding of electricity, which was merely the combination of a few commonplace materials so arranged that the "new" force (which was the old "lightning") became subservient to man's needs. In a world consisting of raw substance and human ingenuity, the only "new" factor would seem to be the

Judged by this loosely efformed rule, "Jazz" might well be properly dubbed a new thing under the sun. It is true, it makes use of notes and intervals common to the type of Hungarian, Gypsy, and even Japanese music, to say nothing of the modernist mode. One might conceive that its "newness" inheres rather in its spirit than in its musical content. Its charm is in the exploitation of the unexepected, in rhythm, harmony and dynamics. And these constitute a very real novelty, even though it reaches down into the very roots of long past ages for its musical material.

The late Lieutenant "Jim" Europe, the negro bandmaster who first rose to fame by providing music for the dancing Castles, was interviewed a short time before his death, by Mr. Grenville Vernon, of the New York Tribune. He said:

"I believe that the term 'jazz' originated with a band of four pieces which was found about fifteen years ago New Orleans, and which was known as 'Razz's Band,' This band was of truly extraordinary composition. It consisted of a barytone horn, trombone, a cornet, and an instrument made out of the chinaberry-tree. This instrument is something like a clarinet, and is made by the Southern pegroes themselves. Strange to say, it can be used only while the sap is in the wood, and after a few weeks' use has to be thrown away. It produces a beautiful sound and is worthy of inclusion in any band or orchestra. I myself intend to employ it soon in my band. The four musicians of Razz's Band had no idea at all of what they were playing; they improvised as they went along, but such was their innate sense of rhythm that they produced something which was very taking. From the small cafés of New Orleans they graduated to the St. Charles Hotel, and after a time to the Winter Garden, in New York, where they appeared, however, only a few days, the individual musicians being grabbed up by various orchestras in the city. Somehow in the passage of time Razz's Band got changed into 'Jazz's

Band,' and from this corruption arose the term 'jazz.' "The negro loves anything that is peculiar in music, and this 'jazzing' appeals to him strongly. It is accomplished in several ways. With the brass instruments we put in mutes and make a whirling motion with the tongue, at the same time blowing full pressure. With wind instruments we pinch' the mouthpiece and blow hard. This produces the peculiar sound which you all know. To us it is not discordant, as we play the music quite as active an interest in music and the theater as as it is written, only that we accent strongly in this manner the notes which originally would be without negro,"

KING SOLOMON'S challenging query-"Is there any- accent. It is natural for us to do this; it is, indeed a racial musical characteristic. I have to call a daily rehearsal of my band to prevent the musicians from adding to their music more than I wish them to. When ever possible they all embroider their parts in order to produce new, peculiar sounds. Some of these effects are excellent and some are not, and I have to be continually on the lookout to cut out the results of my musicians' originality.

"When war broke out I enlisted as a private in Colonel Hayward's regiment, and I had just passed my fficer's examination when the Colonel asked me to form a band. I told him that it would be impossible as the negro musicians of New York were paid too well to have them give up their jobs to go to war, However, Colonel Hayward raised \$10,000 and told me to get the musicians wherever I could get them. The reed-players I got in Porto Rico, the rest from all over the country. I had only one New York negro in the hand-my solo cornetist. These are the men who now compose the band, and they are all fighters as well as musicans, for all have seen service in the trenches,

"Everywhere we gave a concert it was a riot, but the supreme moment came in the Tuileries Gardens when we gave a concert in conjunction with the greatest bands in the world—the British Grenadiers' Band the band of the Garde Républicain, and the Royal Italian Band. My band, of course, could not compare with any of these, yet the crowd, and it was such a crowd as I never saw anywhere else in the world, desented them for us. We played to 50,000 people at least, and, had we wished it, we might be playing yet.

"After the concert was over the leader of the band of the Garde Républicain came over and asked me for the score of one of the jazz compositions we had played. He said he wanted his band to play it. I gave it to him, and the next day he again came to see me. He explained that he couldn't seem to get the effects I got, and asked me to go to a rehearsal. I went with him. The great band played the composition superbly-but he was right: the jazz effects were miss-I took an instrument and showed him how it could be done, and he told me that his own musicians felt sure that my band had used special instruments. Indeed, some of them, afterward attending one of my rehearsals, did not believe what I had said until after

they had examined the instruments used by my men.

"I have come back from France more firmly convinced than ever that negroes should write negro music We have our own racial feeling and if we try to copy whites we will make bad copies. I noticed that the Morocco negro bands played music which had an affinity to ours. One piece, 'In Zanzibar,' I took for my band, and the white audiences seem to find it too discordant, I found it most sympathetic. We won France by playing music which was ours and not a pale imitation of others, and if we are to develop in America we must develop along our own lines. Our musicians do their best work when using negro material. Will Marion Cook, William Tires, even Harry Burleigh and Coleridge-Taylor are not truly themselves except in the music which expresses their race. Mr. Tires, for instance, writes charming waltzes, but the best of these have in them negro influences. The music of our race springs from the soil, and this is true to-day with no other race, except possibly the Russians, and it is because of this that I and all my musicians have come to love Russian music. Indeed, as far as I am concerned, it is the only music I care for outside of

## One Great Source of Mastery

By G. B. Newcomb

Why is it that one talented person, working to the limit with excellent opportunities, etc., fails; and another person succeeds? Sometimes the reason can be traced to what some have called "the all inspiring idea." Call it an ideal or what you will-you will find that ahead of almost every man or woman who has achieved greatness, is a wonderful illuminating idea. This is the bright light hovering over their careers and leading them on every moment of the day and night. Beethoven had this; Gounod had it; Wagner had it; just as Milton, Hugo, Goethe, Napoleon, Emerson and Lincoln, all were thrall to a dominant idea.

The inspiring idea gives the worker a kind of necessary egotism which tells him that he can do things which he otherwise might be afraid to attempt. It is a well known fact that ideas actually seem to give art workers, noticeably musicians, physical strength to enable them to do work which under ordinary circumstances might seem beyond their powers. Thus it is, that comparatively weak women, when on the stage, can play through long and ponderous concertos and sing rôles of great difficulty without apparent exhaus-

If you haven't the all-inspiring idea leading to a more or less definite goal, much of your work at the keyboard will be treadmill work. Had you ever thought of that? Perhaps it is one of the reasons why you are not succeeding as you expected to

# The Pianist and the Relaxation Fad



By GLENN DILLARD GUNN

THE piano-teaching fraternity-one might more properly say sorority-practices a faith in certain accepted pedagogic ideas not always justified by its fruits. Thus, for more than a generation teachers have preached relaxation as the one infallible cure for all the ills to which the piano student is heir, without it must be confessed-having advanced the art by any noticeable degree. By this I mean there has been no such brilliant development of youthful talent along pianistic lines as has taken place among the violinists in the past decade and a half. And for this backwardness among the pianists I believe the teachers are partially responsible because of their unthinking adher-

The most general-and, therefore, the most mischievous of these, is the relaxation dogma, now become so familiar that it no longer stimulates cerebration, but is accepted without that detailed and precise application to the mechanical problems of the instrument necessary to intelligent consideration. That, at least, is the impression which the metropolitan teacher receives year after year as he examines the candidates for artistic distinction who enter his classes. Wherefore, the following suggestions as to the exact relation of muscular relaxation to the problems of piano playing are submitted in the hope that they may be found helpful.

ence to certain outworn ideas.

Be it said at once that, as a starting point in the development of pianistic habits, relaxation is not to be recommended-that is, not the type of complete muscular relaxation usually advised by the teacher. For it is evident that only those muscles in the wrist, arm, shoulder and back should be relaxed which are not in use, and an examination of the several tasks which the pianist's arms, wrists and fingers must perform speedily discloses the fact that practically all these muscles are in use. Mechanically stated, the pianist's task is the communication of energy to the key under such conditions that that energy-which is derived from several sources-may be transferred quickly from key to key and may be graduated through all degrees of power. Now the idea of the communication of energy involves, if only subconsciously, the idea of muscular tension, for which reason the inexperienced pianist is prone to develop muscular tension that hinders digital agility and reduces muscular endurance. Especially is this the case if he has been taught to approach the piano with fingers that are devitalized, with wrists that sag and with arms that dangle-in other words with complete muscular relaxation.

Since the idea of energy and its communication begins in muscular sensation with a feeling of tension, the necessity for fixing this tension at the point of contact, that is at the ends of the fingers, was long ago recognized by piano teachers. The pupil was told that he must have a relaxed arm, a wrist perfectly loose, and fingers held firm at the terminal joints, all of which are comparatively easy of acquirement. But having acquired them, the pupil soon discovers that his muscular troubles are not ended. He finds that his arms cannot be kept in a condition of complete relaxation; he discovers that, despite a soft and pliable condition of the muscles of the upper arm, the muscles of the forearm often tire, notably in the performance of long-continued scale passages, and that the wrist when most relaxed is also extremely sensible of strain. For these troubles the average teacher can suggest only more relaxation. And so the vicious circle completes itself, to the pupil's certain and justifiable discouragement.

Now, in considering the several sources of power which are at the pianist's command, the weight of the arm is regarded as one of the most important. This conclusion was established at least a generation ago. Having secured the desired condition of relaxation in the arm, the pupil was told that its full weight must be supported on the finger tips. Usually that excellent advice was nullified by prescribing a position of the wrist which made it impossible to support the weight of the arm on the fingers without creating a condition of tension at the wrist; and with tension at the wrist the

pupil's tendency toward muscular exhaustion was evitably continued and confirmed.

The remedy is simple. It was suggested by Leschetizky as much as thirty years ago, when he said, "The fingers must be steel, the wrist a spring." Unfortunately the word for spring in his language and the word for feather are quite the same and the average American student whose tuition in Vienna had been received from one of the old master's assistants, seems to have demonstrated his misunderstanding of the method he afterward professed to teach by selecting the latter translation which, of course, in this connection means just nothing at all.

Had this same American unfortunate observed the



GLENN DILLARD GUNN

position of the wrist universally practiced by Leschetizky's successful pupils-or by any of the successful pianists for that matter-he might have revised his translation. For they one and all play with wrists comfortably elevated in complete contradiction to the careful instruction of the preparatory teacher, whoit must be remembered-was concerned with the development of one factor only in the pianist's playing apparatus, namely : the firm finger. This it was Leschetzky's habit to develop with the hand in a gripping position and with the wrist depressed, and with this preparatory stage of the Leschetizky's "method" the average American began and ended his studies in Vienna.

### "The Wrist a Spring"

"The wrist a spring." But not the wrist only. Rather the whole arm. For the pianist's arm must be like the dancer's leg-elastic, resilient, with weight and energy focussed upon the finger tip, and the wrist absorbing the shock of every contact with the key precisely as does the dancer's ankle. Let the piano teacher replace his overworked idea of relaxation with this idea of elastic energy and some of his difficulties will begin to

To the successful development of this idea, however, there must be added still another. Too many teachers conceive the weight of the arm as resting vertically upon the key whereas, in fact, that is a physical impos-

sibility. The pianist's arm spans the distance between shoulder and keyboard; it carries its own weight to the key. If the weight of the arm is permitted to fall vertically (as it does when the arm is completely relaxed) only such portion of it will reach the key as may be communicated by the muscular tension of the wrist. This direction of attack is wrong. It is away from the key rather than toward the key

By way of a remedy, consider again the not unattractive simile of the ballet dancer. That graceful person moves habitually on her toes. The weight of the body is directed forward. Not the most skilful of the terpsichorean tribe can stand on her toes and on her heels at the same time. But that is precisely hat the unsuccessful devotees of relaxation are trying to do. Their loose arms hang on their wrists, and their fingers drag upon the keyboard. The whole effort suggests a desire to pull the piano over

The remedy, after all, is simple. Change the direction of attack. Play away from the body and toward the piano; not toward the body and away from the piano. Godowsky says, "The piano is something to lean on," meaning just this changed direction of attack. Now, as everyone knows, the principles governing the support of weight have long since been established. The arch has been proven the strongest support, because it directs the tension, not to any part of the support itself, but to the vertical supports of the arch. So the arched wrist directs the tension to the end of the finger, while the low or flat wrist supports the tension itself, and the energy developed from the weight and impulse of the arm reach the key only by the tension of the muscles, indirectly and, in the end, at the expense of stiffness

In applying this principle of wrist position and the direction of attack to the teaching of children, it is wise to state it merely in terms of sensation, to pre sent it by example rather than by precept. With all of us, mental effort tends to translate uself into muscular tension, and this is especially the case with the very young. Observe the child at any task involving mental effort. He sits at his desk in the schoolroom with his legs twisted around the legs of the bench. As he struggles with the characters of the alphabet the facial muscles work almost as much as do the muscles actually engaged in forming the letters. Similarly, every mental difficulty that offers itself in his music lesson will immediately stimulate muscular stiffness. Where fore, the less he is required to conceive piano playing in terms of the mind the better. Let him rather be concerned only with the establishment of the right sensation, and this can most readily be accomplished by inviting him to imitate his teacher in the vital mat ters of wrist position and the direction of the attack

It is well to reduce individual finger movement to the minimum compatible with the development of velocity, which is the purpose the individual finger movement ultimately serves. It is wise to abandon all forms of staccato that depend upon the artificial stroke from the wrist, replacing them with a staccate that results naturally from the rebounding of a resilient arm. This form of staccato is valuable since it develops directly the focus of power on the finger tip, the forward direction of attack, the elastic arm and the feeling of ease, if performed with the high wrist.

In dealing with mature pupils who suffer from suff ness, it is wise to begin at once with octaves as offer ing the most efficacious corrective exercise. In octave playing the hand, rather than the individual finger, is the playing unit. The need for tension in the hand, that the fixed span may be held firmly and the unvarying interval of the octave accurately measured upon the keyboard, is self-evident. The high wrist is a necessity for all but the largest hands. Finally, if octaves he begun, not after the artificial and antiquated method of Kullak (who must have played them very badly indeed if he practiced his own | vstem | but with the attack of the whole arm, the muscles maintaining a condition of resiliency which automatically causes sation, both as to muscular condition and as to direc-tion of attack establishes itself and needs only sufficient

That's what technic is-a habit. That is the purpose of practice—the formation of habits. And many of the habits which the pianist has acquired in the past by great labor and effort have no true relation to his instrument. The wrist staccato is one of these, To be convinced of this statement the reader needs only to experiment with a series of diminished seventh arpeggios in octaves, playing first with the oldfashioned wrist stroke, and then with full arm. He will observe that by the former method he has three tasks to perform and by the latter but one. With the wrist stroke he must depend upon the muscular energy of the forearm as expressed in the stroke of the hand moved from the wrist for the volume of his tone, a task involving two movements; and he must find the next octave in the arpeggio. Playing the octave arpeggio from the full arm his only task is to find the next octave in the series. The weight and impulse of the arm produce the tone, and the rebound of the arm releases the key and carries the hand to the position of the next octave. This latter movement he must

Chords, as well as octaves, should be studied by the adult pupil in the same manier as the octave arpeggio, and with the same end in view, namely: the fixing of tension in the hand; the poising of the weight of the arm on the finger-tip, and the directing of the attack toward the key rather than toward the body. When this treatment of octave and chord has become a fixed habit of the muscles the pupil should be directed to apply it to the grand arpeggio in single tones.

#### Practical Hints

What becomes of the legato touch under this method? This question one may answer, Yankee-wise with another. Is it possible to play a legato on the piano? Considering the term "legato" as it is defined by the singer or the violinist, one must reply in the negative The piano tone, being at best but an accent plus an echo, being totally deficient in true sostenuto, is incapable of a true legato. The legato which the instrument seems to produce under the hands of a master is but another of its many beautiful illusions, the product of perfect rhythmical and dynamic evenness. Rhythmical evenness in passage playing results from control of the smallest rhythmical unit. Thus, if the passage is in sixteenth notes, common time, the player should count, not four, but sixteen in the measure. Evenness of power results when every tone in the passage is produced by the same amount of energy. unvarying source of energy most immediately available to the pianist is the weight of the arm, which is the same to-day or to-morrow, in the practice room, the studio or the concert hall.

He can learn to apply the weight of the arm most readily by a conscious movement of the arm, which, whether for octaves, chords or single tones, can be made to disappear as a movement, though its product in sensation and in tone remain. Witness Busoni's octave playing, in which the utmost resonance of the instrument and the utmost velocity are achieved without visible up and down movement of the arm.

With the abandoning of prevailing misconceptions in regard to the piano and its possibilities there follows a revision of the concepts of technic and its necessities. If the piano cannot produce a true legato, much time and energy spent in perfecting connections and crossings in arpeggio and scale can be saved. All the effort mistakenly spent upon the impossible task of educating the fourth and fifth fingers to be as strong as the third finger or the thumb, can be climinoted if evenness is dependent upon the weight of the arm rather than upon the strength of the individual finger The tiring wrist stroke can be abandoned if the natural resiliency of the arm can be employed for the purposes it was believed to serve. These are but a few of the economies that result from this concept of the sources of power at the disposal of the pianist and their control and development.

Even more revolutionary are the conclusions which result from a recognition of the fact that the piano is incapable of legato and also of any qualitative variety of tone. The piano can vary the volume and, to some extent, the duration of the tone. It can play loud or soft It can play loud and soft, both at the same time and in many varying degrees. But it cannot alter the quality of the tone. Wherefore most of the different touches now taught and practiced are just so many delusions. As the piano has but one quality of tone, the player needs but one kind of touch, which

the hand to rebound from key to key, the correct sen- can be varied as to intensity, duration and the relative value of tones simultaneously sounded. But that, as

Kipling says, is another story. If it be good pedagogy to "teach one thing at a time," as the learned professors tell us at college, then it certainly is wise, in an article of this kind, to write about one thing only. Wherefore the discussion of piano touches, useful and useless, can wait for another occasion, while I repeat in condensed form the recommendations made at length in the foregoing paragraphs.

To establish the proper muscular condition in the pianist's hand, wrist and arm. Make the hand and fingers firm by exercises in

fixed spans (octave and chord). Raise the wrist that the weight and impulse of the arm may pass directly to the point of contact, the finger Direct the attack away from the body and toward

Establish in the muscles of the arm and should a condition of resiliency such as would cause the han and arm to rebound freely from the keyboard. Maintain this condition, whether the arm is permitted to rebound or whether the wrist is permitted to absor the shock of contast with the key.

Remember that the muscles function through sen sation rather than through process of reasoning; when fore no set of mechanical exercises can be exclusive relied upon to produce the desired results automatically Remember that there is no vocabulary to defin sensation; wherefore the correct muscular condition can be communicated only by the sense of touch; and the correct functioning of the muscles can be iller trated by example. But the whole process may not be described accurately in words.

## The Music Teacher's Prescription Box

By Hans Schneider

When the doctor comes to the house, he brings with him a leather case with bottles of pills. When he departs, he leaves some of the pills and takes our money; occasionally he leaves the sickness, too, instead of taking it along. The little leather case is called his "medicine case" or "box." Mother always had a medicine closet with a lot of mysterious bottles and boxes which we cordially disliked

The relations between teacher and pupil are very much like those of doctor and patient. Something is wrong with the patient, something which prevents him from making the fullest use of his mental and physical faculties. The doctor is to set things right by his diagnosis, based upon experience and knowledge. Then he gives the patient some medicine.

Now a teacher has to go about in the same way. After he has diagnosed the shortcomings of his pupils, he must give the proper exercises and music (medicine) to overcome and correct the faults. As a teacher grows older and wiser, he uses less and less music, for his experience has taught him what is sure to bring results and what is not.

The other night I was sitting in a café near two musicians who hotly debated the relative merits of Schoenberg's music. When, after one hour's debate, they went home, they seemed just where they were when they began. I was sitting with a Dr. D., a psychopath of national reputation. When we separated, I had

learned a lot about the dissociation of mental processes. The moral of the little incident is that we can learn only from people who know things we ourselves do not know, and that we always profit a great deal when we look into the other fellow's work-shop. For instance: In the business man's office we find filing cases and boxes with index cards. At any moment the business man can lay his hand on a transaction of two years ago, the day of the order, shipment, cost, profit. It is a part of business efficiency and success.

Are all music teachers efficient in this, which is also a part of their success? Why not combine the doctor's and the business man's scheme, and arrange a card index in a filing-box with names of compositions and let the whole serve as "medicine chest?" my piano stands an old-fashioned flat desk. I would part with all my other furniture before I would give up this desk near my piano. Here I find everything I use : music paper, pencils, black, blue and red; it is my work-bench, where I keep my accessory tools.

I see a very pretty little nose go up in the air with utter contempt. How prosaic! Where does the art come in? Divine art, ma petite, comes in after the mason has put up the house and the walls are ready for the decorator. If a skirt does not hang right at the beginning, all the trimmings and ruffles in the world will not make it hang later, n'est ce pas?

#### A Desk File

And here on this desk is also my medicine chest, a filing-box, 9 x 6, filled with cards, 5 x 3, where I keep on file the names of compositions which have proved useful, efficient and successful in solving certain technical problems. These 800-900 cards are divided into the different branches of technic,

When we look at piano technic from a fundamental point of view it is not such a confused matter as it appears to the layman at first glance. Like everything else the most complicated technical problem can be reduced to some simple basic principle which must be mastered first before we can attempt its enlargement.

A technical figure consists either of successive or simultaneous tones, tones which follow each other by degrees or skips, or are both mixed. Then there are the different touch genres, and so forth. And so the index cards read;

Octave, compact, scales, arpeggios, rolling, alternating, slow, instructive, melodious, rhythm, trills, double thirds, staccato, left hand, etc. According to the more or less frequent appearance of certain branches, each section contains more or less cards, but none holds be than 20-25, and new material is always added, although not at a rapid pace.

