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The World of Music

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Transposing Five-Finger Exercises
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Pulliver Scholarship Coatest. From vestly, New York, will revelve applications for the \$1,500 annual scholarship for study out of the scholarship of the scholarship

France has Invited the New York Symphony Orchestra to come to Paris next spring and five a series of concert at the Opera, which has been placed at their chestra will also visit ledginum, by the invi-tation of King Albert. After a tour of Eng-land the orebestra will proceed to Irilay, play-ing at all the large cities. Mr. Walter bam-rook by the conductor of the orchestra.

John William Taylor, one of the be John William Taylor, one of the beet healthy and conditions and the men of start-five. In addition to knowing all the intricate and opicious processor of hell make intricate and opicious processor of hell make of the hell and bringing under control for harmonics. To do this, he increased any opicious properties and possible to maintain a peal of bells in even more prefer time than the wires of a flamour processor of the conditions of the condition of the condition of the conditions of the condition of the conditions of the condi

Vienna and Berlin are having comie opera saccesses galore—a kind of refex from the mad days of the war. How long before the makers of choosids Soldiers and Why in thunderallon do we not turn out more pollshed musical technicians, so that the American product will make the German and Austrian unnecessary? We are just ready for some more flobal flook, fill Coptions. Austrian unnecessary? We are for some more Robin Hoods, El Mile, Modistes. Where are they?

Germany, necording to a letter to the Musical Courier, is reported to have been in the threes of discovering a new composer. Ite is Destre Thomassin, born in Vienna, and wer fifty years old. His Missa Solemnia and symphony have evoked wide and enthusias-te praise.

Sousa, Josef Stransky.

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Musical Monkeys and the Plana Tonch
An Authentic Biography of Rechmarhouff
162 pupil of Leschetizky, who has frequently con tibuted to The Errore, has decided to return to Scotiand, the land of her birth, after twenty years' residence in Boston. Her hom will be in Edinborongh. Her loss to the mus leal life of Boston will be keenly felt.

Watter Heary Rothwell, conductor of the newly organized Los Angeles Symptomy Orchestra, which is supported London, in 1872. He is a pupil of Bruseltaneth, and Schlimgs, and for some the Hamburg, Opten House, He came to America in 1904, to reduct the performances of preside in English, and from 100s to Orchestra. He was originally a concert planist, and made tours in Anstria, Switzerland and Germany.

A concert of modern British music was given last season in Paris. The program was made up from the works of Yaughan Williams, Goosens, Cyril Scott, Banfork, Ireland, Barlow, Tyrwhitt, Bax aud Holbrooke.

A cimir of ecclesination music is being discussed in England, to aid in setting ties standards for church music, and to pre-serve the characteristic modes infact against

Charlotte Walker, a well-known Charlotte Walker, a well-known and orecommends, died at Let according to formerly was the primary of the property of the prope

An Authentic Biography of Rachmaninoff

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Nothing succeeds like mediocrity (only it must be well-done mediocrity). Chu Chiu Chiu Chor, a mustcal spectacle, is approaching the Lipoth performance in Londoux Meanwhite, Peticas et Meisande, in Paris, is possibly looking forward to celebrating its one hundredth birthday.

An innovation of the coming senson at Queen's Hull, London, will be the performance of seventeen British orchestral works, conducted by the composers.

A veritable Japanese company Is booked to give "Madame Butterfly" in New York the confing season. The com-pany numbers forty, all open singers and acturs. It is managed by the Japanese com-poser, Koscak Yamada.

poser, Koscak Jamano.

Richinaf Epistelin, the noted planist
and necommunist, did at Lenox IIII
voluma, 1890, and studied masse with his
father, a musician of prominence, and later
of Johan Struuss, from whom he was afterward divorced. His admirable work as an
branch, and be tourd extensively as accompanist for Frematal, Julia Chip. Elena teatuoso of the plano, and be did much saccessful sole work, besides teaching and also
celling are made as standards. These
cellings are made as standards.

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A Folk Dance Society is among the re-cent novelties in the number world. This seem to receive the third product of the construction of the third product of the construction of the third product of the product of the third product of the product of the third product of the vertify Sumer School or Physical Educa-tion, is the president of the New York Center of this society.

of this society.

The Crechu-Slovnk Pestival, held recently in London, England, was a signal suction of the Company of the Company of the Company
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Rugglero Leonenvallo, the com-poser of "H Pagliacel," "Zaza," an poser of "II raginect," "Abas," and other well-known operas, is dead at Rome, in the Glat year of his age. He will be the compared to the same of the compared leave to Pagliacet, which has been sung and caloved by many audiences, both in opera and recital. Although he wrote other operas, this one was the only one that "arrived."

a-hool.

A base theater and opera honce is a base the cost of a million and a half. The hullion is a base of a million and a half. The hullion is the cost of a million and a half. The hullion is the cost of a million. The main hall will sea to a poole, call the upper adultionis will have of a million. The main hall will sea to a sea to be considered as a sea of the cost of th World of Musle PAGE
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Mr. George Eastman, whose general osity is to provide the City of Ro-chester with a fine School of Music, will put into practical demonstration his belief that there is an artistic affinity between music and moving pictures.

Fragments S. Rachmaninof 631
Melodie S. Rachmaninof 632
Frelude in G Minor S. Rachmaninof 634
Listen to the Band W. Leteis 637
Frelude in C Sharp Minor (four Hands ... S. Rachmaninof 638 The New York elty parks have recently been given over to community "slags" on stated nights in the week, with much success. The "sings" are grouped into separate nationalities, Czecho-Slovak, Ar-

The Paris Opera Comlque Is to give various acveitles the coming senson, among which are Levade's La Rotisserie de la reine Pedauque, Henri Février's Giemonda, and Slivio Lazzari's Sauteriot. Tod B. Galloray 647
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Massenet's "Manon" has been performed one thousand times in the

The conservatories and music schools of the United States are planing to give the wounded solders and sailors free courses in vocal and instrumental music.

The Secret of Gride's Success, 2007 Dept. 18 Secret of Gride's Success Mozart's niece, Herta Foerster, died recently at Eiberfeld, Germany, at the age of seventy-five years. She is said to have been the sole remaining member of the mas-ter's family.

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VOL. XXXVII, No. 10

Rachmaninoff

This is the first issue of The ETUDE which has ever been devoted in great part to a living composer-a Rachmaninoff issue. Editorial binoculars often look far into the distance, but cannot even focus upon men and things nearby.

That we have now residing in America a great masterone who in future years will stand out on the pages of history, as stood his great predecessors—is in itself an honor we should

not ignore. Not since Rubinstein visited America has any European composer-pianist of the stature of Sergei Rachmaninoff been with us. Simple, sincere, carnest, intense, granite in strength, yet fern-like in delicacy, the works of Rachmaninoff rank with the great music of all time. Representing, as he does, the genius of Russia, he brings a message to America to which our future MacDowells will cagerly listen. Indeed, his own admiration for the genius of MacDowell is very warm and sincere.

THE ETUDE takes pardonable pride in presenting in this issue Rachmaninoff's views upon important musical problems, and a composition by the master hitherto unpublished.

A Magnificent Gift

AUGUSTUS D. JUILLIARD, whose name was known only to a circle of friends and business connections a few months ago, has sprung into fame by the surprising bequest in his will of amounts reported to be from \$5,000,000.00 to \$20,000,000.00 all to be devoted to musical culture in America. Mr. Juilliard was born at Canton, Ohio, seventy years ago, of French parentage. He died on April 25th last. His wealth came from his activities in the textile commission business. He was not a musician himself, but was a director and boxholder of the Metropolitan Opera Company of New York. It is said that he rarely missed a performance. For many years he had been assisting young artists. Undoubtedly much of the money will go for the assistance of projects at the Metropolitan Opera House in New York. The following extract from the will denotes the limits of the bequest. The administration of the gift is provided for along lines of great simplicity and elasticity.

"To aid all worthy students of music in securing complete and adequate musical education either at appropriate institutions now in existence or hereafter to be created, or from appropriate instructors in this country or abroad; to arrange for and to give, without profit to it, musical entertainments, concerts, and recitals of a character appropriate for the education and entertainment of the general public in the musical arts, and to aid the Metropolitan Opera Company, in the city of New York, for the purpose of assisting it in the production of operas.

THE ETUDE cannot answer questions about this philanthropy, as we have none of the details. Address inquiries to the Juilliard Foundation, c/o Metropolitan Opera House, N. Y.

How Music Saved a King

ONE of the fascinating little bits of mediaval romance is the tale of Blondel, the minstrel to Richard I. After the King was captured by his enemies, he apparently dropped out of existence. Blondel then set out upon a tour as a wandering minstrel, and while passing a castle where the King happened to be imprisoned, he sang one of the airs which the King knew. The King was thus able to attract the attention of Blondel and make his whereabouts known.

Upward Music

THE progress of the reformatory and prison systems during the last century has been one of the encouraging signs of human development. From the crudest kind of cruel discipline in the management of miscreants, we have advanced toward the scientific study of the psychological and physiological phases of the offender and the offence, so that, at the present time, the man behind bars to-day is treated as one of the unfortunate freaks of nature, who by means of certain methods may or may not be restored to society as a worthy member. The record of many "men who have come back" is a glorious wave, washing away much of the pessimism of the criminal systems of other

In a recent issue of Musical America there was an excellent article upon the results of music in the work of the Kansas State Reformatory. It was reported that the majority of the men became more trustworthy after being trained in chorus singing. In prisons all over the country nusic is being introduced more and more.

Many of the men who are now incarcerated have lost their liberty not because of innate wickedness, but because society has failed to understand them or has offered them an environment which has ensnared them in crime. Thus there are thousands of cases of so-called criminals who are really nothing more than undeveloped human beings-people who have never grown up, and who have no more control over their doings than little children. Thus a man may be thirty-five years of age, but when measured by the famous Binet tests he may have the mind and development of the child of ten or twelve. Music seems to have peculiar effect in bringing many of these cases under the control of those who are working to help them. It is certainly a simpler remedy than the rawhide or the irons, and is likely to be far more effective when intelligently used. The whole subject is so vast that it offers unexampled fields for exploration. It is hardly likely that very much that is definite will be determined in the scientific administration of music in penal institutions for another half century. Meanwhile, however, the men and women, from whom society is temporarily protecting itself, should have music as often as is practicable.

Technic To-Day and Yesterday

Tausic, according to the say-so of the editor of his Studies, Heinrich Ehlert, had very strict ideas upon certain phases of pianoforte study and technic.

As near as we can get to it from written records, Tausig used to insist upon holding the elbows tightly to the sides while practicing his finger exercises. Whether he actually did this or not we cannot really tell, but this report was probably ancestor to the practice of some teachers of other days in which a book was held pressed up to the side of the body by the elbow while the student played.

Anyone who tries this for any length of time will acquire a stiffness resulting in pain in the muscles, which must surely lead to unnatural strain and injury. Indeed, we have the testimony of teachers who tried it and became so muscle-bound that their progress was impeded.

Now the pendulum has swung the other way, and we have "relaxation" ad nauseam, often resulting in a kind of jelly-fish technic, weak and ineffective. Of course, the sensible pianist and teacher seeks the happy mean, in which the principles of "relaxation" are properly applied.

Ir has been the custom for years for pianists about to embark upon the golden seas of the American concert tour, to forward their European press notices. Now comes one, Podolsky by name (as yet unrecorded in any of our contemporary widely-admred composer whose works have been played by biographical reference books), who offers critical opinions from thousands of Shanghai, Tokyo, Yokohama, Kobe, Nagasaki, Saratov, Samara, Irkutsk, Vladivostock, etc. So far as we can see the criticisms are written in the same spirit and intelligent aspect as might appear in The London Times, le Petit Journal, or The New York Post. We would not be surprised now if we were to receive an article upon the "Trancendentalism of Eric Satie." by the grand Llama of Thibet. Surely, "the world do move."

Chopin Opus 35

In an inquiry conducted some years ago, a number of great pianists, speaking independently of each other, gave the Chopin Opus 35-the great Sonata in B flat as their favorite composition—the piece they liked to play best of all. Probably a similar inquiry to-day might bring a similar response. There seems to be a fashion of the recital hall that gives vogue for a few years to a certain set of piano pieces, but the Chopin Opus 35 is something that survives fashion, for it is classically greater

While the famous Marche funèbre from this sonata is one of the most liked of all the Chopin compositions, the beautiful first movement, the Scherzo, with its intense dramatic force and the magic presto which ends the work, makes this masterpiece consummately interesting. Demanding the resources of an advanced technic, its interpretative responsibilities are so great that, although students love to dabble with it, only the mature artist who has spent years in fathoming its artistic possibilities ever succeeds in giving a satisfying performance.

A Birthday Celebration

The Musical Times of London, which many Britishers like to think is the most important of the English musical publications, celebrates its seventy-fifth birthday this year-surely a proud and venerable age. In the anniversary issue there is an extremely modest editorial noting that the paper has naturally inclined more toward the field of choral music of the popular type-that is, the better class of choral music for the people. Perhaps it may be allowable for an American contemporary to point out that The Musical Times and its publishers (Novello and Company, Ltd.) have done more to advance choral music in Great Britain than any other similar factor. There can be no question that the impetus given by the Tonic Sol Fa notation and its promoters also had most stimulating effects, but The Musical Times has left nothing undone to develop the best, with the result that Choral Singing among English-speaking people is possibly more popular than among any other people. Hearty Birthday congratulations to The Musical Times!

Seven Hours of Music

An American captain, returned from France, tells an interesting story of the way in which our men went up to the front just before the first battles in which American troops participated. He was conducting transport trains to the front and coming back in an automobile he passed a continuous procession of our men on the way to the battle lines. He reports that they sang almost incessantly during the whole of the seven hours he occupied in passing them. The men had been taught to sing for months past by our nation's song directors. Who can tell what the singing meant to those men at that thrilling time, when death hovered over the No Man's Land from which so many failed to return. Albert N. Hoxie, who at the Philadelphia Navy Yard trained two of the companies of Marines who went into the decisive battle at Chateau Thicrry, reports that the returning fighters have told him time and again that song was one of their greatest inspirations at the last crucial moments.

Amerikanischer Marsch

re is an amusing office incident which many of our readers will vijoy. In the first package of manuscripts received from Germiny since peace came were the compositions of a ETUDE readers. One of the manuscripts bore the

AMERIKANISCHER MARSCH

This label was pasted on and one could readily see by holding the page to the light, the original title, which with the translation we have given was

AUS DEUTSCHLAND'S GROSSEM FEST (To Germany's Great Festal Day) Hohenzollern Allen Voran (Hohenzollerns to the Front) Preusischen Siegesmarsch (Prussian Victory March)

The incident is only one of thousands indicating how the German people were misled for years into thinking they could conquer the world, while their citizens were being slaughtered to support an aristocracy.

The Victory somehow didn't happen and since the composer lived in the occupied territory, he has evidently seen one

The war is over and the citizens of the new Republic across the Rhine are destined to find that the Americans, who were forced by altogether unexpected and unwanted circumstances into the great war against an enemy whom they had always looked upon with friendship, are neither "the contemptible little army of dollar hunters" nor the terrible beasts that their comic papers have led them to believe we are. Evidently they are beginning to see a great light. Let us welcome it and the new Democracy in that spirit of bigness and fairness which we all like to call "American."

An Encouraging Failure

MUSICIANS like to think that the tendency in mankind is away from the brutal toward those things which are ennobling, because music at its best appeals to the higher side in man.

It is, therefore, interesting to note the dismal fiasco of the brutal prize-fight recently held between two contenders for the empty distinction of championship slugger and a mercenary

Men who went into the world war to sacrifice their all for the good of humanity fought bravely and unselfishly for a noble cause. But the Toledo disgrace was nothing of that kindnot even the good-natured sparring which the laws of Ohio

Although it was the most advertised thing in America, it proved anything but the big moncy-making scheme which its promoters had looked for. The auditorium, erected to hold 100,000, had 77,000 empty seats on the day of the fight, according to reports. Tolcdo speculators who invested heavily lost

Now, you decent folk of Toledo, you who love the good name of your city, you who sent Brand Whitlock into the world to sustain the high ideals of American manhood, you who did all you could to repudiate the coarse and bloody slugging match, why not go a little further and purge your community of all the ill effects of the disgusting event? Why not organize a Peace Festival on a magnificent scale, in which music may play a great part, and summon the country to attend? It could be done. and the fair name of your city would be cleansed of the recent

The world is turning slowly from brutality for brutality's sake, and looking toward elevating things for the sake of the best. This has a great note of encouragement in it for music

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OCTOBER 1919 THE ETUDE

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National and Radical Impressions in the Music of To-day and Yesterday

An Interview Secured Expressly for The ETUDE with the Eminent Russian Composer, Pianist, Conductor, Sergei Rachmaninoff

[Borrole's Notz.—Not since the days of the triumphs of Rubinstein in America, has any Russian pianist-composer achieved wesh success as has Mr. Ruchmanisoff. In Russia he is equally famed as a conductor. Although best known through his famous Prickade in Cy Minor, he is expected most renowned of the Bring Russian composers are proposed to the comprehensive blography of

Music's Link with Folk Music of the Past

"IT MUST be quite clear to American musicians that the link between the music of many of the greatest European masters and the folk music of the lands of their hirth is a close-a most intimate association. Not that the masters make a practice of taking folk themes bodily and transplanting them to their own works (although this occurs repeatedly in many masterpieces), but that they have become so saturated with the spirit of melodies common to the native people that all their compositions thereafter produced have a flavor as readily distinguished as the characteristic taste of native fruit or wine.

Take such a work as Rimsky-Korsakoff's best known operatic composition, "Le Coq d'Or" (The Golden Cock). It is strongly flavored with the Russian folk song spirit, and is distinctly Russian-Russian and nothing else. Rimsky-Korsakoff, whom I knew very well indeed, worked carefully to preserve the Russian folk song flavor in it. Indeed, with the exception of a few modernists, all of the latter-day Russian composers have been imbued with the spirit of the Russian peasant song. Rubinstein, it is true, had a decidedly German complexion in much of his work, but, nevertheless, there are many Russian suggestions in his music. Tschaikovsky, who, I understand, is thought by some critics in America to have followed German or continental methods and models, more than native Russian modes, used Russian themes freely and adhered to the national flavor as much as his period would permit.

Glinka is given the reputation of being the first of the Russians to introduce Russian themes. Tschaikovsky said about him that he was to be compared to the seeds of an oak tree which laid the foundation for greater

Melody Supreme

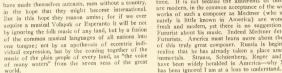
Composers of experience take into consideration first of all that melody is the supreme ruler in the world of music. Melody is music-the integral foundation of all music, since a perfectly conceived melody implies and develops its own natural harmonic treatment. Schopenhauer has phrased this idea wonderfully when he said "Music-that is, Melody-and words thereto-ah, that is the whole world!" Melodic inventiveness is, in the highest sense of the term, the vital goal of the composer. If he is unable to make melodies which command the right to endure he has little reason to proceed with his studies in musical composition. It is for this reason that the great composers of the past have shown such intimate respect for the peasant melodies of their respective countries. Rimsky-Korsakoff, Dvořák, Grieg, and others, have turned to them as the natural springs of inspiration.

The Futurists, on the other hand, openly state their hatred for anything faintly resembling a melody! They clamor for "color" and "atmosphere," and, by dint of ignoring every rule of sane musical construction, they secure efforts as formless as fog, and hardly more

By the word "modern" I do not refer to the Futurists. I have little regard for those who divorce themselves from Melody and Harmony, for the sake of reveling in a kind of orgy of noise and discord for discord's sake. The Russian Futurists have turned their backs upon the simple songs of the common people of their native land, and it is probably because of this that they are forced, stilted, not natural in their musical expression. This is true not only of the Russian Futurists, but of the Futurists of almost all lands. They growth, with little solidity, to withstand the test of

the Russian master, written by a leading Russian critic, appears elsewhere is this issue. This biography has been authenticated by the composer, and it is accurate in every particular. Rachmaninod, in the control of the control of

in the hope that they might become international, But in this hope they reason amiss; for if we ever acquire a musical Volapuk or Esperanto it will be not by ignoring the folk music of any land, but by a fusion of the common musical languages of all nations into one tongue; not by an apotheosis of eccentric individual expression, but by the coming together of the music of the plain people of every land, as "the voice





Photograph by Mishkin. SERGEL RACHMANINOFF.

The composer who has doubtless employed Russian folk theme the most is Rimsky-Korsakoff, although the music of Moussorgsky is continually imbued with the Russian spirit. Borodin, Moussorgsky and many others, are characteristically Russian. On the other hand, Scriabin is quite un-Russian. His early compositions are Chopinesque, many of them exquisitely beautiful. His later compositions, however, belong to a musical "No man's land," and, while they have added notably to his reputation for eccentricity they have not enhanced his repute for true musical constructiveness. Some shortsighted critics have had the impudence to point to Moussorgsky as a composer whose works have but few melodies, whereas he abounds in lovely melodies of rare and exquisite originality, although he employed somewhat elaborate means of bringing them out. It is my earnest belief that the works of the Futurists, with a few possible exceptions, will not endure. Futurism is a kind of fungus

musical receptivity of America, that this master has met with such enthusiastic vertome everywhere. The following interview was secured especially monthed Russian guest. Err not designed on hour that during the interview the con-poser repudiate to note that during the interview the com-poser repudiated the story that the famous Preclade was written about a legend. It is not program music in any sense of the word.]

have made themselves outcasts, men without a country, time. It is not because the adherents of this school are modern, in the common acceptance of the word, the works of such a composer as Medtner (who unfortunately is little known in America) are wonderfully fresh and modern, yet there is no suggestion of the Futurist about his music. Indeed Medtner detests the Futurists. America must learn more about the works of this truly great composer. Russia is beginning to realize that he has already taken a place among our immortals. Strauss, Schoenberg, Reger and others have been widely heralded in America-why Medtner

Variety of Material in Russia

The variety of folk song material in Russia is almost boundless. The immense dimensions of the country make it quite naturally a collection of diverse peoples many of them totally and absolutely different from people in other parts of the land. They have diverse languages and different folk songs. The peasant music of the Caucasus and the Crimea, for example, are hardly Russian at all. They are Oriental. Borodin recognized this, and he has used them in some of his works with Oriental settings with wonderful effect.

Probably the best known and most used folk songs are those of Middle Russia, the region of the Volga. Although Russia has a territory of eight million square miles, not all of this is distinctively Slavic. The reason for this is that, in times past, the country has been overrun by many different races-Goths, Huns, Avars, Bulgarians, Magyars and Khazars-all leaving their impression in a way, but never wholly eradicating the strong Slavonic mold which marks the Russia of today, and is so characteristic of the significant music of the great Russian masters.

It has, for some time, been my impression that those countries which are the richest in folk song are naturally the ones to develop the greatest music. I am surprised to learn that Spain, which has so much wonderful folk music, has developed so few composers of international renown. But, on the other hand, consider the remarkable literary masterpieces that Spain has produced from the time of Cervantes down to the present day. On the contrary, a little group of countries, such as Scandinavia, with a comparatively sparse population, has produced, in music, men like Grieg, Syendsen and Sinding.

Russian Music of Yesterday and To-morrow

There seems to be an impression that the Russian Church has made a profound impression upon Russian music. This is not exactly true. The composers for the Church, however, have resorted to collections of ancient melodies for use in their religious music. On the whole, I think that the influence of the Church is overestimated in the consideration of our music. I am sometimes asked whether I feel that the momentous change in regime in Russian affairs at the present time is likely to affect the future of Russian music. For the time being the unrest of conditions certainly impedes all creative work. It will take Russia some time to stagger out from the confusion resulting from the world war-I am firmly convinced, however, that Russia's musical future is limitless. The Czars did little that was of moment to aid the development of musical expression in Russia. This may be understood, when it is remembered that most of the great modern musicians of Russia were forced to make an avocation of music, and to earn their living through other occupations. The late Czar Nicholas was rarely seen at a concert, and he had little or no interest in the great musical achievements of his country. Indeed, his musical status may be estimated by the fact that his chief musical pleasure was found in the band of Ballalaika players conducted by Andreieff. This organization of well-drilled native players was creditable, but as circumscribed in its field as might be an American mandolin or banjo club compared with one of your great Symphony Orchestras.

The American composer, it seems to me, should find his outlet in music of a cosmopolitan type, rather than seek to evolve a purely national type. America is young, but as time goes on it will gradually acquire its own folk songs, and until this comes about the natural expression of its music will be as many-tongued as the sum of the various nationalities who are finding a home here. I recently attended a concert-a very successful onegiven by Mr. Josef Hofman, whose program was entirely of American composers. The compositions were very creditable, but—I did not hear American music. It was French music, German music, Italian music, just as surely as if it had been made in those countries.

There is a strong national characteristic in America, a characteristic born of her broad Democracy, the gathering together of many nations, a cosmopolitan note which your composers must catch and write into your music. How it will be done, or when, or where, no one knows. I am convinced, however, that the plan of taking Indian themes, and Negro themes, is scarcely likely to produce the great, distinctive American music, unless, indeed, these themes are developed by Indian composers and Negro composers. The highest quality in all art is sincerity.

MacDowell Popular in Russia

MacDowell is, as yet, the only American composer known to any extent in Russia, and some of his compositions are very popular there, as they deserve to be. He had a beautiful melodic sense, and he treated his material in a very musicianly manner. On the other hand, I am in America at present for the reason that nowhere else in the world is there such music as there is in America now. You have the finest orchestras, and the most musically appreciative people, and I have more opportunity to hear fine orchestral works, and more opportunity to play. Take the Philadelphia Orchestra, for instance. The development of the body and of its leader, Mr. Stokowski, has not been mere leisurely progress-it has been a vital leap ahead! All musical conditions in America have advanced so markedly in the past ten years that I can hardly realize it

American students are deprived, in many cities, of one opportunity which seems to be the common and accepted right of musical students in Russia. Orchestral concerts are expensive, and few students can afford to buy tickets for them. In America, I understand, the oncerts are sold out so far in advance that only the few can attend them. In Russia, on the contrary, if a student shows the slightest signs of ability above the average, that student is recommended to the director of the Conservatory as deserving of the privilege of at-tending the final rehearsals of orchestral concerts. Upon this recommendation, the student is admitted to all rehearsals without cost. In Russia there are usually at least three rehearsals, and the last is virtually a finished performance. Think how advantageous this would be to American students. Why cannot American Conservatories arrange such a plan?

I am asked whether it is my opinion that the interest in the piano is likely to become dulled? Why ask such a question? The mastery of the piano is always a matter of keen, artistic interest to all concerned in To my mind, no pianist of the present day approaches the playing of the great Rubinstein, whom heard many times. The possibilities of the piano are by no means exhausted, and until this is achieved, the pianists of to-day and to-morrow have a great goal before them in striving to equal the art of Rubinstein and other great masters of the piano. It is true that the standard of piano playing has advanced wonderfully. This was the case, even in the time of Rubinstein. And this fact reminds me of a remark of the master, not untinged with satire. When Rubinstein played in Moscow "everybody was there," and the conert was sold out weeks in advance. Shortly afterward Rubinstein went to hear a new pianist-who had already made quite a name for himself by reason of his talentat a recital which was rather sparsely attended. When he was asked after the recital what he thought of the newcomer's playing, Rubinstein wrinkled up his heavy newcomer's phaying, Kaminsein wrinkled up his heavy brows and then said earnestly, "Oh! nowadays every-hody plays the piano well." That was the point. "Everybody plays the piano well!" But how few—how very, very few-even approach the greatness of Rubinstein?



RUDOLPH E. SCHIRMER 1859-1919

THE ETUDE notes with deep regret the death of Mr. Rudolph E. Schirmer, President of G. Schirmer, Inc., of New York. He was born at New York July 22, 1859. Educated in private schools at New York and Weimar, Germany; graduated with the degree of B. A. from Princeton University in 1880 and as LL. B. from the Columbia Law School in 1884, being admitted to the New York bar in the same year.

He entered the firm of music publishers founded by his father in 1866.

The sudden death of his brother, Gustave, in 1907, cast a great additional burden of responsibility on Mr. Rudolph Schirmer's shoulders, and the strain gradually undermined his health. While retaining until the end a directing and advisory influence on the business of the firm, he gradually withdrew from the actual active management in favor of his nephew, Mr. Gustave

Mr. Rudolph E. Schirmer was characteristically a publisher of the type that sees in a publisher a trustee of the best interests of the art, and believes that it is a publisher's duty to give to the public not only what it wants, but what it needs. In matters of real art he did not hesitate to subordinate commercial considerations to the higher cultural aspects of an enterprise. He founded the Musical Quarterly in 1915. His interests extended to institutions and in keeping with his ideals he donated the Circulating Library of Music founded by G. Schirmer to the Institute of Musical Art, New York, and a select musical library to Santa Barbara in memory of his infant daughter who died in 1918.

As a boy he knew Franz Liszt at Weimar, The circle of his acquaintances and friendships with artists, great and small, was very wide. His love of the beautiful embraced other arts beside and his collection of Chinese porcelains and Japanese lacquers is appreciated

among connoisseurs for its intrinsic value. Mr. Rudolph Schirmer was a trustce of the Institute of Musical Art and a director of the Oratorio Society, and the New York Symphony Society

Interpretation

By Ira M. Brown

Do you know how to phrase, analyze and properly interpret a composition? If not, why? Possibly your teacher has failed to give you adequate instruction along such lines. If so, you should order good books, such as Orem's Harmony for Beginners, Christi-ani's Principles of Expression in Pianoforte Playing, Goodrich's Musical Analysis, or his Theory of Interpretation, and learn about these very important things. All of the above-mentioned books are great helps to students who would go deep under the surface of notes and learn the "mystical meanings" of compoTHE ETUDE

A Few Teaching Hints

By Joseph George Jacobson

MANY pupils, even fairly well advanced, seem to have exceptional trouble in remembering the fingering of the scales, especially when playing both hands together. The following rules as a guide have helped to overcome the most stubborn cases:

Take the scales as they follow in the circle of the fifths, making the enharmonic changes at F sharp to G flat, and arrange them into two groups. The first one from C to E, inclusive, and the other from B to F, inclusive. Let us now watch only for the notes on which the fourth finger of either hand falls, the thirds will take care of themselves.

In the first group C, G, D, A and E, remember that the fourth fingers will always fall on the notes which are on either side of the tonic; that is, the note which hears the name of the scale. For example, in the scale of C the notes on either side of C are B and D, consequently the fourth finger of the left hand will be on D and of the right hand on B. In the scale of E the two notes are D sharp and F sharp, therefore the left fourth will be on F sharp and the right fourth on

In the second group remember that the fourth finger of the right hand falls on A sharp or its enharmonic, which is B flat in all scales, always the same tone, although a different note. In the left hand remember that the first finger that will have to pass over the thumb must be the fourth, except in the scale of F sharp and F. Therefore the note of the right hand on which the fourth falls is always the same, while the note on which the fourth of the left hand falls is different. For example: In B major the fourth of the right hand is on A sharp, the left of F sharp, because the first finger to cross over the thumb must be the fourth. In A flat the fourth of the right hand is on B flat (enharmonic to A sharp), the left on D flat. The harmonic minor scales have the same fingering, except C sharp minor in the right hand and B minor in the

Much unnecessary time is being wasted and not sufficient value received by the study of too many monotonous etudes. A pupil came to me recently informing me that he had studied every exercise and etude by Czerny. Imagine! Wading through all that! It would seem to me that the four books of Czerny-Liebling with Toccata thrown in, should be sufficient Czerny for one incarnation. I have used with great success and developed some fine technics by using the following com-bination of scales and chords. Taking for granted that the pupil has not an over-abundance of time to practice, I would have him prepare one scale for each lesson in the following manner:

(1) Play the scale through four octaves with both nands, at the top repeating the last three tones, three or four times. This gives a little extra work to the weak fingers. Then continue backwards with the left alone, holding the right on the top-note. After repeating the three lowest notes with the left hand return and take the right down again. In this way the left hand gets double the amount of work, which is very necessary. as the majority of etudes and pieces develop the right

(2) Play the arpeggios of the common chord the same way C-E-G, after which the second inversion of the sub-dominant chord C-F-A. This gives a different fingering to both hands.

(3) Play the dominant seventh chord the same wa, G-B-D-F; also the three inversions.

(4) Play the tonic minor scale as at No. 1.

(5) Play the triad minor chord C-E flat-G, as at

(6) Play the diminished seventh chord with the three inversions B-D-F-A flat.

(7) Play all in octaves, developing wrist, forearm, shoulder and legato octave-playing.

I have found that stationary exercises should be used very sparingly, especially with beginners; with advanced pupils they are beneficial if done correctly. The study of arpeggio work should be done early-some time towards the end of The New Beginner's Book or in The Student's Book. If in doubt about your scales use Mastering the Scales and Arpeggios.

MENDELSSOHN was the first to revive an interest in the work of Bach, putting it upon his programs in the teeth of determined opposition from those who failed to understand the music of the "Great Cantor."

Appreciations of Rachmaninoff from Famous Musicians in America

Harold Bauer

Sergei Rachmaninoff once said to me that he loved everything that Tschaikowsky had ever written. I doubt if any single phrase could better illustrate the character, the tendencies, the modesty and generosity of the distinguished composer who has endeared himself to all of us from the moment of his arrival on these shores.

We feel that this is a man whose personality bears an altogether satisfying relation to the music which we have so long admired, and our gratification is the keener for the reason that disillusioning experience has taught us that an artist does not invariably seem worthy of his art

I believe Rachmaninoff to be intolerant of one thing alone: Insincerity. Were he less of a magnificent musician than he is had he attained success in only a few instances instead of having written masterpieces in every branch of musical art-he would still afford a noble example of all his colleagues in his unswerving and uncompromising devotion to an ideal.

It is with the greatest pleasure that I send through the columns of THE ETUDE my warm personal greetings and the expression of my respectful admiration to the man and the musician.

Felix Borowski

It gives me great pleasure to set down words of admiration for the art of Rachmaninoff. Among the living masters of musical composition there are but few who possess as he possesses, so high an ideal combined with so generous a measure of inspiration. In these days abundant technic is one of the qualities of artistic striving that are taken for granted; yet the technic of Mr. Rachmaninoff is worthy of more than a perfunctory word of commendation. A pianist of admirable skill, his veriting for the instrument is explicably brilliant and effective It is to be regretted, perhaps, that his C sharp minor Prelude has been so popular that it has, instead of drawing attention to the composer's other music for the instrument, caused most of that music to be unduly neglected.

To me, Mr. Rachmaninoff's orchestral art appeals very strongly. He is not one of the composers who, having a masterly command of musical utterance, have nothing in particular to utter. His second symphony is a lovely combination of orchestral virtuosity and inspiration. The glowing color, the imaginativeness, the poetry of that work are contained, too, in "The Island of the Dead." It is much to be able to set down musical ideas with absolute certainty with the brain that has obeyed the dictates of the mind, but it is finer to be possessed of ideas that are as noble as they are fine.

Charles Wakefield Cadman

I regard the work and influence of Rachmaninoff as the strongest factor in Russian music since the days of Tschaikowsky. Rachmaninoff has run the gamut of every human emotion in his creative efforts. His popularity among those who comprehend only his more direct and emotionally appealing forms of composition has in no way affected his standing as a master of symphonic writing.

His "Symphony in E Minor" is one of the noblest contributions to present-day orchestra music, and deserves a hearing in every American city that maintains an orchestra.

Mr. Rachmaninoff's present visit to our shores cannot help but make for a clearer understanding of Russian art ideals. American musical circles will no doubt welcome him unreserv-

John Alden Carpenter

I am looking forward to your October Rachmaninoff number, and I consider it a privilege to join in the tribute which you are offering to the distinguished Russian. I hope that he will decide to remain long in America in order that this country may have the opportunity of hearing and absorbing more and more of

I have many admirations for different phases of his work but to me Rachmaninoff's importance in contemporary music lies in the fact that he is a sensitive touchstone between the new and the old, and a strong and logical link between the great music of the past and the newest tendencies of the present times. I am convinced that a composer who accupies this position is making

a greater contribution towards the progress of Art than the detached genius who, no matter how powerful his personality, seems to be suspended, as it were, in space without any relation to what has preceded him or what is liable to follow. I suppose that it is all reducible to the same question that we have all been thinking so much about during the war, the question of evolution versus revolution.

I thank you again for this opportunity of saluting so distinguished a visitor.

Percy Grainger

I consider the presence of Rachmaninoff in America to be a great stimulus to the musical life of the country, for this great musician, exquisite pianist, as well as significant composer, is one of the most finely balanced artists of our era.

From a composer's standpoint it seems to me that he represents the somewhat rare case of a creative mind that is thoroughly original and personal without being particularly modern. This very absence of the experimental and the iconoclastic from his works lends them a certain quality of the inevitability and "naturalness" that makes their appeal singularly wide and immediate.

As a performer, Rachmaninoff seems to me to present one of the greatest pianistic delights imaginable. To hear him interpret one of his own beautiful concertos is an object lesson in "how to play with an orchestra." The magic unfolding of the musical form under his hands, the magnificent effortless grandeur of his tone, the flexibility of his phrasing, the superb vigor of his rhythmic delivery-all these diversified qualities and attainments combine to produce a unique impression of complete musical mastery, as restful as it is imposing, as emotional as it is euphonius.

Josef Hofmann

Rachmaninoff! The man whose art, I feel, is as pure as gold! The sincere artist, equally admired by musicians and pub-How many can lay claim to this distinction?

A great composer, a most admirable pianist, a truly remarkable orchestra leader. And yet always the most ardent, serious student, and a tireless worker; never satisfied with himself and his achievements. A severe critic of his own work, hence a really great man.

And what a fascinating personality in private life! Simple, unassuming, truthful and generous. Yet behind the gentle man there crops out at times the playful deviltry of a giant.

Such is the man and artist, Sergei Rachmaninoff. May a long life permit him to work on in his realm to the delight of his numberless admirers, of whom I am proud to be the most ardent!

Frederick A. Stock

Not many composers of our day have won, within a comparatively short time, so much well-deserved success, and not many works of contemporary writers have been heralded with such spontaneous acclaim as those of the composer of the Ca minor Prelude, the E minor Symphony, "The Isle of Death" and a great many other works, equally important and meritorious. Wonderful sweep of imagination, sturdy rhythm, and remarkable force are the chief characteristics of Rachmaninoff's music. This, combined with an unusual gift for pure melody, such as we find especially in his E minor Symphony and the haunting tone poem, "The Isle of Death," place Rachmaninoff among the foremost of modern composers, and as the greatest among romanticists of the modern Russian school. His music impresses me, not only as the mature product of a highly intellectual mind, but, most of all, as the utterance of a great soul, one which strives to convey the most inward thoughts man can feel, not for himself, but for the happiness or, as it may more often be, for the sufferings of mankind.

Leopold Stokowski

What I admire so much in the works of Rachmaninoff is, that having all the resources of modern music at his disposal, he still writes with the utmost simplicity. I have the impression of the greatest sincerity always in his works, and although they are often complex, it is an organized complexity, and it is this which produces the effect of simplicity. Or to express it in other words, the suppression of all non-essentials. Every note counts. Every note is inspired by feeling. 617 (Continued om the previous page.)

Next season I am going of produce for the first time in America, Rachmaninoff's new symphity. The Bells,' which is for large orchestra, chorus and soprand tenor and barrione solo voices. The poem is by Edgar Allan Poec, I am studying this work now and think it is the greatest of Rachmaninoff's compositions.

John Philip Sousa

Perhaps there are no people with greater imagination than the American. Being the most youthful of nations, we are like children absorbing the thrills of a dairy story. We probably show a keener interest in the adiats of the world than the older nations. Therefore, we place anyone who has accomplished great things on our mental throne, and bow with admiration. As a people, we are devoid of ency, and are jedous only of our hours. Let any man give the world something worth while and we take him to our hearts. It is so

with Rachmaninofi. With a name but a myth to us in his early days, eve took him and placed him in the garden of those we admire. The "C? Prelude" has been known for years wherever music is heard in our land. Years ago I played it under the simple title of "Prelude in C2 Minor" in every town, from the Allantie to the Pacific, from the St. Lawrence to the Gulf Stream. A little later a friend told me had heard it in Europe as "The Bells of Moscow." A man told me that two sussed as the entracte music in the Russian play "Crime and Punishment," and I again changed the name and placed in on my program under its new cognomien, and it sounded just as effective. In any attempt to name the great men in musical art, Rachmaninoff must be seriously considered. A long and happy tife to him.

Josef Stransky

Sergei Rachmaninoff is a giant among the composers of our time. He belongs to the class of Debussy, Richard Strauss and Ravel.

New Thoughts on Memorizing Music

By CLIFFORD MARSHALL, F.R.C.O., (Late Entertainment Officer XIth, D. H. Q., B. E. F.)

THE following suggestions are written with the intention of helping the keyboard player, be he amateur or professional, in acquiring the somewhat difficult art of memorizing music.

How often one has seen attempts to play without copy by planists of really good technic, and then the fatal stop somewhere about the middle of the piece with the lame excuse, "I have forgotten." But when this subject is closely inquired into it is found that the remembering of say six good pieces is not such an extraordinary feat after all; and if one can memorize six, why not sixty? It only requires a little extra thought and work, for by an intelligent use of the faculties the proper methods can be applied and much time saved, instead of the usual round-boat mere repetition, which, while being greatly fatiguing to the player, is neither reliable nor interesting.

Method

To succeed really, it is necessary first of all to develop independently eat of the following five fractulies, anarchy, Touch Herring, Analysis, Sight and Emotion; and the five five five fractulies, and the keyword "Thase" we shall deal with them in that order. First of all, grasp the importance of the individual training of the faculties, then when they are properly developed they will help one another; the idea being that, instead of, say, relying, solely upper the size being that, instead of, say, relying, solely upper to the size of the

Touc

nis is purely mechanical and cannot in itself be trolled by the will; therefore, touch must be looked on as a means to an end and not the end itself, as is often supposed. In this faculty, which in most ayers is the strongest, two thinys are necessary, amely, good fingering and good technic.

Ex. I. Mark out the fingering of all difficult passages to ensure correct repeated actions of the fingers, as repetition begets habit and habit in time becomes subconscious.

Ex. 2. As you are making tone, decide upon the correct positions and movements of the hands and arms, and always play the same way, as you are thus recording "touch sensations" to be drawn upon in your future interpretations.

Touch is a good servant but a bad master; so we do not, as already indicated, place too much reliance upon it. By all means develop it, but only as part of the scheme.

Of late years, the importance of ear tests and musical dictation has become duly recognized as a necessity for every musicians equipment. You may not possess that rare gift of "absolute pitch," but you can nevertheless train your ear to a high degree of perception. Like everything else it only requires a little

The following suggestions are written with the trouble and will amply repay the amount of work spent upon it. Here are some advanced ear tests:

Ex. I. Get a friend to play two or three tunes on the pianoforte, short phrases of single notes, and put them to paper, afterwards comparing with the original melody. The key and time may be announced beforehand in the first few attempts.

Ex. 2. Similarly, try unknown passages in two or three parts.

Ex. 3 For four-part work there is ample variety in the modern hymn tune or chant, first writing the melody and bass and afterwards adding the inner parts. This will be found rather difficult at first, but be determined to master it and you will succeed.

Application

Apply the principal of ear training to your selected piece for study. Here is an exercise which is most useful in bringing this faculty into play:—

Ex. 1. Play two or three bars over at a time; then close the eyes and imagine that you can still hear what has just been played. Work through the whole piece in this way several times untly you can at last hear the whole from beginning to end without playing a single note. Later, when the faculty of analysis has been developed, your ear will accustom itself to recognizing different chords. Always listen acutely, whether you are playing yourself or someone is playing for you.

Analysis

This is a most interesting study and demands a good knowledge of constructive harmony. It is also a great help to the memory, unlocking, as it were, the door of the composer's mind and bringing into view the real meaning of the piece. Should the student not know harmony, it is his duty to place himself in the hands of a reliable teacher of that subject. Assuming, however, that you are already acquainted with modern harmony, try and apply its principles by analyzing the more complex chordal progressions in your piece, find-ing out the "whys" and the "wherefores;" or, in other words, getting behind the composer's brain. Music differs so much that it is impossible to lay down any hard and fast rules as to how to proceed, but one might say that if the musical texture is "harmonic" or chordal, it must be viewed vertically-that is, from the base to the highest harmony note; but if the texture is "contrapuntal"-that is, a combination of independent melodies heard at the same time-observe horizontally and onwards and do not worry so much about the harmony. Thus the faculty of analysis does not only consist in dividing a piece into its component parts in accordance with the laws of form, but also necessitates the music being shorn of its ornamentation and reduced to a fundamental skeleton structure, so that the intellect may have a basis to work upon. Your knowledge of harmony should be such that you can do this at sight hy the eye, though it is surprising what can be done after a little practice with pen and paper. While recognizing that analysis is the most important faculty in memorizing do not lose sight of the fact that musical composition is not a science of cold facts and figures. but a real language of its own, demanding high qualities of invention, imagination and emotion.

Sight

This is a very useful faculty and consists in being able to imagine a picture of the actual printed page. If it is easy to see in your mind's eye something beautiful which you have witnessed during a visit somewhere, such as the country or an art exhibition, and describe it to your friends, surely a printed page of music should not offer much difficulty. While proceeding somewhat similarly on the lines of hearing, we must be careful not to confuse the two faculties, but for the present shall aim at independence.

Ex. 1. Play two or three bars over at a time, concentrating your whole attention on the appearance of the music. Then close the eyes and imagine you can still see the printed page. Specialize on difficult parts and so assist the touch faculty, as it is not expected that you should remember the whole piece in this way.

Ex. 2. For developing your "mental picture" powers, practice reading descriptive poetry, imaging for your-self the scenes that are described.