Each card has, in its right corner, the technic it belongs to: for instance, "octaves." Often when other technic is also sufficiently represented one compositionis registered under 2-3 headings. Below the technic is a number 1, 2 or 3, according to difficulty; easy, medium, difficult. In the centre is title, opus, composer and publisher; in the left lower side frequently a pupil's name

Why is the pupil's name there? This filing box is the outcome of many years' teaching. It contains hundred of compositions which must live in my memory if I wish to use them successfully. In order to keep this "memory green" I make use of the principle of association. strengthen my memory function by connecting with the composition as many outside factors as I possibly

I connect it with the first pupil with whom I used it, the year it was first used, where I first heard of it or saw it; all these matters appealing to the physiolog ical memory, assist me to keep the whole work with all its technical details in my mind,

Teaching cannot dispense with system any more than anything else-except dreaming. All planless and purposeless teaching leads to nowhere. The giving of a piece, the apportioning of page to page in exercise books is not developing a pupil, but fooling him and taking his money, without giving him proper returns, especially in the case of children. The teacher is not responsible to the child, but to the parents; and parents want their children to get somewhere, to know something, to be a finished production, and the ultimate aim of all teaching is the final independence of pupi from teacher.

Diagnosis is one thing, medicine another. Both must be right if the patient is to grow well. The faults of the pupil are one thing, the music to remedy them is another. Both must be recognized and chosen "right" if teaching is to be a success, and the musical medicine chest is a great help towards it. It may be prosaic, it may smell of the grocery store, it may have but little to do with the music of a Chopin scherzo, but it has a lot to do with getting the pupil to the Chopin schero playing stage.

Even in our age of aviation it is still necessary and much safer to let the pupil travel by the post road for a while, and not hitch him to the stars too soon.

THE ETUDE'S first and highest aim is to build more and more music enthusiasm; without enthusiasm music lover, student, teacher are as helpless as a dynamo without power. The power—the enthusiasm—must be kept up every day of the year.





THE ETUDE

# The Origin of Some Masterpieces of Music

By LOUIS C. ELSON

Scientific composition began about 700 years ago, for we may take "Sumer is icumen in," the canon recently described in these columns, as the earliest specimen of good contrapuntal music, and that is traced to about A. D. 1215. But it was only in England, at that early date, that they aimed to have their scientific music sound well as well as conform to the strict laws they were beginning to formulate. In continental Europe they cared much more for a display of ingenuity that for a resultant euphony. This led to much competitive writing. A popular melody was made the gage of combat. This melody was given to the tenor voice, and various composers using the same tenor part, would breathe counterpoint around it, each striving to outdo the other. In this manner an old folk tune called "L'Homme Armé" gave rise to some 200 masses, Palestrina himself composing two to this melody, How important the tenor was in the old contrapuntal scheme may be shown by the following rhymes which I found

> In middle paths are all my arts, From me spring all the other parts. They lean on me through all the song, Or all the singing would go wrong.

in an old volume of a tenor score:

The origin of the forty-eight Preludes and Fugues constituting the two volumes of Bach's "Well-tempered Clavichord" was a desire to demonstrate that every kcy of the twelve minor and twelve major signatures could be practically employed in music. These could be played only on a keyed instrument if it were tuned in equal semitones. If it was tuned to the intervals demanded by Nature, it would sound in perfect tune only in the one key to which it was adjusted. This is what was done even 200 years ago. By a species of compromise (altering the pitch of two notes) they got a species of "mean tempering" which allowed them to play in three or four keys, major and minor. But Morley states that such keys as A or E major are theoretical and not in practical use, and in all the old volumes of my library the composers never stir far

#### All Keys Created Free and Equal

In 1722, when Bach wrote his first volume of the "Well-tempered Clavichord" he actually established the fact that all keys were practicable. It was the musician's Declaration of Independence-"We hold that all keys are created free and equal!" But too much credit is sometimes given to Bach in this matter. In the first place the "Well-tempered Clavichord" was not published until very long afterwards, and exerted no widespread influence at the time. Secondly, Bach drew his idea from Andreas Werckmeister who had written a volume upon this matter just a little time before. Sometimes a single composition has interesting

oints of history connected with its origin. Thus the fact that Louis XI could not sing and yet wanted to appear in a musical work, led Josquin des Pres to compose a motette in which one voice has only a single note repeated at interevals. A very similar case led to a certain part in Mendelssohn's "Son and Stranger." e composed the operetta in secret for the celebration of his parent's silver wedding, and determined that all of the family except the parents, should sing in it. Hensel, the artist, who had married his sister, Fannie, was almost tone-deaf, and, therefore, Mendelssohn wrote the part of the Mayor on one note only, and Hensel appeared in it. But at rehearsals it was sometimes very difficult to get him to give this note at the right time and on the right pitch.

Perhaps the strangest origin of any composition is that of Domenico Scarlatti's "Fuga del Gatto," or "Cat's Fugue." The composer often had his favorite cat on his shoulder as he sat at the spinet. One day puss becoming alarmed at some hing sprang from his shoulder and scurried across the keyboard and away. But in her flight she struck certain notes which Scarlatti afterwards made into a fugue in her honor.

There are many false stories in music, but this at least has probability, for no composer would think of making a fugal subject like the following:



and it will be noticed that the notes go in one direction only. The cat has won distinction in executing nocturnal music but this is the only instance of her becoming a contrapuntal composer.

The origin of the Austrian national hymn came from Haydn's visit to London in 1791. He was impressed by the respect with which the English treated their national anthem and was envious that his own country had nothing to compare with it. On his return to Austria, therefore, he at once set about writing a national hymn. He derived it from a Croatian tune, but it nevertheless sounds like "God Save the King" strained through an Austrian mind. The Prussians pre-empted it during the recent war as "Deutschland

Although Beethoven never wrote a national hymn he composed much that had its origin in his love of liberty. Before we touch upon that, it may be stated that an idealistic love of woman also led to much music during his career. He was continually falling in love, but in a much more platonic manner than his contemporary Goethe. Eleonora von Breuning, Bettina Brentano, Countess Erdoedy, Amalia Seebald, Giulietta Guicciardi-in short the list is endless, but each case

led to some worthy music.

Out of his love of liberty sprang such work as the "Egmont overture" with its piccolo shrieks of triumpl at the end, and the heroic symphony with its imperia funeral march written, when he found that his hero (Napoleon) had betrayed liberty, and the Ninth Symphony in which he grows frenetic over Schiller's Ode to Iov, in which we believe the poet would have written "Freiheit" (Freedom) instead of "Freude" (Joy) had he dared.

Beethoven must have enjoyed composing the pastoral symphony, for he was always inspired by out-ofdoor life, and many of his compositions had their first inception in his long walks. Franz Lachner, who knew him well once told me that he had frequently seen Beethoven stop in the middle of the roadway, in Vienna, whip out his memorandum-book and begin to write, as some musical thought came to him. And once on one of these walks he was arrested by a village Dogberry, as a suspicious character. When the watchman reported his strange arrest and the furious behavior of the prisoner, the lieutenant who knew the eccentric composer rushed down to the jail to release him. but Beethoven would listen to no apologies and rushed away in fiercest anger.

### Beethoven and the Ninth Symphony

He composed a good part of his Ninth Symphony in a tree in the royal park at Schoenbrunn, just outside of Vienna. He told Schindler of this tree, and Schindler told Thayer, and through the last-named I obtained a description of it and after some search found it. It is a tree (I regret my technical ignorance of horticulture) which spreads out three branches about three feet from the ground, making a natural seat where the composer was quite at ease while using his memorandum book.

Some of these memorandum books have been preserved and it is most interesting to note what changes took place between the first inception of certain thoughts and their publication. The chief theme of the first movement of the Fifth symphony, for example, is of the grandest character, and Beethoven at its rehearsal said to his pupil Ries, "That's the way that Destiny knocks at the door!" But in the memorandum book it runs as follows:





Fig 2 Sinfonia

presto



a bright and chattering figure and a treatment which he never used at all. In like manner the begin ning of the slow movement of the same symphony



but it was subsequently altered from a Minuet like theme into something stronger and better.

#### Mozart and Billiards

The manner in which different composers inspire themselves to composition is various, but Beethoven's out-door way was certainly the healthiest. M zart found his musical ideas best when he was playing bil-Viards and he sometimes played this game alone, with out an opponent. Wagner in his later days had a mast expensive way of stimulating his imagination. He had his study furnished according to the topic which he was working upon. If it were grand or bright, he dressed in satin, had perfumes and flowers around him, light hangings on the walls, etc. If it were dark or gloomy he would have everything draped in black.

No one was allowed to enter his study when Wagner was within. Such was the respect given to his commands that when he fell dying within its walls on that fatal February afternoon in 1883, although Betty Bürckel, the servant, heard him groaning, she did not dare to cross the threshold until Wagner managed to gasp her name. The steward at the Palazzo Vendramini, which I visited very soon after the the furnishing of the study were almost incredible

Very different was the mode of inspiration of our American song writer, Stephen C Foster. He would (when he managed to gather the necessary directive up and down Broadway, New York, in an omnibus and found his ideas quickened by the journey,

Frequently sorrow is a stimulus to musical creation to like those works best which he had written in natery singer makes the beauty of the strain," and the seri row may be personal or national. Thus Chopin's Ftude in C minor, Op 10, No. 12, was written out of the grief that the loyal Pole felt at the capture of War-

With Schumann, however, the opposite is true; he could not write at all when overwhelmed by sorrow He was a rose that required sunlight to unfull its petals. His greatest joy in life was when he win and married Clara Wieck. In the year of his marriage. (1840) we find him composing his best songs and his most striking symphony, the one in B-flat, which sings of love and spring.

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In a similar mannar, when he desired to pay a musical compliment to Pauline Abegg, he dedicated the composition to the "Countess D'Abegg," who was as mythical as Dickens' "Mrs. Harris," but again used his musical alphabet with "A, B, E, G, G, in English A B-flat, E. G. G.. A brief and really musical bit of such spelling is found in Schumann's "Northern Song" of which the first four notes, and the leading figure of the short piece, spell the name of Gade.

If Schumann was autobiographical in some of his music, others were sometimes more extremely and more conceitedly so. Wagner's lauding himself as Walther, and Liszt as Hans Sachs, and decrying Dr. Hiller as Beckmeaser, in the "Mastersingers of Nuremburg" may be taken as an example. And it was an example with "Richard, the Second," the irrepressible Strauss, speedily followed. The disease began with him somewhat mildly, in "Feuersnoth" in which he threw a few bouquets at both Richard Wagner and himself, which were in dubious taste. It grew to much larger dimensions in "Heldenleben" ("Hero's Life"), in which, lest anyone should doubt as to who was the hero intended, he brought in excerpts from several of his works and used them with undeniable contrapuntal skill. It culminated when he threw the whole Strauss nursery at the head of the public in Sinfonia Domestica, turning an innocent oboe d'amore into a wailing infant, suggesting the education of the child by a double fugue, and giving a family program which it is safe to say has never been dreamed of in music before and will not be again unless the race of colossal egotists is

#### "O, Rest in the Lord"

One of the most curious origins of a composition remains to be noticed. It is the beautiful alto solo, "O, Rest in the Lord," in Elijah. Mendelssohn had been in Scotland in his young days and had heard much of the Scottish music. He was, by the way, the only German composer who attained the real Scotalthough Beethoven, Schumann, Robert Franz, Bruch and many other Teutons attempted it. When he first, wrote "O, Rest in the Lord" it was almost an exact copy of Rev. Wm. Leeves' tune of "Auld Robin Gray," which he had heard in the highlands and which had stuck to his memory. Mendelssohn's musical friends, when they saw the manuscript, were aghast, but scarcely knew how to break the news to him. It was a case of what psychiatrists call "unconscious cerebration," certainly not a conscious plagiarism, which would have been evident to every man, woman and child in Scotland alone. Finally his friend Chorley, sent him his manuscript of the music together with Lecves' song. Mendelssohn at once changed the air, but even in its revised state if any of my readers will compare "Auld Robin Gray" and "O, Rest in the Lord" they will find

Many other anecdotes (most of them too well-known to quote), will come to the mind of the reader, Stradella's Prayer, Beethoven's Moonlight Sonata, Schumann's "Warum," for example, but these are all false, while the above citations, even if rather desultory, have the merit of being true.

## Youth's Day of Opportunity By Andrew Ross

The time was when the musician did not begin to get an opportunity until his hair was sprinkled with gray or at least till he had reached the days of maturity Now, however, many very young players have splendid opportunities. The concert master of the Boston Symphony is so young a man that his name is not in biographical books of reference issued only last year. The average age of the men in the Philadelphia Orchestra is 35 and Stokowski himself is only 37, while there are

players in the orchestra as young as twenty-four. On the other hand, there never was a time when artists of advanced age have been so successful before the public. Leopold Auer at 74, and Valdimir de Pachmann at 72, are but two of many conspicuous examples.

# Never Too Young to Learn

By Mrs. Ernestine Norris

HUNDREDS of mothers are continually asking the "How soon shall I begin the musical education

of my child?" The sensible answer to this inquiry is-"Begin Now."

The slowly-working and dimly-groping consciousness of the infant-long before it can grasp the meaning of spoken language-responds to the soothing influence of the lullaby softly crooned by its mother or its nurse. It is quieted by the magic of the monotonous refrain, and the cradle song is its introduction to any form of art.

We know that a sense of rhythm is implanted in many, if not all, animals-spiders, mice, horses, elephants, all fall under its spell. Is it any wonder, then, that a child is rhythmic by nature, and that in its early years its ears should be as keenly attuned as the lower animals? Yet-not realizing this-with how many discords do we surround the child in the home from its babyhood up? How little car training we give the child in every-day life! Loud voices, slamming doors, crashing dishes, and all the noisy confusion of the average home probably sound as harsh to him as thunder does to us. A little later we offer him rattles and tin horns-we speak to him in strident tones-we bring about in him a sort of mental deafness, and then we wonder why he hasn't a "good ear" for music.

Most children of three or four years of age can distinguish the primary colors, and designate extremes of taste, such as sour, sweet, or bitter; and they recognize certain dainties by their odor-and we mothers instruct them faithfully along these lines. It would be a no more difficult task to teach them the difference between consonance and dissonance than to distinguish red from blue, or smooth from rough; a little melody could be learned as quickly as some of these senseless jingles we teach them, and then, when they reached the primary grade at school, the first step toward an appreciation of good music would have been taken.

In the early days of school music sight-reading was the only aim, but supervisors have long since learned that music must first be heard and then analyzed. They used to teach them the notes and staff-bars and measures -in the first grade, but now this method can be found only in benighted places. We have come to recognize that a child must first hear real music before it should be asked to deal with facts about music. You surely would not shut your child up in a deaf and dumb asylum from his birth, and then, at six years, hand him a primer and bid him read, when he has never heard any spoken language. Then why expect him to enter joyfully upon a course of musical training without first having heard and made melody himself?

So I would advice you to inaugurate in your own home, from the baby's birth, a campaign for beautiful tones—the soft voice and speech—not nasal twangs then teach him the fundamental element of rhythm with his own little body-a graceful walk, not a lurch nor a hop. There are many things one would like to say about right and wrong systems of teaching, and the traditional method of making the child wade through a lot of mechanical and tuneless studies before allowing him to come in contact with a composition of real musical worth, but time and space forbid. Suffice to say that the teacher's business is to develop the child's love for music, and not to make it a task. And he is a wise instructor who, instead of putting a child on a lot of soul-deadening exercises, uses some of the beautiful little folk melodies of Gurlitt or Kuhlau or Spindler or Schumann's Scenes from Childhood."

To go back, the first step in the training of a child in music begins with its ear; and apart from teachers and schools and methods, the strongest influence comes from the mother herself. Even though she has not been educated in music, she can at least make for her child a harmonious and a sympathetic atmosphere in which to live, and may she never, never harbor the thought that music is purely cultural and not practical It is almost as essential as the three "Rs" and it is just as necessary that a child should have beautiful music come into its life as that it should enjoy God's fresh air and splendid trees and lovely flowers.

See to it, then, that your child hears music-good music-whether it be vocal or instrumental, pipe or string. Whether it come first hand or through the ubiquitous talking machine matters not, so long as he hears the best. And know that in familiarizing him with such things as Handel's Largo, Schubert's Serenade, Chopin's Twelfth Nocture, the Rigoletto Quartette, Kreisler's Berceuse, and numberless other gems from the classics, you have given him not only a true musical appreciation, but a hungering and thirsting after things beautiful in every art, and have forever closed his ears to the senseless and the sensuous, the vapid and the vulgar in the realm of the æsthetic.

You remember that John Milton, in making his plea for the ideal agricultural school that was to look to the future, provided that in this school there should be an hour each day when the boys should go and listen to the music of the great organ with its wonderful spiritual uplift

"When shall I begin the musical education of my Begin now!

### The Best Relaxation Exercise

By Wm. H. Bush

DR. WILLIAM MASON was one of the first to realize it is simplicity itself-simply letting the arm fall at the significance of relaxation in pianoforte exercises and playing. The little preliminary exercise he devised to induce relaxation and introduced in the first book of his Touch and Technic has hardly been excelled by the "raft" of so-called relaxation exercises that have been introduced by teachers in all parts of the world. The writer has cured hundreds of stiff wrists and stiff forearms by means of it. Best of all

the side and then, with a to and fro movement, starting at the shoulder, oscillate the hand to and fro rapidly and loosely like a tassel on the end of a stick. The hand becomes as light as a feather. The writer has seen Dr. Mason, Wm. Sherwood, Edward Macdowell, Paderewski and other pianists go through this simple exercise preparatory to playing.

### Making Pupils Work

By Alice MacDougall

"How can I make my pupils work?" asked a young teacher at a recent teachers' meeting. Nothing easier. Take your pupils bodily by the arms, place their hands upon the keyboard and work their fingers up and down in the right note grooves at the right time. That is one way to make pupils work. But if you want to do it that way you are no teacher.

The human being cannot be "made" to work. He must make himself work. And the only way the teacher can do this is, first by means of gaining the pupil's

wholehearted loyalty and sympathy, then by means of emulation, induce the pupil to take a greater increased interest in music as a whole, and thereafter take a pride in acquiring the ability to play it. Note every little shred of interest and nurse it. Play charming pieces for the pupil, and above all, let the pupil see that those students who can play are admired by others. Keep at it patiently and the pupil will "make" himself work in the manner in which you desire.

# THE ETUDE

# Secrets of the Success of Great Musicians By EUGENIO di PIRANI

### Tschaikovsky

This is the Sixth Article in this Interesting Scries by Commendatorè di Pirani. The Former Ones Were Devoted to Chopin (February), to Verdi (April), to Rubinstein (May), to Gound (June) and to Liszt (July).



PERHAPS no other composer than Peter Ilich-Tschaikovsky has been so variously judged by his contemporaries. One would be astonished at the contrasting opinions, were it not that it is the inevitable fate of genius to be misunderstood and not at once recognized, Even his teacher, Anton Rubinstein, and some of his intimate friends could not admit his preeminent position among the Russian composers. It may be that this failure to give him due credit was not altogether sincere, but was prompted by an unconscious rivalry and jealousy. Rubinstein, to whom originally his piano concerto of 23 in B flat minor was dedicated, found it "worthless and absolutely unplayable, bad, trivial, common. It had better be destroyed or entirely rewritten." Hans von Billow, in direct opposition to Rubinstein, praised the concerto very highly, saying that of all Tschaikovsky's works with which he was acquainted, this was the most perfect. "I should grow weary," he wrote to the composer, "if I attempted to enumerate all the fine qualities of your work, qualities which compel me to congratulate not only the composer, but all those who will enjoy the work in the future, either actively or passively." Tschaikovsky changed the dedication from Rubinstein to Bülow. Max Bruch, the German composer, when asked his opinion on T's musec, replied: "I am far too stupid to criticise such music." Dvořák, on the contrary, wrote about his opera "Eugen Onegin," "It is a wonderful creation, full of glowing emotion and poetry, and finely elaborated in all its details; in short, the music is captivating, and penetrates our hearts so deeply that we cannot forget it. Whenever I go to hear it I feel myself transported into another world."

#### Tschalkovsky's Natural Tendencies

This is another instance of that most amazing disparity of opinions we encounter at every step in the history of music. To-day, however, there is hardly a doubt as to the fact that Tschaikovsky must be considered the greatest representative of Russian music. One of the reasons for this belated recognition is

to be found in the pronounced individuality of great musicians, which makes them often unable to judge impartially of their fellow artists. Tschaikovsky himself was not totally exempt from this "blindness." Of Brahms he writes: "In the music of this master's (it is impossible to deny his mastery) there is something dry and cold which repulses me. He has very little melodic invention. He never speaks out his musical ideas to the end. Scarcely do we hear an enjoyable melody than it is engulfed in a whirlpool of unimportant harmonic progressions and undulations, as though the special aim of a composer was to be unintelligible. He excites and irritates the musical senses, without wishing to satisfy them, and seems ashamed to speak the language which goes straight to the heart. His depth is not real: c'est voulu. He lacks the chief thing-beauty."

On the other hand he had a passion for Bizet's "Carmen." He was never so completely carried away by any modern compositions as by this opera, which Richard Strauss, on the contrary, finds "contemptible," which fact, however, would have very little weight with Tschaikovsky as to his mind, "such an astounding lack of talent (speaking of Richard Strauss), united to such pretentiousness, never before existed."

Tschaikovsky was, from his earliest youth, extremely sensitive. The least criticism or reproof that would pass lightly over other children, would upset him alarmingly. But he showed also an excellent heart, The weak and unhappy found in him a staunch protector. Once he heard with indignation that some one intended to drown a cat. When he discovered the monster who was planning that crime, he pleaded so eloquently, that pussy's life was saved.

About the development of his musical gifts we learn that the music of Mozart's "Don Juan" was the first to make a deep impression upon him. It awoke a spiritual ecstasy which was afterwards to bear fruit. By

its help he penetrated into that world of artistic beauty where only great genius abides. "It is due to Mozart," he writes, "that I devoted my life to music. He gave the first impulse to my efforts, and made mc love it above all else in the world."