It will thus be noticed that in sight we have an imaginative faculty as contrasted with the mechanical faculty—Touch. But if the latter fails, the will can at once flash on the screen of the mind a reproduction of the actual print and so save the situation so far as touch and sight are concerned.

Emotion

Having dealt with touch, hearing, analysis and sight, we shall now discuss the last quality in memorization, namely, emotion. This faculty gives to your interpretaion its life and soul, for without it your playing will be dull, mechanical, and lacking in color. Have you ever noticed the effect of good music upon the feelings? Of course you have, and as an exercise for yourself write down in single words as many of the emotions you can remember to have experienced. Here are two, joy and sorrow, and there are many more. You are not asked to tabulate your emotions on your music, but to feel them deeply and remember them. Even if all the other faculties should fail, the fact of being "carried away" as it were by the music will probably save your performance. Good books, good pictures, good plays, the beauties of nature and the enjoyment of chamber and orchestral music cannot be too strongly emphasized in the development of the emotional faculty.

Having developed your faculties on the foregoing lines select a repertuire which is well within your powers and decide how much time you can give daily to memorization. Proceed in the order of the Keyword "Thase"—(Touch, Hearing, Analysis, Sight, Emotion)—and play as far as you can on one faculty alone. Then combine sight and touch and see how far you can go. Afterwards try hearing and analysis. Then when you have accustomed your mind to both independence and combination of the faculties, link up the four and add the fifth, emotion, and if the results prove beneficial the writer will feel more than gratified in laving but touched the fringe of a very interesting, though not very often discussed, subject.—Martial

THE ETUDE



Beethoven—Iconoclast, Democrat, Genius

By the Noted Critic and Author

HENRY T. FINCK



[EDITOR'S NOTE:—Just when the spark of Democracy commenced to flicker in Germany no one knows. Our own republic was well established when Beethoven reached his prime, and it is possible that some of his independence was inspired by the progress of the Democracy in the new world. Unquestionably, reached his prime, and it is possible that some of his independence was inspired by the progress of the Democracy in the new world. Unquestionably, reached his prime, and it is possible that some object and several properties of the Democracy in the new world. Unquestionably, reached his prime, and it is possible that some object and properties of the Democracy in the new world. Unquestionably, and properties and it is possible that some object and properties of the Democracy in the new world. Unquestionably, reached his prime, and it is possible that some object and properties of the Democracy in the new world. Unquestionably, reached his prime, and it is possible that some object of the Democracy in the new world. Unquestionably, reached his prime, and it is possible that some object of the Democracy in the new world. Unquestionably, reached his prime, and it is possible that some object of the Democracy in the new world. Unquestionably, reached his prime and it is possible that some object of the Democracy in the new world. Unquestionably, and the Democracy in the new world. Unquestionably, and the Democracy in the new world. Unquestionably, and the Democracy in the new world. The Democracy is the Democracy is the new world. The Democracy is the new world. The Democracy is the new world. The Democracy is the n

SINCERS, players and composers, as well as teachers and students, can learn almost as much from the life of great masteries from their works. There are exceptions are considered to the state of the st

Particularly praiseworthy was his pride in being a musician and a thinker. One day, when his brother Johann sent up his card with the word "land-proprietor" after his name, the composer sent down his own card, on which he had written "brain-proprietor."

On another occasion he made up his mind to sell the ring he had received from the King of Prussia for the dedication of the ninth symphony. Karl Holz tried to prevent this, begging him to remember that it came from a king; but "1, too, am a king," was Beethoven's prompt answer.

He was far ahead of his time in being fully convinced, as we all are now, that being of the aristoracy of genius is a prouder distinction than belonging to the aristocracy of birth, which the great war has dealth such a deadly blow.

death such a deady wow.

Whenever I use the German "Whofs Who?" I am struck by its characteristic difference from the "Who's by the characteristic difference from the "Who's who?" published here and in England, I is a buge volume, rather stupidly called "Wer I at's," and a fielded almost entirely with the names of absorbe nohodies, who happen (or happened, we may show to belong to the so-called "hobbity" of the empt. "Who's Whos?" are those of persons who have duringuished themselves

in one way or another.

In Beethover's day, in Austria, as well as in Germany, the aristocracy of birth held complete sway.

"Mankind begins with the barron" was the insolent and asinine maxim that prevailed. What Beethoven thought of it we have already seen by implication. He treated the Viennese aristocrats of the highest rank as his equals in every possible way, and refused to kow-tow

He did not like to give music lessons because they interfered with his creative work; but he did give some, and even if the pupils happened to belong to members of the imperial family that did not induce him to treat them with more deference than others. He refused to submit to the artificialties of court eigute even when giving lessons in the hote soft Prince Rudolph, the youngest son of Empensor of English and when the courtiers modested him with their attempts to make him follow the prescriber dules of conduct he appealed personally to the Prince, who, far from being displaced, smiled and told the masters of ceremony to let Beethoven have his own way.

Ferdinand Rits relates how, on one occasion, Beethowen rebuted some ill-bred aristocrats. It was at a musical squareing in the home of Count Browne, and the state of the state of the state of the state with Ries, when the Count P. began to talk loudy with a young lady in the door to the adjoining room. After several attempts to restore silence had been made in vain, Beethown suddenly got up and exclaimed: "For such pigs I refuse to play." All attempts to make him go back to the piano failed.

Would that all musicians who are similarly insulteds had Beethoven's courage. Some, to be sure, could not afford to follow his example. Nor need anyone use his unparliamentary language.

List's way was more polite, but quite as effective. He was playing for the court in the Russian capital when the Czar began to talk loudly. List stopped abruptly, and when asked why he did not proceed he answered: "Etiquette demands that when the Emperor speaks others must be silent."

Reading George Henschel's "Musings and Memories" the other day, I was struck by the evidence presented in it of Brahms' modesty erather, humility. Specking of Bach, Michael Bethoven, he said: "What vainue, As much as we men, who walk upright, are above the creeping things of the earth, so they gods are above us. If it were not so ludicrous it would be loathsome to me to hear colleagues of mine praine me to my face in such an exagerated manner,"

He knew his place in the history of music better than did his adulators. Posterity, he once said, better place him on a level with Cherubini. That, no doubt, was over-modest. Cherubini is now practically forgotten, whereas, of Brahm's things some will live.

Such humility was foreign to Beethoven, nor would it have been in place, for he knew he was a kingmore than that in fact; for how many kings are more than that in fact; for how many kings are supported by well he was not infallible. He was not like the foolish Beethovenites of our day, who would have us think everything he wrote was perfect. When Katharina Thibnii complimented him on being the only master who had never composed anything that was misginificant or wick, he exclaimed: "The devil you say! Many of the things I have written I would be glad to destroy if I could."

In his letters he repeatedly confessed that he had to write "potbollers" to care the money he needed to gain time enough for his matterwises. One of these potbollers, by his own confession, was the pianoforte sonata op. 106; it was written, as he said to Ries, "almost for the sake of the brade—I have got as far as that."

Hereby hangs a tale. I have often been abused because I refused to worship the last sonatas of Beethoven and because I frequently advise the pianists not



BEETHOVEN INSPIRED BY THE COUNTESS VON BRUNSWICK.

to play them so often, to the neglect of the much more inspired earlier sonatas. It is not often that a thoroughgoing Beethovenite frankly confesses to shortcomings in the works of his idol, but Wasielewski, in the second volume of his excellent Beethoven Biography (p. 273), apologizes for many things in the last sonatas, op. 109, 110 and 111, as being explicable by the fact that at the time when they were written the master's attention was so absorbed by his great Mass that the sonatas suffered in consequence. "One thing is clear," the biographer adds, "compositions for piano alone no longer interested him as in former days." He decided (in 1823, a year after the creation of op. 111) not to write any more piano pieces except to order. He denounced the piano as "an unsatisfactory (ungenugendes) instrument;" once he referred to it as the 'clavicembalo miserabile.

Contemporary critics did not hesitate to point out flaws in his works, real or imaginary. Particularly the "Leping oxen," and the history of the control of speaking disreogratify of history. They will certainly not make anyone immortal by their chatter, no more than they can take away immortality from anyone for whom Apollo has decreed it."

Critical attacks on the style and structure of his works only excited his hilarity. Thus Seyfried relates: "When he came across criticisms accusing him of making blunders in musical grammar he laughed loudly and, rubbing his hands gleefully, exclaimed: "Yes, yes! They pur their heads together and open wide their mouths because they have not seen anything like it in the text books on harmony."

the text books on harmony."

Concerning the professional pianists of his day he wrote: "Many of them are my deadly enemies."

wrote: "Many of them are my deadly enemies." Why his enemie? Because mediocrity hates genius. Paderewski has had many deadly enemies. Apart from that, one can see no particular reason why pianists should have been hostile to Beethoven. He did not play often in public, and when he did he played only his own compositions. These, surely, the others could

not have been expected to play as well as he did.
Their inferiority was, to be sure, revealed painfully
when it came to improvisations. In this he was, in the

words of Tomasteck," agant among plantsts."

In Beet and Soy all the plantsts were expected to the control of the plantst were expected to the control of the plantst plantst

was made after he had heard him improvise.

"He appears to most advantage in improvisation,"
wrote a contemporary critic, 'and it is, indeed, marvelous to see how easily and logically he will extemporize
on any given theme, not merely by varying the figures
(as many virtuosi do with much success and—bluster),

but by a real development of the idea."

Probably one reason why improvising went out of fashion was that it so easily lent itself to exploitation by humbugs. There is a story of a boy prodigy, who, in the midst of his "improvisation," cried out in tones of

anguish, "Papa, I have forgotten the rest."

There are not man pianists to-day to whose impromptu playing one would care to listen. I have heard one, however, who is practically blind, and is very clever in this way. He will take any theme, or a group of four notes given him, and develop it in the manner of a Bach fugue, a Chopin nocture, a Mozart sonata, a Strauss wallz and so on. His name is Fred.

An Englishman, J. Russell, who visited Vienna a century ago, wrote regarding Beethoven's improvisations: "He soon forgot his surroundings, and for about half an hour lost himself in an improvisation He reveled rather in bold, stormy moods than in soft and gentle ones. The muscles of his face swelled, his veins were distended, his eyes rolled wildly, his mouth trembled convulsively, and he had the appearance of an enchanter mastered by the spirit he had himself

conjured." One is reminded, on reading this, of an account given in The Etupe some years ago by Adele Hippins of a memorable occasion when she and another pupil of Rubinstein were permitted to hear him improvise: "He grew excited, heated, hair fell over his forehead; he and the piano secmed to make but one. Then appeared an exquisite melody, accompanied by chords in the bass and strengthened by the surging of powerful arpeggios over the entire instrument. He increased the difficulties, he stormed like full orchestra, the piano almost gave way under his hands. The impression was overwhelming, my nerves were so wrought up that I felt stifled. I glanced at my neighbor—she had left the room weeping. We all had a feeling of involuntary terror, as if in the presence of some elementary power of nature. Yes, Rubinstein was, in truth, awe-

inspiring. An amusing ancedote is related regarding the last occasion when Beethoven played for friends. The eminent publisher Schlesinger visited Vienna and gave a great dinner. Beethoven was one of the guests and was, of course, invited to improvise. After repeatedly refusing, he finally consented on condition that Castelli, who hadn't the remotest idea of how to play the piano, should give him a theme. Castelli walked up to the instrument, touched with his first finger four keys down the scale and the same up again. "That's enough," ex-claimed Beethoven, laughing. Then he sat down and, to the delight of the guests, improvised a whole hour on those four notes, which were interwoven into every-

This was in 1825, two years before his death. He had stopped playing in public in 1814. His whole career as a virtuoso covered only nineteen years. Truth to tell, he was never particularly interested in the life of a virtuoso. According to Ries and Julia Guicciciardi, he did not enjoy playing his own things in public-probably because he did not care to take the time for acquiring an impeccable technic. Czemy, indeed, expressly states that the reason why Beethoven preferred improvising to playing his printed works was that he could thus avoid passages that he had not had

time to practice. The same pupil and friend of the great composer also makes the extremely important statement that

Beethoven used the pedals much more frequently than is prescribed in his printed works. I have known Paderewski to be violently assailed for doing what Beethoven himself did, according to this unimpeachable testimony. And there is equally good testimony to the fact that Beethoven, in playing his own works, made free use of the fluctuating pace which is stupidly called tempo rubato.

Possibly this addiction to fluctuating tempo accounts for the extraordinary fact that Beethoven, as attested by Ries, could never learn how to dance in time. However, the Viennese, among whom he lived, do dance in a fluctuating, undulating fashion, especially in the Strauss waltzes, as I know from personal observation. Ries refers to Beethoven's failure as a dancer as simply one detail of his general awkward-wardness and lack of grace "in everything he did." He seldom took anything in hand without letting it fall or breaking it. Repeatedly he dropped his inkstand into his piano. No piece of furniture was safe in his presence. "How he ever learned to shave himself is hard to understand, even if we take no account of the frequent cuts on his cheeks."

Strange that there are so few traces of this awk-wardness in his music! From this point of view it does not mirror the man. It does, however, mirror the passionate outbursts of "temperament" from which all of his friends suffered, followed by the soothing, conciliatory notes peculiar to him.

It is said of Brahms that once, at a reception, he said before leaving: "If there is anyone here whom I have not offended I beg his pardon." Beethoven often offended his best friends, but when the ebullition was over he wrote them abject letters of apology.

Like Brahms, Handel and Chopin, Beethoven never married, but he greatly admired beautiful women, and was always falling in love. His infatuation, however, never lasted long-seven months, in one case, being the limit, according to Ries. Yet there is nothing superficial or ephemeral about his love music, except in his songs, in which he was rarely at his best.

Of his love of nature, the Pastoral Symphony is the eloquent witness, teaching the lesson that, with the exception of love for woman, there, is no source of musical inspiration equal to it. Neate related that he had "never met a man who so rejoiced in nature, who so hugely enjoyed flowers and clouds, as Beethoven Nature was his food as it were; it was the element he lived in. When taking his walks in a meadow near Vienna he would sit down on some inviting green for a bench, and give himself up to his musings. In his note book he once wrote: "It is as if every tree spoke to me, Holy, holy! In the forest there is enchantment-who could express all this?"

"Joiners" in Music

THERE is a certain type of men, not perhaps excessively numerous, but enough so to have acquired a distinctive appellation, who join one secret fraternal organization after another, without limit, not so much because they desire any real or fancied benefit, but because they have an inordinate curiosity in regard to the various initiation ceremonies. These individuals are a source of quiet amusement to their acquaintances, who bestow upon them the name of "joiners," or rather, as it is colloquially pronounced, "jiners."

This same characteristic finds expression in the conduct of not a few music pupils, to the great annoyance of all earnest teachers, and is by no means limited to the male sex. Sometimes it takes the form of flitting from one teacher to another, taking only a les son or two from each; sometimes interrupting one branch of music, scarcely more than well begun, to take up another; sometimes dabbling in one legitimate orchestral instrument after another without pursuing any far enough to acquire technic and tone; sometimes wasting time over various semi-toy instruments which happen to be the passing fad; again-and perhaps most frequently of all-allowing onc's outside avocations to multiply to such an extent that one no longer has proper time for practice. This last is particularly the case with pupils who begin after they are grown up, and it is a more serious obstacle than stiff fingers or any other well-recognized drawback. The writer has in mind a certain very bright pupil, who, although she was over twenty when she began the study of the piano, showed such talent that during the first three months she made almost as much progress as the ordinary young child does in two years.

She was a stenographer, but gave her evenings to the study of music. Her teacher predicted great things for her, but in course of a few months she joined three different clubs, began going to frequent dances and other entertainments, and presently complained of "no time to practice." In tourse of a couple of months more she flatted out entirely and abandoned her long-cherished wish of becoming a good pianist.

It was a favorite saying of Napoleon that if one wanted to make an omelet he must break some eggs. If the music student only realized the force of this proverb he would ruthlessly cut out whatever unnecessary outside engagements interfere wth his practice. At the Leipric Conservatory during the writer's student days there was a custom so strong as to amount to an unwritten law, that the morning hours and the latter part of the afternoon were sacred to practice and study. One student calling on another during these hours was apt to be received with very scant courtesy-sometimes even to be forcibly pushed out of the door, if he lingered too long. The noon hour (which often extended to a generous length, however) and the evening, were the times given to social intercourse. These were students whose whole time was given to the pursuit of music, but in the case of one who is at work or at school during the greater part of the day it is necessary for him to be equally jealous of the time he plans to devote to music, be it evening, carly morning, or what you will. Otherwise he can never hope to excel-

This article is not written for the teachers-the matter is not in their hands, but in those of the pupils.

Are you a musical "jiner?" I hope not!

Psychology and the Child

By Maso Brevoort

"See how well you can play this at sight, Verna," the teacher said to the little student of six years. The child scrambled up to her place at the piano and began the piece with the utmost sangfroid. The bass was composed of simple triads, of which the lower member was held through the measure by the little finger. This seemed to give the small player no concern. She did it without a word from the teacher, showing that she

nderstood the matter. The teacher was well pleased that Verna's mother should see how easily she read at sight, and permitted herself a smile of satisfaction as the small, elastic fingers took their way serenely over each difficulty as

it presented itself. The mother looked over Verna's shoulder at the notes "That's quite hard for her, isn't it, Miss S.?" she commented, sotto voce.

Before the teacher could answer, the child's hands began to falter and stumble-her brow wrinkled-I can't do this," she complained, dropping her hands into her lan.

Miss S. laughed. "Why of course you can, Verna." The little girl wriggled uneasily. "No, I can't—it's too hard. I can't hold those notes down."

"But you have been doing it right along, Verna," Mice S told her. But Verna shook her head. "I can't do it," she said

This was practically the end of that lesson, for the child was unable or unwilling to try the piece again. Repeated trials at successive lessons showed that that

particular piece must temporarily be laid aside, if not entirely shelved, so far as Verna was concerned. Other compositions she managed to struggle through, but the appearance of this one seemed to be the signal for a peculiar timidity not to be overcome.

It was so valuable a study, however, that Miss S decided that she must find some means to induce Verna to learn it. Not by force, though, for this

would be time wasted. One day when Verna was getting her hat and coa on after a lesson, Miss S. glanced over the last page of the hated composition, and then, putting it out of sight, played the coda softly, bringing out the melody

with a sweet, singing tone. Verna, who was a truly musical child, came over and stood beside her. "I like that," she observed. "Do you?" Miss S returned, and played it throug

nce more, "You may learn it, if you wish." To this proposition the child eagerly assented.

Miss S, therefore copied the coda out, and at the next lesson Verna played it with pleasure and quite

So at each succeeding lesson the young stude played over a few phrases of the piece copied by the teacher, getting gradually nearer the first page, bristling with the phantom difficulties that had come into being at her mother's suggestion.

It chanced that part of the first theme was repeate on the last page. The teacher approached it with some trepidation. But Verna, absorbed in the fascination of reading the manuscript, failed to recognize it.

When the child had finished, Miss S, smiled "Well done, Verna," she commended, "I have

Verna listened, with round eyes fixed on the teacher "You thought this was a piano lesson, didn't you?" Miss S. asked, still smiling,

Verna nodded vigorously Well, it wasn't. It was a lesson in courage," Miss S said, with an air of mystery. She put the abandoned piece of music on the rack, opened it at the first page, and laid the manuscript copy beside it.

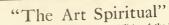
Verna's puzzled look changed - comprehension dawned in her eyes-little dimples began to come at the corners of her rosy mouth.

She flashed a glance of triumph at Miss S.
"I did do it!" she declared.

And seizing the psychological moment before it had time to escape, Miss S. made the child play the piece again-this time from the printed page.

Here was the end of that particular difficulty. To avoid a repetition of the mishap, Miss S. had an earnest talk with Verna's mother, which served to show the latter her part in developing the little girl's courage and confidence.

Other mothers might take the hint and choose their comments with care when the subject of them happens to be the child student embarking upon the difficult art of the piano. For psychology has proved beyond question the power of the spoken word for good or ill.



A Fine, Reflective Article Upon the Possibilities of the Tonal Art

By PROFESSOR OSCAR BERINGER

Professor Beringer of the Royal Academy of Music of London, presents herewith the first of a series of articles upon Plano Playing. The first articles in zery broad in its stope last the entusing ones are estentially instructive and technical. Prof. Beringer was a popil of Masthelet, Tausig, Plaisty, Reinerbe and others. For many years he has been regarded as one of the forement European teachers. Among his best-known Tausig, Plaisty, Reinerbe and others. For many years he has been regarded as one of the forement European teachers. Among his best-known pupils is Miss Katharine Goodson.

Before starting on the principles of teaching music it is essential to first establish exactly what we are going to teach; in other words, to try and define what music is, what purpose it serves, its educational value and its effect on the refinement and artistic life of a

The word "music" is derived from the Greek, and originally meant not only the tonal art, but included all the arts and sciences. It was really not until the Christian era that the word music was limited to its present meaning, although Plato in his time used it in this

Music, like everything else, was of gradual growth. t also had its very marked ups and downs. Greeks held music in very high repute. Plato, in "Laws," speaking of the education of boys, which he supposes to be ended at the age of sixteen, divides this education into the following periods: Ten years of childhood, exclusively to forming the disposition; three years of grammar, with the collateral sciences, and then three years' practice in executive music. All literary studies to stop, that they may learn music com-

Ruskin's comments on this are interesting. He says: "Understanding this much, we can now clearly understand, whether we receive it or not, Plato's distinct essertion that, as gymnastic exercise is necessary to keep the body healthy, musical exercise is necessary to keep the soul healthy, and that the proper nourishment of the intellect and passions can no more take place without music than the proper functions of the stomach and he blood without exercise."

Music in the Dark Ages

After the downfall of Greece music seems to have ussed through a Slough of Despond. It is not until he XVIth century that it becomes of really great educational importance again, notably so in England. In the time of Henry VIII it flourished considerably and still more so in Queen Elizabeth's reign.

The Queen herself was supposed to be an accomplished player, both on the lute and virginal (spinet). That she took a great interest in music is proved by Sir James Melville. He was ambassador in 1564 from Mary Stuart to Elizabeth. After his presentation to the latter the Queen's first question was naturally about Mary's style of dress, the color of her hair, her figure. etc., but the next was, "Does she play well on the lute

and virginal Sir James' diplomatic answer was, "For a Queen,

At that period music was considered an essential part of the education of the upper classes. The lute and virginal were the instruments most favored by ladies, hence the name given to the latter instrument. Gentlemen confined their studies almost entirely to vocal music. A gentleman who could not take part at sight in a canon or madrigal was considered to have neglected part of his education. Shakespeare's plays also prove how popular music was in his day. I quote here two instances: "The man that hath no music in himself, nor is not moved with concord of sweet sounds, is fit for treasons, stratagems and spoils."

Caliban, in "The Tempest," was a true musician, except when drunk. Even then he liked howling "catches." There are only two plays of Shakespeare's which music is not mentioned in some form or other. With the Puritan revolution Merrie England seems to have come to a sad end, and music, except for hymns and psalms, was very much taboo. Then, instead of being a part of a gentleman's education, music was, according to Lord Chesterfield (born 1694) in his "Letters to His Son," fit only for mountebanks and vacabonds.

Even in my own early musical experience, dating from 1859 (I happened to begin my musical career as an infant prodigy), music was still in a very deplorable state as regards the general public, whose taste could

not be said to be highly cultivated. The most fashionable pieces were: The Maiden's Prayer, Warbling's at Dawn, Warblings at Eve, and apparently at any other time of the day that took the composer's fancy.

Thank heaven, that phase is finally past! Music in England since then has gone up by leaps

The 18th century dictionaries define music as follows: Bailey (1759), "Science which considers the number, time and tune of sounds in order to make delightful harmony;" Ogilvie (same period), "Any succession of sounds so modulated as to please the ear or in combination of simultaneous sounds in accordance

Dr. Johnson, who hated music, is very brief: "The science of harmonical sounds."

Jean Jacques Rousseau (born 1712, France) defines music as "the art to combine sounds to make them agreeable to the ear."



OSCAR RERINGER.

No, this smiling face is not that of the idominatable Lloyd George, much as it resembles the British Premier.

You see, by these definitions, that the only object of music at that time was to "tickle the ear with pleasing sounds."

Things are very different now. Music is, at last, coming into its kingdom. It is now not only being recognized as an art, but as the greatest, the most divine and the most universal of all the arts.

Unlike painting or sculpture, music does not depend on outward vision, but is evolved from the inner consciousness, and portrays our emotions, our passions, our every feeling, from the most heartfelt grief to the most delirious joy. There is no great occasion in life in which music does not play a part. Ruskin, in "Time and Tide," says that among the Greeks music was so connected with their system of ethics and of intellec-tual training that with them it was also the God of

Righteousness. And the Greeks were incontrovertibly right in this.

Music is the nearest at hand, the most orderly, the most delicate and the most perfect of all bodily pleasures. It is also one which is equally helpful to all the ages of man; helpful from the nurse's song to her infant; to the music, unheard by others, which so often haunts the deathbed of pure and innocent spirits. The power of sound is, in very deed, wonderful! Even on a somewhat mechanical instrument like the piano-

forte what marvelous effects are possible! Let us take only a few examples, and those by one composer only, but he the greatest of all, Beethoven. If you please, we will commence in grief and end in

I. Funeral March from Sonata, Opera 26. II. Slow Movement from Sonata, Ops. 10,

No. 3. III. Rondo from Sonata, Ops. 90.

IV. Finale from Sonata, Ops. 28. V. Scherzo from Sonata, Ops. 31, No. 3. VI. Posthumous Rondo, "Rage given vent to on the lost Threepenny bit."

I think it is now proved up to the hilt that music is the most spiritual of all the arts. That being so, it follows that true artistic playing can be taught only by a process based on psychological principles. Naturally, physical training is also necessary to make the muscles and nerves respond to all the manifold technical requirements that occur in pianoforte composi-tions. But the main object of this technical training must always be kept in sight, which is to make music. Not for the mere purpose of showing off the dexterity

of fingers, hands and arms. As music is a spiritual art, it is self-evident that it is only possible to attain real musical results in teaching by appealing both to the mental and spiritual side of the pupil's nature.

Now, as no two human beings are precisely alike, either mentally or physically, it must manifestly be the duty of the teacher to search for and find out the character of each individual pupil, and to vary his method

according to the requirements of each individual case. In most of the books on pedagogics the differences of mentality are broadly divided into four groups, under the heading of "Temperaments."

A. The Sanguine, whose feelings are easily influenced; inclined to act on the spur of the moment. He is essentially an optimist, capable of enthusiasm for a time, which, however, is apt to evaporate after a while. These are his good points. His weak ones are carelessness, unreliability and want of stability in his studies.

B. The Choleric has some of the same characteristics as the former; is easily influenced, acts promptly; his resolutions are not so ephemeral, but are more determined and more lasting. His failings are an inclination to kick over the traces, to rebel against authority,

combined with a tendency to over-impetuosity.

C. The Phlegmatic. Is difficult to influence, either for good or evil. He takes a "deevil of a lot" of rousing, but has the advantage of deliberating before forming a conclusion. Having done so, he rather obstinately adheres to it. His nature is heavy and self-centered.

D. The Melancholy. Is also slow of resolve and slow in action. Is the very antithesis of the Sanguine, but his impressions are deeper and more lasting. He is a pessimist. He is reliable and serious in all the work he undertakes. His faults are moroseness, want of sociability and unhealthy self-introspection.

These temperamental divisions are only a broad outline. Of course, innumerable mixtures of the above, as well as many other characteristics, occur in different

Now, although it may be impossible to change entirely the character of a pupil's temperament, yet it can be influenced to a very great extent, especially in

the case of the very young. It is the duty of the teacher to foster all the good points and to eradicate, or at least modify, the bad ones.

The teaching must be methodical, but the method must be elastic, so that it can be modified to apply to the different characteristics of each individual pupil.

And, most important of all, the teacher must thoroughly realize the importance of his task. He possesses to some extent the responsibility of the making or the marring of the character of a young pupil and can influence him not only musically but morally.

I say, woe to the teacher who enters the profession for the mere purpose of earning his bread and butter; who anxiously watches the clock to see when his socalled "drudgery" will come to an end.

Aye, and there are hundreds of this stamp of teacher

going about. They are a curse to the art, and do an incalculable amount of damage to music.

So many students enter one of our schools of music with the idea of becoming great public performers, but, alas! their talent is not sufficient to fulfill their hopes. They then are compelled to take to teaching in

order to earn a Evelhood. They take up their task Musical Monkeys and the Piano Touch with great reluctance and dislike, and become utterly soured and thoroughly disenchanted human beings. This could not occur if they felt the great importance of their new vocation. Surely it is most interesting to watch and foster the gradual dawning of intelligence on any subject in the mind of a young child, and the realization that you hold the key and are helping in the opening of the gates of knowledge ought to produce

feeling in you of pride and elevation, not depression. I grant that some very dull minds are hard nuts to crack, but use your nutcrackers vigorously, and you will at last generally come to some kind of a kernel. In conclusion, I do not think I can do better than to

B.-Well, possibly I save more in doctor's bills than

my friend, I save myself from getting into a rut by

always having a change of scene. You cannot deny the

A -No. but I also spare myself lots of disagree-

able weather, too! And it always strikes a business

man as more systematic and business-like to have

pupils come to a well-furnished studio. You can count

on a certain schedule, and it trains the pupils to punc-

tuality and promptness. If they are late, they are the

B.-Well, as to that, I've often had to wait myself

for pupils at their own homes! Sometimes they lag on the way home from school. But then I come in

contact with people-I mean adults, not always children

A .- Ah! I'm glad you said that. For it's a point

against your argument. I'm thankful that I do not have to see parents with every pupil! When I formerly

tried going out, as I told you, it was my unhappy experience to be "nailed" by the mother of almost

every pupil and questioned as to "how is Bessie getting

along," etc., and you have to commit yourself with an

awful lie to keep in the mother's good graces, for she

would never understand nor appreciate sympathet-

ically any criticism of her darling child, such as you

could with impunity give direct to the pupil. No, sir!

B .- But, my dear fellow! Isn't it wise to let the

parents see you and get in touch with your method

A.-I can tell them all I want by letter or over the

phone. And once in a while I make it a point to call

on them, socially, when I have the time, see? Then it

not keeping some other pupil waiting. No, old boy;

I tell you, a studio gives a teacher a certain dignity and

prestige in the profession and with his clientéle. Else

why do all the leading teachers have studios? And

here are a couple more points: Wherever you go, you

are obliged to cart around a small music store with

you. I have mine in my studio to lay my hands on

whenever needed. When you give recitals, you are at

the expense of hiring a hall, while I can give as many

recitals in my studio as I care to. But you must excuse me now, old man: I haven't been feeling very

well, and I'm off to see my doctor. Good night; I've

B.-Wait a moment, and I'll take you around in my

enjoyed our little talk very much.

new auto that I use to call at my pupils.

deliver me from going to the pupils' homes!

in order to co-operate with you the better?

in Italy who was making his debut in an opera house. The stage manager was teaching him the traditions of quote the words of the Emeritus, Professor Niecks, of a celebrated rôle. He said: "Here you walk right to the Edinborough. He says, in one of his articles: "It is a great subject. In the limited time the discussion a celebrated role. He said: Erer you wan light to the back of the stage, wait a moment and then come down and sing 'Bravo'." "But why do I do that," inquired the independent American? "Ah!" said the stage mancould not be otherwise than slight. Still I believe that even so slight a discussion cannot but have conager, "You do that because the great Rubini always vinced you of the importance of psychology for the And it must have convinced him, too, of another thing, of the nobleness of the art of teaching."

sang the rôle in this way." The young man was not satisfied until he had found out why the great Rubini sang the rôle in such a manner. Finally he found an old Italian singer, and asked him, "Is it true than Rubini always used to walk to the back of the stage and stay there for a moment before going down to sing his final 'Bravura'"? "Yes, ves!" replied the old Italian singer. "But why did he do it? Why did he go to the back of the stage at such money, and my name is growing all the time? I tried

"Ah!" said the old Italian, "he always went a point?" the back of the stage to speet" (spit). Many of the capers that one sees in the studio and on the concert stage are based upon traditions quite as

By Frederic W. Burry

MUCH of the so-called modern musical educational

practice is a kind of musical monkeyism, a type of

imitation. Thus it is that we find students imitating or

monkeying some of the most absurd and erroncous

things with a view of getting what they believe to be a

David Bispham tells a good story of a young tenor

Fashions change. Some piano students will recol-lect the hard, high, brittle finger stroke which, at times, would cause serious damage to the old-fashioned fragile piano's "insides." Indeed, it was sometimes quite necessary to acquire this hammer-like percussion. mitating the mechanism of the instrument, for while inside the piano was frail enough, the keys and their

action were strong, hard, heavy, virile. Then the other extreme, in vogue for awhile-the caressing, pressure, organ touch-playing merely with the weight of the finger—did not seem to fill up all requirements, and various positions of the hand have been advised-level, curved, raised high, held low strike from the shoulder, strike from the elbow, strike from the wrist, strike from the knuckles. Relax, hold tense, move the hand, keep it still, bend it, straighten it—and the varieties of touch, all coming from authoritative sources, have bewildered the willing student.

Is there a correct touch? The mistake lies in considering the body as merely a material machine. The art of music lifts us into a very different realm. It is because mind is the one real thing, because the body is a vehicle, shrine, tabernacle of a soul-is the objective expression of this soul-that touch is a spiritual question.

Unfold the right attitude, overcome self-consciousness, and the artist's touch takes care of itself.

One easily imitates. Habits grow very quickly I once knew a young man who imitated in the wrong direction. Seeing his musical friend hold his arm in a certain crooked position at the piano, he thought this was the correct thing to do, and so he tried to do likewise; he did not know that his friend's arm was

somewhat deformed-born that way. As a general rule, I think the partially relaxed pendant forearm, fairly low wrist, with curved hand. striking with the tips of the fingers represent a good position for most technical purposes. Not the tip-top tips of the fingers-surely not the nails!

They say Rubinstein used to play with his fingers Now general rules have many exceptions. It stands

longer the distance, the higher the arc. Yes, the whole

arm should play-the whole body. Of which the ten

harmonious blending of both instrument and per-

All is one. And a good touch is the result of a

digits are extremities only.

to reason that there must be more movement, more spreading of the fingers, more exertion of the biceps and triceps even, for some passages than there would be for others. Relaxation is a good word to remember, as long as one does not interpret it to mean flabbi ness. For there must be a certain degree of physical tenseness to give character to the tone. Let there be alternations, periods, waves, rhythm-positive and negative. One minimizes tiredness this way. In covering long intervals, jumping from one chord to another, do it gracefully-describe semi-circles-the

In 1885, A. I. Siloti, who had just finished his musical education under Liszt, visited Petrograd. When he heard his young cousin play, he advised him to develop his musical talents still further and for this reason to take up residence in Moscow, in order to study with Nicolai Sergéievitch Zvieriev, professor of the Moscow Conservatory. Rachmaninoff took this advice, and

An Authentic Biography of Rachmaninoff

Especially Translated from the Russian of I. Korzuchin

By KURT SCHINDLER

This Biography Has Been Read by the Great Composer In Person, and Is, Therefore, Accurate

Later on, during the season of 1885-86, Siloti recom-

mended his cousin to Liszt, who consented to accept

young Rachmaninoff among his pupils from the begin-ning of the autumn of 1886. This plan, however, came

to naught, since Lisztz died during the summer of that

year, and Rachmaninoff went on with his studies with

Zviériev. In 1887 Siloti received a call as professor

of the Moscow Conservatory; Rachmaninoff entered

his master class, and under his cousin he finished his

studies with brilliant success in the spring of 1891.

His pianistic accomplishments, however, did not satisfy

talents as reproductive virtuoso, rich sources of crea-

tive force; for this reason, while working on his pian-

istic development, he made serious studies in musical theory with S. I. Tanéieff and A. Arensky.

Having graduated from the conservatory as a pian-

ist, young Rachmaninoff remained there for one year

more and delivered there for the final examination

his opera Aleko, which was successfully performed in

April, 1893, on the stage of the Grand theatre of

now devoted himself passionately to composition,

During the summer of 1893, in the quiet seclusion of

country life, he finished many compositions; six songs,

the first Suite for two pianos, a violin-piece and an

orchestral phantasy, The Rock, also a choral work for church, called, The Prayers of the Ever Watchful

Mother of God. This latter composition has never

been published, although it has been performed in

Moscow; all the other before-mentioned works, how-

ever, enjoy a well-merited and widespread reputation.

Tchaikovsky's Death

In the fall of 1893, Rachmaninoff received a very

auspicious engagement to conduct his opera Aleko in

Kieff, when unexpectedly on the 20th of October the

tragically sudden death of P. I. Tchaikovsky occurred,

This was a heavy blow for all musical Russia,

and especially to our young composer, for Tchaikov-

sky represented to him not only the national pride and

ideal, but was personally dear and near to him. Ever

since young Rachmaninoff's arrival in Moscow, Tchai-

kovsky had been exceedingly interested in the boy's

growing talent and had followed his development with

Especially touching was this interest of Tchaikov-

sky in regard to Rachmaninoff's operatic first attempt,

Aleko, the stage rehearsals of which he attended, to-

gether with the young composer, helping in every

possible way by his advice to contribute to its success

at its first performance. It was his special desire to

have his one-act opera, Iolanthe, which he was then

just finishing, performed together with Aleko on the

Under the immediate impression of the heavy be-

reavement-both artistic and personal-through the

Trio Élégiaque, which was successfully performed in

The creative power of Rachmaninoff continued to

assert itself, and the above-mentioned compositions

were followed by a series of piano-pieces of 10, and an

orchestra capriccio on gipsy-themes of 12, which re-

ceived considerable approval from N. A. Rimsky-

death of Tchaikovsky, Rachmaninoff composed,

This success gave wings to the young composer, who

the young musician, who possessed, besides his unusual

own house.



was invited by his new master to live with him in his RACHMANINOFF is now 45 years of age. He was born on the 20th of March, 1873, on the estate of his mother, called "Oneig," in the province of Novgorod; that is to say, in the heart of the real Russia, where he spent his childhood, until he reached his ninth year. Thus Rachmaninoff comes exactly from the same part of Russia as Rimsky-Korsakoff, and one can say with certainty that in his case, as in that of the older master, the fact that he spent his childhood in the seclusion of country life, in the midst of the typical Russian landscape-with its simple but irresistible charm-has given the formation of the composer's character its decisive

THE ETUDE

A Significant Ancestry

The son of rich parents, belonging to the stock of the old Russian nobility, Rachmaninoff was at first destined to enter into the most aristocratic school of Russia. But fate decided differently; the financial conditions of his parents took a sudden turn for the worse, and it became necessary to give up the idea to place the child in this very expensive, aristocratic school. As it was, this turned out to the boy's advantage, because he already showed with absolute certainty very unusual musical gifts. This musical talent was not a surprise to his family, because his grandfather, a Russian nobleman of the grand style, had been a great lover of music -more than that, a remarkable pianist. He had been a pupil of Field, and through all his life he had made very serious musical studies. Though the prevailing customs in the time of the grandfather prevented him from taking up music professionally he had often appeared in various charity concerts.

About the playing of Rachmaninoff's grandfather we have the testimony of Rachmaninoff's cousin, A. I Siloti, the famous pianist, one of Liszt's favorite pupils and a prominent figure in the present-day musical life, of Russia. According to this authoritative witness, Rachmaninoff's grandfather played the piano better than either Siloti or Rachmaninoff could ever dream of playing. Of course this expression should be taken cum grano salis," but it shows the profound impression Siloti had received from his grand-uncle. Thanks to the musical traditions already existing in his family by the example of this grandfather, Rachmaninoff did not have to overcome many obstacles in order to follow

his vocation. To Anna Ornadtskaia, a pupil of the Petrograd conservatory, belongs the honor of having been the first teacher of the boy Rachmaninoff; she was so successful in her efforts that when he, at the age of 9 years, entered the Petrograd conservatory he immediately drew upon him universal attention, and became at once the pride and hope of that institution. Special attention was paid to his piano tuition, which he received from Prof. Vladimir Demiánsky, a well-known and highly respected teacher, and later, for a short period, from Cross.

Not a Prodigy

His own musical faculties, his excellent teachers, and, above all, the general love and admiration which surrounded the lad might have easily turned him into child-prodigy. Fortunately, however, his healthy and richly gifted nature prevented such a development, and the career of the boy, then called "The pride and adornment of the conservatory," took its normal way towards the heights of art.

> Koreakoff. In the summer of 1895 his first symphony was composed, and was performed in January, 1896, at one of the Russian Symphony concerts given under the auspices of the publisher Belaieff. Unfortunately, owing to its unskilful rendition, this first large symphonic

ardent sympathy.

same evening.

January, 1894.

work of the young composer did not meet with pronounced success, and-what was worse-it seemed to the young author that it had been an actual failure. This mishap produced a strong impression upon the sensitive spiritual organization of the composer, who in respect of hypersensitiveness and lack of confidence in his own powers, resembled two other great predecessors, Glinka and Tchaikovsky.

It is known that Glinka spoke of himself as of a "mimosa," which closes her leaves at every touch; such was the temperament of Tchaikovsky, and such is Rachmaninoff's, too. After having shown so many promising signs of creative genius, there came now a pause of almost three years, during the course of which his physical forces failed him to such extent that the young composer was forced to have recourse to medical help.

Conducting Opera

Of course, in spite of the interruption of his creative period, his artistic life was very much occupied; either he appeared as pianist in concerts, or, still more often, he conducted orchestral concerts, an activity for which he also appeared to be singularly gifted. In this direction Rachmaninoff, as did many other leading Russian musicians, received considerable help and push from the well-known Moscow Maecenas, S. V. Mamontoff, who at that time (1896) supported his own opera company in Moscow. Rachmaninoff was engaged by him for the post of third conductor, and in this position he acquired the routine so indispensable for even the most highly gifted musicians. Besides this, Rachmaninoff found here the important chance to become closely acquainted with the small group of highly talented artists of different types, whom Mamontoff used to assemble around him; especially with Th. I. Shaliapine, who at the time was only beginning

Rachmaninoff, who, of course, as a musician was incomparably superior to Shaliapine, became so ruch interested and charmed by the brilliant dazzling talent of the young singer, that he gave freely of his time and interest in order to further Shaliapine's musical

After finishing his operatic season with Mamontoff, Rachmaninoff went to London (1897), where he appeared successfully in all his capacities: as pianist composer and conductor (performing his orchestral phantasy, The Rock).

With the beginning of the twentieth century, the wounds received by Rachmaninoff through the failure of his first symphony, began to heal, and he gradually set to work again on compositions. In 1901 he wrote his well-known song, Fate (included in op. 26 and published 1906); his second piano-concert, op. 18; and the second suite for two pianos, op. 17.

In 1902 there followed: The 'cello-sonata, op. 20; the choral cantata, Springtime, op. 21; twelve songs, op. 22, and piano variations on a theme of Chopin, Finally, in 1903, he wrote the universally known Ten Preludes for Piano.

Operatic Works

In the autumn of 1903, Rachmaninoff, who always had a special fondness for the genius of Pushkin, created, in the course of three or four weeks, his opera, The Miser Knight (after a dramatic scene of Pushkin's)-in 1904 followed another opera, Francesca da Rimini, which, like the afore-mentioned, shows a splendid combination of his mature style and rare master-

Both these operas were performed in 1905, first in Moscow and later in Petrograd, and met with considerable success, not as much, however, as they might

The Studio Problem (A Dialogue)

By Wilbur Follet Unger

henefit of that?

Two music teachers (whom we will designate as "A" your way, once, and the waiting for trolley cars and and "B") met one evening at a club to which they both all that sort of thing disgusted me. belonged. The following dialogue ensued: A .- By the way, have you settled in a studio yet, you make in extra pupils-who knows? Then, again,

or do you still persist in calling at your pupils' homes?

B.—Oh! I still "go the rounds." And, do you know, I doubt if you could ever convince me that I could better myself by having a studio!"

A .- Probably not better yourself, but how about bettering your pupils? Don't you think, that you owe it to your pupils to let them have the advantage of a studio

B.-Why? What do you mean-"advantage?" In what way? I think it's their advantage that I go out

A -On the contrary, I should say it was a decided advantage for the pupil to sit in a cozy studio filled with a fine collection of music, musical pictures on the walls, reference books in the book case, and all that sort of thing, you know.

B.-Well, that's all right, old fellow; but how many pupils appreciate all that, tell me? How many ever stop look at a picture or a book? How many can tell Bach from Brahms by their pictures? And, beside, many of the better class of pupils have these same things at their own homes.

A .- True, but then how about the piano? I offer my pupils a fine grand piano of the best known make, with a beautiful action, and always kept in good tune. Can you say as much for conditions in your pupils'

B .- Ah! there are two points in my favor! First, I do not have the expense or bother of keeping a piano in good order, and, secondly, each of my pupils is accustomed to the intimacy of his or her own house, and used to the peculiar action of the piano at home. Whereas, one of your pupils who is used to a light, flimsy action piano, comes to play on your ideal instrument, and thinks it a hard action,-and vice versa with another pupil. Now you have taken the initiative in this discussion so far; let me say something.

A .- Surely; go ahead! B .- Well, then, do you remember how often you've complained of your health? How "run down" you always are? Look at me! I'm out all day-getting fresh air between each and every lesson. You sit still and suffer with nervousness, sleeplessness, loss of appetite, and all that! You say you haven't time for exercise,-give up your studio and go out to lessons, as I do!

A .- I concede that as the best point in your favor. But if I did go out, I could not possibly give as many lessons in the day as I do now. Just at present, I can give forty-five lessons a week, and am making good

Less Nervousness Now

By Q. A. Bowers

TEACHERS are commenting upon the fact that pupils nowadays do not seem to be so nervous as formerly. Possibly this is because the younger pupils are required to get more exercise in the course of their public school

Another reason is also probable. Twenty-five years ago the teacher who did not teach his pupils to play with high knuckle joints and a hand as stiff and hard as a garden rake was a rarity. In the writer's own

experience he was taught by a man who was a graduate of Stuttgart, and who could play a Chopin Valse as though it were carved out of the keyboard with a hammer and cold chisel. Six months of such instruction brought on hand strain so severe that a nervous condition of the fingers and arms developed, from which the writer has not yet entirely recovered after the lapse of two decades. Present day methods make such offenses impossible.