One of Tschaikovsky's most characteristic peculiarities from his earliest life was his docility and compliance with the opinion of others in all questions save those concerned with music. Here he would brook no interference. In spite of any attempt to influence his judgment in this respect, he adhered to his own views



TSCHAIKOVSKY

A RARE PICTURE OF THE RUSSIAN MASTER IN MIDDLE LIFE. and followed only his own inward promptings. In all

other matters he was as malleable as wax. As a boy of 15 (1855) he showed a remarkable talent for improvisation and harmony, although he knew nothing of the theory of music. However, his first teacher, Kündinger, and his relations saw nothing phenomenal in him, and considered his improvisations of dance music only a pleasant accomplishment,

He once accompanied on a journey an old friend of his father, in the capacity of an interpreter, for he was conversant with French and German. In this way he went to Berlin, London, Brussels and Paris. Paris pleased him best, but he learned to realize the inevitable end of idle and pleasure-seeking life and to convince himself that it led to nothing, and that existence held other and nobler aims than the pursuit of mere enjoyment. The distraction of Parisian life brought about a wholesome reaction.

When he returned to Petersburg (1861) he began to study theory with Zaremba, an excellent teacher. His brother Modest remembered with what persistence Peter Ilich would sit at the piano for hours together playing "the most abominable and incomprehensible preludes and fugues."

In 1862 Tschaikovsky writes to his sister: "I have entered the newly opened Conservatoire and the course begins in a few days. As you know, I have worked ard at the theory of music the past year. Do not imagine that I dream of being a great artist. I only feel that I must do the work which I feel to be my vocation. Whether I become a celebrated composer or only a struggling teacher, 'tis all the same. In any

case my conscience will be clear, and I shall no longer have a right to grumble at my lot.

In 1863 he writes: "I have renounced all amusements and luxuries so that my expenditure has very much decreased. You will want to know what will become of me when I have finished my course. One thing I know for certain. I shall be a good musician and shall be able to earn my daily bread."

Anton Rubinstein, the director of the Conservatoire, found for him some private teaching. These besons brought him about fifty roubles a month (25 dollars). The curriculum of the Conservatoire consisted of the following subjects: choral singing, solo singing, pianoforte (Leschetitzky), violin (Wieniawsky), violoneello (Schuberth) and composition (Zaremba) Techaikovsky had more respect than enthusiasm for Beethoven and never aimed at following his footateps. His need of independence was always remarkable He never swore in verta magistra

#### Tschalkovsky and Rubinstein

It is just in the years of development of a great artist that we can discover the way which led him to success. Later, when he has conquered, when he has already reached the goal, there is nothing more to be learned. It is of no use for us to know that he is at the top; we wish only to know how he arrived there In 1861-1862 Tschaikovsky learned harmony, 1873,

strict counterpoint under Zaremba, with whom he began also to study form. About the same time he passed into Rubinstein's class for instrumentation. The great personality of the director inspired the students with unbounded affection mingled with awe. In reality no teacher was more considerate and kindly, but his forbidding appearance, added to the glamour of his European fame, impressed his pupils profoundly Besides being director of the Conservatoire, he taught piano, and his class was the desired goal of every young pianist in the school; for, although the other profes sors Gerke, Dreyschock and Leschetitay, had excellent reputations, they were overshadowed by Rubinstein's fame and his wonderful playing. In his class, which consisted of three male students and a host of women, Rubinstein would often set the most peculiar tasks. On one occasion he made his pupils play Czerny's Daily Studies in every key, keeping precisely the same fingering throughout. As a teacher of theory, Anton Rubinstein was just the opposite of Zaremba. While the latter was somewhat of a pedant, Rubinstein left all to the inspiration of the moment. On one becasion he set Tschaikovsky the task of orchestrating Beethoven's D minor sonata in four different ways Rubinstein was not satisfied with the arrangements and reprimanded him severely. It is peculiar that Rubin stein, although sincerely attached to Tschaik vike never valued his genius at Its true worth It is no difficult to understand this, because Tscharkovsky's artistic growth was perfectly normal and devend of that startling brilliancy which would strike a teacher On the other hand, Rubinstein cast a magic spell wer Tschaikovsky. He noted his pupil's zeal and made unceasing demands upon his capacity for work. But the harder the task the more energetic he became. Sometimes he spent the whole night upon some score he wished to lay before his insatiable teacher the following

Rubinstein had grown up in the period of Schubert Mendelssohn and Schumann and recognized all the orchestra, that is the orchestra of Beethoven, with ad dition of three trombones-natural horns and trumpets being replaced by chromatic ones. The ung tu dents, however, were enthusiasts for the mait modern orchestra. Tschaikovsky had become familiar with the orchestration of Meyerbeer, Berlios, Lisat and It and 1862 Wagner himself visited Petersburg. It was me so much Wagner as his instrumentation which im pressed Tschaikovsky. Another useful study was line translation into Russian of Gergert's treatise upon instrumentation, which he carried out admirably.

1865 Nicholas Rubinstein, the brother of the famous pianist, founded a conservatory in Moscow and engaged Tschaikovsky as a professor of harmony at the modest emolument of 25 dollars a month. On occasion of a cantata he had composed for the prize distribution at the end of the school year, Laroche wrote to Tschaikovsky: "In you I see the greatest, or rather the sole, hope of our musical future."

In 1868 Tschaikovsky fell in love with Desirée Artôt, the renowned singer, who was visiting Moscow with an Italian opera company, at the head of which was the impresario Merelli, Laroche describes her thus: Desirée Artot has been trained by Pauline Viardot-Garcia. Her voice is powerful and adapted to express intense dramatic pathos. Besides its dramatic quality, her voice is suitable for florid vocalization and her lower notes were so good that she could take many mezzo soprano parts, consequently her repertory was almost unlimited. It is not too much to say that in the whole world of music, in the entire gamut of lyrical emotion, there was not a single idea or a single form of which this admirable artist could not give a poetical interpretation. Desirée Artôt was not exactly good looking: at the same time, without recourse to artificial aids, her charm was so great that she won all hearts and turned all heads, as though she had been the loveliest of women. Under the irregularity of her features lay some mysterious charm of attraction."

After a mutual glow of tenderness, however, Tschaikovsky and Mlle. Artot recognized that a marriage would be a mistake, as he would have to play the pitiable part of attendant upon his wife, or she would have to give up her profession. So, without a word of explanation. Desirée married at Warschau, the baritone singer Padilla, When in 1869 Artot reappeared at the Moseow opera, Tschaikovsky sat in one of the orchestra stalls. When the singer came on he held his opera glasses to his eyes and never lowered them during the entire performance and tears rolled down his cheeks. Twenty years later they met once more at Madame Artôt's house in Berlin. Tschaikovsky found both the personality and the art of this singer as fascinating as ever.

1872 he took up journalism as critic of Moscow papers. His writings show considerable literary style. The general character of his articles bespeaks the cultivated and serious musician who is disinterested and just in his complete insight into his art. He was very successful in his campaign against ignorance and char-

The next year his opera "Oprichnik" was accepted by the Petersburg Theatre; and Napravnik, the orchestra leader, asked him to make a few cuts and to alter the orchestration, which, he said, was too heavy and overbrilliant in places, so that it overwhelmed the singers and put them completely in the shade. Tschaikovsky modestly accepted his remarks and did not show that his feelings were hurt in the least. On the contrary, he answered that he was much obliged to him, and he did everything Napravnik thought necessary as regarded the distribution of parts, shortening of scenes, and changes in the orchestration. The fault of overchanging the orchestra is, of course, very common with many modern composers. In his case one can learn how an experienced theatre leader can improve the original score if the composer is clever enough to put aside false pride and accept his practical advice. It is peculiar that Tschaikovsky was well aware of this fault in Wagner's works without noticing it in his own music. He writes: "Wagner's orchestration is too symphonic, too overloaded and heavy for vocal music. The older I grow, the more convinced I am that symphony and opera are in every respect at the opposite poles of music,"

Astonishing contradiction in criticism was again clearly shown in the judgments passed after the first performance of this opera. Cæsar Cui, the renowned Russian composer, wrote: "Poor in conception and fceble throughout, it is such as might be expected from a beginner, but not from a composer who has already covered so many sheets of paper." Laroche, on the ontrary: "The wealth of musical beauties of the Oprichnik is so great that this opera takes a prominent place not only among Tschaikovsky's works, but among all examples of Russian dramatic music. We have here a score which displays many of the best features of modern operatic music, while at the same time it is free from most of the faults of contemporary eompositon." Even if an artist is inclined to conform to the hints of honest criticism he is often at a less whom to believe.

In April, 1874, he went to Italy. His self-contradicting impressions of Venice are very peculiar. He wrote once: "Venice is a place in which-had I remain for long—I should hang myself on the fifth day from sheer despair. The entire life of the place centres in the 'Piazza S. Marco.' To venture further in any direction is to find yourself in a labyrinth of stinking corridors which end in some cul de sac, so that you have no idea where you are or where to go, unless you are in a gondola. A trip through the 'Canal Grande' is well worth making, for one passes marble palaces, each one more beautiful and more dilapidated than the last. Venice—I repeat—is very gloomy and like a dead city. There are no horses here and I have not even come across a dog." Later, however, he changed his opinion as follows: "Venice is a fascinating city. Every day I discover some fresh beauties. Yesterday we went to the church of the Frati, in which, among other treasures, is the tomb of Canova. It is a marvel of heauty. But what delights one most is the absolute quiet and absence of all street noises. To sit at an open window in the moonlight and gaze upon S. Maria della Salute or over the lagoons to the left is simply glorious. It is so pleasant to sit in the Piazza S. Marco in the afternoon and watch the stream of people go by. In short Venice has be witched me '



TSCHALKOVSKY'S STUDY IN PETROGRAD

I said somewhere else in this article that we can learn from great men not only how to do things, but sometimes also how not to do them. Here is an instance of the latter truth. Beware of radically opposite statements, the more of written ones! Tschaikovsky, of course, never would have thought that a wicked, although humble, colleague would put them together! Tschaikovsky, however, never modified his opinion on

Bayreuth. He wrote from there: "I made a little excursion through the streets of the town. They swarmed with people of all nationalities, who looked very much preoccupied and as if in search of something. The reason for this axious search I discovered only too soon, as I myself had to share it. All these restless people wandering through the town, were seeking to satisfy the pangs of hunger, which even the fulness of artistic enjoyment could not entirely assuage. The little town is not able to feed all its guests. One can obtain a piece of bread or a glass of beer only by dire struggle or cunning stratagem. As a matter of fact, throughout the whole duration of the festival, food forms the chief interest of the public; the artistic representations take a secondary place. Cutlets, baked potatoes, omelettes are discussed much more eagerly than Wagner's music. I perceived in the crowd many leaders of the musical world. But the greatest of them were conspicuous by their absence. Verdi, Gounod, Thomas, Brahms, Anton Rubinstein, Baff, Joachim,

Bülow had not come to Bayreuth." Did you ever hear of a visionary love affair with some ideal product of one's own fancy? A somewhat similar relationship was that of Tschaikovsky with Nadejda von Meck. She existed-it is true-in reality, but Tschaikovsky never saw her. She was an ardent admirer of Tschaikovsky's genius and, being wealthy, she helped also materially to relieve him from the hardships he had to endure in his struggle for existence. She inspired him with glowing letters full noetic ideals, but they never met each other end of their days, they never exchanged a word of by letter. Their whole intercourse was confined voluminous correspondence.

In one of these letters Nadejda wrote to "There was a time when I earnestly desired your n "There was a time with now I feel the more your sonal acquainte more I shrink from knowing you. present I prefer to think of you from a distance hear you speak, and so be at one with you in w

Once, when he would not accept her generous of of a remittance of 3,000 roubles, she writes looking after you for my own sake. My most prebeliefs and sympathies are in your keeping, your existence gives me such enjoyment, for life is the better for your letters and your music. I want to ke you for the service of the art I adore. So, you see my thought for your welfare is purely egotistical and long as I can satisfy this wish I am happy and grad ful to you for accepting my help."

An invisible sweetheart, love par distance, by win less! How many quarrels, how many distillusion would be avoided in such a novel way! Surely work of imitation! But how many would be satisfied as

Tschaikovsky's views about religion are mirrored the following letter to Nadejda: "I have lost for in dogma. The doctrine of retribution, for instanseems to me so monstrous, that if there is a full life at all, it is only conceivable in the sense of the indestructibility of matter in the pantheistic view the eternity of nature of which I am only a microscop atom. I cannot believe in individual immortality not sure that life beyond death is desirable, fo would lose its charm but for the alternation of and sorrow, its struggle between good and evil, date ness and light. According to our earthly conception even bliss itself would become wearisome if it was never broken or interrupted,"

His way of living was exceedingly simple. He as early, took toa without anything to eat, then read the Bible. He worked then in complete isolation, at wasting time from 9.30 to 1 P. M., composing, ordetrating, making corrections or writing letters. In nineties his correspondence had attained such a white that he was frequently engaged upon it from more until night, and often answered thirty letters a to He dined punctually at 1 P. M. He was abstroious and very plain in his meals. Wet or fine, is always went for a walk of two hours after disce during which he noted down passing musical though in a booklet. Next morning he worked them out the piano. At four he went home to tea; from is to seven he worked. The evening he passed with friends and never composed.

When he came to America, 1891, he was, of course very much idolized and did not escape the visits annoying enthusiasts. One of these asked Tschak sky if he never had composed a fantasia on the "Re Sarafan." On Tschaikovsky's replying in the negative he was very much astonished and added: "I will so you Thalberg's fantasia; pray copy his style."

When he was in New York he was overwhelmed wit attention and presents by an "admirer." He suspected some reason for this striking kindness and later was justified in his suspicions for the cat came soon of the bag. One day the affectionate friend hand Tschaikovsky a testimonial as follows: "I consider the pianofortes of * * * without doubt the best America" and suavely requested him to sign it. Tschikovsky, showed the obsequious advertising agent by

Among Tschaikovsky's most famous works are the operas "Eugen Onegin," "Pique Dame" and "Vakout the Smith." Six Symphonies, of which the "Pathetipe and the E minor are the most popular.

Tschaikovsky's life teaches us many invaluable le

His indefatigable activity under the leadership great masters like Anton and Nicholas Rubinstein Zaremba, and specially the magic spell for enthusiasi and continuous work which Rubinstein cast upo

Indifference to contradictory criticism.

Renunciation of idle life and luxuries that he might be able to concentrate upon the study of music all become an accomplished as he was an inspired

The inspiration of a pure love.

# A Year in the Fundamentals of Musical Composition The Minor Key and Other Musical Matters By FREDERICK CORDER

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(Professor Corder's Notable Series began in the January issue of THE ETUDE with a preliminary Chapter. Interference in Ocean travel prevented the oublication of an installment in the February issue but the series was continued in March and has appeared in every ETIDE since then. Each article is independent of the others to a remarkable degree in a series of this kind. The next installment will deal with "Part Writing.")

#### SIXTH MONTH P. No, but I suppose I could if I practiced it. T. Perhaps, but one wants a scale that shall feel natural and easy. Therefore, in straining upwards to get

Ex.3

Ex.4 Descending Melodic minor

are now exactly the same as those of Eb major.

T. Let us make a list and you will see.

6. b. s. . . b. . .

P. Is that why a minor scale always feels nicer com-

T. Yes, that, together with the fact that the notes

P. Then the key-signature is not so stupid as I

6 18 18 18 18 18 18 18

The principal chords-those on 1, 4 and 5-are all right,

only it is more difficult to use 4 and 5 in succession.

The thing to remember is that treble and bass (which

ever note you have in the former) must move in oppo-

The chords on 2 and 3 are very harsh and can be

used only like those ugly chords of seventh described

last month. The fifth here is dissonant and needs to

be prepared and the chord resolved upon (followed by)

one whose root is a fourth higher. You don't really

need to use these at all. Curiously enough the first

inversion of 2 is not at all unpleasant and can be con-

T. The Ab cannot go to Bk otherwise the chord can

P. What a funny sound the first inversion of 3 has!

T. If you will count the number of half-steps

between the tones you will understand. The octave has

twelve half-steps and this chord has its tone equi-

distant, four half-steps between them; so that taking

the chord by itself you can never tell by the sound

which is the root, which the third and which the fifth.

You may call it the Bogey chord, for it has neither key

P. Don't abuse it. I think it is a lovely chord.

You can slide about anywhere with it, and it doesn't

seem to matter what you call the notes.

Why, it is no different from the original position . . .

and the second inversion is the same. Why is that?

go where it pleases. A consonance, you know, is free

in its movement a dissonance has restrictions.

6 .....

going like a passing note:

ing down than going up?

really know them

site directions.

sidered almost as a concord.

nor musical sense.

P. When you say almost .

thought

HERE is that pupil of mine, on hand just in time to brighten up another rather dull half-hour. Good morning, Miss Pupil; the readers of The ETUDE would be obliged if you could tell them something about the to the necessary leading note we stretch the Ab up Minor key. First of all, what is it, and how does it to A4, and this doesn't matter so long as it is only

Pupil. Oh, well, the scale has other intervals, you know, and it is much nicer and more interesting than the major

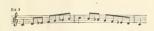
Teacher. So every pupil I have ever had has told me, so I suppose it must be true; but in what does the superior interest consist? P. O, I don't know, but the chords don't sound so

common and obvious, and there are nice weird inter-On the other hand we are glad to lower the 7th coming down, because it not only acts as a passing note to Ab, but also avoids the ugly interval between B\$ and F. T. Which always go wrong when you try to play

P. I think that is because of the silly key-signature Why do they want to write it the same as some major key that you are not using?

T. That is, indeed, an annoying matter; let us look into it. Play me a scale of C minor, for instance, You don't catch me like that; there are two.

Which do you mean? T. There are more than two; I mean the real, or harmonic minor scale.



P. I cannot see why they want to write the keysignature of this as three flats.

T. Do you think it would be any improvement to have it two flats, like B flat major? Look!



You would never be able to tell one from the other, and though one or two keys, such as G minor and D minor, would be clearer, those with from three to six flats would be very confusing.

I think the whole affair is hopelessly confusing T. Why? It is surely simple enough to say keysignatures are for major keys. For the minor we use

the signature of the nearest related major key. But why is E flat a nearer relative of C minor than C major?

T. Because the scales of E flat and C minor have only one note different, and sometimes not even that, while the scales of C minor and C major have always two important notes different.

. Yes, that is so, I suppose my failure to grasp that was owing to the confusion of mind caused by the two kinds of minor scale. Why do they want

T. Two? There are five at least: the Harmonic, the Melodic, the Modal, the Sclavonic and the Tonal. We spare you all but the first two,

And those are two too many for me. The rest sound like swear words and I don't want to hear them. Why does the Melodic minor scale want to act so

T. Do you sing?

T. Try at least to hum the few notes at the top of the Harmonic minor scale. . You see you can't get that interval between A flat and B natural right.

T. It is easier to write it than to read it. Can you tell me if there is another equally mysterious chord? P. Wait a minute, I believe I have a brain wave, Thrice four is twelve and four times three is twelve. A chord with its tones three halfsteps apart would be-

CHARLE IN HUR HILL

T. Now I think it was really brilliant of you to discover that. This chord, which you probably know is called the Chord of the Dimunished Seventh, is not so indeterminate as the other, but it has the peculiar property of really belonging to all the twelve major and minor keys at once, because by lowering any one of its four members a half step it becomes a dominant seventh. But this is a refinement of harmony which is a little beyond us at present.

Enough for us that this is one of the series of chords of the seventh such as we had in the major key:



I have written them out here in C minor without any key signature, so as to be clearer for you. As with the major ones the only usable chords other than the Dominant seventh are those on the 7th step (just described) and on the 2d. The others are all very harsh, are only used with the seventh prepared and the chord resolved on one a fourth higher. Those on the 2d and 3d have also their fifth dissonant and needing preparation. As in the major key the seventh on the 7th step (the Diminished Seventh) is generally regarded as an extension of the Dominant seventh with the root omitted. The chief thing to notice is that it can resolve upon a chord of C minor or major, which leads us to the grand discovery that

ALL CHORDS BELONGING TO THE MINOR KEY CAN BE

P. How do you mean? Isn't that rather a mix-up? How could I be in C major if I played a chord of C minor?

T. If you played a chord of C minor all day long you would not necessarily be in the key of C minor,

Certainly not; one single chord of G major after would render it quite uncertain whether the whole time you had not been lingering on the subdominant and were not really in G.

P. How curious! How do we know where we are then?

T. Most of us, I fear, neither know nor greatly care. The musical person instinctively feels that there is one pair of chords that tells us beyond possibility of mistake. You may gather the situation from the general trend of the melody, but in harmony only one thing tells you definitely.

And what is that T. The chord of Dominant seventh together with

P. Of course; I ought to have known.

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them six out of the seven tones of the key, rendering it impossible to confuse it with even its nearest relatives. P. What are they?

You might guess for yourself. A major key has two other major keys and three minor keys for neighbors. A minor key has two minor and three major. By related keys we mean those having their scales as near as possible alike. So they would be

a. Scales a 5th higher or lower.

b. The relative majors or minors of these. Put down thus in general terms it will not stick in your mind. Here are the scales related to C major.



and here is C minor and its family.



P. What a set-out! I wonder whether I can remember all those. T You would do well to write out the scales-or at

least write down the names of the scales related to some three or four others for practice. For instance: 1. Write out the major and minor scales related to

A major, F major, Db major. 2. Name the major and minor keys related to D

minor. F# minor and Bb minor. . . Well, that is all right. But I still don't

see why C minor is not a relative of C major. T. Don't you think it more sensible to regard it as a modification of the same key? It has the same Tonic, Dominant and Leading-note, so its chords are all modi-

P. Let it go at that, I suppose the next nearest relatives after those we have listed would be those with two more sharps or flats.

fied versions of those in C major.

T. No, that is not so, and for a very good reason. D major, for instance, requires C sharp as its leading note and this destroys any relationship to the scale of The same on the other side, the conflict between B flat and B natural would again prevent any relationship between the keys of C and B flat.