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Another short interruption of his creative activity should be chronicled; it occurred during the season of 1904-05, when he was invited to become first conductor of the Moscow Imperial Grand Opera; this position gave him an opportunity to lead the masterworks of

In 1906, Rachmaninoff took up his residence in Dresden, devoting most of his time to pianistic concert activities, in which domain he gradually attained a

world-wide reputation In the same time Rachmaninoff made many European appearances as a composer. Especially should be mentioned a performance in Paris, of his Springtime-a Cantata, with Shaliapine as soloist, under the leadership of Chevillard (1906).

During the season of 1906-07 Rachmaninoff wrote his Second Symphony, op. 27; and his first Piano-Sonata, op. 28; and during 1907-1908 the Symphonic Poem, "The Island of Death," op. 29. These three works belong to the best known among his composi-

The season of 1908-09 finds Rachmaninoff again in Russia, where he was offered the post of vice-president of the Imperial Russian Music Society. Thanks to this position, which he occupied for three years, he had to work considerably on the question of developing the general musical education in Russia. The obligations of this position-together with his manifold activitiesabsorbed so much of his time that for a certain length of time we find again an interruption of his productiv-

During the summer of 1909 his third Piano-Concerto was composed, and in 1911 a series of songs, op. 32. In 1912 Rachmaninoff succeeded in tearing himself away from his activities and devoting himself again to the larger forms of composition; it was then that the third Symphony, op. 35, appeared. This Symphony, which hears the subtitle "The Bells" (after Edgar Allan Poe, translated by Balmont), shows the fullest development of his orchestral style in large dimensions. In the same year the second Piano-Sonata was composed.

Rachmaninoff made several concert tours in these and the following years; in 1909 he visited the United States, in 1911 Holland, and in the beginning of 1914 he made a general tour through Europe. Between times Rachmaninoff was conductor of the Moscow Symphony concerts (1912-1913). When the big war started, Rachmaninoff made a prolonged tournée through all Russia, giving concerts for the wounded soldiers and victims of the war. In 1915 he undertook another concert tournée through Russia, but this time for another reason, the untimely death of his intimate

friend Seriabine, impelled Rachmaninoff thus to honor his memory by performing and spreading the knowledge of his work all over Russia.

As to Rachmaninoff's creative activities during these last years, we must mention "Vesper-Service," performed many times with extraordinary success by the Moscow Synodal Choir, and finally in 1916; a complete revision of his First Piano Concerto (written during his younger years), a new set of songs and études for

The tragical events, which happened in Russia in 1917, forced the composer to leave his native land in December, 1917, and take up his residence in the Scandinavian

countries. As a real Russian and a great-hearted man, Rachmaninoff feels deeply the woes and misfortunes that have befallen his homeland. But if there is sadness in his exile during these times of stress, there is also a hopeful side to it. Rachmaninoff is at the present moment one of the first-if not the very first-representatives of Russian musical art, and owing to the particularly rich organization of his talent, he embodies within him all the nossibilities of musical manifestation as an original composer, as a virtuoso of the first rank, and

as a remarkable conductor. Exiled as he is by the force of circumstances from Russia, where he had reached his fullest artistic development, Rachmaninoff must be considered at the present moment as a plenipotentiary ambassador extraordinary from Russian musical art to the civilized world, with a mission to remind the world what it owes to humbled and (at present) unhappy Russia! He is the veritable high-priest of Russian musical art.

To all that we have said about the quality of Rachmaninoff as a composer, let us add that he is the prototype of the conscientious artist who puts the highest demands upon himself, and that he is able to combine the deep emotionalism of his creative thought with the filigree delicacy and the finishing touch of the most minute detail-work.

Rachmaninoff has never been a child-prodigy, but all the more certain, all the more direct, has been his development. To every one who will take the trouble to analyze the content and the technique of his compositions it will be clear beyond doubt that he is now in the full bloom of his creative forces, and that he has still many precious works to give to a world which needs them so much. We can also feel assured that the diversity of his gifts will not interfere with the development of the particular branches of his activity, although it almost seems impossible to say how he could still further develop as a pianist.

had taken less than twenty-four lessons, but had been

playing quite difficult music, in both clefs. I soon dis-

covered she had been playing some way or other, not

knowing her bass lines and spaces. The mother, in the

nearby room immediately saw what I saw, and she won-

dered how in the world Ruby had made any headway.

Hence, she was put back-but the parent of the child

Let the Parents Know

By Phave Olene Prouse

reason, finally left, and the child began with me. She WHEN I have a small class, I find it a very satisfac-

tory plan to go to the homes of the younger pupils. Give lessons in an open room, where the mother and the father happen to be, that they may both see and hear how you instruct. They see the pupil gets full time, strict attention, is required to count aloud, and thus the parents know who is to blame for an unprepared lesson. The young pupil comes up with a much

better lesson and fewer false excuses.

For a teacher not wholly dependent upon teaching for a living, I find it a good plan to take fewer pupils and spend a little more time in going from home to

I took a little girl who previously went to a teacher's studio for her piano lessons. The teacher, for some the bass clef.

understood The teacher, a thorough, attentive instructor, perhaps, had taught Ruby all this, but the child failed to grasp the idea. Had the mother been present at the lessons no doubt she would have been able to follow up the teacher's instruction and help the child to master

How to Administer Rewards

By H. W. Moodey

FROM the ideal standpoint rewards should come from the consciousness of work well performed. In other words the rewards should be in the work done and not separate from it. Efficiency experts, however, find that a well-regulated system of rewards is often very effective, especially with workers down in the intellectual scale.

Every practical teacher knows that children respond remarkably to rewards, but few understand the advantage of keeping them constantly under the stim-

ulus of a regular reward system. The isolated reward at the end of each week. Thousands of teachers use a star system, a red star for progress, four or five red stars lead to a silver star, five silver stars to a gold star, and five gold stars to a book or pin or some other prize. Coupled with competition in a class, a regular system such as this often produces wonderful results. The pupils, however, should always be made to understand that all rewards are merely records of work accomplished.

The "I Can't" Pupil

By Zarah E. Prable

WE all have them-those "I can't" pupils! But how do we handle them? Do we keep on hammering in musical facts and mechanics, hoping against hope that some day the pupil's attitude will change, or that some of the ideas will sink in, and that the pupil will advance in spite of his or her attitude-or-do we try to get to the root of the real trouble?

I am afraid that many of us teachers get into a nice little rut of presentation of facts, musical ideas, and methods. It is so much easier for us! And we forget the personal equation of the "I can't" pupil. It so much easier for us to say, like the cross-stitch motto, "There is no such word as 'can't," or "You can do it if you only think so," and dismiss it at that, and go on trying to pour ideas and methods upon, not into, stubborn heads.

What is the remedy to be used in such cases? I have had some rather startling results through investigating along "applied psychology" lines. What is the primal cause of that "I can't-ing" frame of mind? Is it stubbornness? Not one case in one hundred, I am certain in stating. Is it dislike of music? Yes, in some extreme cases, where fond and over-anxious parents try to force a talent which never has nor never will exist. Is it bashfulness? or nervousness? Many, many times, it is just that. But there is usually a much more subtle cause lying behind that "bashfulness" which is just an euphonious word for extreme self-consciousness. Now, what causes that self-consciousness? Is it physical defect of some sort? Yes, that is often the cause. I shall speak of two cases which are a little unusual. One was a case of both adenoids and tonsils. The proper operation restored normal physical and mental balance, and a freedom in the use of the throat and nasal cavities never before experienced by that pupil. The bug-bear of "I can't" auto-

Tone Deafness a Mental Defect

The second was more difficult to reach. It was a case of "tone deafness"-the inability to distinguish the difference between tones less than a minor third apart. A competent examination revealed that the physical ears were perfect and normal. So I decided that the tone deafness was a mental defect which could be corrected. I experimented about three months before I accidentally stumbled upon the fact that my pupil was intensely interested in machinery of all sorts. When he learned that an expert machinist can tell by the slighest differences in sound whether all is well or not with the machinery, he became alert and eager to try to overcome his tone deafness, and succeeded in finally distinguishing even quarter tones! So that "I can't" disappeared in the light of a real interest.

Another case was one of pure auto-suggestion on the part of the family of the girl involved. Such remarks as "You'll never be a great singer," "Think you're some Melha, don't you?" and "What's the matter, are you sick?" when the girl was practicing scales, etc., from the well-meaning family, "to keep her from becoming conceited," according to their ideas, crushed her sensitive soul. These crude jokes were nothing short of cruelty to this type of girl, who needed encouragement, commendation, and sympathetic interest in her work to keep up her moral courage. It took some time, and considerable tact, to make the family see my ideas upon the subject in the proper light. But when they did, the reaction was well worth the struggle. And even after that, I had to re-establish in that poor child a confidence in her own ability, before results became

This is not the only case I have traced back to misunderstanding and nullifying suggestions from family sources. In fact, I found that evil to lie at the root of many "I can't" problems.

These few remarks may give you a hint as to where to look for the source of the disturbance, when you have to deal with one of those "I can't" pupils.

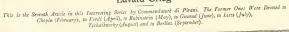
One of Bach's greatest fugues came into the hands of a musician by the grace of pure accident. He went to a little grocery to make a purchase, and the clerk wrapped up his parcel in a sheet of music paper, which proved later to be a Bach fugue.

THE ETUDE



Secret of Success of Great Musicians By EUGENIO di PIRANI

Edvard Grieg





How is it that we love the work of art the more if we love also the artist, not only as an artist, but as well as a man? Love is a beautiful statue, a splendid picture, an imposing musical creation, and if we happen to know that the author was a bad character it leaves in us a bitterness and a disgust which prevent us from

enjoying his work.

We go through the same experience in life. A sympathetic personality invests a man's doings with more merit than he sometimes really possesses. We are even inclined to give him credit for things which, in truth, have little value, if any. Some poor fellow has to suffer his whole life under this bias for the mere surface of things. He may be skillful, proficient in his line, but his unlucky personality is in his way. He is awkward, shy, has no savoir-faire, no charm of manner. Nobody wishes to hear from him, nobody will acknowledge his merits. If one happens to speak of him somebody changes the subject of conversation when he is mentioned-yawns-is blind and indifferent to his productions. On the contrary, let a lovely, graceful, smiling girl, all dressed in white, trip to the piano and play a piece even in a mediocre manner, and we all applaud heartily, we shake hands with her, we tell her nice things-pour flattery into her ears, only to cause her to smile a little more. We fairly bask in her sunshine of success.

Of course, in many cases, we see only the artistic work before us, without knowing anything about the author, but then his creation is permeated with some invisible, impalpable fluid, which, according to the nature of the author, makes it sympathetic or repulsive

So it is with Edvard Grieg. We love his music the more because we love the man. Let us speak of both.

Everyone is conquered by the fascination of Grieg's music. It has a special, indefinable flavor, like the fragrance of roses. Its harmonies, its melodies are profoundly original, typical of this composer. One can recognize Grieg after a few measures. It may be that, like the industrious bee, Grieg has extracted this wondrous flavor from the white, still bloom of his beloved Norwegian fiords andagain like the bee-he has elaborated the precious essence through his genius, and converted it into the most delicious and enjoyable work

Unlike other masters, Grieg's creations did not need to be imposed upon the music world through high pressure methods, through intimidation, through frightfulness, as the military caste in Germany used to impose its "kultur" upon weak nations. He had not, like Wagner, Richard Strauss, Hugo Wolf, a powerful artillery of critics, influential persons, clever writers, well-organized societies, to shoot at the stubborn who would not consent to be converted to admiration and adoration of the new idols. Grieg's music came to its world quite of itself and without compulsion. One listens to it and feels pure, unalloyed pleasure. Nobody needs put the pistol to your head-nobody threatens to kill you if you dare to say that you do not like it.

That reminds me of an amusing episode. I was invited in Vienna to a dinner given by a high dignitary. Near me at table was scated a monocled and much-decorated gentleman, with whom we soon engaged in a lively discussion on modern music. At once, in the middle of the conversation, he looked at his watch and said: "I am very sorry to have to leave, but I must go and applaud at a concert of the Hugo Wolf Society, of which I am a member. They are going to perform some new songs of Hugo Wolf."

"Did you say that you must go and applaud? But are you sure that you will like them?" "No," he said; "but that is immaterial, as every

member is bound to applaud."

"Even if it does not please him?" "Most assuredly; you know it is Vereins Sache" (for the society's sake). No wonder that Austria has gone to pieces!

Grieg's Original Bent

Grieg was one of the few modern composers who did not follow in the footsteps of German music, although he received his education in Germany. He strove to emancipate himself from its influence and sought inspiration from the folk songs of his own land. In this endeavor, of course, there lurks a danger. Even if refined, "national" composers are liable to become too popular, or even vulgar. Their work sometimes seems to appeal only to the narrow circle of their fellowcountrymen, since only they are able to understand the meaning and to enjoy the spirit of their national language. It is like with national culinary specialties which enthuse only the gourmands of their own land, Italians have "spaghetti," which, however, it must be owned, has acquired a somewhat international reputation; Spaniards have "Olla Podrida;" Germans, "sauerkraut;" Russians, "caviar," and so on; but one finds often that the same dish which makes the joy of the local glutton leaves people of other lands perfectly indifferent. The same with music. Many national heroes are considered nobodies out of their own

Grieg is an exception, for, although essentially Nor-

wegian in his music, he has not shared the same fate. Instead, he has succeeded in compelling the admiration of the whole world.

One has named Grieg the "Chopin of the North," as, like Chopin, he has not ventured upon the larger forms of composition-symphony, opera, oratorio-but he was much more versatile than Chopin in that he did not limit himself to one instrument, but wrote as well for voice, violin, violoncello, chamber music and orchestra. With Chopin he has in common the exquisite charm and loveliness of his melodies, appealing more to the heart than to the brain of the music lover,

In a letter to Henry T. Finck, the excellent biographer of Grieg, the subject of it writes: "If there is in my music anything of lasting value it will live, if not it will perish. That is my belief, for I am convinced that truth will prevail ultimately." This completely relying on his own merit only forms one of the most sympathetic traits of the artist and the man, who, as Grieg himself observed, are indissolubly wadded

one to the other. Grieg's mother, Gesine Hagerup, was a good pianist. She was his first teacher, and at home he breathed from early childhood a musical atmosphere. She played often for the family, and once a week she invited friends to a musical soirée. The mother had set her mind on making her boy a musician. She was very severe with him and did not allow him to lose his time in dreamy improvisations. When Ole Bull, the famous violinist, returned from his triumphal concert tour in America, in 1858, he heard the then 15year-old Grieg and advised his mother to send him to Leipsic to study and become a musician. The Leipsic conservatory gloried at this time in many famous teachers and especially Moscheles, the great player of

Beethoven, imparted to Grieg his enthusiasm for that master, while Hauptmann and Reinecke were his teachers in composition. Under these circumstances the originality of Grieg's music is the more to be admired, as the severe training in the conservatory was likely to suffocate his individuality. These studies were carried to such excess that they induced in Grieg a serious pulmonary trouble and left him but one lung with which to breathe.

After Leipsic, Copenhagen was chosen as a musical center and here he came under the influence of Niels Gade, the Danish composer, and still more of Richard Nordraak, a highly gifted Norwegian musician, with whom he started the "Eutherpe" society, which had as its aim the production of works of northern composers. It is due mostly to his association with this congenial friend that in the forked road of his career Grieg chose the path which led him to fame.

Nina Hagerup, his cousin, inspired him to his well-known impassioned song: "I Love Thee," As with other composers, love suggested to him his most beautiful ideas. After three years of courtship Grieg married his beloved, who was an accomplished singer, and settled in Christiana as an organist, teacher, composer and conductor. A concert of his own compositions which he gave with the help of Lady Hallé, the famous violinist, better known under her previous name Normann-Neruda, had a great success, owing largely to the fact that the public began to consider Grieg as a champion of Norwegian music. For eight years he conducted the Philharmonic Society, and wrote in that time his two violin sonatas, his pianoforte concerto, his "Peer-Gynt incidental music to Ibsen's play of the same name. This, his most widely known com-



EDVARD GRIEG.

position, first produced in 1876, in Christiania, contributed largely to his world-wide fame and made him able, with an assured future, to move freely from country to country, making his works known by public performances. He lived afterwards in Norway and in 1885 he built himself a house "Troldhaugen," on the west coast of Norway. In 1888, during a visit to England with his wife, he played at the Philharmonic Society, his pianoforte concerto, and Mme. Grieg interpreted his most beautiful songs.

Grieg and Dreyfus

In 1889, although invited, he would not visit France; indeed, his refusal to do so made him many enemies in that country. The "Affaire Dreyfuss" so rankled in his mind that he expressed himself in no mild terms on the subject. "I am indignant," he wrote to Colonne, the French conductor, "at the contempt for justice shown in your country and therefore am unable to enter into artistic relations with the French public." Grieg went to the length of allowing his refusal to be inserted in the French papers, a move which had unpleasant results eight years later when he appeared in Paris to conduct some of his works, as his opponents hissed, blew whistles and threatened to create a public disturbance. This trait is a proof of the loftiness and sincerity of Grieg's character. Even knowing that it would militate against his success, he did not hesitate to give expression to the voice of his conscience (in this case the fully disinterested sympathy toward an unjustly condemned officer of a nation completely strange to him) and was ready to take the consequences.

The French themselves could not help at the end admiring his uprightness, and in 1890 Grieg was made a member of the French Academy of Fine Arts. Three years later he was one of five composers whom Cambridge honored by the presentation of the honorary degree of Music Doctor, the others being Boito, Bruch, Saint-Saëns and Tschaikowsky.

Grieg's playing charmed by its refinement and taste. He rendered his own compositions in an unapproachable manner. As a conductor he also knew how to get remarkable effects out of his players, and his renderings were full of delicacy and grace. He was severely critical in all that he did and would take endless pains over everything, every detail, never ceasing to worry until his task was accomplished entirely to his satisfaction and he could see no further scope for alteration or improvement. "Thus is it that master works are made," writes Markham Lee. "Genius is patience," said Isaac Newton, and Charles Dickens said:

My imagination alone would never have served me as it has, but for the habit of commonplace, humble, patient daily toiling, drudging attention." This trait of Grieg and, as a matter of fact, of everyone who has accomplished great things, should not be overlooked by young musicians who are eager to take great masters as their model.

The most popular of all Grieg's songs are "I Love Thee," two songs for Solvejgs (Peer Gynt), "A Swan," "Margaret Cradle Song" and the dramatic "Autumn state to visit him. In the course of the conversation

"Norwegian Bridal Procession;" among the larger the Pianoforte Concerto in A min., three sonatas for violin and pianoforte Apart from "Peer Gynt," the suite, "From Holberg Time," for orchestra.

Grieg did not often indulge in interminable developments like other composers, who, in the words of Schumann, "squeeze the last drop out of their themes and spoil the good ideas by tiresome thematic treatment." His harmonies never strike the listener as being grotesque, even though he made use of chords that some years ago must have appeared extremely

Opinions of Grieg's music of course vary. German critics have belittled him. Grieg used to complain of their attitude, saying that they tried him in the Wagner box and in the Brahms box and that because he could not fit either of them he was condemned. "Why cannot they put me into a box by myself?" Reinecke kept his famous pianoforte concerto for weeks and finally returned it without a word of comment. Barziel, the German composer, half-brother of Clara Schumann, asked once one of his pupils what she had brought with her. She replied that it was a piece

"What did you say-by Grieg? But, my dear girl, Grieg is not music!"

The pupil was a Norwegian and this was more than she could endure.

"What!" she cried, "Grieg not music? Adieu, Herr Professor," and with that she swept from the room like an offended goddess.

On the other hand Americans extolled him to the heavens. Mr. Finck said that he would not give in exchange "Solveig's Cradlesong" for all the songs of Brahms, Hugo Wolf and Richard Strauss put together

Perhaps the golden mean is the right one. Niecks, who is of German birth, but became afterwards one of the most renowned English music critics, says of Grieg: "Wherein lies the secret of Grieg's more than transient success? It lies in the poetic nature of the man, a nature that derives its character from his individual constitution in the first place and only in the second place from the inspiration yielded by his country and people. In short, what of his music will live, will live, thanks to Grieg the poet, not to Grieg the Nor-

Liszt's words of encouragement remained with him all his life. Grieg said: "When bitterness and disappointment are in store for me, the remembrance of his words will have a wonderful power to uphold me."

Grieg died September 4, 1908, in the Bergen hospital and he left the greatest part of his fortune (about \$75,000) to musical and dramatic institutions of that city thus evidencing his love of his country to the

Some Anecdotes

At a time when Grieg concertised in several German towns he was invited by the reigning duke of a smaller

Storm." Among the smaller pianoforte pieces, the the Duke presented Grieg with a badge of one of his continuing the conversation where it had been left he proceeded quietly to put his decoration in one of the rear pockets of his dress coat. The Duchess, who was present, saved the somewhat awkward situation with great tact. She came to the rescue and, smiling, said: "Dear Mr. Grieg, let me show you how such a badge should be worn," and fastened the decoration with her own hands on the lapel of his coat.

Grieg possessed a sense of humor. At the close of a function at a hotel, a certain Danish composer, notable for his plagiarism, was unable to find his overcoat and went about loudly complaining thereof. He came to Grieg, exclaiming that some one must have stolen it, "After all," said Grieg, "that would only be a just retaliation-for you steal from us all."

On an excursion a party of Norse-American tourists recognized the composer and began to chant his praises in extravagant terms. Grieg was at first pleased, but a little further acquaintance revealed the fact that the tourists were under the influence of strong drink. In a sad tone he exclaimed: "It is ever thus; whenever I receive ovations it is always from the drunken."

One day at Bergen Grieg went out fishing in a small boat with his friend, Frents Beyer. After a while a musical theme suddenly came into his head. He took a piece of paper from his pocket, quietly jotted it down and put the paper on the bench at his side. A moment later a gust of wind blew it overboard. Grieg did not see it, but Beyer saw it and picked it up. Being himself musical he read the melody and, after putting the paper in his pocket, whistled it. Grieg turned and asked: "What was that?" Beyer answered nonchalantly: "Only an idea I just got," whereupon Grieg retorted: "The devil you say! I just got the same idea

He did not care to enter into scientific discussions on acoustic problems. Somebody asking him about his opinion on overtones, he answered that he was not competent enough to discuss the matter.

Grieg was so used to being belittled that once, his attention being called to the praise bestowed upon him by Dr. Riemann, the German music historian, he rereplied: "It cannot possibly be true that I am praised by him. It reminds me of old Hauptmann in Leipsic, who, on hearing the 'Meistersinger Vorspiel,' exclaimed at one place, 'Stop, that must be wrong, for it sounds

Resuming we find in Grieg:

1. Unflinching uprightness even at the risk of jeopardizing his own career.

2. Emancipation from the shackles of the old German

3. Severe self-criticism and accuracy in the smallest details. 4. Poetical elaboration of the Norwegian national

folk sones.

5. Noble poetic nature.

A TRULY GREAT ARTIST!

Don't Sit Too Close

By Nana Tucker

Do you point during the lesson? Are you one of those painstaking teachers who "keep the place" for the young pupil with the pencil? But who does this at home for the practice? And if the child can get on there, why not at the lesson? If she is dependent on you when with you, how does she get on without you?

It is the careful, conscientious teacher who sometimes overdoes in her best efforts. Hovering over the pupil, controlling her very thought as well as directing her fingers, the teacher unconsciously does for her what she should do for herself. Are you that one? Then you are helping too much. You are doing the playing, and keeping the child from relying on herself. You are yourself, hindering the very thing that you are striving to develop. That psychological "something" which makes of playing music, can be transmitted only psychologically. You teach the pupil the notes; you tell her how the musical idea is to be executed; you illustrate it. But beyond this she must go herself. The mother bird, when time has come for the birdling to fly, does not go with him. After (we can imagine) full instructions, she pushes him from the nest, and with whatever anxious calls and cries, leaves him to

find his wings-and the rapture of poise and flight. Have you not sat and watched the little one hopping about, then trying the new-found wings, while you listened to the mother overhead, calling out in distressed voice, restless and uneasy until he can take eare of himself? But he has had his lesson, and now he must do his own flying.

Don't sit so close to the lesson that the composer and his idea are crowded away. The musical idea-that is what the pupil must be urged to get. And sometimes the teacher can help most from the farthest distance across the room. In our overzeal we may be in danger of forgetting that teacher means, in its best sense, only helper. No zeal can be too earnest in teaching the how of playing, but after full preparation there comes the place where it is as well to move aside and make way for the composer. When the pupil comes to regard the composer as a person, and the composition a "something" that the composer is saying, the piece assumes life, and the imagined presence inspires the player to catch and grasp his meaning. From the moment this is so, it is easy and delightful sailing for both pupil and

To teach the child in this fashion we must put ourselves in the proper attitude of mind. Successful teaching is in first adjusting ourselves, and then, by mental suggestion, leading the child along with us up to a certain point, after which the teacher-mind directs from a distance. It is so largely psychological, that the understanding of it is what determines whether teaching is to be drudgery or not. If you have not yet gotten beyond the stage we all go through when trying to be conscientious and faithful, we must be absorbed and "hovering." Remember—"the play is the thing."
Push back your chair, and DON'T SIT TOO CLOSE.

The "hard life" of the piano teacher is that or not, just as we make it. We say to the little beginner at her first lesson, "Now, you approach something beautiful; happy times are coming to you. There will never be a time when you come to your lesson as to a thing you do not care for. Only beauty and joy are in this

study; and it is all play-we do not work the piano, we play it; and the farther we go, the more beauty and the more joy are ours-the happier becomes the

A New Method of Piano Practice



THE ETUDE

By PERLEE V. JERVIS

Mr. Jervis, famous as Dr. William Mason's best-known living exponent, writes us that he beleives that this is the best article he has ever written. It will answer hundreds of questions of progressive students.

"DEAR MR. TERVIS:

"In a recent article you said the essentials of intelligent practice were: 'Know what you have to do. Know how to do it. Do it. 1 would appreciate it very much if you would tell me 'How to do it.' An article on the subject would be helpful to many teachers like myself who cannot get in touch with teachers in a large city.

An answer to my correspondent's question would necessitate an exhaustive treatment of piano technic that would be impossible in a single article. Only a consideration of a few vital principles can, therefore, be attempted. When these principles are thoroughly assimilated and their application to playing becomes sub-conscious, you have all there is to piano technic.

From the time when Columbus stood the egg on end, to the present day, many supposedly impossible things have become comparatively easy when one knows how to do them. The world says: "Such a thing cannot be done;" then comes a man who does it, and, when it is seen how easy it is, presently every one does it. Puck's promise to "put a girdle round about the earth in forty minutes" long seemed the poet's dream. Morse discovers the telegraph, Field lays the Atlantic cable, and electricity flashes around the globe in half the time set by Shakespeare's fairy. Fifty years ago one who asserted that he could talk in an ordinary tone of voice and be heard one hundred miles away would have been deemed a lunatic. Bell discovers the telephone, and we converse with a friend on the other side of the continent as easily as if he were in the same room with us. To-day a clever boy can construct a telephone that will work better than Bell's first model. The foolishness of "Darius Green and his flying machine" is familiar to many schoolboys of the past generation. To-day, the greatest war in history has just been won, largely by the aid of the aeroplane. Jules Verne's "TWENTY THOUSAND LEAGUES UNDER THE SEA, which has delighted many a boy, becomes an accom-lished fact in the submarine. All these things are easy when someone discovers how to do them.

Many Methods Bewilder

Great advances have been made in the technic of piano playing, as artists and thoughtful investigators have discovered the "how." When Chopin published his monumental Etudes one of the great pianists of that day asserted that there were not two players in the world who could overcome their technical difficulties. To-day they are in the répertoire of every concert pianist and are well played by many amateurs. Piano technic, which, for years, was a hodge-podge of illogical and inconsistent theories, has been established upon a basis of scientific principles as teachers and players have discovered the "how."

Of the making of methods there has been no end. Many of these have contradicted each other and have befogged the question of technie till the student or teacher has become hopelessly bewildered. Each of these methods has its own series of exercises through which the pupil must wade. Often in despair he cries: "Is there no escape from this interminable grind? Can't I learn to play without all this torture?" purpose of this article is to render first aid to these

Underlying the piano technic of to-day are four great principles: RELAXATION, CONTROL OF ARM WEIGHT, ECONOMY OF MOVEMENT and MEASUREMENT OF DISTANCE. The most vital of these-because upon it all the others depend-is Relaxation. In spite of the fact that so much has been written upon the subject, it is surprising to find that to many teachers relaxation means flabbiness, or what Tames G. Huneker calls "dishrag relaxation." A muscle, in order to act at all, must contract, but all

other muscles not necessary to the performance of any action should be in a condition of repose. It may be said further, that when an acting muscle has performed its work contraction should instantly cease and the muscle return to its normal condition of rest. This is all there is to the often misundersood question of relaxation.

Good exercises for securing facility in relaxing are the following: Raise the hand back on the wrist joint, hold it poised for a few seconds, then suddenly relax the muscles when the hand will drop of its own weight and hang loosely at the wrist. With the hand thus hanging, shake the arm up and down; if the muscles are loose the hand will swing freely-flopon the wrist joint. Next, while seated, with the arm resting in the lap, raise the forearm about a foot, keep it poised for an instant, then quickly relax and allow it to drop loosely and of its own weight into the lap. Now extend the entire arm in front of the body on a line with the shoulder, hold it poised as before, then relax, when the arm will fall heavily into the lap. Finally: While standing, with the arms hanging loosely from the shoulders, raise the latter as high as possible, relax and allow them to drop back to their normal position. Now go to the piano, allow the hands to hang loosely at the wrist, with the fingers about six inches above the keys. Keeping this loose condition, lower the arms till the finger tips touch the keys. Continue to lower the arms till the hands are brought into playing position, the fingers resting lightly on the keys which must not be depressed in the least. Lower the arms still further till the wrists are below the level of the keys, then sway gently up and down a number of times. If the condition of looseness is maintained the keys will remain level, any contraction of the opposing muscles being at once shown by the depression of the keys.

In the piano playing of to-day tone is produced largely by releasing the weight of the arm. When more power is required than can be obtained by released weight, a muscular impulse gives this weight an impetus. Perfect control of arm weight minimizes technical difficulties and is the mechanical basis of all expression. Power, or loudness of tone depends upon key speed; the more slowly the key moves down the softer the tone; the greater the velocity of key descent the louder the tone. This law should be borne in mind in all the explanations that follow. To produce a tone by released weight, practice this exercise: Shape the hand for the triad C-E-G, the finger tips resting lightly upon the surface of these keys. Now relax the muscles and release just enough arm weight to depress the keys; a soft tone will be the result. Experiment by releasing more weight at each repetition till the full weight of the arm from the shoulder is carried on the finger tips, thus varying the power from pianissimo to mezzo forte,

As soon as he can produce a tone by released weight the pupil should be shown that a legato is accomplished by transferring this weight from one finger to the next, just as in walking the weight of the body is transferred from one foot to the other. We may then practice this exercise: With the second finger resting lightly on C, release enough weight to produce a soft tone: now rest the third finger on D, relax as before, and at the same instant let the second finger stop holding its key. If this be properly done, the light weight of the arm which is being supported by the second finger will be passed on to the third, and C will rise as D descends, thus producing a perfect legato, Practice with all fingers. Be careful not to do anything to the keys; simply let the released weight carry them down. No finger action is necessary if the finger relaxation is properly timed.

For adding the muscular impulse necessary for producing all degrees of power up to the loudest fortissimo, there is nothing simpler or better than the exercise for the triceps found in Mason's Touch and Technic. It is thus described by him: "The triceps is located upon

the outer part of the upper arm, a little nearer the elbow than the shoulder. Place the left hand upon the upper right arm at this point, and then, resting the tips of the fingers of the right hand lightly upon a table, give a slight push, the impulse coming from the upper arm, followed by an instantaneous relaxation of all the muscles of the hand and arm. If this be properly done, the contraction of the triceps may be distinctly felt by the left hand. Now rest any finger upon a piano key and produce a piano tone by a push of this kind, taking care that the impulse is quick and that the muscular contraction disappears instantly, leaving everything elastic and quiet," Keeping in mind what has been said in regard to key speed, apply this triceps action to the triad, varying the quickness of the muscular impulse till any degree of power can easily be produced. The triceps is the key to the whole situation in modern technic, as there is hardly a passage of any kind that does not call for its cooperation in a greater or lesser degree.

The player who examines his movements carefully will be surprised to find that many of them are unnecessary-"waste motion," to use a mechanical term. When these waste movements are eliminated, quite a percentage of technical difficulty disappears. How this unnecessary motion can be minimized will be shown later on.

The accurate, automatic measurement of distances on the keyboard is necessary to certainty in skips and jumps. It is a sort of sixth sense that is possessed by the blind to a remarkable degree. That it can be cultivated is proved by the fact that all good organists pedal without looking at their feet, and thousands of students of typewriting learn the "touch system" in which the keys are covered by a screen. A preliminary exercise in distance measurement, which also carries with it a study in lateral arm movements, is the fol-



Count very slowly four in the measure and practice in this way: At count one play the triad staccato, raising the hand back on the wrist joint, where it is to be held; at count two-by a lateral movement of the arm-carry the hand to the triad an octave above; at count three play this triad with the same wrist staccato; at count four carry the hand back to the first position. Practice the left hand an octave lower. This lateral movement is one of the most important playing movements and the one that is most neglected. Be careful to separate the up and down movement from the lateral; do not try to combine them; see that there is no unnecessary contraction in carrying the arm from side to side. When this exercise can be played accurately, practice with the eyes closed till perfect certainty is secured. It will not be necessary to practice other intervals; they may be studied as they appear in

How to enable the pupil to carry the foregoing principles into his practice and playing at all times is a problem that has interested the writer for a number of years. After much thought and long experiment he has devised a method of practice by means of which these principles can be carried on concurrently and without any confusion. It has yielded remarkable results in his own study and has been wonderfully successful with pupils. It may be called group study or practice of hand positions. Before describing it a word of explanation is necessary. All piano passages are made up of hand positions or groups of notes that can be played without shifting the hand, either by putting the thumb under, or by crossing other fingers over the thumb. The scale of C is a simple example being made up of two alternating hand positions. The first

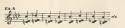


Play the notes together as written, producing the tone by a slight impulse from the triceps followed by an instantaneous relaxation of all the muscles and a complete cessation of weight the instant the tone is heard. If this be properly done the keys will bound up with the fingers still resting on them and a soft staccato will result. The application of different degrees of energy will give various degrees of power. Relaxation and controlled arm weight have thus been provided for. Now, with the fingers resting lightly upon the surface of the keys, shift to the next hand position by using a lateral movement of the arm, keeping the fingers always parallel with the keys, and the muscles of the arm in a loose condition. Thus waste motion will be eliminated and distance accurately measured.

For the practical application of this group practice, take as an example the well-known Chopin Valse. op. 42.



The first theme would be grouped into hand positions and played with the right hand alone, as follows:



When after a number of repetitions the hand positions can be taken quickly and the fingers accurately adjusted, play the entire passage as Chopin wrote it, first hands separately, then hands together. This procedure should be followed in all group practice. The second theme



would be grouped in this way:

Always be careful to use the proper fingering and to practice as directed in the preliminary exercise. Notes standing alone as in the above example, should always be practiced with a lateral arm movement, never by reaching out with the finger; always keep the hand in five-finger position when possible.

Grouping Complicated Passages

The grouping of complicated pasages may, at first, puzzle the novice, but the process will be clear if it is remembered that the thumb is never to be put under, or the fingers crossed over the thumb. In grouping any passage always keep the five-finger hand position, hold the fingers parallel with the keys, and avoid any twisting at the wrist.

All the examples given have been for the right hand, but left hand passages should be grouped and practiced in exactly the same manner, as, for instance, this from the Gnomenreigen, by Liszt.



Many passages may be grouped and practiced hands together, this from the Etude in D flat of Liszt, is a good example:



The eighth notes with the stems turned downward are played with the left hand; those with stems running upward, with the right.

The passages would be grouped and played thus:



As will be seen in the Chopin Valse, this group play ing often gives rise to some rank discords. If the player would save the nerves of his neighbors, he would do well to practice always softly, even pianissimo, by so doing he will also secure greater relaxation and control of arm weight.

In applying this method of practice to the study of a piece, it is well to go through the composition and divide it into hand positions which should be bracketed with a pencil. Then study it a short section or phrase at a time, playing the hand positions over many times. Follow this by practicing the notes consecutively as written, then hands together. This procedure should be repeated every time the piece is practiced; a piece thoroughly learned in this way can be kept in the fingers with very little subsequent practice.

Four Indispensable Points

This group study secures certain essentials so vital to intelligent practice that they must be enumerated here: 1. Concentration. Every experienced teacher knows that the most difficult thing for the average pupil to do is to think hard. A trial of this method of practice will show that it requires concentrated thinking that is both synthetic and analytic. First, the notes have to be put together in bunches, then taken to pieces and played in the succession written by the composer. I have found that this process renders concentration easier for pupils, and that, with few exceptions, they are interested, much as they would be in putting a picture puzzle together.

2. Accuracy of notes and fingering. Every teacher knows how hard this is to secure. In bunching notes the pupil very quickly discovers that often they cannot he played in groups at all unless the proper fingering is used; incidentally he sees the reason for the prescribed fingering and frequently learns to finger without the aid of the teacher.

3. Memorizing. Every repetition of the passage in practice requires a renewal of concentration which very quickly impresses the notes upon the mind,

4. Subconscious playing. In rapid playing the hand automatically adjusts itself to a group of notes which the fingers play, without any more conscious thought than one gives in reading to the separate letters that compose a word. As these groups of notes are nearly always hand positions, it will be seen how this method of practice develops subconscious playing. Incidentally the pupil gets an idea of the harmonic and melodic construction of a composition, and also acquires facility in reading groups, that is very helpful in sight playing The reader may ask if this method of practice would not tend to destroy a good legato and make a "sticky" touch. On the contrary, the writer has found that even with beginners he can establish a legato very quickly. The reason for this is that a legato depends upon relaxation, economy of motion, control of weight, and properly timed key release, all of which enter into the group practice.

THE ETUDE

While the efficiency of a tool undoubtedly depends largely upon the skill of the workmen, yet the most inexperienced teacher who thoroughly tests this method of practice, will attain results that will amply compensate for the study involved. Incidentally he may get right upon the solution of some technical problems.

The Minor Opera Composers

MINOR poets, minor prophets, minor inventors, all come in for their share of exploitation, but little is said of the minor composer of grand and romantic opera.

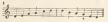
The really great opera composers are surprisingly The following list of composers whose works hold the stage of the very large opera houses in all parts of the world may be said to be fairly representative of the really great opera composers: Beethoven, Bellini, Bizet, Boito, Charpentier, Donizetti, Gluck, Gounod, Leoncavallo, Massenet, Meyerbeer, Mozart, Puccini, Rossini, Ponchielli, Thomas, Verdi, Wagner, Weber, Mascagni, Puccini, Debussy. A scant list of less than two score men who are presently surviving on the operatic stage. Mention is not made here of the more recent successes of men who have arrived only during the most recent years.

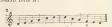
There are those who will feel that there should be added to this more or less arbitrary choice the names of such men as Offenbach, Balfe, Moussorgsky, Dukas, Landonai, Delibes, Goldmark, Ricci Brothers, Saint-Saens, Wolf-Ferrari, Laparra, Humperdinck, Montemezzi, Flotow, Boito, Giordano, Borodin, and others-notably some Americans who, because of recent successes or because of past triumphs with some one opera, are entitled to wide recognition.

These, however, are not the minor opera composers. The men who aimed high in their day did notable and consistently artistic work to the limit of their ability and yet did not rise to the highest levels, deserve a niche in the history of opera; and it is regrettable that their works cannot be heard more frequently. Auber, with his Fra Diavolo, is one instance; Spohr (1784-1859) produced works which at their time marked a notable advance; yet the subsequent progress of music was so rapid that they did not have time to make a place for themselves in popular favor. His Faust was easily superseded by Gounod's Faust, and his Jessonda is now practically unknown. Berlioz can hardly be ranked at this day among the foremost successes in opera, and Boildieu, Cherubini, Godard, Halévy, Hérold, Lalo, Massee, Marschner, Mehul, Monsigny, Monteverde, Nicolai, Pergolesi, Rameau, Rubinstein, Spontini, Smetana Wallace, Masse, Rever, Goetz-all deserve more attention from modern audiences, as some have had a very distinctive part in musical history (as had Monteverde), and if only an occasional concert performance were given to their most notable creations they would not disappear from public attention,

Music of the Japanese By Edward Kilenyl, M. A.

THE Japanese scale has two forms. The old, tradi-





The following figure is very frequent and characteristic in Japanese music:



It is the descending 5th, 4th and 3d scalesteps of the Japanese scale. Whole melodies are built out of this motive. The Japanese have no harmonies (chords), They have a kind of rude counterpoint in which the 7ths and especially the 3ds are rarely used. Their ears are more sensitive than ours, for they have "quarter" tones. That is, they distinguish at least two semitones between a whole tone. If a Japanese hears Western music, or native music performed by Western instruments, he says that the music has no shading, that it is too cold, too formal and artificial, that it is uninteresting THE ETUDE

OCTOBER 1919



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.

Four Questions "I. Does it injure the plano to play londly while holding down the soft point?

2. What trade is Cerry's Open 79;

"3. What took, ander from the Standard Graded Owree, should follow Pressure that the Book!

"4. What studies are abstitute as technical exercises for Souringer?"—It G.

1. Why should one try to play loudly when using the soft pedal? Only intoxicated people try to drive on the right and left side of the road at the same time. As to direct injury-yes, if it is a Grand piano. On a Grand the hammer strikes three wires. In depressing the soft pedal the hammers are slightly moved to one side so that only two wires are struck. An excessive use of the soft pedal will cause the wires to cut more deeply into the two places, thus injuring the hammer. On an upright the hammers being pushed nearer the wires, instead of moved to one side, no direct injury will

2. Czerny's Opus 740 runs from the fifth to the eighth

3. The Czerny-Liebling Selected Studies.

4. I never use sonatinas for technical studies or exercises. If they have no other use than this they would better be omitted. While it is true that every piece has its technical value in training, yet the pupil should not be led to look upon it this light. Technical exercises embrace five-finger exercises, passage-work exercises, scales, arpeggios, octaves, etc.

Reed Organ

"I have a young pupil for the reed organ. What will be the best book to begin with?"—W. E.

The work to be done during the elementary stages on the reed organ does not differ from that which is necessary for the piano. Hence you can find nothing better to start with than The New Beginner's Book. The same processes are essential as in piano study, the same work towards shaping the hands and securing finger action. The simplicity of this book is excellent in order to get anyone started in finger action. As soon as the foundation is laid take up Landon's Reed Organ Method, which will be exactly what you want, especially if you supplement it with Landon's School of Reed Organ Playing in four grades. The scales and arpeggios should be practiced as on the piano, but, of course, cannot be elaborated to so great a degree. For ten cents you can also get Morris' Graded Course of Instruction for Cabinet Organ, which will give you many hints. Velocity Studies for Cabinet Organ, by Presser, will provide you with just the etudes you need. Classic and Modern Gems for Reed Organ contains many interesting and helpful pieces, and pieces of a lighter character may be found in Familiar Dances for Organ. These are old jigs and reels that were more familiar to a past generation than to us, but amusing and historic, nevertheless. Still more material may be found in the Little Home Player and Laus Organi. There are also innumerable pieces written for piano that are very serviceable on the reed organ.

Practicing Softly

"I have been taught to teach beginners to play softly, and various articles in The Evrue have advised the same. Another teacher advises the pupils to play 'louder,' even when they have a very loud tone. Which is correct?"—K. A.

The muscles in the hands of any beginner, especially a child, are undeveloped and weak. With children this development is a question of years, or in other words, until the natural growth of the body is ready for stronger conditions. A great deal of harm can be done to children's hands by forcing the muscles to greater feats of strength than they are ready for. Your own good common sense will settle this question for you. Let loudness with any pupil be proportional to the amount of strength he has in his fingers. Also do not try to develop the strength of children's fingers beyond their years.

Diplomas and Certificates

"I would like to knew your opinion as to the value of giving diplomas and certificates. My plane teaching has been for a number of years connected with the public schools, and in schools the blent of certificate seems to be a matter of countries that the public schools, and in schools the blent accriticate seems to be a matter of countries that the public schools, and it is considered to the property of the pro

Inasmuch as the bulk of the students in the educational world look forward to their "sheepskins," there must be some value to them. This value may be fictitious to the extent that there can be no guarantee as to a person's intrinsic ability. It is often said that merit will win out in the end, and that a person defective in ability can not succeed, even with the indorsement of a diploma. In spite of this most people do value the "outward sign," and it is often of great help in getting started. Mcanwhile, most people place a wrong interpretation upon diplomas. They are not guarantees of capacity. They simply state, in more or less formal language, that a person has completed a given course of study. Having done this it may be assumed that he has been "prepared" for his work. Whether or not he will prove capable is another matter. This he himself must prove. There is no reason why you should not grant certificates and diplomas, from this standpoint, and many reasons why you will please your constituents by doing so. If pupils do not do their work well they will, of course, not be entitled to the document. This, in itself, is a strong incentive on the part of the pupil to do his best. The publisher will give you information in regard to printed forms for diplomas, teachers' certificates, course of study certificates, certificates of award and musical prize cardsall useful. From samples of these you can select just what you need.