P. I am not sure I understand that, but I have a sort of feeling that you are right.

T We have been speaking of keys and change of key; do you know how one gets from one key to an-

P. Not in the least. I have a vague idea that you sort of lose your way and grab the nearest dominant seventh you can find.

T. Which will generally turn out to be the very one you don't want.

P. Exactly. How does one better that, then.

T. Simply by trying to think ahead and get hold of the dominant seventh that you do want, P. Easier said than done.

T. No. Which is the key you most frequently need

P. The Dominant, I suppose.

T. Yes, and it is the most difficult to reach nicely. But try this way. Say you start in C, is there any trouble in getting into A minor?

P. No. Raise G to G sharp and there you are. T. And in the same way you could get from A

P. By raising C to C sharp.

T Once in D you glide easily into G. Observe that these two stages are necessary. If you try to get there more directly the effect is unsatisfactory;

come back.

P. I think I have grasped that. But why is it so difficult to stay in a minor key? I always get hold of this chord and then it seems to have got-to-go into



T. That is because you are trying to harmonize the melodic minor scale. It takes considerable knowledge and experience before you can venture to do that. You will be wise at first to use those two false notes, the lowered 7th and the raised 6th of the key, only as accented passing notes for descending and ascending. Let your chords always conform to the harmonic minor scale, although you will be hampered by the inability to walk through the upper part of the scale. The chromatic chords-those with notes borrowed from adjacent keys-which are so useful in climbing round difficulties of this sort-I cannot venture to teach you at present; but I am going to end this course where most people begin, by speaking of part-writing in music.

# The Stupid Pupil

By Herbert Antcliffe

THERE are two ways of dealing with stupid pupils; one is to refuse to teach them, the other is to take special pains over their slow-moving work. Stupidity -that is dullness combined with obstinacy-usually arises from a lack of co-ordinative power rather than from any lack of actual musical feeling. Spontaneous co-ordination of studies and other interests which occurs in the case of the sharper and what we may call the more intelligent pupils, Las, in the case of stupid pupils, to be brought about or encouraged by artificial means on the part of the teacher. Scales and exercises must therefore form as small a part of the pupil's training as possible, because it is difficult to bring them into any obvious relation to everyday matters. Yet even these may sometimes not be without their application, for it was a pupil described by previous teachers as "dull and stupid" who remarked that certain five-finger exercises (with one and two notes sustained) were "like a Chinese puzzle." An observation of this character may well be, as it was in this case, the foundation of a new development of interest

Generally, it is wise with such pupils to hold out no high ambitions but to be content with small things well done. Short, simple pieces, with ample repetition, pieces that can be memorized easily, are most useful for arousing interest and developing the powers of concentration. They give the encouragement which arises from the feeling of ability to do something to carry t to a successful finish-and they put the study on the right plane. Music must be the subject studied, notes on paper and ivory keys to be pressed down being merely adjuncts. The slightest powers in other directions, singing and even whistling, may be utilized, for these teach the player to listen to his own playing.

Where many teachers fail with pupils whose interest is tepid or whom circumstances have made combative, is in not playing sufficiently to such pupils. A girl who had made almost no progress was brought to the writer for him to see how far she was deficient in musical capacity. Inquiry elicited the fact that she had been under one teacher for two years, and had never heard the teacher play. What could lessons mean in the way of music to such a child? She had only a small capacity, but loved music for its own sake. When, therefore, it was shown to her that the simple waltzes, gavottes, minuets and marches with which she struggled could be made beautiful music just as the more elaborate pieces she heard on the concert platform, she began to make progress, much to the delight of herself and her friends.

Theory must also be treated differently from the manner in which it is commonly done. The names of intervals and their variations and inversions are not important. A realization of the form of a piece, of what is repeated, what varied and what added, is of the utmost importance. None needs "appreciation lessons" more than the stupid pupil, and often this is the pupil who most repays special efforts in this

### T The reason being that these two include between the key of C still fingers in the ear and you want to What is the Best Way to Read a Piece of Music the First Time?

By Constanza M. Foster

Scramble-and again, scramble! It will do you far more good to scramble through a new piece of musiand to make all sorts of "hash" of it than to go with extreme slow tempo and get every note of it right Make a dash at it. And do not stop short of the end

Now, after having gone through it at a precarious gallop, try it again at a slower tempo This time for correctness. Take particular note of those places where you play a wrong harmony, or where the time offer some unusual difficulty. These bars you would well to take by themselves and, playing them very delib erately, to get them perfectly.

Then-when they are firmly in your mental grasp, tre the piece over again at a medium speed, and see how much of the difficult bars you can get without slowing the tempo. If you fail in many of them the piece i too hard for a reading piece. Try an easier grade,

Go through the same process with the easier music and see how soon you will improve your sight read ing It is largely a matter of courage-like diving or swinging from a trapeze. And the very fact of attack ing it will give you confidence and make the task more certain of accomplishment the next time. Of course your mental condition during reading is a matter of serious importance. Accuracy is often in proportion to your intellectual alertness.

### Velocity in Scale Playing

By Mrs. L. E. Totten

[EDIWOR'S NOTE.-The writer's ideas upon velocity at [Educad's Norze.—The writer's ideas upon velocity as somewhat different from the cultomary schemes, but the somewhat different from the cultomary schemes, but the land of the cultomary schemes, but the cultomary schemes is the conformation of the hand better than the other scales, because of the five black keys. This kyr is other scales, because of the five black keys. This kyr is consistent to the conformation of the hand better than the other scales, because of the black keys. This kyr is consistent with some mental tiles and be even simpler.]

"Mattering the Scales and Arpegios." However, the sale of C is only a little more difficult in velocity work, and with some mental tiltes may be even simpler.]

This is for those students who have worked long and faithfully at the scales, but have not been able to acquire any great velocity. And therefore, it presupposes the ability to play a smooth scale.

I do not claim that the method is entirely original, but give it as I have worked it out and used it successfully in my own teaching, especially with adult pupils. As the velocity of a scale can be said to depend mainly on the dexterity with which the thumb can be passed under and the fingers over. I give as the first xercise for right hand, C, D, E, F, of the C scale, with the usual fingering 1, 2, 3, 1, playing as rapidly as possible and the thumb coming back to C. Play a number of times CDEF CDEF number of times 1 2 3 1 1 2 3 1

pause. Then reverse the exercise beginning on F play FEDCFEDC 1 3 2 1 1 3 2 1 as before without pausing. Next play the octave up and back as with one im-

pulse pausing with the thumb on starting point C. Then with a new impulse, repeat the exercise, playing rapidly and resting with thumb on C before making a new start. When this is mastered so that the octave is played evenly and quickly, the passing under of thumb and over of fingers not hindering the velocity. Begin with thumb again on C and run up the octave, but instead of using the fifth finger, pass the thumb under on to C above and pause. Run up three or four octaves in this way, always pausing with thumb on C. Play down

the scale pausing on the C below each time. Afterwards the scale should be played two octaves and eventually, three and four. The practice for the left hand is the same, only reversed, of course.

This will take weeks, possibly months. Each step must be thoroughly practiced and mastered. Then the whole routine may be gone through again with still more rapid movements, until the velocity sought is

I use the C scale which, though most difficult to play, requires no thought to touch the right keys and the whole mind can therefore be centered on velocity-The slow practice of scales up and down the keyboard must be kept up, which will offset any tendency to pause on the thumb that might result from the exercises, and insures a smooth scale.

Sweet are the pleasures that to verse belong, And doubly sweet a brotherhood in song-

# The Teachers' Round Table

Conducted by N. J. COREY

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

#### Why a Good Instruction Book is Desirable

THE ETUDE

claims that it is much better to use no instruction books. Is he right?"—C. W.

Whether or not you can give up an instruction book depends entirely upon whether your brain has become a practical and efficient instructor by long experience. For a teacher who is just beginning to try and teach in this manner would be like a man trying to walk without legs. The young teacher must have a compendium of progressive and practical steps to be taken, and must have all exercises written out. Without this help he would be absolutely belpless. A teacher cannot dictate exercises unless he knows, by much experience, just what is suitable under given conditions, and has it immediately on tap in his brain. He must depend upon other teachers' experience until he has made his own. Many famous and experienced teachers prefer to use instruction books of some kind, maintaining that it is a waste of valuable time to write out exercises for a pupil which can be already found in printed form. Some teachers make a pose of teaching without a book of exercises of any sort, thereby wasting time that could be spent to the pupil's profit. Teachers will sometimes spend five minutes in writing down an exercise that is already printed in Plaidy, Philipp, Mason or other technical manual; time which could be much better employed in training or instructing the student who needs every moment of the half-hour lesson. Scales and arpeggios, however, can be taught by dictation to advantage. When the scale of C, for example, is learned the other scales follow as derivative natterns of the model already learned. Every pupil, except the youngest, should have a book of reference, whether it be Mason, Plaidy, Cooke or Philipp, in order to become well prepared in case he or she may wish to teach. Those expecting to teach should master such a manual in every detail. There is too much endeavor to teach that which is only half understood.

As to the viva voce teaching of the scales, after the scale of C is thoroughly understood, both as to structure, position on the keyboard and fingering, take up the scales that follow by the "circle of fifths." Let the pupil play the same scale keys with the same fingering, right hand, one octave, starting on G. Now show that there should be a half step from seven to eight, and that from F to G is a whole step. Therefore, in order to secure this, F sharp must be substituted for F. The fingering remains the same, and also in the left hand, which may be practiced through one octave. Next, start on D, and play the same keys as in G. Show again how C sharp will have to be substituted for C. The first variation in fingering will be found in B major, when the fourth finger in the left hand will

start on the keynote. Return to C major, and start through the flat keys at an interval of a fourth from each keynote, instead of a fifth. The work of the preceding paragraph could have been carried on through the fifths until C were reached, but it is simpler for young pupils to learn to add the flats one by one. After playing the same keys as C, starting form F, show that there should be a half step from three to four or A to B, and that, in order to secure it, B flat must be substituted for B. Then show how the fingering will vary, and let the pupil learn the correct fingering as progress is made from one key to the next. By this method you will find that pupils will learn the scales with remarkable ease, and will also remember them much better chan when learning them from the notes. Let them learn the scales and then see how they look wher represented on paper afterwards.

#### Inconsequential Teaching

"A hoy has come to me who is just finishing the ninh book of the Mathews Graded Course, but is woefully inaccurate in his playing. He has had no other instruction book or etudes, except supplementary pieces. This is my first experience with such a pupil after many years teaching. What is the best course to pursue?"—M. L.

There are hosts of pupils and teachers entirely devoid of individual initiative. As pupils they never arrive at the point where they can take a new piece, no matter how simple, and determine "how it goes," As teachers they make no study of methods, but pick up the first thing that is recommended, and go blindly through it without any study as to how it should be used. Even a cursory investigation should have shown the teacher that the Standard Course was never intended to be used in such a manner. The Standard Course gives standards of the various steps that need to be worked up to, and they need to be approached by supplementary etude work. You will have to put your boy back in an earlier grade. It may not be necessary to tell him that the etudes you select are easier, or, at least, it may not be necessary to discourage him. As you say you have had years of experience, you will need to select etudes and pieces that you are sure he can can learn to play accurately, and lead up through these, dropping the Standard Course for the time being. Sometimes it is possible to make a pupil feel that he is going straight ahead. This you need not discuss with him, perhaps, but simply say that the next studies he should take up are so and so, He should, however, he made to realize his inaccuracy, and the necessity of working to overcome it. His practice will probably need to be systematized into scales, arpeggios, etc., etudes and pieces. Tactful shrewdness and patience will doubtless be necessary on

#### With Those Who Begin

"I have an opportunity to form a fine class in a moderate sized town, but am 'at sea' as to what to moderate sized town, but am 'at sea' as to what to use with the beginners. I am an advanced player and feel competent to take care of such students, but the elementary stages seem so remote after the years, that I would like your advice as to just what course to lay out for them. Also where I can best secure the music?'—W. S.

Every beginning teacher feels uneasy about the firststep pupils. Like the boy learning to swim, however, the best method is to jump right in and flounder around until you learn how. There is nothing better than The New Beginner's Book, as the successive steps are so carefully systematized and explained. If the pupil is dull and needs more work in this grade, procure First Steps in Pianoforte Study and take the pupil through the latter half. The Standard Graded Course may be introduced early, and the pupil's progress estimated by it. It by no means provides all the music the pupil needs, but you will learn to determine this; and when the pupil is advancing too rapidly for the integrity of his musical foundation; and how much "sheet music" should be interspersed. For the first studies use book first of the Czerny-Liebling Selected Studies. These books will carry you through the early grades and lead you to the point where you feel most familiar. For the scales and arpeggios get Mastering the Scales and Arpeggios and follow its directions, dietating the scales by teaching the pupil how to construct them. The publisher will send you pieces "on selection" in any grades you may specify. Keep a wellclassified list of those you use and like, in your notebook, so you can quickly order for other pupils later. This will carry you over the ground that now appears difficult to you.

#### Counting

"I. A well-known tenderer up a constituere has letty given up the custom of having pupils consistently all the properties of the second of the should be upon the second of the second o

You have raised a question here that might admit of an interminable discussion. Thoroughly equipped musicians of long experience do not count, either aloud or mentally. The feeling for the rhythm becomes automatic, and is regulated by an unconscious sense. The possession of this sense is not uncommon, although it needs much training, and many very musical people scem to be entirely devoid of it. I find many singers. especially, who are totally devoid of it, and can keep time only by the most rigid and frozen beating Rests they invariably omit. Even when they learn to beat with fair but difficult regularity they have no sense of the measures. Two-four measure, for example, they seem unable to feel as ONE two, ONE two, and so on, the strong followed by the weaker, but they feel and beat it as one, one, one, one, all down beats and all alike, and the same with all other measures. The more beats to the measure, the more trouble they get into. If there are a dozen beats rest they never know when to come in again, for they feel no alternation of strong and weak, but every beat is a down beat, and they are almost sure to guess wrong

Pupils of this class are not going to have much success in keeping time unless they learn to count. Furthermore the integral divisions into notes of various values are troublesome, and require no end of drill, for their tendency is to fit the beats to the notes. and not the notes to the beats. In the early stage of study counting will be necessary, and as the pupi advances it will become less and less nece sary

To make the matter personal I would say that I have never counted from the days of my earliest study. I cannot remember any teacher ever mention ing the matter of time to me, therefore I have assumed that it was correct. When I lived in Boston I had the reputation among many famous musicians as being the best sight reader in the city, and was greatly desired as an accompanist for this reason, many of them never considering it even necessary to rehearse with me. A person whose time was crooked could not have this experience. A friend of mine was organist in one of the largest Catholic churches, with a charus, On festival days he engaged a portion of the Sym phony Orchestra. On these days he, of course, had to conduct, and an organist was necessary. He called on coming to rehearsal, as he was absolutely certain a he said, of everything being all right when I was at the organ. I only mention this as an illustration of how certain people may not be responsible for their faculties. I have known others with similar faculting but have not found it frequent among pupils who have come under my observation. They have generally needed an incredible amount of drill.

I have never come in contact with but one system that was able to successfully abandon the oral beating during early study. It is a system, however, respectively a special equipment, and, therefore, could not explained here.

2. This fault is due to a defective sense perception which is all the explanation that is needed. It is car ily overcome by making the pupils practic the passages with the right hand striking a little advance of the left, reversing the fault. This they feel at once, and by means of it you can induce them t sense the other also. In a short time they will en rely overcome the foult

# 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 loadly to-majist." How often one hears the foregoing, or some similar phrase. Does it not seem strange that we luman belings persist in celling courselves just the very things we do not want to possess? Would it not be much better to say: "I'm feeling splendlight 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 releasers your dreaded pieces. Why should they not be

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 impace veryone is saying or thinking about you, which is conceit, because probably they are not thinking 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 us evil gening, 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 lappy 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 leastht and mental equilibrium. When the thought expensively the complete harmony of vibration which is not sestimate to good leastht and mental equilibrium. When the thought expensively the complete harmony of vibration which is the control of the c

Worry never dispelled 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 symmathy and kindliness 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 from my own personal experience, 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 sems 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 monotrolled 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 rensedy. The mental attitude, of course, plays a large and important part. Nervous suggestion must on no account to permitted to enter the mind. Whenever a nervous thought unconsciously enters, then a strong mental suggestion of opposite effect must be 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 sold-r-plexus:

Take a slow, deep breath through the nostrils, filing the lungs from the abdomen upwards. Whilst holding the herath, and keeping 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 breabing 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 crudice days. For the later and more crudice days. For the composers' intention becomes a very awaward 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 Liadoff's Quarre Proludes, Qp. 13, No. 2, the 12 and Eb in the first group are struck exactly together.



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

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



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



Schumann, in his Bunté Blätter, Op. 99, No. 12, uses another device: the bracket connecting the Ch and Ch indicates that they are struck together.



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



uscs 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 \$\frac{1}{2}\$ 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. In this, to save crowding, the two accidentals are placed directly above the notes, instead of before them. We give an example from Arabesques, Op. 12, No. 6, by Edmond Laurens.

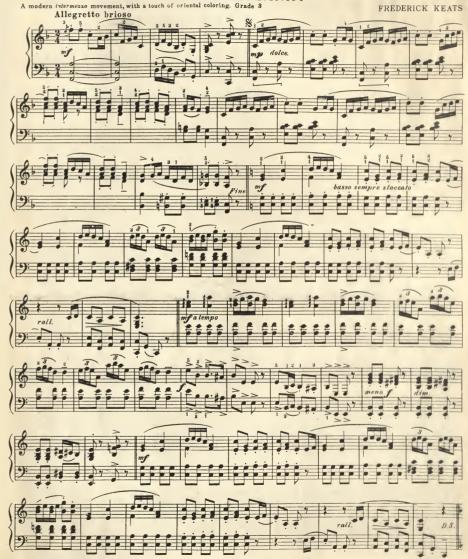


In closing, we give an example of a peculiar and extreme case, which occurs in a *March* by Oscar Hatch Hawley:

(We quote from memory, not having the copy at hand at present writing.) Here the BB, Eb and AB all sound together as one quarter-note chord on the second beat of the measure—a harsh, but perfexty 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



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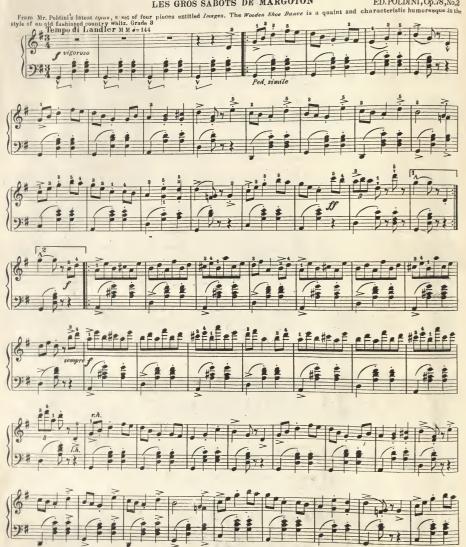
# MARGOT'S WOODEN SHOES

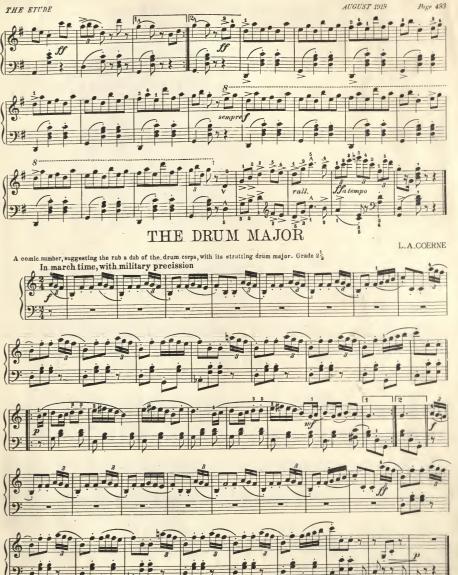
LES GROS SABOTS DE MARGOTON

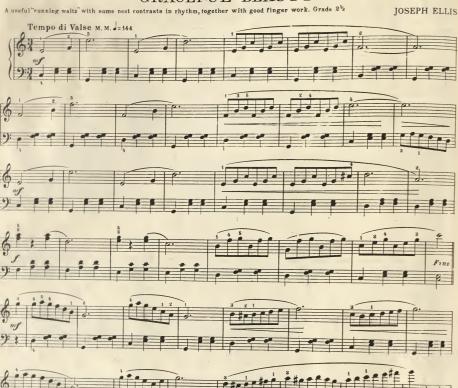
ED. POLDINI, Op.78, No.2

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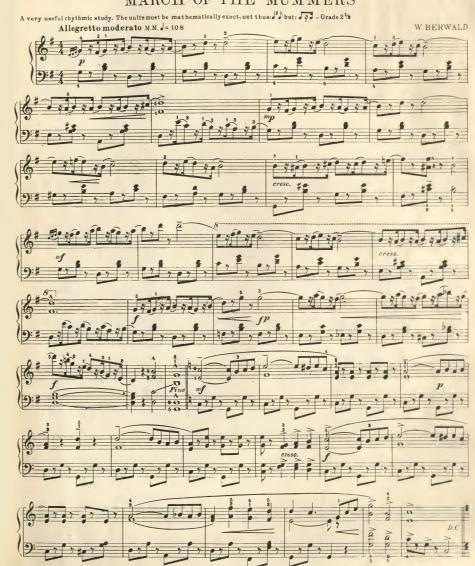




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THE ETUDE

# MARCH OF THE MUMMERS



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* From here go to % and play to Fine then play Trio.

# IN THE PAVILION

INTERMEZZO

CHARLES WAKEFIELD CADMAN

Ry one of the most popular contemporary American writers. Written in his earlier manner, but most acceptable, nevertheless Moderato grazioso M.M. = 86

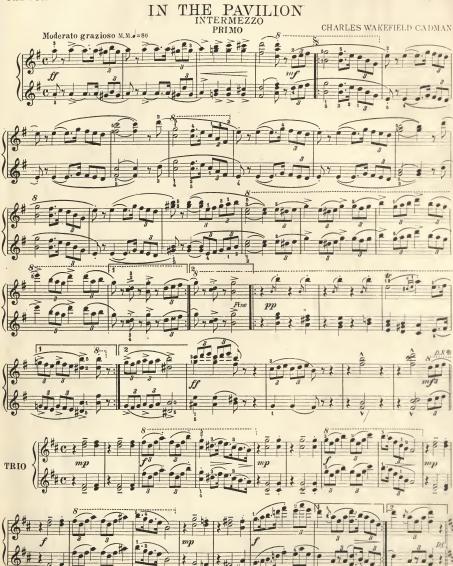


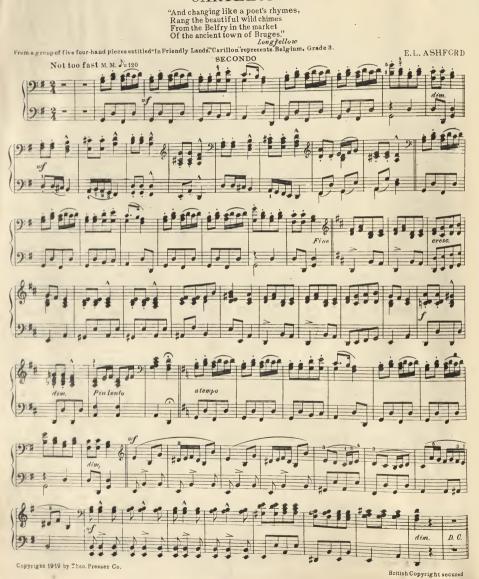








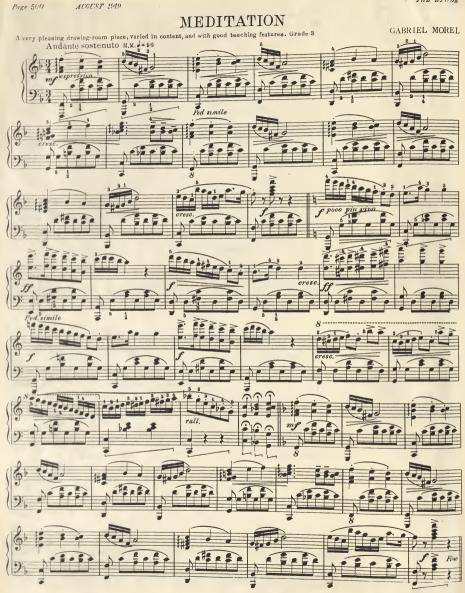




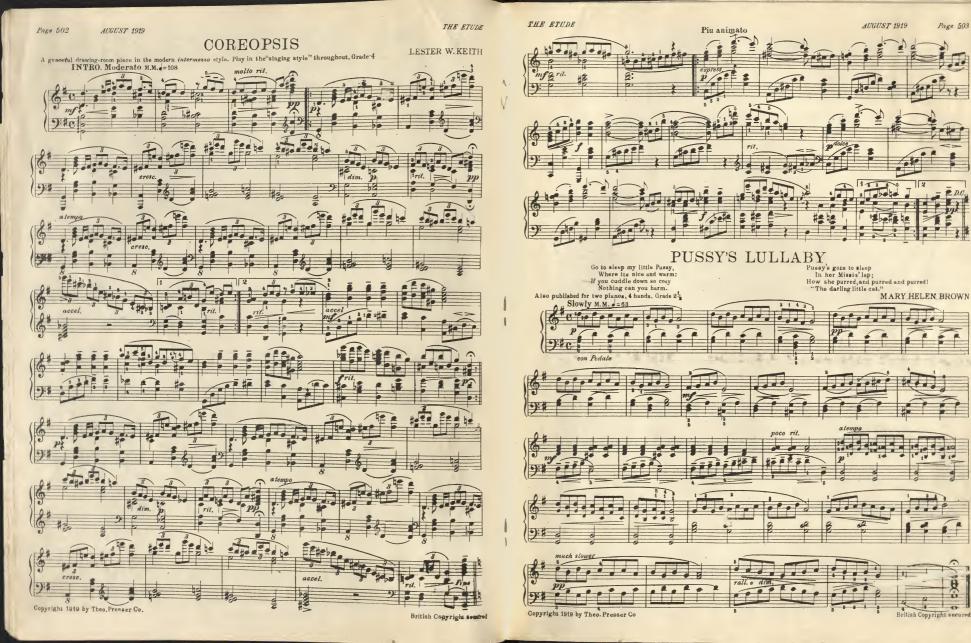
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Allegretto M.M. -- 80

MANDOLINATA

de E. Paladilhe
PARAPHRASE
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 Allegro, M.M. =100







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



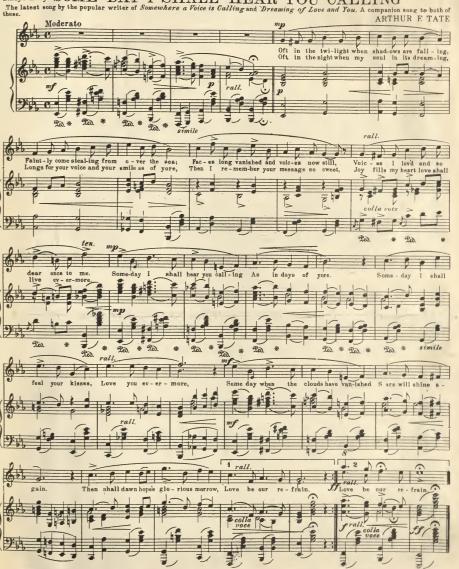
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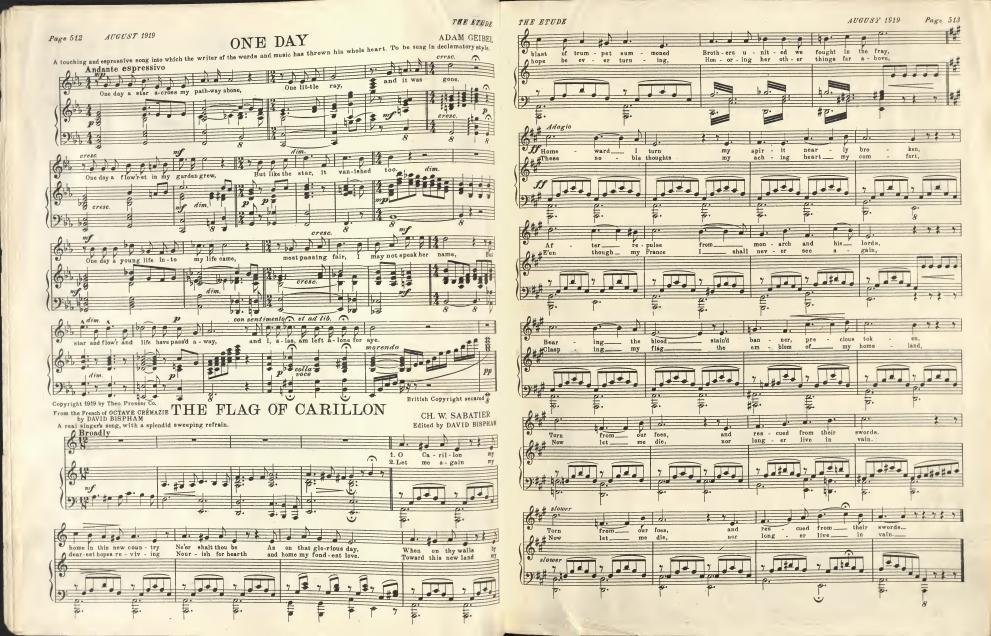
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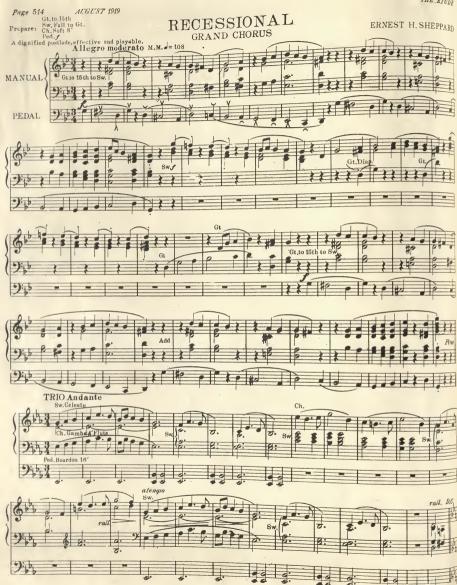
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### The Piano vs. Instruments of Small Repertoire

ing up of one of the less familiar instru- have been transcribed for it with such ments, such as the zither, the chromatic skill and genius as to be idiomatic for, haro, the flageolet, or what not. Or again, the instrument. Take Liszt's transcripthose who have become enamored of the charms of the banjo, the guitar, the mandolin or the ukelele, and wish advice as to commencing the study of one or other of these now quite well-known smaller instruments.

THE ETUDE

It is more or less embarassing to be smaller than that of the piano, but this asked to give advice of this kind, be-cause good advice is like a good glove— designed to fit one particular hand, not chestral music, as well as quartets, trios, 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 they have a vital significance to those 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

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 three things: 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, dozen languages, One does not study French, for instance, merely to talk with Frenchmen, but so as to read Balzac, Victor Hugo, Moliére, Verlain, Maeter-

# The Repertoire of a Musical Instrument

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

From time to time we have inquiries poser has written for it, and even many from some who are considering the taktion of some of Schubert's songs: Schumann's transcription of Pagannini's violid Caprices, and others.

> The repertoire of the violin, violoncello and viola is (as solo instruments) much 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 banio etc., however, we find them in much the position of the less-known languagespeople 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 Possibly we can make what we are 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 I. Old folk songs and dances.

2. Modern popular music of a very low type, or at best commonplace and with out distinctive character,

3. Arrangements of familiar selections from the classics, pruned and abbreviated to suit the limited scope of the instru-

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 Madagascar or New Zealand, as the case even some language that has no literamight be. The great literature of the ture, for the sake of hob-nobbing with world is concentrated into some half- the 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

# The Pleasure of Memorizing

By Ben Venuto

ury and guardian of all things." To have musical person often takes great pleasure memorized a number of really noble and in recalling a melody to the mind, when beautiful pieces of music, is to have not at the instrument at all, just as a added immensely to one's inward wealth religious person might meditate on a and to have enriched one's personality. verse of Scripture while engaged in To have a good repertoire at one's finger- every-day occupations. ends for use in public or in the social Be careful to fill your musical memory

CICERO tells us "Memory is the treas- the benefit does not stop there. A really

circle is a desirable object in itself, but with what is worth while, not with trash.



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# Vocal Compass: Extensive and Extraordinary

By Dr. Orlando A. Mansfield, F.R.C.O., F.A.G.O., etc., etc.,

nical development, is a fact of which ledger line below the treble staff to A times. Otherwise "the Swedish nightinof the art of singing is perfectly aware, staff—a compass of exactly three oc- and, very possibly, surpassed by a few. chorus singers, the compass of the voice is more or less limited, seldom exceeding her. the interval of a 10th or of a 12th. But, with exceptional physical gifts, and with intensive vocal training, many professional vocalists have widely exceeded this compass, while others have actually doubled it, and a very few have soared to even greater heights or descended to considerably lower depths. Two octaves, working range for almost any soloist; a few vocalists have a practical compass of 21/2 or 3 octaves; but any really useful extension beyond these limits is quite phenomenal and, as we shall see presently, a rare event in musical history.

A few years ago a claim for the greatest vocal compass recorded was made by a Miss Olive Harcourt, an English vocalwho stated in the columns of the Musical Times that she possessed a voice ranging from C sharp in the second space of the bass staff to the highest C on the seven-octave pianoforte, and occasionally one or two semitones higher still. Another English musical paper claims the highest sound produced by a soprano voice for a Miss Ellen Beach

of about (or somewhat over) 3 octaves. by C. above the 5th ledger line above the contemporaries was Aloysia Weber, Mothe part of the Queen of Night in The and universally beloved musician. Magic Flute, with the staccato tones ex- But it is highly desirable for us to re-

prano was Gertrud Elisabeth Mara (1749here Richard Wagner's sister-in-law, Elsie Gollmann, wife of his brother Albert, who possessed a compass two degrees beyond 3 octaves, and sang the parts of Rossini's Tancredi and Mozart's Queen of Night with equal effect. Returning to the Italian soprani we have Angelica Catalani (1779-1849), the bravura soprano who frequently ascended to G in altissimo; also Giuditta Pasta (1798-1865), for whom Bellini wrote La Sonnambula and Norma, and Donizetti his Anna Bolena. Pasta's voice ranged from A below the treble staff to C and E on the second and third ledger lines above it, although this upward compass has been exceeded by Madame Patti, who at one time could reach F, three degrees

#### Jenny Lind's Fine Range

But all these great artists were eclipsed by Jenny Lind, Madame Goldschmidt Yaw, who sung E, two octaves above E (1820-1887), "the Swedish nightingale," in the fourth space of the treble clef. as she was so often called. In her case Both these statements appear to have the available compass was from B below been fairly well authenticated. Other- the treble staff to G on the 4th ledger wise we should have to conclude that the line above-2 octaves and a 6th. The country for "tall tales" is England rather most remarkable tone in the head register of the great songstress was F sharp on Descending from these dizzy and doubt- the 5th line of the treble staff. This was ful heights to the more prosaic regions the "clarion F sharp" which possessed of recognized musical history, we can- such an irresistible charm for Mendelnot imagine ourselves or anyone else ssohn, and for which he wrote so rewriting a paper on vocal compass without markably in his Hear Ye, Israel, and I am making some mention of the celebrated He That Comforteth in his Elijah. In Lucrezia Agujari (1743-1783). This phe- both these compositions the F sharp just nomenal Italian artist enjoyed a range mentioned is the "predominating note," -the dominant in both the keys of B her highest sound being that represented minor and B major in which the works are respectively written. Unfortunately treble staff. Her usual downward range Mendelssohn never lived to hear Jenny was to middle C, but it has been stated Lind in the songs which he had written that size could descend to "fiddle G," expressly for her, or with her voice i. c. G in the second space below the prominently before his imagination. She treble staff. In 1770 Mozart heard her at was unable to "create" the part at the Parma, and spoke of her as possessing first performance of the Elijah on Wed-'a lovely voice, a flexible throat, and an nesday, August 26, 1846, in the Town incredibly high range." She sang to him Hall of Birmingham, England. Her first passages involving the compass we have English performance of the part did not voted to the foundation of a Mendelssohn zart's sister-in-law, for whom he wrote Scholarship in memory of the departed

THAT vocal compass is a matter more solo, The Pangs of Hell. Aloysia en- ion to be most emphatically endorsed by or less contingent upon physical and tech- joyed a sweep of from B below the first the musical world of his and subsequent every well-informed teacher and student above the fourth ledger line above that gale" could have been equaled by many lo the case of ordinary vocalists or taves; while, judging from contemporary Indeed she might have been rivaled by records, she thoroughly deserved the partiality which Mozart exhibited towards number of THE ETUDE we were informed Another remarkable German so- that Tamaki Miura, the Japanese soprano, possessed a parrot whom she had taught 1833), with a compass from G below the to sing scales and arpeggios ascending to treble staff to E on the 3d ledger line the very G which we have already noted above the same. We ought to mention as marking the upward limits of Jenny Lind's remarkable voice.

#### The Male Alto

Concerning the male alto voice, now almost exclusively cultivated in England, where the best specimens are eagerly secured for the Cathedral choirs in the music for which, at least down to the end of the eighteenth century, the alto voice plays a most important part, especially in solos and verse passages,-we ought to note that in the church music of the Elizabethan age the parts for this roice occasionally descended to E in the 4th space in the bass clef, while Gs and Fs contiguous thereto were fairly common. This low compass is probably due to the fact that the ecclesiastical pitch of that period was at least a tone higher than the modern standard. As a rule the male alto can attain to C and D.in the upper part of the treble staff. The writer remembers hearing, during the progress of some incidental music given at a meeting he was once addressing in the Birmingham Town Hall, England, a male alto of exceptional merit successfully negotiate several contralto songs reaching two or three semitones higher than the limits last mentioned.

Amongst female contraltos we ought not to forget Mrs. Billington (1768-1818). the great English operatic contralto, with a compass of 3 octaves, from A below the treble staff upwards. Then, amongst notable Italian contraltos possessing remarkable ranges, we might name Marietta Alboni (1823-1894), the greatest contralto of the nineteenth century, whose voice extended 2 octaves upwards from G below the second ledger line under the treble staff-two complete and perfect octaves of lovely quality throughout.

#### High Tenors

In respect to tenors, Italy wins easily. For instance, we have Giovanni Davide (1789-1851), whose first success was in Rossini's Turco in Italia; and who, from just mentioned. Sacchini (1734-1786) take place until December 15, 1848, when his association with "Signor Crescendo," also attested to having heard her sing she sung in Exeter Hall, London, the as Rossini was nicknamed, became himto B in altissimo. One of her greatest proceeds of the performance being deself to be known as "the Rossini of song." Davide had a compass which included four B flats-from the B flat on the second line of the bass staff to the B flat above the first ledger line above the staff. If the pitch were lower or hight tending up to F above the third ledger member that it was something infinitely treble staff. Of lesser compass but of line above the treble staff and lying continuously within the compass of an oc- Mendelssohn to regard Jenny Lind as the tiste Rubini (1795-1854), the greatest tave below that sound, especially in the finest singer in Europe, and for his opin-tenor of the last century. His compass

extended to F on the 5th line of the treble staff, e. q., in Bellini's I Puritani and for his voice Donizetti wrote toD flat in Don Sebastian, and Bellini and Rossini to D natural in La Sonnambula and Zel mira respectively. Rubini will be rememhered as the teacher of Mario, and the first to make use of the vocal vibrato.

Amongst baritones, the pride of place for compass must be given to Antonio Tamburini (1800-1876), who had a working compass of two octaves but, by the employment of falsetto, he could even take a soprano part. And if that celebrated Frenchman, Jean Baptiste Faure (1830-1914), had no phenomenal compass, his upper F sharp, "marveloudy facile and mellow," has become almost historical

#### Rasso Profundos

In range the bass and basso profundo voices rival in some cases the compass of the sopranos and tenors, which is the more surprising when we remember the heavier organisms in the former cases. The first bass to have a compass of historical importancce was the Rev. John Gostling (1650-1733), a gentleman of the Chapel Royal, London, England, a subdean of St. Paul's Cathedral, and the most famous singer of his time. His voice extended easily down to CC, on the second ledger line below the bass staff and in his anthem, They who go down to the sea in ships, the immortal Henry Purcell wrote for him down to EE and DD. Gostling, who afterwards partici pated in the coronation ceremonies of James II and of William and Mary, was a prime favorite at the court of Charles II of more or less infamous memory Indeed Purcell's anthem just mentioned was especially written to commemorate Gostling's deliverance from a storm which overtook him while on a sail in Charles II's yacht. And so partial was Charles to Gostling's voice that he once said, "You may talk as much as you please of your nightingales but I have a gosling who excels them all." On one occasion the king gave Gostling a silver Easter egg with a remark to the effect that he had heard that eggs were good for the voice. When opened the egg was found to be full of golden guineas. This incident seems to contradict Rochester's estimate of Charles 11 as the man who

"never said a foolish thing And never did a wise one,

During his visit to Italy in 1706-1710. Handel wrote a "serenata" entitled "Aca, Galatea, e Polifemo, which was produced at Naples, in 1709. This work was quite different from his Acis and Galalea of later date, and it contains a most remarkable bass solo for Polifemo, involving 2 compass of 21/2 octaves, from CC to above the second ledger line over the bass than the present norm, the compass would remain just as exceptional as ever. though there is no definite proof for whom the solo was intended, the propa-



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Boschi, the most celebrated basso of the quality was one of the most majestic ever eighteent; century, who is said to have heard," Myron Whitney (1836-1910), the sung afterwards the part of Polyphemus celebrated American basso, had a comn Handel's later cantata, Acis and Gala- pass extending one degree lower than tea, produced at Canous, near London, in that of Formes, 1721, and who created the bass parts in many of Handel's earlier operas. Half a century later we hear of Ludwig Fis-cher (1745-1825), who is described by Otto Jahn, the biographer of Mozart, as an artist of extraordinary gift for compass, power, and heauty of voice, and personal friend of Mozart, who often spoke of his "splendid voice"; and it was for this singer that Mozart wrote the part of Osmin in his Entfulrana ous dem Scrail. Fischer's compass was 21/2 octayes, from DD below the bass staff to A in the second space in the treble, and it has been described as "well-rounded, even, and in tune." More than half a century later comes

Carl Strohmeyer (1770-1845), of Gotha and Weimar. He possessed a range one degree less high than that of Fischer, and is honored by being mentioned in Spohr's Autobiography, Another celebrated German hasso was Carl Formes (1810-1889). who visited London and died in America, His compass was from CC to E in the first space in the treble staff, the compass of the modern organ pedal-board. And s these letters formed his initials he introduced them into his crest. A man of prepossessing appearance, he possessed a Its infinite variety."

bility is that it was planned for Guiseppe voice which "for volume, compass, and

As a great deal of notice-a large nortion of which is ovite unmerited is be ing bestowed upon the eccentric and somewhat ineffective Russian church music of recent date, it may be well to state here that the Russian Church vocal contrabassi descend to GGG, a third lower rtistic perfection both in singing and thanthat of the compass last mentioned, but having, probably the greatest German these remarkable voices have a singularly bass singer of his age." Fischer was a limited range. In 1843, three generations of Russian Jews performed in London to "go one better" than the compas above named, he descending to AAA, or But much of the charm of these voices is lost when away from their proper environment-a large and lofty church or other ecclesiastical building, sparsely furnished, and stone-built, with vaulted roof.