Teaching Myself to Play

"I have had teaching as far as the fifth grade of Mathews, but shall be obliged to continue my way alone. What would I better take up now? I sthere a simple book on harmony I could study and gain some belp?"—R. E. L.

Another earnest student is obliged to fall back on her own resources. It is unfortunate, but there are some illustrious precedents for them to follow. I have heard it said that Sir Edward Elgar largely taught himself. "R. E. L." would better continue with the Standard Course as a background and gauge of progress made. Supplement with etudes from Czerny-Liebling selections and Heller's Op. 47, 46 and 45. Follow up Mastering the Scales and Arpeggios .. This will keep you supplied in technical work. In each book of the Standard Course you will find a list of supplementary pieces suitable for each grade, from which you may select as many as you think you need. Do not forget, however, that there is more danger of your taking up far too few pieces in each grade before trying for the next one, than of taking too many. The more you play in each grade the better. Harmony Book for Beginners, by Preston Ware Orem, will be suitable for your needs.

A Gondola Song

A Condolo Song

1. In Mendelssohn's Song Withost Words, No. 6,
In G minor, does the right hand play the thirds
with atensa up in the hand continue to play the
part during the next five measures, also playing the
part during the next five measures, also playing the
model,
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C

- 1. The right hand plays the notes you mention. 2. The right continues the accompaniment notes with the melody, nicely differentiating the two. Play the horn notes with full round tone, and the accompaniment
- very softly. 3. In measures 26 to 32 the right hand plays the accompaniment notes with very light staccato touch, at the same time preserving the legato in the melody, using the so-called portamento also where it is indi-

Position of Feet

"I read in THE ETHER, under head of Correct Position at Plane, that the feet should be placed latt on the floor by the side of the pedals, I was taught to place both feet on the pedals, I was using them or not. Is this correct? I nave been teaching this to my pupils from their first lesson at pedaling."—II. B.

There is no object in placing the feet on the pedals unless they are to be used. A careless pupil would be apt to allow the weight of the foot to bear down on the damper pedal, and thereby confusion of sound might result. If the pedal is to be used the foot should be ready for action. If it is not to be used for any considerable time, it is just as well on the floor. You are right in that you train your pupil's foot to find placement on the pedal from the time he is being taught how to use it. The soft pedal is rarely used, and it would prove very tiresome to keep the left foot on it constantly.

A Beginning Teacher

"I have had a general schooling in plane and theory, but desire notice about beginning to teach. In their correspondence course to help one in the correspondence course to help one in pupils in regard to different grades? How may I select proper teaching material?"—N. C.

I know of no correspondence course for kindergarten, but if you procure a copy of Batchellor and Landon's Kindergarten Book, and give it close and thorough study, you will doubtless acquire the knowledge you desire. I suspect from your letter that you refer to any elementary work in your use of the word kindergarten. If you use The New Beginner's Book, and supplement with first book of Standard Graded Course, you will have no difficulty in knowing these pupils are in the first grade. Taking up the second book they will naturally fall into the second grade. Supplement this with the Czerny-Liebling Selected Studies. See that the work is done thoroughly and carefully, and give too much in each grade rather than too little. Then use the third book as a standard of progress, These books do not contain all the work you will need, but act as sort of guide-posts of progress. In the third grade Heller's Op. 47 should be used, followed by Op. 46 and 45, or rather selections from them, as there are far too many. As the amount of music increases more and more culling is becoming necessary. In each of the books of the Standard Course you will find a list of supplementary pieces, which are excellent. Use from these at first and then gradually increase your knowledge of teaching pieces.

Quartet of Questions

"1. What book would you recommend to follow

"1. What book would you recomment to follow Czerny's Oppus 2897 n Sonatas suitable?
"2. Would you advise a teacher to require very much memorizing?
"4. What would you recommend as a good preparation for a conservatory?"—M. K.

1. Heller's Opus 46 and Opus 45; Bach's Little Pre-

ludes, and Lighter Compositions. After this the student will probably be ready to take up Cramer. 2. Haydn's Sonatas fulfill a very different function. Historically, they represent the finest artistic work for

the piano of the time. Very few of them are used now, however, and generally in single movements at that, The literature for the piano is getting to be so enormous that only a few selected examples of Haydn and Mozart can now be used. 3. Every pupil should have a repertoire, well mem-

orized, which is kept constantly in practice. This active list cannot be very large, of course, but with advancement in ability certain pieces can be dropped out and replaced with fresher ones. No special effort should be made to memorize etudes, except certain selected ones of Heller, which are more attractive than many pieces. All technical work should be done from

4. Nothing more than a good, thorough teaching along standard lines. Piano study in a conservatory does not differ from that with a private teacher. If your pupil is well taught he is ready to enter a conservatory at any point in his work, whether he be advanced or not. Conservatories take elementary pupils just as you do.

Transposing Five-Finger Exercises

By Theo. J. Hutton

THE benefit of a five-finger exercise is more than doubled by transposing it throughout the major and minor keys. The average student, however, is unable to master the process until reaching the third gradeat least without a disproportionate expenditure of time.

But as soon as the scales and key signatures have but as soon as the scales and key signature have been comprehended the student can be given com-mand of six transpositions with the greatest case. Name the following key-signatures to be prefixed in turn to the exercise called for, and the student is at once enabled to play in several keys from the same



These key-signatures may be merely listed at the head of the page or written on scraps of paper to be attached in turn to the exercises.

The benefit of this practice to the 1st, 4th and 5th the benent of this practice to the 1st, 4th and 5th digits will be apparent in less than a week, as will the gain in the delicacy of touch (power and control). In many cases the young student will be found to take pleasure and interest in the exercises, always a valuable consideration.

a valuable consideration.

For the next step in teaching two means are available—a brief formula and a written table. The formula is composed of three directions and repeat.

(a) Five notes of a major scale.

(b) Five notes of a minor scale (explaining to

those who do not know the minor scales to lower the

third not a semitone). (c) The lowest note of above and four notes of the major scale a semitone higher.

(a) Five notes of this new major scale.

(b) Continue as above until octave has been trav-

The formula from another angle:

(a) Take C as major keynote,

(b) Take C as minor keynote. (c) Take C as leading note to the keys a semitone higher.

(a) Take the major keynote a semitone higher,

Here is the tabulation which many will find use-

e	is	the	tabula	tion v	which	ch r	nany	Will	hn
e	n af	ter t	he for	mula	has	be:	en co	mpre	hen
			Five	notes	of	С	maio	or.	
			FIVE	Hotes	11	č	mino		
	С	and	Four	66	64	Db	maio		
	L	and	Five	64	64	Db	66		
			FIVE	q	44	C#	mino	or.	
	C#	and	Four	44	44	D	majo		
	C#	and	Five	11	66	D	61		
			1.14.0	"	46	D	mino	or.	
	D	and	Four	46	46	Eb	maio		
	ע	and	Five	ec	44	Eb	64		
			4	44	44	Eb	mino	or,	
	D#	and	Four	66	61	E	maj	or.	
	Da	and	Five	66	66	E	44		
			"	66	41	E	min	or.	
	E	and	Four	44	"	F	maj	or.	
	L	erici	Five	66	4.6	F	66		
			44	66	66	F	min	or.	
	F	and	Four	46	66	Gb	maj	or.	
	P	and	Five	64	66	F#	64		
			"	66	44	F#	min	or.	
	F#	and	Four	86	66	G	maj		
	T. 4r	Line	Five	66	44	G	2.0		
			44	44	66	G	min	or.	
	G	and	Four	14	44	Ab			
			Five	44	EE	Ab			
			66	64	"	Ab	min	Or.	
	G#	and	Four	- 44	44	Α	ma		
	-		Five	46	84	Α	4		
			66	til	66	Α	min	or.	
	A	and	Four		**	B			
			Five	66	46	B			
			66	44	64	B			
	A#	and	Four	- 4	64	D	ma	jor.	
	* 14		Five	44	64	D			
			44	44	64	D	mit		
	В	and	Four		- 6			jor.	
			Five	64	41	C		14	

The use of those sets based upon the leading note of each new key should on no account be dispensed

with, firstly, because of their benefit to the harmonic sensibilities, and, secondly, because they afford so many of the best finger positions.

As regards methods of practice in the junior grade, all the exercises for the day may be taken successively in any one key; but it is better in the senior grade to take each exercise through all the keys according to the table, without stopping.

The exercises in contrary motion are the most useful for action training, but it will be better to use those in similar motion until the method of transposition has been mastered.

Left-Hand Accuracy

By C. Sherman

It may seem a bold assertion, but one often finds vaudeville pianists with left-hand technic and accuracy which would put to shame that of the average teacher. Possibly the reason is that it is a kind of act in itself to startle the audience by left-hand solos. Schumann's famous remark, "by the basses one recognizes a musician," does not apply to composers only. The pianist who has a left hand that limps pathetically is hardly likely to attain any very high position in the musical world. We know of one teacher who had her pupils play the scales, keeping the left hand going continuously and inserting the right hand only with every alternate octave. She claimed that this produced surprising independence with the left hand, and it really seemed to do so.

Rachmaninoff's "Fragments"

The Etude has the honor to present herewith for the first time a new composition of the Russian master Rachmaninoff.

Distinctive in style, indisputably Russian in its atmosphere, as modern as the latest works of Debussy or Ravel, and yet as logical in its harmonies as it is characteristic of Rachmaninoff.

Something refreshingly different always adds zest to the recital program. All of Rachmaninoff's works, like those of Chopin and Schumann, which seemed so exotic and iconoclastic when they were first heard, have the element of earnestness and sincerity which distinguishes all "permanent" music. "Fragments" is not especially difficult and will amply repay study.

"Point At It"

By E. H. P.

ROBERT LOUIS STEVENSON somewhere quaintly remarks that though children have eyes they are not particularly good at seeing, but use them for bye-ends of their own.

The piano teacher who has young pupils to deal with will be ready to admit that there is more of truth than jest in this remark: half of what passes for stupidity or inattention is merely the difficulty a child has in keeping his place on the page. Often the most has in keeping his place on the page. Often the most painstaking and lucid explanations on the part of the teacher go for nothing, simply because while he is talking about one place the child's eyes have unconsciously wandered to another. It is a great help, in such cases, to have the pupil point to the place on the page and even to hold his own finger on the spot while he teacher explains.

In extreme cases, where a child seems to be unable to concentrate his attention on some particular notes in question, if the teacher will take a blank card in each hand and cover the notes to the right and left so as to leave only the necessary ones exposed the difficulty will be overcome.

It should be scarcely necessary to add that when either of these devices is resorted to, it should be in a good-natured and matter-of-fact manner, without any spirit of impatience. The child should not be allowed to feel that it is a sort of desperate measure. reserved for extreme stupidity.

Twelve Vital Points to Remember When Practicing

By Viva Harrison

CONCENTRATION

PICK out the particular spot you have determined to improve. Keep your mind on that spot without deviation until you are convinced that you have improved it. If you try to think of two things at once, you are lost. Remember that if your attention is dituted instead of concentrated, your results will be

RELAXATION

Don't waste any energy through unnecessary ten-sion. If your muscles are tensed and you try to work with tightened muscles, your practice is bound to be laborious,

Don't keep saying to yourself, "I'll never be able to play that passsage," say, "Hundreds of others have mastered it. I will." Optimism always pays.

ACCURACY

If you allow yourself to be careless in the reading If you allow yourself to be careless in the reading of notes, use awkward fingering, or abuse the pedal, your music will be a complete disorderly jumble of tones. Accuracy is most essential, if you would be a clean, clear player,

TIME-KEEPING

Be your own time-keeper, having a mental comprehension of the rhythm, metre, signature and character of the movement, as determined by the number of heats in a bar. As Shakespeare has said, "Keep time. How sour sweet music is, when time is broke, and no proportion kept."

ALERTNESS

Train the mind to act quickly and grasp an idea at once. Allow yourself a limited time to accomplish the desired result. Always read several measures in advance, as the attention precedes the fingers.

INDUSTRY

Form the habit of practicing a certain amount at a certain hour each day, as we are all creatures of habit. Work is the quickest route to reach the goal. As John Sebastian Bach has said, "I am what I am, because I was industrious; whoever is equally sedulous will be equally successful."

Visualize as you practice, so that in the end you will know it from memory, after having mastered it theoretically and mechanically. Cultivate the habit of playing without your notes and adding to your reper-

Hearing the tone mentally and having the foot in sympathy with it is very necessary. Practice with the pedal alone, and then with the notes and all the shadings possible

SELF-RELIANCE

Cultivate self-reliance, depending upon your ability, resources and judgment. Imitation leaves no food for the intellect and checks development.

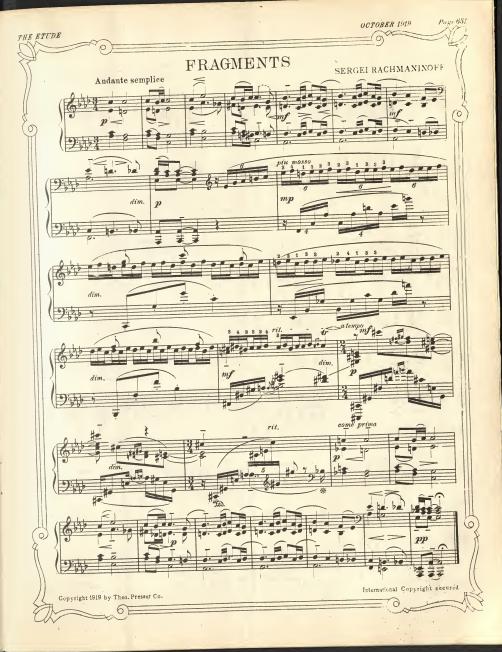
INTERPRETATION

Always aim to express the author's meaning, which conveys a message to the audience if properly understood by the player. Make your music speak and reveal its artistic import.

Tone Production

Strive to produce a round, mellow, sonorous one. Touch is the means, and should be acquired for artistic piano playing.

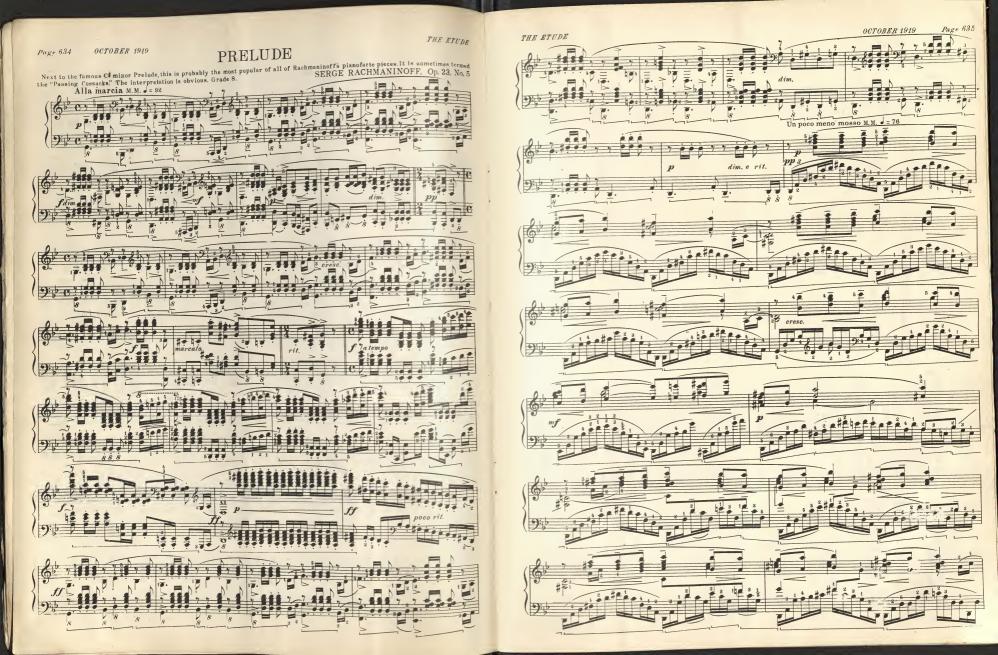
"Our opinion of a piece of music easily changes when we hear it repeated, and it may do so still more when we have the score before our eyes and can study it. Do not believe every word you see against a work because it is printed; rather form your opinion of the work heard, thus making it possible for you to criticise even the criticism."—Felix Weingartner.

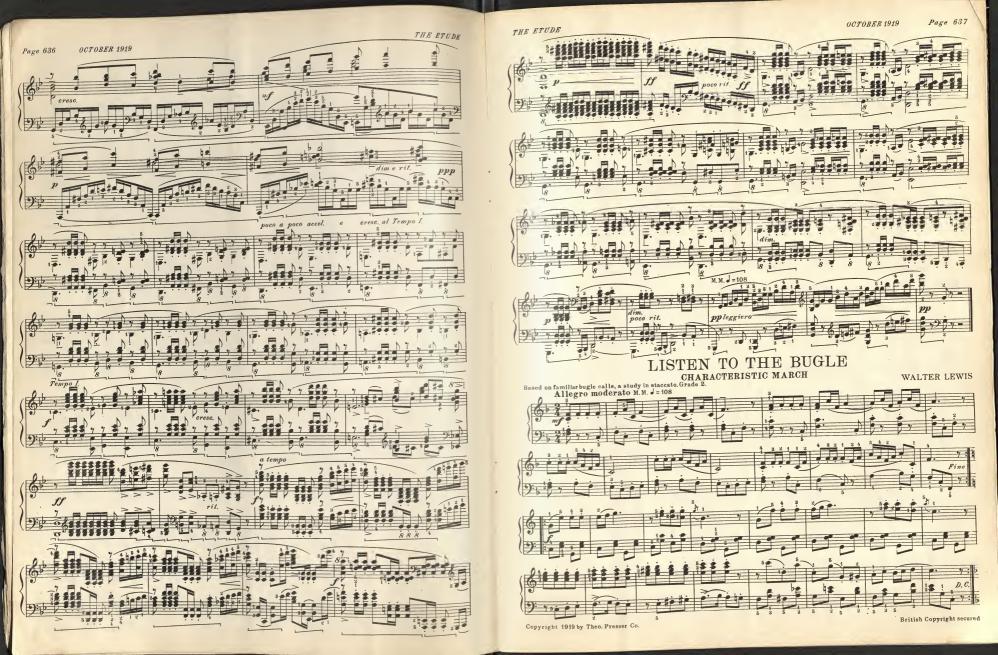


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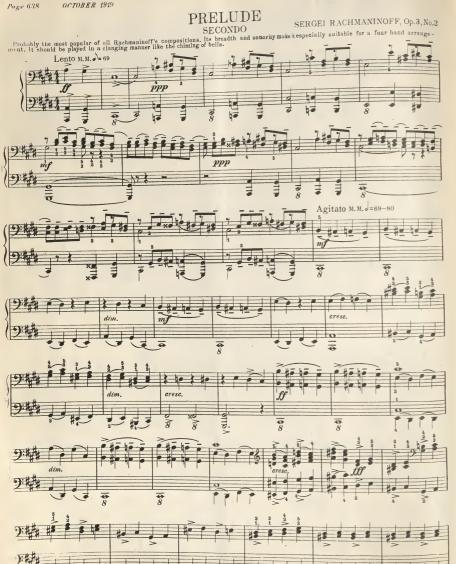


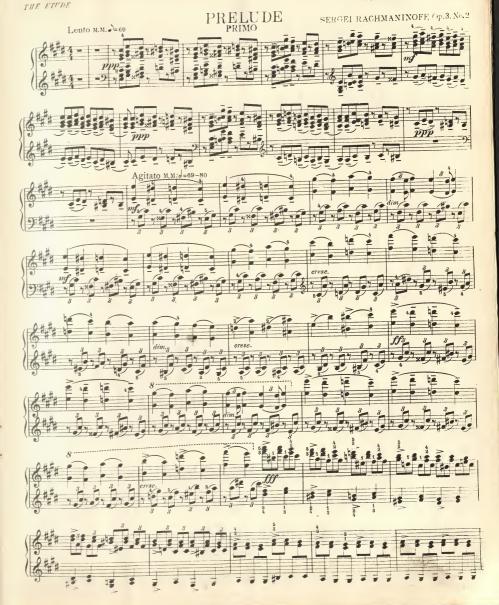


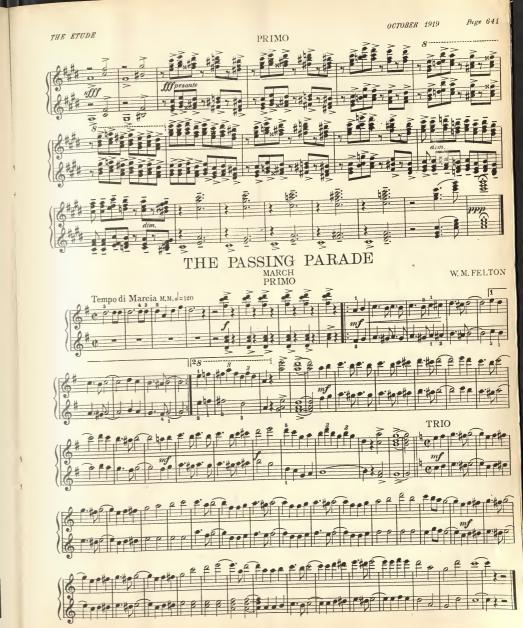


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Move in a New Neighborhood

Typewriting an Aid to Relaxation

LETTERS FROM FRIENDS OF THE ETUDE



THE ETUDE wants to share with its readers some of the very interesting letters that come to it. We can not, of course, allow our correspondents to indulge in lengthy, polemical discussions of articles. We do, however, enjoy reading terse, interesting remarks from our supporters. Therefore we shall be on the lookout for short, pithy letters from practical people on timely topics and shall print them now and then. Compensation



Therefore we shall plut them now and then.

To True Frence

The first has been distillated with the strong rather than the strong of the s More Money for Teachers

To The EVENTS

The Company of the Street Street

elves.

I am only a student, but upon reading Mr.
erger's article could not refrain from pickig up penell and paper to defend "Playing
om Memory"

of a relaxed wrist is a desideratum. But when we

JENNIE MATURO, Ohlo.

often surprising what pretty tuess a value will have will have the duty of the adult to enlighten the child's progress as it naturally grasps for higher ideas—instead of hindering it by doubting its ability to understand? GRACE E. MERRILL, Colorado.

Hold Fast to Music

TO THE ETCE:

I like your settle "Projudte or Justice."

I like your settle laugh at my intense the project of the project of

The three years I have studied and memorized many sometral connections, including several concertors.

Through sometral compositions, including several concertors.

Through some sometral some sometral sometral

Typewriting an Aid to Refeasation
To The Extract
Part some graph and my foremost emission
For some graph and my foremost emission
For some graph and the some condition between the my most evended to the condition between the my most evended to the condition between the my most evended to the condition of the co IRENE MILLER, Washington, D. C.