> that the great singers of history have retained their place as such, by virtue of their quality rather than by the compass of their vocal organs. An abnorma vocal compass may startle: it can, and always will excite temporary interest : but of vocal quality combined with style it may well be said (with all due apologies to Shakespeare for our adaptation) that "Age cannot wither, nor custom stale

### Echoes from the Past

By D. A. Clippinger

Tosi (1647-1727) seems to have been a sisted of five commas and the minor voice teacher with a conscience. When semitone consisted of four commas. This trying the voice of a prospective pupil he meant singing five-ninths of a whole step admonishes the teacher as follows: "But or four-ninths, as the case might be. above all let him hear with a disinter- fancy modern ears would find this some ested ear whether the person desirous to what puzzling, but they thought nothing learn bath a voice and a disposition; that of it then and insisted that singers be he may not be obliged to give a strict account to God of the parents' money ill spent, and the injury done to the child by the irreparable loss of time which might have been more profitably employed in some other profession." "The master must want humanity if he advises a scholar to do anything to the prejudice of the soul"

should be a good sight-reader before he went to a master of singing. He should have a "fund of knowledge sufficient to perform readily any of the most difficult compositions."

In the matter of ear-training his demands would be rather severe on modern vocal students. At that time they recognized a difference between a diatonic half step and a chromatic half step. The whole step was divided into nine commas, and

able to do it.

Tosi rebukes those ancient and modern teachers who believe in always singing with full voice. In one of his rules for practice he says: "Let him take care, however, that the higher the notes, the more it is necessary to touch them with softness to avoid screaming."

On the subject of attack he says: "Let Tosi insisted that the vocal student him teach the scholar to hit the intonation of any interval in the scale perfectl and readily keen him strictly to this important lesson, if he is desirous he should sing with readiness in a short

These and many other equally interesting things which Tosi says about the training of the singer lead us to believe that at least one old Italian teacher was pretty thoroughly grounded in the prinwhat they called the major semitone con- ciples of singing.

### Melba Talks to Young Singers

and intelligent, otherwise the artistry es- indispensable. I cannot imagine the vigorous health is indispensable. I exercise, physical training on sound lines, gale or a lark. and the avoidance all excesses, dietetic and otherwise.

tion, too, must not be overlooked. An career. Intending singers must be pro artist's personality is always reproduced pared to sacrifice much in the cause of in singing, and the public has no desire art. Hard work, perseverance, and sub-

Young women must always bear in Despite the modern shibboleth that the mind that it is impossible to sing ex-cept under the condition of "Mens sans singer be intelligent, I maintain strongly in corpore sano." They must be healthy that a vocal organ of pleasing quality is sential to successful singing can never croaking chorus of the frogs of Aristobe acquired. A natural life conducive to phanes, despite its cleverness, being musically agreeable, nor is a whole chorus of strongly recommend plenty of outdoor crows so pleasing as a single nighting-

A good voice must be coupled with intelligence. Should either element be lack-The cultivation of a cheerful disposi- ing it is hopeless to enter on an artistic



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voice should be carefully trained by proper methods, and never on any account must it be forced. Once a pupil has been imbued with the right methods, to sing well is casy and to sing badly is difficult. Undoubtedly there are several methods suited to different voices, but one point I rigidly insist on. All

sopranos must be taught to sing their high notes, piano and even pianissimo. Here let me give a serious warning. When any one cannot sing these notes with soft delicacy it is the beginning of the end, for it is an indication that the vocal chords are stretched beyond their natural limit, and have become flaccid, and even paralysed. I always send my pupils to a throat specialist for an examination of their vocal chords, so that they may realize what a delicate fabric they are. In a homely way I have always called them "two little bits of cotton." for a great many years, and am proud My warmest wishes go forth to the to say that my voice still retains its cause of Opera in England. have used my own "two bits of cotton"

cannot be too strongly emphasized. The beauty. The public will bear me out in this opinion, which, being a plain truth, cannot be deemed an excessive claim.

When a voice has been "placed," then the hard work begins. If the voice is healthy, the poising should not occupy more than six or eight weeks. The next step is to learn operatic arias, and then the operas themselves, and this can be done only with the aid of a good coach. Memory is indispensable to an oper-

atic artist while a facility for the acquiring of languages is most important. I am delighted that operas are being sung in English, and trust the practice will continue. My dream is that one day, when order shall have come out of chaos, the Government will grant us a National Opera House. The war has taught us the value of art, especially that of music, happily described as the medicine of the mind. There is no reason why England

should be behind Italy, France. Belgium, or any of the big centres of the world.

## Faust's Disastrous Rejuvenation

THERE is nothing quite so funny as disappearing hand of the super. But the when things go wrong in opera. In the audience had seen, and, as audiences alpher Faust sells his soul to Mephistopheles for the return of youth, there is a magic transformation. Sir Frederick Bridge, in his "A Westminster Pilgrim," tells of a very ludicrous performance.

"P- was taking the title role in Gounod's Faust. The contretemps to be related occurred at the moment when the actor's beard and stage wig are whisked away down a trap-door, and relieved of the trappings of senility, the young and joyous Faust steps forward into the limelight in the bloom and beauty of youth. The opera had pursued its wonted course up to this point, P-- had placed himthe super who worked the change awaited his cue, It came. His hand shot out, but he grabbed more than was preperfectly bald Faust, lacking even a ton-The zealous super had dragged away the actor's own private wig along with the hirsute property guise. P-realized the situation in a flash, and realized the situation in a flash, and swiftly reclaimed his wig from the fast d—n you, sir!' and ran."

prologue to Faust, where the old philoso- ways relish unrehearsed efforts, it roared and rocked itself with delight even after P- had replaced his locks and resumed his impressive part. He got through with it, but he was disconcerted and furious. The cause for such sustained merriment seemed to him insufficient, but he learned the reason when, leaving the stage, he sought a mirror. In his agitation he had replaced the wig the wrong way round. If the actor was furious before, he was now mad with rage, and his wrath demanded the chastisement of the '___ super,' the cause of his mortification. Like Saul of Tarsus, he was still self in position near the trap-door, and breathing out threatenings and slaughter when the super appeared-a huge man of brawn and muscle, in his shirt sleeves and apron, just come from his work cribed, for, lo! there stood revealed a 'Hullo, Mr. P-!' cried he; ' do you want me?' P- was a small man. His bellicose intention vanished with the rapidity of his wig not many minutes before. Looking his opponent up and down

### Sir Frederick Bridge's Blind Critic

great help to him.

"My organ lessons were not very regular, but I practiced almost daily, and, cu- first time, we had some of the more modriously enough, my greatest critic was ern chants introduced, notably one by the old blind blower, Fred, whom I have mentioned as having allowed me to toll sung to the 104th Psalm. There is a very the bell for the funeral of the great striking chord in the second part. Old Duke of Wellington. Intensely musical, he played the violin uncommonly well, and along with a friend—the blind organ- power. He was always rather hard upon ist of a neighboring church-was employed at all the dances in the vicinity. was a local saving that 'people liked to have blind men to play at the dances, be- Mendelssohn's Lieder, using it is a subcause they would not know too much of

what was going on'! "Blind Fred had a great love for is something like!" I thanked him, but Church music, and would constantly was artful enough not to tell him whose come round from the bellows side to the it was."

Our best critics are not always profes- keyboard side of the organ to correct me sional teachers. Sir Frederick Bridge, for a wrong note or something that I had many year's organist of Westminster not noticed myself. He could do this. Abbey, in his recently published reminis- because I was only allowed to play softly, cences, tells of a blind critic who was of and the organ not being pneumatic, it did not require a great amount of wind.

"I remember his delight when, for the blind Fred would whistle this chant to me, accenting the chord with all his my extempore playing (which I admit was not very good), but once I tripped him up by taking a phrase from one of iect. This brought him round to me, with the exclamation, 'Ah, Master Fred, that

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# Question and Answer Department

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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 nom de plume will be printed. Make your questions short and to the point.

Questions regarding particular pleces, metronomic markings, etc., not likely to be of interest to the greater number of ETUDE readers will not be considered.

Q. Should one employ the German pronun-clation of the manes of composers, such as Beethores, Bach, Chopin, etc., I heard a friend laughed at because she pronounced Hanch's — Doubles—Instriction Treaker.

THE ETUDE

"Bach"—"Hoyen:—American Teacher.

A. When the acquaintance of anyone is made, the first duty we observe is to know and repeat the person's name. If we are sufficiently in sympathy with a composer's works to become acquainted with them and to talk about them intelligently, the least that can he expected is that we should prothat can he expected is that we should pro-nounce the composer's name as he would have it prounced. By so doing we show respect to the composer, we make ourselves avoid even the slikitest smile at our igno-arce—a smile that so many are prone to give, and that is sometimes hard to nyold. For example, we heard a musically inclined For example, we near a a musically inclined man, the other day, talking shout "The Polly Nays by Choppin," Mistakes of this kind may be easily avoided by referring to a standard pronouncing Dictionary of Musicians.

Q. When should counting be given up?-A. When that musical constituent known

A. When that musical constituent known as "time" shall have entered into and permeased the individual's system as thoroughly as that other constituent, 'tume, such as tume. When the performer has the sentiment of time, when be on "feel" it as insufficiely and as positively as be can "feel" when the performance is out of tume—"off the key" as some call it—then, and not till term, may counting be earthyl dispussed with.

Q. How long did the masters study?-IN-QUIRER.

orthesis.

A. The reply might he that there are masters and masters, also that there is study
and study! To be a "master", as it is undistricted by the study of the study
and study! To be a "master", as it is
just to study, there must he talent—that
"talent" while is best described as "an infiative capacity for taking pains." This then,
make a great master, for he must have genius.
Neither is genius alone enough to make a
great master, for he inhort genius must he
mented by dose, persistent, methodical study.
Some learn in six mustus what another would
take years to acquire; some need only it
whole treatises.

bint or a suggestion where others require whole treatise. The study-period, therefore, is relative and variable according to varied mentalities. But takends study without more study and the study an one compless the New In Appel and the Compless of the Compless

Q. How shall I oscertain what grade one f my pupils is in!—Young Teacher.

of our people it is excessed. Teachers as been also benefit or binned; come through the various benefit or binned; come through the various tion of being at teacher. She or he will therefore he herefore he perfectly conversant of the control of t

MANDEL.

A. Music for the happipes has been issued. The house of J. & R. Gien, of Edithurgh. The second of the control of the brooms, in 1825; Patrick MacDonaid, in 1784, published "Airs for the South Bagpipes"; and a collection of Northumbrian bagpipe music, by Peacock, exists. Although the supply of bagpipe music appears to be somewhat shundant, it is undoubtedly the case that the majority of pipers learn much by

Q. is Jeno Hubby, the violisist and com-poser, a German or a Hupgertan-H. O. E. A. He was born in Budipeth, like his counted has Hupgerlan, but qualify the counted has Hupgerlan, but qualify the was granted a Hungarlan State stipend, to conable him to go to Berlin, at the age of thirteen, and study for five years under Joa-chim. His real name was Eugen Huber.

O. Is Jeno Hubay, the violinist and com-

Q. How does one play passing notes?-

A. "Passing notes" are used in passing from one principal note to another, and are usually not essential parts of the harmony. There is no strict rule for their performance, but they are rarely accented, except so in-dicated.

Q. Were the operas of Schubert and Men-delssahn ever produced, and could they be ronked with the opera composers?

roades with the opera component A. Mendelson worde his one opera, when he was eighteen, Die Heckeit der Comzelo met eighteen, Die Heckeit der Comzelo one performance. He einste Mertdere be eilased with the opera composers. Schuler, on the other hand, were some eighteen eines der hand, were some eighteen of the other hand, were some eighteen composers. Schuler, on the other hand, when some eighteen composers, schuler, on the other hand, were some eighteen composers which has lived to the present may and the Bossmande music (Barriera end Ballet). His music, convequently, finds no place in the operalite reporteday,

—G. De Q.
A. Yes, most declidedly. The great feature of the "old square" was its very light action, in The Evens last year—a conference which it would be well worth while to get the need for a very light touch. Practice on the square" (that would make a good sairk their work: "Practice on the square "you would herefore, he of great advantage in the acquisition of lightness of execution.

O. What is a Potpourri?-L. F.

Q. What is a Potpourit--L. F.
A. The Etude has one chief, ever-present idea: to help its renders in every possible power of initiative and research are supplanted. One of the best methods of learning ting. The property of initiative and research are supplanted. One of the best methods of learning ting. The property of the initiative and research are supplanted by the property of the initiative property, and even smaller dictionaries to be found in words in frequent use. It is also most advisable that every carnest undent should there are several. As for the word in unserting the property is a selection of numbers together and arranged so as to form one piece; its English equivalent is the word Modely.

O. Please explain what o rest obove a note means. I refer to a rest printed above a staff, not on it.—M. J. M. A. See the first part of preceding reply. The rest in question probably refers to an upper part or voice, for which silence is required.



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# Department for Organists

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"To You of the Chorus Choir"

By Sibley G. Pease

you have in the Church by your member- perchance, a real fan, is no signal for ship in the Choir? Any church will be you to do the same. In the first place, it is and your thoughtfulness. First, your di-

play and violin, we come get no orfore, in his place." If every singer who during the service. If you do, then the was good enough to command a salaried can't resist, either); then there are two quaintance with good music. You are chorus. You started out in a chorus position in a quartette, where in the people talking. Remember the organist associating three or more times a week quite likely. Join a good chorus until you world would we get a chorus to back up is your friend in time of trouble. He has with others who are there with the same the quartette? Most operas have the helped you out of trouble many a time. spirit and who are congenial. soloists supported by a chorus, and I When you are not singing and he is believe that most of the best choral complaying be courteous enough to be still Boys of the Old Glee Club. There you positions can have a better and more im- and listen. Talking bothers him and he pressive rendition when given by a will appreciate your attention.

position in the church than any other them! Robert Burdette has said: organization within the church. It means much personal sacrifice to be a good will do this for your church, through the choir, you had better not join the choir at all You must be regular in your attendance at services and rehearsals, be time, "Sing English"; yes, certainly as there promptly, give close attention to long as we are living in America. Your mar the effect of a composition or spoil has been lost." (Elizabeth Stuart Phelps.) some fine place in another part of the A choir of just ordinary voiced singers

some of the congregation whack at them- professionals.

Your director not only wants you to The choir occupies a more important learn the music but the words, too. Learn lingered in his memory through all the keep in touch with music in the churches.

> "Yet though I'm filled with music As choirs of summer birds, 'I cannot sing the old songs'-I do not know the words.'

I've heard one director say many a your director, and do nothing during music must come first in your thoughtsservice to make yourself disagreeably not yourself-for remember, "Sweetest conspicuous. A little thoughtless act can the strain when in the song the singer

-just plain folks-can take just a fair While in the choir-loft he composed, composition and, by careful, attentive recalm, dignified and act as though you hearsals, watching the little details and enjoyed your part in the service and yet with good behavior during service can realized your responsibility. Don't fan "put over" a finished rendition far more yourself during service. Just because effective than a lot of noisy, cock-sure

a more effective church with you than useless. You won't feel one degree rector appreciates you, because what can cooler, and you waste a lot of energy that a director do if he didn't have you to good music you have learned to love Robert Schumann said: "If all would might better be spent in singing. It looks direct? Then there is the appreciation play first violin, we could get no or- bad and distracts your attention and that from the church and your own knowledge Under a competent director you can receive much valuable instruction and ac-

> will find his value on friendships that while takes a lot of greasing to get back are made in such an organization, and into shape. But seriously, you had bethow the characteristics of each one ter join a good chorus where you can

> Over my desk there hangs a group picture of forty-seven men and boys of the than you would by sitting around home Choir of Trinity Episcopal Church in or walking all over looking for a "job." Toledo, Ohio. This was taken in 1901. It's quite probable that you might be choirmaster, and every one of us boys of help to you when you get your next loved him. Yes, we boys look quite dif- position. Yes, you've taken money from ferent now, but what memories that pic- the churches-now give some of your ture revives. Out here in Los Angeles once in a while, too seldom though, I see one of the old boys, and we have a it over! dandy time talking over old choir days.

"What's Roscoe doing now?"
What's my point? This is it: The choir is like a big family. You in the chorus are making your history now. You are forming associations and friendships that you will carry all through life, and later you wouldn't take the world for

Well, there are numerous rewards for those recollections. And, I'm not a hun-

The influence of the Church and the Just a word to the "paid" singer who

is out of a position. Don't be so "stuck up" that you think you would be lowering yourself professionally to join a Your voice will get rusty if you don't Read James Whitcomb Riley's The keep it working. A piece of machinery that's been out of commission for a where you will be before the public more The late Charles H. Thompson was learning something more that will be efforts. Those in the chorus are doing it. It won't hurt you in any way. Think

Here's something more cheerful. Out what's become of Paul?" and of a chorus of about twenty-five members that I had eight years ago, in one year's time nine of us got married Some found their wives and husbands right in the choir. Why isn't that a pretty good reason for some eligible ones to join a chorus? You see there is more than one bright side to a choir.

# Making the Hymns a Real Part of the Service

By Godfrey Buhrman

THE hymn are at once the most im-

sic to every poem in the hymnal; tastes sung by the congregation,

portant and the most neglected portion of only fits the poem in accent and stress, at home up to D and Eb; but unless the an organist's duties. We have never ac- but also-which is vastly more important singing be exceptionally vigorous and quired a new position without first play- -in sentiment and "atmosphere." The ing some hymns for the Committee; and plaintive setting of "Lead kindly light" stiffened sit-and-stare Sunday Clubs. we have never occupied a church position would no more match the strenuous charwithout receiving more comments on the acter of "Onward, Christian soldiers," hymns than on everything else put to- than Saul's armor would fit David; but we have in every hymnal many cases of The chief essential is a proper music just such misfits. The organist's first setting. No matter how trivial the words, duty is to evade these pitfalls; his seca proper setting may redeem them; no ond is to provide a setting the melody of matter how sublime in thought, an inap- which shall never descend below middle

It is, therefore, highly advisable for the set; for by it he can utilize many settings therefore, avoid it. organist to make sure of the point, by the that otherwise should be forever impos-

A proper music setting is one that not compass. The average man is perfectly florid embellishments, it defeats its own responsive, an E or F is fatal, in our

organist to make sure of the point, by the had otherwise should be roever impossibilitation of fitting music when necessibilitation of fitting music when necessibilit

purpose. Generally speaking, the accompaniment should be on full swell, excepting the most brilliant registers, whether they happen to be the 2', the Mixture, or Tempi, at one time, were entirely too the Cornopean, or all three together; with slow, and are so yet in many localities; full choir, all but imitative reeds; and occasionally they are too fast. On the with the Great, up to and including the average they are highly satisfactory, both 8' Diapasons and one 4' Flute; but exfor enthusiasm in singing and from clusive of the 16', 2', mixtures, reeds interpretative aspects. There is no par- and, as a rule, exclusive of the 4' Diapticular piety in slowness,—at least not ason ("Principal"). Such an average in this kind! Brisk, but not hur- organ leaves an abundance of reserve mailer now automore in automore in a monthly many that is a mockery of C (and rarely go that low), nor rise ried; meditative, but not funereal; and on which to draw as the climax is built thus far has been a physical above upper Eb. Eg and Fs have choked very, very mildly rubato; but never unup in succeeding verses and gives of them the state of and menua improvement and a succeed in wedding proper mu- are a silly waste of time if they are not miserable and exaggerated ritard on the verses. It is perfectly safe to conclude last line of every last verse! Mediocrity that, no matter how small the organ of and ideals of men differ the world over. Transposition is an organist's best asshould be much less than this full organ

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duty to read, while he plays, every word of the lines his organ accompanies, so as to be exact in his own phrasing, and responsive in his accompaniment. Many hymns will offer no climax at all: which is very delightful, for the effect of a climax comes not from the climax itself. but from its absence for a considerable

The pedal can be omitted occasionally for a phrase, or perhaps a line or two; the strings can predominate occasionally, and then the flutes, or the 2' and 4' registers, or possibly the reeds, though they are very poor mixers with voices; all of which changes must find full warrant in a change of sentiment in the noem itself. Florid additions to the written notes are very rarely effective, not because they are not heard, but that they are felt too plainly. A whole-hearted enthusiasm for good congregational responsiveness is the best inspiration any organist can have for an otherwise dull and uninviting task.

#### Unison Singing

The men of the average congregation believe heartily in the theory of letting the women do the work; but it is not their innate laziness or indifference that is to blame, for they are all naturally proud of their voices, and would delight to display them in singing. What sounds more exhilarating than a large congrega-tion of singing men? Rather is their failure our fault for expecting them to sing, either a high E or F which they cannot take, a bass or tenor part which they cannot read, or an improvised mixture of every note under the sun, which they feel (also look) about as comfortable over as the lobster does over the fry-pan.

The conclusion is that every hymn-setting must be transposed so as to make D or Eb the upward limit of the melody, and then have the choir, if it be anything less than a forty or fifty voice organization, sing entirely in unison at all times. Unison leading, medium compass, inviting rhythm, supporting (but not overpowering) organ accompaniment, and attractive, sturdy hymn settings will very soon induce the congregation to sing.

#### Attack and Rhythm

It is necessary neither to begin each verse with an upward look-out-I'm-coming roll, nor a high anticipated here-Iam-take-me soprano note, in order to insure attack; but rather with a straight, firm chord stroke lead right off into the hymn-rhythm without introduction and without break. One of the strangest things about church music is the fashion in which this old bit of folly holds so tenaciously to the hymn attacks; we have never yet found one congregation anywhere in the civilized world that secured any the better beginning for it. A little church visiting will prove this.

The "fermata" (pause, or hold) is a criminal nuisance and an inveterate enemy of congregational singing. For example, consider the ragged edges of "He leadeth me," or of "St. Ann's," or of any other hymn when it is mutilated by frequent "fermata" signs; and immediately we have warrant enough for disregarding them entirely in ninety-nine per cent, of their appearances, and for holding them out in absolutely strict measured rhythm in all others. One of the real effective things an organist can do is to tide a congregation safely over these thread-bare, clap-trap places with a strong, steady rhythm that seems to gain tremendous swing and impetus entirely by the disregard of these empty-shelled

A medium-length standard interval of time between verses will soon become felt, and enable a congregation to prepare for each succeeding verse with some measure of assurance that it will come when they expect it, and not, like trials and tribulations, at every other time.

An indefatigable, never-say-die "amen" is an abomination unto mankind. Why say "amen" every time we say anything real good? Cultivate the habit of talking less, and speaking only the truth, and the "amen" is superfluous. What is more dreary and doleful on a rainy Sunday than to hear a congregation of halfhearted people and half-empty pews (mostly the latter) droll out a pathetic, panic-stricken, apologetic "amen" after each humn! Please do not acquaint us with anything worse, for we, as yet, do not know such incarnation of wickedness;-and we know enough as it is.

#### Conclusion

Why the minister should monopolize the joy (?) of hymn selecting is beyond our feeble comprehension. Hymns are selected by him for their words,-and then promptly and gleefully, almost tormentingly, sung by the choir and congregation for their music 1 Would it not be well, then, to select them from the same viewpoint by which they are to be sung, not read? As long as a minister knows not his own place, or is not able to fill it (which is usually the case with the meddlesome kind), just so long will bad singing continue, and good singing remain at home on Sundays. We would not argue for the exclusion of the "dear old hymns," nor for the adoption of many of the modern kiln-dried tunes that drop into our hymnals from the bleak and hare skies: a little homely melody is not a half-had thing for a hymn tune, nor is tunefulness always to be condemned,no, not even in 1917.

Good singing, then, will come as soon as we prepare, not the congregations, but ourselves and our ministers.

# The Organist in the Small Church

By Norman H. Harney

We may find occasionally that a young organist, as a result of exceptional ability combined with influence and good luck, succeeds at the very beginning of his career in obtaining a position in a large, prominent and well-to-do church. The great majority of aspirants, however, are compelled to begin their professional work in one of the humbler, though by no means less important, positions.

Unfortunately, it sometimes occurs that a young organist, who believes his abilities entitle him to a more prominent place, permits himself through lack of enthusiasm for his position to fall into a perfunctory manner of discharging his duties. He believes (and in many cases perhaps is justified in the belief) that the

neople of his congregation, being unaccu tomed to anything better than a rather low standard of church music, fail to appreciate his best efforts. He argues, that if they are satisfied with a class of musiwhich can be produced with very little preliminary study, why spend the time, thought and energy necessary for the proper 1 endering of something more artistic:

Part of the reward of a musical career comes in the form of appreciation, expressed or understood, and in the consciousness of having brought a certain amount of beauty and joy into the lives of others. It becomes quite natural, therefore, for a musician to give his audiences what he believes they will en-

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work, to that level.

This is an unfortunate attitude of mind in any profession. and one unworthy of any serious mugrowth. We frequently hear of a great land. opera-singer or a famous player on the

joy. If their chief delight is in tawdry, These great artists have reached the trivial and commonplace music he is pinnacle they occupy because they have tempted to descend, in his professional been incessant and tireless workers. Eternal industry is the price of success

The only safe rule for the musician is: sician. The man who performs his duties Play at all times as though your audience in this spirit is in the first place guilty of were made up of individuals of the highviolating his conscience, because he is not est musical understanding. Play at all giving his best. In the second place, he times as though your hearers were the is damaging his reputation, and in the most appreciative, the most critical and third place, he is stunting his own artistic the most discriminating people in the

The young organist should make this stage whose performance of some favorite part has gained in depth and underestimating the importance of his strength and beauty during the years in position. Humble though it may seem which it has been presented to the public. compared with that of other men, it is Such growth and improvement do not still worthy of his best efforts. If it is come as the accidental result of repetinothing else, his position is a preparation tion. It is only by a conscious striving for a higher place, and if he so regards toward a higher goal that any worthwhile improvement can be brought about. self sink to the level of a mere machine.

#### On Registration By T. L. Rickaby

in mind in constructing their works. In more ways than one.

So much has been written at this sub- fact, there is but one criterion to depend ject, that it would seem to be vain to try on i. e., the organist's good taste, and his to say anything that has not been said judgment as to what is really musical and before. The fact remains, however, that artistic. To depend on one's own judgthe question asked oftenest of teachers is, "what stops must be used on this piece?" bination is the "best." When the cook Most organ compositions have the regis- was complimented on the success of her tration, but this does not necessarily help soup, and was asked what was in it, she matters. Hard and fast rules and "long replied, "there's thought in it." This indistance" suggestions are practically use- gredient can be used in more things than less, because even where an organ pos-soup. I have known small organs on sesses the stops called for in any specific which it was impossible to secure any-registration, they may give an entirely dif-thing approaching real musical effects ferent effect from those on the organ the but only a very few. Make a special study piece was written for, or on, for com- of the stops, singly and in combination. posers naturally have some one instrument It's a fine discipline, of infinite value in

### Calling vs. Hiring

is this hiring attitude which usually makes gation should then place full responsibility the relation between an organist and his for the musical portions of the service in ehnrch so unsatisfactory. When a min- his hands. He should lead them spiritister comes to a church he realizes that ually in music as the pastor does in prayer so long as a majority of the congrega- and preaching. The attitude of the organtion is satisfied he is sure of his position. ist is now changed from a musician hired Whereas an organist knows that the to please and entertain the worshippers to power to discharge him rests in the hands one of pastoral assistant. As preaching is of two or three persons who often dictate for the edification and inspiration of the his policies, thus hampering initiative; and hearers so must church music help to who sometimes discharge him for trivial enforce the message of the minister. If reasons. The choice of an organist should it does not do this it has no place in the be vested in the congregation, and not church. left to the whims of a few individuals.

An organist is not called, he is hired. It Having selected their organist the congre-

# "Weak Finger Joints and How to Cure Them' By H. Schwartzman

bending in the most horrible-looking way, in pieces, accent may be applied in places even in pupils who have been laboring at where weak fingers are employed, etc. the piano for four, five or more years. All the aforementioned exercises must to say nothing of those who have had be played very slowly with hands separont, with no help to give but "curve your meaningless exercises for hours, as some fingers" or "stop bending," etc., until the players do. pupils' ears become so accustomed to Von Bulow once said that three things

one of the finest ways of strengthening comes first. The others will follow soon, the finger joints which in turn improve of course, with guidance, on difficult beats. Scales, arpeggios and and sure.

How often do we see finger joints trills should be done the same way. Even to say nothing of those who have had ately at first, paying attention to position less training. The result is, of course, a and relaxation. Twenty minutes put thin, flabby tone as well as floppy rhythm. aside for accent study each day will keep Yet, some teachers will watch pupils your fingers in splendid condition and playing in this manner week in and week you will gain more than by playing

hearing the same commands over and were necessary to become a good pianist. over again that they almost forget the One is, to play correctly; two, to play meaning of the words. The pupil is not heautifully, and three, to play interestalways to blame. The fault lies with the ingly. And the very first thing in the world for us teachers to remember is to In the study of accent I have found teach our pupils to play correctly. That

the tone as well as the rhythm. Five It's time to put an end to the bad finger exercises (Hanon's "Virtuoso Pi- playing we hear so often, due in many, anist" is excellent) should be practiced so very many cases to weak finger joints. with accents on weak fingers and also Especially since the remedy is so simple

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THE ETUDE

The American Componers' Fund Committee is a new society organized in New Xork for the purpose of alting American New Xork for the purpose of alting American for technical study and by inaucing the pul-lication and performance of their works. It is proposed to raise a permanent fund of a million dollars, to be drawn upon for these million dollars, to be drawn upon for these

A Bill for a National Conservatory has been introduced into the Sennie by Senator Fietcher. It proposes the estab-lishment of an American Conservatory of Music and also for the appointment of un

Japan is to have a native musical ournal, to be published by 11. Iwaki, a esident of Hamamatsu, Japan.

resident of Hamanucka, Japua.

The Beethwoon Muscleal Society, or
The Beethwoon Muscleal Society, or
The Beethwood Market Society and the State State

Alfred Herts has been reappointed conductor of the Sau Francisco Sym-phony Orchestra the fifth consentive year in this post.

Franz von Vecsey is not dead, as has heen reported. He has been giving recitals in Berlin to crowded houses, his first profes-sional appearance for several seasons.

Alreno, Ohlo, is having a big musical "shoom." It numbers a Russin cohor of 150 members, among other novidles of 150 members, among other novidles of 150 members, among other novidles and colorus, as well as two vomes bands, all well organized and energetically active, and colorus as well as two vomes bands, all well organized and energetically active, exact of 150 poorest citizens by memis of neighborhood societies, community chorness, exact of 150 poorest citizens by memis of neighborhood societies, community chorness, early this summer, with the assistance of the Minuscolis Symphony orchestra. Millionary, which is substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary of the substance of the Minuscolis Symphony orchestra. Millionary orchestra in the substance of the Minuscolis Symphony orchestra. Millionary orchestra in the substance of the Minuscolis Symphony orchestra. Millionary orchestra in the substance of the Minuscolis Symphony orchestra. Millionary orchestra in the substance of the substance of the Minuscolis Symphony orchestra. Millionary orchestra in the substance of the sub Akron, Ohio, is having a blg musi-

M. Jacques-Dalcroze, luventor of the Eurythmic method of musical edu-cation, is to give a series of lectures on the subject next February, 1920, in a tour which will include every city of prominence in the lurted States.

Spanish Opera sung by a Spanish company in the Spanish Theatre is u recent novelty in New York City, which, if successful in its first season, will be continued us a definite and permanent musical institution.

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I am delighted with the Beginner's Har-mony Writing Book by Moore. Perfect familiarity with all the intervals is abso-lutely necessary and for that reason this little book will be of great value to teacher and pupil.—Lourse Hozzis, Kentucky.

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# Department for Violinists

Edited by ROBERT BRAINE

The choice of bow and violin, as re-

gards size, should be left entirely to an

experienced violin teacher. Age has

nothing to do with it, since the length

of arm differs so much in children at

various ages. The aim in choosing the

size of the violin and bow should be that

the young performer may be easily able

to play in the same position, as regards

right and left arms, as that assumed by

There are thousands of young per-

could not be induced to take any interest

in the violin, and who were making no

progress whatever. In many of these

cases it was found that the pupils had

violins and bows of the wrong size, or

the instruments were not in good play-

ing order. When violins and bows of

the proper size and in first-class playing

order were given them, the effect was

magical. The pupil began to take greater

beginner in violin playing to make any

Conversely, the pupil should not con-

and small bows, which are toys in their

not use a small-sized violin a moment

and aids in the development of the ar-

tistic nature of the pupil. The only

intrument.

violin pupils

"If All Would Play First Violin We Could Get No Orchestra Together." - R. SCHUMANN

### The Right Size

In the case of children and young violin students it is of the greatest importance to have the violin and bow of the right size. People buy suits, shoes, hats, etc., of the proper size for their children as a matter of course. They do not have them wearing things several sizes too large because they happen to have them on hand, or have bought them cheap at a rummage sale. When it comes to the choice of a violin and bow, they often reason from an entirely different standpoint, either through ignorance of the injury done to the pupil by using a wrong-sized instrument and bow, or because they do not feel like spending the money for an outfit of the correct size, when they already have one which is too large or small for the

We often see a tiny pupil struggling with a full-sized violin, and a bow which is six inches or a foot too long for his arm, thereby acquiring faulty habits which will cling to him through life. If the violin is too large, the pupil will infallibly acquire a faulty position of the left hand and fingers. In the case of a child pupil the violin should be small enough so that he can hold the left elbow far under the violin, and the fingers far above the fingerboard, in the same position as that of the performer whose arms are long enough for a full-sized instru-A small pupil struggling with a full-sized violin will hold his arm to the left of the violin instead of under it, and will finger on the sides instead of the tips of the fingers. Also, because the length of the strings is too great for him, he will continually finger short, especially with the fourth finger on the G, D and A strings thus acquiring the distressing habit of continually playing flat.

A bow which is too long also leads to most serious faults. The pupil naturally full-sized instruments. A pupil should tries to use its full length, and in order to do this he will be obliged to draw longer than necessary. An instrument back his right arm and elbow, thus draw- of the size he is to use the rest of his ing the bow out of parallel with the life should be placed in his hands when bridge, and thus spoiling the tone of the he is ready for it. There is nothing more how more or less crooked when ap- of using a violin on which tones of full because they used bows which were too long in their childhood practice. The full-sized bow is calculated for the arm small-sized instrument is because it is of the average adult, so that it can be mechanically necessary. thawn as far as the point, keeping it at The more limited the state of advancetip. Some violinists of very large build he should have, and not conversely, as and long arms, such as Ole Bull, have many people seem to think. used bows of extra length and weight. The great point is that the bow must be exactly adapted to the length of the per-

The weight of bow and violin in the Out of its grave, and make the Present case of youthful performers is also to be considered. Many a talented child In thoughts and joys that sleep, but has been turned against the violin by Folded within their own eternity," being made to struggle with a heavy, soggy violin, and full-length heavy bow. Holding the violin up in the proper postudent, especially if the violin is heavy, which is too long or too heavy.

### The All-Conquering Steel E String

Since the publication in a recent number of THE ETUDE of an interview with Jacques Thibaud, the eminent French violinist, in which he stated that most ensures. of the best-known concert violinists, including himself, are using the steel E string, in preference to gut or silk, for their most important solo work, advices the adult performer with his full-sized from all over the country indicate an ous increase in popularity of the steel E string. A prominent Western formers struggling with violins and bows teacher writes to the Violin Department: of the wrong size, and acquiring habits "I have constantly fought the wire E (had habits) of position which will cling string, but THE ETUDE interview conto them through life, simply to save a vinced me that I was wrong, so I am little money. I have frequently had switching to the use of the steel E, toyoung pupils come for lessons, who had gether with my entire class of fifty violin been playing for a certain length of time, and who, according to their parents,

Other teachers have written in the same strain. Music dealers declare that their sale of steel E strings, and the attachment to the tail-piece, by which they are tuned, is increasing by leaps and

The most trivial circumstances often lead to tremendous consequences. It is certain that the general use of the steel E string will have a very great result interest and to make real progress. Even on the future of violin playing. There a good workman cannot make good prog- is not the slightest doubt that if violin strings could be invented, which would ress with poor tools, so why expect a stay in tune as long as piano strings for instance, so that the violin would be always ready for use-like the pianothe wrong size? The slogan, "Anything without the preliminary trouble of tunis good enough for a beginner," has ing, breaking strings, putting on new ruined uncounted thousands of young strings, and keeping the violin in good playing condition, that the violin as a tinue to use a small-sized violin when musical instrument would double in popularity. Human nature is essentially inhe is ready for a larger one. We somedolent, and the trouble of keeping the times see tall, dangling, long-armed youths with half or three-quarter sized fiddles violin tuned and in playing condition, deters thousands of violin students from keeping up their work on the violin, or hands, when they are fully prepared for

from starting at all. As, in the past, the trouble has been principally from the E string, because it breaks and gets out of tune much more frequently than any other string, so the advent of the steel E and the contrivance tip. I know many veteran violinists who important than this. The mental effect by which it is tuned from the tail-niece solves the string troubles of the amateur proaching the point of the how, simply power can be produced is very great, to a large extent. The result will be a great impetus to the popularity of the violin, a large increase in the number of reason why the small pupil should use a violin students, and violin students will practice better, since their violins will require much less attention to keep properly strung. How often does it happen right angles to the strings to the very ment of the pupil, the more perfect tools that a violin pupil will lose a day or two of practice because when he takes his violin out of its case he will find an E string broken, and he will fail to put it These instruments with which high on, either because he has no string, or

from sheer laziness I have heard of teachers who will not recommend steel E strings to their pupils for the reason that they make a profit the sale of gut and silk strings. In this I think they make a mistake. Pupils will practice better if they have a minimum amount of string trouble, they will also keen on taking lessons longer for the "All lutes, all harps, all viols, all flutes, same reason. Putting on strings which break in the lesson take up a good deal when pupils at other times bring their and it is also laborious to use a bow All stars are angels, but the sun is God." violins to the teacher to have strings -SWINBURNE. put on. The teacher cannot very well

refuse such requests, although they take up much of his time. It is also to the advantage of the teacher to have his pupils get through their public performances with as little string trouble as possible, and this, at least, the steel E string

The music dealer is foolish to fight the popularity of the steel E, because it will decrease his sale of gut and silk T strings, for the reason that what he will lose in string trade will be more than made up by the increased sale of violins bows, cases and accessories, as a result of the decreased string trouble.

### Selecting Wood for Violin

sound post and other accessories of the violin once settled, there is little doubt that the tone of the instrument will depend principally on the vibratory qualities of the wood used in its construction. Stradivarius, Guarnerius and the other great Cremona makers of violins seem to have had an uncanny, almost supernat ural, intuition in selecting wood which would give forth tones of matchless beauty. The selection of the wood from supplies of supreme excellence, to which they seem to have had access, appears to he the secret of the violins of Cremona. From what we can ascertain of their work they seem to have sought long and carefully for wood of just the right character. It was not an easy task, even for them, to find large supplies of the right kind of wood, which is proved by the fact that they would sometimes make splices, so as to use every bit of some precious bit of pine for a belly, whereas if the wood had been plentiful they would not have gone to that trouble. There is little doubt if the violin makers of the present day had a supply of the same wood which the Cremona makers used. they could make violins every bit as good as the best Cremona violins, for they are able to construct violins which are fac-similies of the work of Stradivarius to the most minute detail, from a me chanical standpoint.

The history of every great violin maker is a continual search for wood of the finest tone qualities, which will ring out full, sonorous, and bell-like wher

Stainer, the greatest violin maker of Germany, had a genius for selecting excellent wood for his violins. In his biography it is stated that he would wall through the forests near his home, carry-, ing a sledge hammer, striking the stems of trees to test their resonance, and a the felling of timber on the mountain slopes, he would station himself nearbywhere he could hear the note given out by the tree as it rebounded from the mountain side

Some authorities contend that Stainer would have made violins equal to those of Stradivarius himself had he used the he employed, which violin authorities have long since decided is not the best for tone quality

### A Concertmaster's Duties

prominent violinists in the United States, them, but enough so he may get an idea who has had much experience as concert- of what is going on while he plays the master of leading symphony orchestras, violin part; second, he should study by all as well as a violin soloist and teacher, means, theory and harmony, etc., so he has much of interest to say regarding ray know the grammar of the language these three branches of the profession, i.e is speaking. Although it is called the in an interview in the New York Musical universal language, I always find it quite Courier. Of the duties of the concert- pitiful when I think of musicians who do master he says:

hand of the conductor. He should have a every day. thorough knowledge of the orchestra as to score, reading, orchestration and con-teacher must be a great artist himself. ducting and should be able at any time to There are many great artists that could take the conductor's place should the lat- not teach, principally perhaps because ter be unable to appear for various rea- they are not interested enough in it and sons. A concertmaster should study the have their thoughts too much on their scores of all the standard symphonies and concert work. I know of teachers who, at all times be familiar with everything while their pupils play, look out of the that is to be played by the orchestra. In windows and study the life of the street; some orchestras he holds many rchears- others memorize their concert pieces and als, so as to relieve the conductor from some of his work, for a great conductor works very hard; particularly those who make the orchestra play and use it as an instrumentalist uses his instrument. Take, for instance, a piano; this is a wonderful instrument! Now, how to play on it. Very few can get the soul out of it, although lots of persons play it. It is even truer with the orchestra; the conductor who draws the very soul from the human instrument is the great man.

#### Must Be a Leader

"The above mentioned duties of the concertmaster are not all that are required. He must be, first, a very accomplished violinist, if possible above the rest of violinists in that organization. He is the leader in his section-the first violins The other leaders in the second violins violas, 'cellos, and basses, should at all times communicate with the concertmaster in regard to bowings, etc. It is not a good idea, as in many orchestras, to permit the various leaders of the different sections to have their own ideas about bowings and phrasings. This is the work of the concertmaster and should at all times be followed, unless the conductor ever made by Joachim were to England, has his ideas about certain phrasing. Then his instructions must be taken up.

"The influence of a good concertmaster should be so great that his entire section will do immediately what he requires of them, following his bowings, providing they are reasonable. In other words, the whole section must play like one man."

#### Violin Teaching

In regard to teaching he says:

"To my mind, to be a successfu" teacher, one must love this kind of work. It is very hard sometimes to know just what to do with a pupil. My idea is very seldom to treat two alike. I look at them a great deal as a doctor would at his with piano accompaniments. The recital. patients-different diseases need different treatments. There is a lot of musical medicine for all kinds of violin diseases. tion must ally, as well as technically. It is up to the teacher to know just what is the best for each individual pupil. In studying a concerto I find it a great help to the pupil to tell him something about the composer, his life and activities. Absolutely necessary I find it to analyze the work with the students, play the study the orchestra score, so that if they should play the work some day they would know exactly what to expect. Therefore, I find it absolutely compulsory that every serious violin student should be able to play the piano part of the

RICHARD CZERWONKY, one of the most works he studies-not necessarily master not know their A B C's; in other words. "The concertmaster should be the right do not master the language they speak

"It is not always true that a great so on, but I should think such people ought not to teach. They should leave teaching to those who make a study of this kind of work and are really interested in it and obtain results. Take, for instance, great men like Joachim, Auer and Sevcik. These are real pedagogues, and they have proven it to the world.

#### Turning Down the Kaiser "Speaking of Joachim reminds me of

the violinist and the Kaiser. The Kaiser asked Joachim to teach two of his sons the violin, Joachim replied: 'Your majesty, I fully appreciate the honor of teaching your sons but I am very sorry to say that all my time is so taken up with talented students that I find it impossible to accept your majesty's offer. Ever after that time Joachim was no longer a favorite with the Kaiser. Often asked why he would not go to America for a big tour, Joachim would say: 'I would love to go, for I am very anxious to see that wonderful country, but I must not neglect my students. It would take all season to go there and I could never leave my pupils alone that long.' The biggest trips where he was the most celebrated of them all. The music lovers of London presented him with a wonderful Stradivarius violin which he treasured very highly.

"Not enough can be emphasized the necessity of spending a great deal of time on chamber music, particularly quartet playing. It is musically more broadening than anything else.

"The soloist's career is one of the most difficult and most nervous ones. That is when an artist gives of his very best. At the same time it is very satisfying, especially when an artist is appreciated. I love to play concertos with the orchestra. At the same time I enjoy recital work of course, gives the artist all the chance in the world to 'show off' in every direc-

American Compositions "I have been asked many times why I play numbers of American violinists, like Spalding, Stoessel, McMillan and Hochstein. Well, I play them because I like them, not because they are American or themes for them, show them how they are any other nationality. They are lovely worked out and developed and impress numbers and I do wish very much that upon them always the fact that they must other violinists would look into some of keep the accompaniments in mind and our own music. They would be surprised how many lovely things they would find Why always play the same old things? cannot see it. There is a lot of good music written right here in this country. I would like to draw attention to a new study, first, enough piano so that he may concerto by Cecil Burleigh, which is very



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suspires.

The future from its cradle, and the

THE shape, design, construction and gradation of the violin, and the loca-tion, size and shape of the bass bar and

A talent for selecting wood of the best tonal quality is the greatest asset of any violin maker.

THE ETUDE

swers to musical puzzles.

the twentieth of August.

the October issue.

do it well.

do my best always.

Subjects for story or essay this month "My Favorite Composition." It must con-

tain not more than 150 words. Write on

one side of the paper only. Any boy or

zirl, under fifteen years of age, may com-

and address of sender, and must be sent

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

"HAVE I IMPROVED THIS YEAR?"

This question is easy for me to answer.

OVE EMERSON (Age 13),

(Prize Winner)

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 determina-

In the summer I would rather play out

of doors than practice, but when I remem-

ber 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

Pianette in the story I can play better

than my friends, but for that reason :

Therefore, because I have tried, I feel that I can answer "yes" to the question

"HAVE I IMPROVED THIS YEAR?"

AFTER my brother went to wan he sent

me the new war songs. That was about

the first of the year, and I tound that I

could play only the very easiest parts, so I

my music and now I can pick up a piece

until I read in my ETUDE how to practice

scales, so I have been naming over the tones of my scales without touching the

I also had a hard time with my scales

of music and play it very easily.

improving wonderfully.

(Prize Winner)

MILDRED BAILEY (Age 12)

Greencastle, Mo.

tion to make good this year.

should work to keep my place.

"Have I improved this year?"

(Prize Winner)

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

deal better to be a metronome yourself.

I'll let you use my metronome to-day for

wrong note?" asked Bobby.

'What, that old tick-tack thing that will

"Yes, but you must not make it tick so

fast that you will make a mistake," said

"Now then," said Nan, "we'll let the

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

He looked up at the metronome and-

why-what was that on top of the piano?

A funny little man, with a funny little

### Running on Schedule Time

You know everything must be managed with regularity. Trains and boats must entertainments and meetings must take place when they are scheduled to take place, schools and music lessons must be arranged by the clock, and everything must move according to a fixed plan.

When the competition is announced to

close on the twentieth of the month, it that's all," answered Bobby. "I just bet will close on the twentieth, and contributions received after that date cannot

Please remember this, because some you'll see whether you have to count very good contributions come in late, aloud or not. Of course, I have the which might have been prize winners metronome to help me, but it is a great had they been received on time.

The contributions are sorted out, and the successful ones sent to the printer the day after the competition closes, so if your contributions are too late, they never stop long enough to let you fix a simply miss the train, as it were! It is too had, but it cannot be helped.

Then another thing. If you make a mistake or a blot on your paper, you will Nannie, and off she went to get her have a better chance of winning a prize metronome. (She always kept it put if you re-copy your work instead of away from her little brothers and sisrubbing or scratching it out.

This has been mentioned before, but nevertheless a great many papers are re- metronome man beat time for you very ceived each month with actual holes slowly and I'm sure you will have a fine rubbed in them, and when neatness is one lesson to-morrow." Off went the little tick-tack, one, two, three, four, and off went Bobby's little of the conditions of the competitionswell, you know what we mean!

#### Letter Box

DEAR JUNIOR ETUDE; I am writing to tell you that our club has knitted squares for THE JUNIOR ETUDE blankets and we are sending them

I thought you might be interested in our club, too. Because St. Cecilia is the patroness of music, we call it the St. face, shaking his funny long finger back Cecilia Junior Music Club. We meet and forth. once a month for music and a short lec- Presently he spoke with a funny little ture. One half of the program is furnished by any pupil who has seven pieces to count aloud, Bobby. Ahem—is that ready to play from memory. I have so?" eight violin pieces ready, and will give the recital soon. Each time we give a recital we move up one point in the club.

their name pni on our honor roll. LYALL EDWARD CONER.

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 4,000 years before the birth of Christ music was heard in the valley of the Nile.

Fairfax, Minn.

# Bobby and the Metronome

By Anna S. West

"Yes," faltered Bobby, "I suppose it is." Poor little Bobby! What a dreadful "Well now, that is strange," said the thing it was to have to count aloud to funny little man, "I think it is great fun "keep time" in his music. "I just cannot do it," he pouted, and he did not look a to count aloud myself. Now, if you would count aloud until you get just the bit like the nice little boy he really was.
"Why what is the matter, Bobby?" right time and understand what each note petitions are an exception to this rule asked big sister Nan as she came into the counts you would be all right. Just hear shaking his long, funny finger at Bobby, "Oh, I just cannot count this old piece,



tick-tock, tick-tock, one, two, three, four.

"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 he was very glad that he had dreamed the queer little dream, and after that he really and truly did count aloud carefully,

### Once Upon a Time

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

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

Once upon another time Then, meeting a b refusal, tones could

risen to the highest pitch.

### Who Knows?

1. What is a fife?

2. Who wrote the opera "Thais"?

3. Of what nationality was d'Albert 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?

O What is a cadence? 10. What is this *?

### Answers to Last Month's Questions

1. Bach and Handel both died blind. 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. Con 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. A metronome is a small mechanical in strument with an adjustable swinging pendulum used to mark strict time. 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 answer o. 10 should have read trombone instead of

# 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 of distress the metronome had talked to him. But from under those noisy wheels, which with Ray, my husband, so fah away was no minor matter to me. La! how it did rack my soul. I could see nothing, though I kept a # lookout for \$5. The tempo of that machine was presto, the movemen fortissimo agitato. I could no longer le b. Executing a run in search of the Bass Staff in charge of that instrument of torture; with a quaver in my poice, I tried to hold the Major and ask him to the

road no longer but | up the engine and proceed upon the even tenor of his

not express the measure of my wrath-With a whose > was not all hermony, I returned to find my dough had

Junior Etude Competition I think there is nothing that can cheer this sad old world, especially at this time, THE JUNIOR ETUDE will award three pretty prizes each month for the best and any more than music, and I intend to continuc my music neatest original stories or essays and an-

INEZ CALHOUN (Age 14), Wilbur, Ore.

### Honorable Mention

Helen Holmes, Ruth Christes, Laura Burtt, Anna E. Karcher, Dorothy Patter-All contributions must bear name, age, son, Reginald E. Ansmus, Mildred Trautwein, Beatrice Weller, Dorothy Simonds to the JUNIOR ETUI : Competition, 1712 Frances Collins, Sarah Cover, Gertrude Chestnut Street, Philadelphia, Pa., before Slanter, Irene Sherman. Bernice Byland, Gorgia Robison, Susie Gallup.

### Puzzle

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

How many kinds of characters used in "Every day that we spend without learning something is a day lost." This saying of Beethoven has helped me very musical temperament?



# Answer to June Puzzle

Weber Bauer Homer Presser Hollaender Tapper

# Enigma

To my name, when you hear it, pray lis-It gives you the best of advice,

For without it your friends and compan-

Will find you not nearly so nice.

I'm a square-built, compact litle 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, And when you obey my injunctions, I add very much to your looks.

began practicing and working harder on 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 uo wrinkles mar your fair face. keys with my fingers, then playing them with my eyes closed. Now my scales are Will bring you a far greater grace.

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#### Settlement of Accounts

Have you returned the On Sale music you cannot use? In both the June Issue of THE ETUDE and with the June first statement, detailed information was given you as to the proper procedure in regard o the return of all On Sale music which had not been used and the settlement of all accounts. We are glad to say that most of our customers have followed these instructions, but there are still some who have failed to respond.

We want to again emphasize the Importhan 20 per cent. tance of marking all packages of music being returned to us with the sender's name and address plainly printed in ink We were absolutely obliged to do this. Costs have been increasing this year every month. We were in hopes that we could on the outside of the wrapper for identi-fication purposes. So many of our cuspull through without advancing our prices, but along comes the printer, and the binder, with repeated advances in prices. tomers fail to do this with the result that they are not promptly credited with The namer has almost doubled in music returned because we do not know the name of the shipper. If you have not within the last four years, and the salaries also have almost doubled. In fact, everyreceived a credit memorandum for music thing in the conduct of business has reinraed advise us at once, telling us greatly increased, so we have been obliged date on which shipment was made and the route by which it came forward. If your after July 1st to issue a new price list, which we will be very glad indeed to send shipment has been received unidentified we may be able to locate it, and if it our patrons upon request. has not been received we will advise you so that you can start a tracer or make Part Songs for Men's Voices claim on the transportation company if By W. Berwald

In view of the extremely liberal policy In view of the extremely injecta poors of carrying accounts for members of the suitable for Giec Clubs, Men's Choruses profession for a whole year, we will appreciate that settlements which were not work as a writer of anthems, part-songs made on or about June first be taken care and choruses is well known. This new volof at this time so that we can start a me contains some of his best works. of at this time so that we can start a first page for each one on releger with the eneming of the fall season.

Advance of Publics some particularly good part-songs in it, all bright and melodious in Offers Withdrawn character, suitable for encore numbers.

Small orders receive the same painstaking care given to larger ones. A single order is hundled with the same discriminating judgment given to a postpaid, hundred-sheet order. We are corry to say, however, that many of our friends are far Favorite Old-Time Tunes more remiss in settling small balances than in paying their large accounts. A charge of forty or fifty cents seems almost too small an amount for which to draw a Jigs and Reels and other folk dances arranged in popular and playable form for violin and piano. This new volume will contain an extensive collection of the very special check. Great oaks from little curns grow and in the course of a year's time thousands of little charges accumulat ing on our books represent a large sum of money. We will appreciate the courtesy all easy to play on the part of both in-struments. A very desirable volume for of prompt settlement of these small monthly balances on receipt of the regular statement. Very few postage stamps the library of any violinist. turn our very modest margin of profit on these little balances into a loss—something vance of publication is 20 cents per copy, we fear too few of our customers realize, postpaid

## Etude Prize Contest

We desire to call the attention of our readers to our new ETUDE PRIZE CON-TEST for planoforte pieces, full an-nouncement of which will be found upon another page of this issue. Our ETUDE PRIZE CONTESTS in the past have been very successful and they have brought forth a number of composers and have produced many desirable pieces. We wish give the utmost publicity to this contest, as all composers are welcome, the young and aspiring as well as the mature artist. In all "ases manuscripts are given the most serious consideration and absolutely impartial judgment and awards are made. We have been asked if one composer may be represented in more than one class we would state that there is abso-Everything points to a busy teaching lutely no restriction as to this. One composer may be represented in one or all of the classes. Piano solos only, however, are desired.

#### music and miscellaneous teaching material and that much disappointment follows Finger Gymnastics By Philipp

This volume we are in hopes to have on the market in time for the Fall teaching. It is one of those unusual volumes that makes its appearance in the technical world only at long intervals. Gradus ad Parnassum was one of these works. The studies of Pischna was another, and Han-on's studies is the latest one. We thor-oughly believe that this volume by Isidor Philipp will also be epoch making. It is the most original work on technique that we have come across. Some of these exercises are taken from works which are neglected at the present time, by such writers as Dreyschock, Pacher, Stamaty, Bertini, etc. Others are by more modern writers, such as Heller, Saint-Saëns, G. Mathias. Most of them are new. The work is not one for a beginner, and is only adapted to the earnest, hard-working am-bitious student. It is not a work that can be taken through serially, but should form a portion of the daily studies in technique standard price on every book we publish. This advance is not in every case 20 per of the student. Do not neglect to procure a copy of this work while it is at the spe-

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Danse Rustique, by Wm. Mason;
Triumphal March, by E. R. Kroeger;
Concert Polka, by Lansing. and many others are included. It will be for an intermediate or moderately advanced player, and is a real collection of

The special introductory price in ad-vance of publication is 50 cents, postpaid.

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The works named below having been sent out to advance subscribers they are now obtainable only at the regular prices. either on outright order or for examina-

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#### Pedal Book By Dr. J. M. Blose

This work has at last gone to press and will appear from the binder in a short time. However, we will still hold open the special offer during the current month. The work has passed through another revision in order to straighten out some doubtful points. We look forward for a very popular future for this book. This work is a systematic study of this much neglected branch of technic The pedal receives more abuse from the average player than any other thing, in fact there has been no systematic atten tion given to the pedal in our system of teaching the piano. The instruction books have rarely touched upon it. Dr. Blose given us a work which we feel will go a long way on the artistic side of piane playing.

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#### Introductory Polyphonic Studies for the Pianoforte

The volume on counterpoint and polyphonic playing, which we announced in last month's issue, is one that has been somewhat neglected, that is the study of it has been somewhat neglected, or, at least, not the importance has been attached to it that it deserves. There are very few books that especially treat of part-playing, and there is no better mental drill than this. The literature is very scant. Outside of the Kunz Canons, and the early studies of Bach, there is very little known. This volume of ours will contain a definite course, commencing from the very beginning. It will be part original and part selected, and almost every teacher will find use for a volume of this kind. Possibly the reason that we have not more studies of this kind is that the great study writers, such as Czerny, Loeschhorn, Berens, Clementi, etc., have sidestepped it. They have paid very little attention to this important branch, and this volume to a certain extent will fill this vacancy.

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THE ETUDE

hardly needs an extended comment. sufficient to say that this album will con-tain the very best and most successful of all Mr. Spaulding's intermediate grade pieces of the most melodic character. They are interesting to play and good to hear.

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What is "Popular Music"?

By Norman H. Harney

his young boy pupils what he understands brought them joy and inspiration, by the term "popular music," the youngster would no doubt rattle off with great alibness, 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 the latest cabaret ditty, the newest musical would of course be an entirely correct comedy or the thing the rag-time player answer; but is it not a rather severe criti- tortures from his instrument? cism of the human race to suggest that favor, is precisely that which is most descend very soon into the deepest ob-

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 the people have taken to their hearts, to

Is a music teacher were to ask one of able men and women, and which has

Regarding the matter in this light is it 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

This is not written to disparage the sothe music which stands highest in its called "popular music" of the day. It has its merits, no doubt, and serves some likely, in the great majority of cases, to purpose in the world. The teacher should not deride a fondness for it on the part of his pupil. He should rather seek to explain to him what the world's popular nusic 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 popular music of the world is that which stood the test of time and criticism; music which wears well. It is the music cherish and preserve and pass on to suc- which humanity has gathered to its bosom peeding generations. It is the music as a priceless heritage, and which it will which has entered the lives of innumer- 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 one 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 war garden; and nothing is so con-

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, and 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 throb" in their voice, or a way of pronouncing their r-r-rs, that when imitated by a young student becomes quite ridicu-

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

# Musical Instruments of Remote Ages

By Joseph George Jacobson

to a very remote age. It ranks among rest. the most ancient of instruments in use at the present day. As to the printhat its earliest form was not very unlike the modern. It appeared both with and without the frets. On some shooting bow. None of the old violins musicians.

THE origin of the violin dates back had such an accompaniment as a chin-

The Grecian lyre had seven strings. As it was very small it was held in one ciple of construction, it has been found hand. The Egyptian flute was only a cow's horn with four holes. The lewish trumpets which shattered the walls of Jericho, were ram's horns. The Jews of the representations seen in stone carv- had no other instruments but percusings at Thebes in Egypt, there were some sion instruments. They use a small triwith and some without holes in the top, angular harp which was struck with an some with three, some with five and some iron needle. The timbrel was the tamwith eight strings. These strings were bourine; the dulcimer was a horizontal made sometimes of sheep's intestines, harp. We are told that two hundred sometimes of linen thread and sometimes thousand musicians played at the dedicaof wire. The neck resembled a guitar. tion of the Temple of Solomon, Con-The ancient name was kinura. The Per- sidering that the Jews had no written sian kinura was played in the manner of music, the noise should have satisfied the a bass viol with a bow resembling a ears of even our most modern futurist

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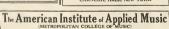
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By Edward Ellsworth Hinscher

In all the student's years of study no one thing more than another, it is that teacher ever will have quite the respon- almost invariably the one counting in chility of the one who lays the founda- silence allows her playing to guide her 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 ert music.

THE ETUDE

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 for the doing of which the latter teacher will shower 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 accurately and with reasonable promptness any notes which may be written on the added lines above or below the staves. Mere reading by positions will not do. because herein lurks a large part of the mischief of later days. Unless the lettersames of the degrees of the staff are well mastered there always will be more or kss of a muddle in the pupil's mind as just how to associate the sharps and fints of the key signatures with their proper tones in the key. Then, too, reading by position leaves 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 tine-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. Insist on the counting being done aloud because, if the writer's experience has proven any mentals.

On this all future success must 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 measure 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 has a tendency to retard her rush for speed and to enable her to play with much more accuracy. Along with these things we must de-

velop 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. then insist on their being done in the bery 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 are accurate readers, good timekeepers and make careful use of their fingers. They must know, not guess, what are the names of the notes. However slowly they go-and they cannot do too much slow 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 whatever, will be but a process of gradual development of and from these funda-

Piano Sense

By P. O. Prouse

the tuner arrives. Every teacher should

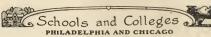
Watch a piano tuner when he comes to your house to tune? Look at the mechanical make-up of your piano; how the front and lower pieces are removed. Occapiano has been exposed to dampness. The noise frightens the performer, he "Easy enough to fix," remar-iumps from the bench and says, "Now mother, "when you know how." I've broken a string and can't play or practice until the tuner comes!"

A child might miss several lessons for Often a tuner is out of town, or top busy just enough to remove the friction.

It is often a matter of very great con- to come. What an advantage to one, to venience for the pupil who lives far be able to remove a string. Practice may from some great center where tuners are go on until your tuner comes to replace hard to reach, to have the teacher rem- the .ld one. Teachers, teaching in their edy some little defect in the instrument own homes, or visiting their pupil's and so to make the piano playable until homes have a chance for acquaintance with their instruments. Once, when visknow a little about the instrument so iting a home, I immediately found the that triffing repairs can be made in an damper pedal seriously ill. Upon inquiry the young mother said, "I've been trying to get a tuner to fix it. The children won't practice without it."

A bar had loosened and worked off, leaving the pedal completely useless. In onally a string breaks, especially when a few seconds, with the aid of the family screwdriver, the pedal was ready for use "Easy enough to fix," remarked the

Another instance, in a doctor's home, a key most used, refused to work. I found that one of the hammers, which are very this reason, or a similar one. He can't close together, slightly touched the next, use the instrument satisfactorily, as it is. enough to stick. I twisted the hammer





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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 memorize a piece that way, and you can think your scales. and write them, and 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 place bothered her. Where did that last sharp belong? She looked it up when she got home at noon. Yes, the new sharp was D sharp-it was the E Major

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 beard her.

"Dorothy, 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?" asked Uncle John. "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 your mind is used 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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#### Your Eyes and Hands, Friends or Strangers? By A. B. Paster

Have you ever stopped to analyze the most important thing, of all important things, necessary for the assurance of good music reading? Has it ever occurred to you while playing a composition, that either your eyes or your fingers d'd not cooperate at various passages Have you tried to overcome this difficulty, and did you dig from the bottom to find the real cause of this unappreciated, be-

wildering occurrence? When you have finally convinced your self that a particular passage is too difficult for you and you decide to go over and over it again until you know it, but in a much slower tempo, you are surprised, after several repetitions, that the same phrase which caused so much trouble and excitement at first, is now simple, both to the eyes and fingers. Now, did you ever wonder why you couldn't perform this same passage just as well the first time, which, after close and quiet study became very simple?

What was the cause for this strange melting away of the difficulty? Simply that your mind was uncertain of the abilof the eyes and fingers; you were afraid that your fingers couldn't grasp the notes as fast as your eyes could identify them, thus causing a hesitation that resulted in the entanglement of the fin-

I have played with musicians classed as professional men, noticing particularly that when a passage which looked slightly heavier than the foregoing one was reached, a sudden uneasiness prevailed. They became excited and moved about in their chairs, got closer to the stand and even raised and lowered their instruments like the boom of a crane. All this unnecessary excitement results in the loss of energy to a musician. On the other hand it will be noticed, that the one who keeps a cool head and reads his music through the course of a composition without fear of any black phrases that may appear, is the most successful musician.

The mere fact that a passage consists of eighth notes or sixteenth notes, and appears to look dark is no reason why excitement should occur. Your fingers will be capable of playing the figure as fast as your eyes shall see it, if only you work them together and without fear of each other. Until you can make up your mind that there exists no need of be wilderment when you meet with a black passage, and till you go at it in the same way as you would if it were written in quarte; values, it's a sure thing that you'll be subject to a break-down every time such passages appear.

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PLACE the first finger on F natural on the E string; the second on C on the A string; the third on G on the D string; and the fourth on D on the G string, Alternate the F first finger and the open E in a slow shake, keeping the others firmly in place. Then replace the first finger and alternate the second and open string. Proceed in the same manner with the third and fourth fingers in turn.

This exercise has not only the merit of strengthening the joints and enabling the fingers to act more independently of each other, but also trains them to stand clear of neighboring strings, and is an excellent preparation for quadruple double stopping.

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