The Establishment of Muscular Habits By Thomas B. Empire

leave the piano and pick up a magazine from the table how do we do it? Nine times out of ten with the stiff-PRACTICE at the piano is, of necessity, limited. All the other time in the day we are unconsciously making muscular habits of some kind or another. It will est kind of wrist possible-as if the magazine weighed a ton, and must be held up with all our muscles as be helpful to the student to find out whether the musrigid as iron. Yet it is perfectly possible to take hold cular action we use in daily motions is in line with that we are trying to cultivate, or whether it is antagonistic of the magazine and to keep a firm, sure grip on it by the tension of the fingers alone. Fingers were made to grasp things. And upon their firm take-hold depends When we play a chord at the piano, the wrist, though largely the proper technic of piano playing. But-and tensed for a moment, instantly relaxes. When we practice scales, arpeggios, octaves, etc., the same condition this is the crueial point-they must act with indepen-

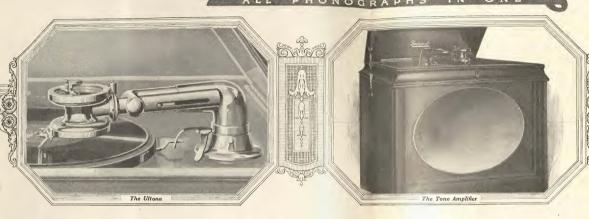
dence of the wrist. They must not compel the wrist muscles to tense with them.

The next time you pick up anything-beginning, of course, with light and non-friable articles-try the "Mason" method on it. Apply this method to everything you do with the hands-typewriting, dusting. sorting the laundry-any muscular activity. And thus you will achieve the muscular habits for piano playing in much less time than in the ordinary way-of using one method at the piano and another away from it.

OCTOBER 1919 Page 642 ON THE TERRACE A FLOWER SONG MATILEE LOEB-EVANS A rippling and melodious teaching piece. A good intermediate recital number. Grade 32 TRIO fun poco marcato # From here go to the beginning and play to Pinr; then play Trio.

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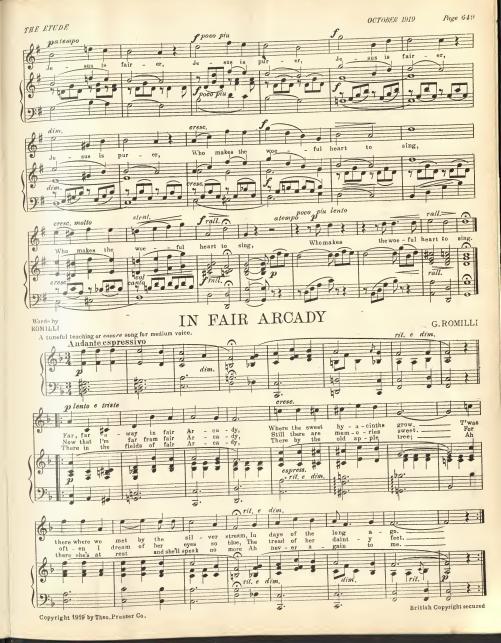


Voice of a flute in the gloam-Em-blem of hope for to - mor Un air de flûte dans la nuit.___ Ce chantloin-tain qui me pour -

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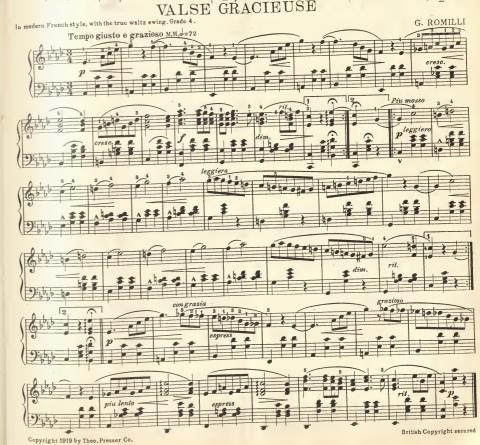
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SERENADE TO CHIQUITA



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THE ETI'DE

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A.R. A.R. BINSTEIN

Arr, for violin and piano by

ARTHUR HARTMANN

Moderato PIANO









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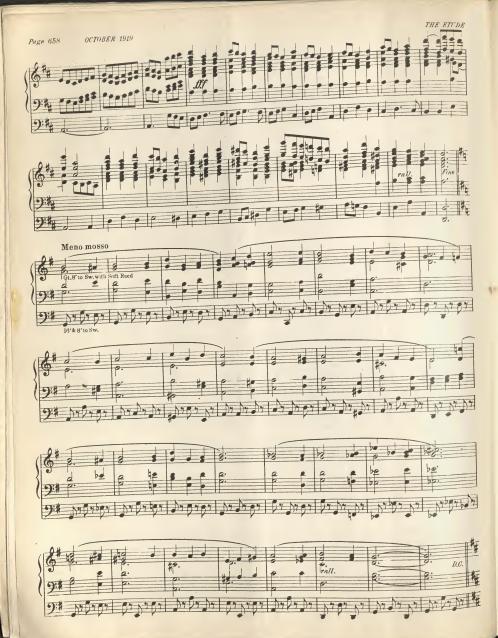
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More Income for Music Teachers

A Timely Letter

The following letter is in line with the campaign of "The Etude" to help music teachers to increase their incomes at this time when the general cost of everything has gone up. Music teachers often live very retiring and unselfish lives, devoting themselves to their art, and little thinking of the practical side of things. Some do not know how to go about making a straightforward approach to the subject, and a letter modeled after the following, but adjusted to local and personal conditions, may be effective. First of all, remember, however, that the "increase" is much more readily attainable if you have made yourself more and more worthy of an increase.

DEAR MRS. WALLACE:

As the season is opening I have been looking over my records for this year and comparing them with present living demands. I appreciate the patronage of my friends very thoroughly, indeed, and am anxious to do everything possible to show this in service. We are all trying to meet the matter of higher living costs fairly, and the general belief that prices will go down as they did after the Civil and after most every other war in history, is encouraging. Meanwhile, the burden has fallen very heavily upon all professional people, who have made practically no advance during the war. I am sure that the slight additional amount that I am asking per lesson will not seem excessive to you. I know that you do not want to have me work under conditions that must keep my mind from the important subject to which I have devoted my life-musical education-which I have placed at your service.

It is always a pleasure to hear from you in any matter pertaining to the lessons which I am constantly striving to make more and more interesting

Tell the Pupil the Whole Truth

By Alam P. Meeker

NOTHING is gained by the teacher who --but I do know that I did spare many fails to tell the pupil his shortcomings parents useless expenditures. They soon in exact terms. A teacher from the far West recently said to the writer:

"I realized, first of all, in my community that I must build up the confidence of my community in one thing, and that was, they could always count on me for a square deal. For that reason I made it a point not to take any pupils whom I thought did not promise to show good results with the right teachmay have turned aside a genius, as Verdi was turned aside by the authorities of the conservatory, who re-fused him admittance for lack of talent means losing one pupil.

found out that I had a higher ideal than chasing the nearest penny.

The teacher who retains a pupil "who hasn't a chance in a hundred" of profiting from the lessons, has a liability which should be discharged as soon as possible. Jeremy Taylor, the great English philosopher-clergyman hit the nail on the head when he said:

"Most people prefer a prosperous error to an adverse truth."

Nevertheless it always pays to tell the

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"The Etude" takes pleasure in announcing that it has arranged with the noted New York critic, Henry T. Finck, author of numerous successful books, for a series of articles of the type "that every music lover wants to read." The first appears in this issue. The other titles

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Department for Voice and Vocal Teachers

Edited for October by LOUIS ARTHUR RUSSELL

"Thank You for Your Most Sweet Voices." - SHAKESPEARE



The Vocalist in the Americanization Plans

By Louis Arthur Russell

the people of our country are so deeply interested in the plans looking toward the Americanizing of the foreign-born in the United States. It is a wise policy which is being adopted to make the study of our native language an important and first item in the work. The Americans as a class are none too proud of their language, and the people of Continental Europe are not given to complimenting us upon our Anglo-Saxon tongue or our pride in the language which has been the ganizations will soon hear fruit. The difficult for a foreign-born student of vehicle for the expressing of the genius public schools are already enlisted in the our language. of Shakespeare, Shelley, Keats and Poe, and the wisdom of Bacon, Emerson and the lesser lights of poetry and philosophy. We should all realize and endeavor born here is sure to be an active fact to "show forth" the beauty, strength and during the coming season. We of the expressional variety of our Anglo-Saxon language, which is as free as any of the modern languages from harsh sounding elements, and with its greater number and variety of vowel sounds it has in it more elements of beauty than any other of the languages, let us say, of Europe.

We of the vocal professions especially should master our language and set it forth in all of our ministrations in its fullness of rich vowels, its great variety of expressive shades of consonantal beauty and its endless wealth of words.

There is no primary vowel sound in other languages (speaking particularly of the languages of Europe) not to be heard in our own native tongue, and to this must be added the fact that we have more vowel and consonant sounds than any other of them. This wealth of sounds in our language is, of course, due to its composite nature, and we must acknowledge the debt the language owes readily master the propuggistion of to Greek, Latin, Saxon, Oriental and later art whose distinguishing medium of expression is the voice in combination with language, should make special study of language, and especially of our own native tongue, and that we should be living examples of our own language at its very purest and best.

This is a prime obligation of all vocalists, all teachers, preachers, orators, actors, etc., for we who publicly use our voices are the living active forces making for popular habit in speech use, and our "example" should be worthy of its great influence.

If we who are known as vocalists and preceptors of vocalists have a true conception of our responsibilities, we will at once conclude that we are the missioners in this field, and as true Americans we will join heartily in the general movement which is growing through scale closely. I will except in this statethe land to Americanize the foreign-born resident here, especially the illiterate of instances is so irregular as to play havoc the class, by giving them the means to with all rules. the chass of six manners, American A logical alphabet and orthography shape, etc., all of which would exceed the appear, etc., we settle by placing them

and use of our language, as spoken and erature-the mental and spiritual record of our race from its dim beginning.

League of America" is progressing satisfactorily and already is spreading through the States; and it is hoped that the plans to interest the patriotic societies, the churches and other public orwork in many centers, and a general campaign for pure American Anglo-Saxon speech among native and foreignvocal profession are, of course, most vitally interested, and upon us, in large measure, falls the responsibility of making perfect the didactic process through which the desired result may be reached. Foreigners of even slight education have no difficulty in mastering the gram-

ficulties of English speech after gram-English a Complex Language

mar-school age,

the modern languages of Continental The English language is the simplest of all languages in its syntax, and by one of ordinary culture in Latin, Greek or Europe, our "grammar" is easily conquered. But Anglo-Saxon speech is a complex study in its phonetics and or-Italian, Spanish or German, or even of French sources, all of which languages the more subtle French, for they offer have served to enrich our great lexicon. but few phonetic problems that are quite It is self-evident that we who profess an new to the Anglo-Saxon; but the European has profound difficulty in mastering our illogical orthography and very many of the great variety of speech-sounds our

language includes. In the matter of vowel sounds we have practically twice the number as compared with the languages of Europe, while the varying character of sounds of our consonantal digraphs makes our language almost impossible to the adult student, Every American vocalist should know the full scale of sounds of our language, vowels, diphthongs, consonants,

digraphs and trigraphs. Numerous as our language sounds and symbols are, conflicting and contradictory as they often are, as to their appearance and their sound, yet they are all subject to a perfectly reasonable system of analysis, if we will study the phonic ment the orthography, which in many

It is a hopeful sign of the times that spirit, American institutions and Ameri- would include a symbol, or a stated comcan aspirations through the knowledge bination of prime symbols, for each and every sound in the language; but we and use of our tanguage, as spoten and every sound in the tanguage, but we printed, and thus to open to them the have in our alphabet and our orthog-wast treasure house of Anglo-Saxon litraphy many symbols which vary in sound; and some sounds for which we have no symbols, so that we are obliged The organizing of a "Pure Speech to make the spelling of many words a matter of memory alone, as words or syllables often contradict in their sound the normal sound of the symbols which express them. This is perplexing enough to us of American birth, but is doubly

Anglo-Saxon Phonetic Values

However, the first duty in the study of phonetic values in our language is the mastery of the regular normal sounds and their symbols and the spelling (orthography) of words which are in the regular class. At the outset we must appreciate the fact that our language is largely diphthongal in its sounds and symbols. Most of our so-called simple vowels are of a diphthongal nature, and mar and the syntax of the English lan- this calls for special analysis of our guage; but it is rare to find a continental vowel sounds as to their complex char-European who masters the phonic dif- acter

To master thoroughly the scale of yowel sounds, we must train our sense of hearing to an acute appreciation of initial and secondary sounds in vowels (as in father). or diphthongs. Many Europeans cannot realize this, and they often stoutly deny

their existence, but in their mastery lies one of the secrets of pure speech in our The variety of sounds represented by one symbol is also a perplexing problem (for eternity), heavunly (for heavenly) for the adult student of our language. How, for instance, shall we explain the

five sounds of A, our first letter symbol?

A New Code of Diacritics All foreigners find it difficult to remember our secondary vowel sounds, especially the second and fifth sound of the third sound of O; the difference between the second sound of U and OO, while the diphthongs present many problems for the ear and eye to solve. Of the consonants and the consonantal digraphs, J, V, W, Y and Th are the most perplexing. The great dictionaries as dia much at fault for the lack of a clear and universal system of diacritical symbols and the League has adopted a rational code of numerals as diacritics (replacing the hierglyphoids now in general use). and is hoping for its general acceptance.

Some Working Axioms

Not to enter too deeply into the subject of Phonic Diction here, I will state, out the vanish. All closer distinctions, as briefly as possible, the code of the such as in Webster's Tables, are classified. League, not including the closer analysis fied under the head of "fusion," as in of vowel color, their position or shape care, dare, etc. in the mouth, consonantal placement, The controversy as to a in am, at, ask,

purpose of this article. A few axioms may have place here, however.

1. The lips in speech are mobile and free, but are not shaped for vowels, i. e., not rounded for O, side-spread for E, opened wide for Ah, etc.

2. Vowel "shapes," if we may use the term, are controlled by the tongue and inner tissue of the mouth.

3. The vowels are the singing or sustained sounds of speech, we may say, the texture of the word or syllable.

4. The Consonants are the outlines or the shaping elements of words or syl-

5. Diphthongs and diphthongal vowels are of two-vowel sounds, one of which is prolonged for the "substance" of the syllable.

6. A knowledge and correct sense of the initial sound and the vanish is essential in the full analysis of the phonic values of diphthongs.

7. The vanish sounds are OO and E (somber and bright).

8. The smallest, most brilliant of initials (primes) is ih (as in it, did, pit, etc.). This is the "animal squeak" our language. The deepest and darkest of our primes is Uh (as in cut, rut, fudge, etc.). This is the "animal grunt" of our language. The most complete and fullest in resonance of our vowels is AH

9. The use of UH for secondary syllables is forbidden when the vowel of the syllable is other than U. The common use of UH for all classes of secondary vowel syllables is one of the vulgarisms of our abused language; thus, eter-nuty thuh instead of theh for "the" (mute).

10. Abrupt and extreme change of mouth shape in passing from a dark vowel to a bright vowel, as O to A in "go after" or "go in," etc.; or to the contrary, from a bright vowel to a dark vowel, as E to O in "he opened," "I opened," "be useful," etc., cause the injection of Y, as Iy opened, Hey opened, etc., also a vulgarism; both processes are

The Complete Code of Vowel Sounds

We classify vowel-sounds by numbers as diacritical signs, as in the following

A has five sounds: a1 (long a) as in date, pray, dame. a2 as in cat, bad, lad, sad. as in far, barber, father.

at as in law, lawyer, almost. at (initial prime) as in alone, asleep, prelate, preface.

THE ETUDE

as a2, modifying the vowel-color by the tone-color.

E has two sounds:

et as in be, see, even, mete. This second sound is borrowed, it being really the initial prime of long a The various sounds of e included in Webster's or other Dictionaries are subject to the rules regarding fusion (see above), or as borrowed sounds.

I has two sounds: as in die, ivy, light, quite. as in ill, it, bit, mid.

Other sounds of this vowel are borrowed or close sounds due to fusion.

O has three sounds: o1 (long o) as in go, oh, gold, obey.

o' in cod, fodder, content. This is the short o, practically as-ah in common usage, and in prolonged tone

the ah sound is correct. os (a less-used and less-known form)

as in shone, wholly. This is practically the long o, without the vanish.

OO has two sounds:

oot as in spoon, cool, fool, boot.
oot is the forward dark vowel with the vanish in the diphthong eu. oos as in wood, food, wool.

A mute oo, lacking the vanish, having an abrupt ending (ooh).

U has two sounds: " as in duty, mule, use.

A diphthongal vowel, ec-oo (or ih-oo) u2 (uh) as in but, flutter, budding,

U has many equivalents in oo' and oo'

and in digraphs. THE DIPHTHONGS (1) ei (digraph) as in height. The same as the vowel (diphthongal) i or its equivalents as in eye, isle, sight. The

sustained sound is ah, and the vanish (2) of as in coil, boil, with equivalents as in boy, annoy. The sustained sound is o, the vanish e1 (o-e). The o is

mute, with the glide to fuse it with e. Should never be rendered by aw. (3) on as in thou, thousand, or equivalents as in now, down. The sustained

element is ah (a"), and the vanish oo. (4) cu as in Europe, Eugene, euphony, with equivalents as in dew, new, duty, tune. The sustained element is oo, and the initial is ih, or, in broader forms, e.

THE DIPHTHONGAL VOWELS e=ih-e (close distinction, not de-

manded). i=ah-e.

u=e-oo or ih-oo, with glide.

A reference to the table of small and large vowel-sounds, with placement, will determine the placement of all these sounds.

Many of these vowel sounds are interchangeable in our orthography, and the League issues a table of equivalents showing these interchanging relations, or, as we often say, "borrowed vowel sounds;" thus, for instance, a as in day, ey as in prey, or ei as in skein, eight, etc. The mastery of these equivalents is essential for a complete understanding of our language.

The final syllables, ion, ial, etc., are all codified in the League's Manual, and the item is important and essential. CONSONANTS

The consonants in their first analysis I give below, codified when possible in pairs, sonants with cognate surds. SONANTS WITH COGNATE SURDS

(labial) b as in bed, bale, bill, p as in pad, pail, pie.

d as in did, dull, damp. 't as in tell, tall, tend,

(labio-dental) v as in veil, van, volume.

f as in fail, fan, follow. (linguo-palatal) a as in goal, girl, gutter.

k as in kill, king, keen, (lingual)

z as in zeal, zany, zounds s as in seal, sod, sounds. (liquid-labial)

I as in fall load lure, love. m (nasal-liquid) labial, as in man, main, made, male, sum, n (nasal-liquid) lingual, as in name, none, net, night.

ng (nasal-liquid) lingual-paratal, as in sing, ring, singer.
h (aspirate) as in ha (ah), hole, hate. r as in roll, room, rear, reel.

SIMPLE CONSONANTS WITH COMPOUND,

SONANT WITH COGNATE SURD j as in jail, jew, jingle.

w as in weal, well.

y as in yon, yew. zh as in rouge. dh as in then, these. ch as in chew, child.

wh as in wheel, when, while. yh as in hew. sh as in rush, shut. th as in thin, think.

IRREGULARITIES, BORROWED SOUNDS AND EQUIVALENTS

kw. qu as in awkward, quite, quest. c as s or k, as in ceiling, cell, cedar,

call, candy, cancer. cu as k, as in circuit, biscuit. g as j, as in rouge. x as z or ks, as in Xerxes, Xenophon,

ax. ox. tax. tch, as in watch, patch, thatch. ph and phr as f or fr, as in physique,

Pĥrygian. gu as in guano. tw as in twine, twitter; dw, as in dwindle, dwarf. mp, mpt, mpd as in jump, limp, jumped,

nt, nd, nk as in ant, and, pink, punk. ng, nch as in sing, sung, lunch, lynch,

ngs, mps as in songs, mumps.

sk, st as in sky, sty, ask, aster. Double Consonants as bl, br, cl, cr, dr, fr, gl, gr (kl, kr), ld, lt, lm, pl, pr, sl, tr, wr-in words like blood, brood, clear, cream, drift, flight, glad, groom,

old, colt, helm, place, price, sleek, art, trial, wring, etc.

The full code, with special table of equivalents, etc., is given in the Manual, which also defines the various characteristics of consonants, their mechanical action, place of making, their service in the form of words, and an analysis of the various members of the speech organism,

all too elaborate a discourse for this article. The study of Anglo-Saxon Phonetics is just complex enough to be delightful, and it unfolds the great strength and beauty of our native tongue, while it proves to us the necessity for a greater respect and closer attention to our speech here in America; furthermore, the successful results of the movement to Americanize the alien element here depends upon the efficiency of the instructors and the completeness of the process. No halfway theories or practice will bring satisfactory results. If we are to teach the language, we must do it with extreme thoroughness and with a real devotion to our beautiful tongue and with a determination to conquer its difficulties and not simply to master its

commonplaces. The great burden falls on the professional vocalist. Will we all do a share, first by gaining personal proficiency, then by imparting it to all within our reach?



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A Misunderstanding

By D. A. Clippinger

to believe that those who write on the stituting right ideas for wrong ones. A psychology of singing are generally mis-understood. The idea obtains that when one writes about tone concept, indirect will deny this. else. Speaking as one who has for many years been interested in the psychology of singing. The same may be said of of singing, I wish to correct, for myself, teaching. at least, this erroneous impression.

through a physical medium, and to do chologic, and the so-called scientific this perfectly we must have the right idea, not only about voice, that is tone, but also of the control of the vocal in-

breath improperly it is because he has erate right ideas of concept and control, the wrong idea of breath control, and I The psychologist believes that right orean improperty it is because ne nas crate right tiesa of concept and control, the wrong idea of breath control, and I The psychologist believes that right would give him the right idea. I would habits of mind exercised result in the are likely to be wrong. I would do this to develop the aesthetic sense. Take because the right idea is the only thing your choice.

FROM time to time there appear in that can result in right expression. music journals statements which lead me When we correct faults we do it by sub-

The reason so many people sing badly

The one great difference between We express this thing we call voice those who believe that singing is psyteacher is that the former works more with the pupil's understanding of the principles which are vital and essential to success, while the latter tinkers with If I find a student managing his the mechanism and expects that to gen-

do this with everything that is wrong in expression of the beautiful. The scientone concept, yowel formation, enuncia-tion and the hundred other things that behave in a certain way, and expects that

Re: Vocal Practice Away from the Piano

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of the student because of imperfect of buoyant freedom. musicianship.

The study of elaborate vocalizes and of songs may call for pianoforte accompaniment as a final item in the preparation of the composition, but the ability to read the vocal melody without instrukeynote of the "piece" in hand may be ers are not musicians, nor will they trouble themselves to become musicians;

Aside from the fact that the singer other distracting "aids." the practice of the voice away from the

First-The student who hires an acctc., and-still more important-he is obliged to divide his attention, which must be directed to the instrument upon which he depends as well as to his voice, which should have his full attention. If the singer plays the accompaniment or the melody, the attention is still more should make sure that the instrumental positively divided and the distraction accompanist in no way distracts his

more barmful. Second-While an accomplished singer may be able to sing as well seated or a final word of advice in the matter I AND MEDALS Like cut- standing, the proper position for vocal practice is standing or freely moving students to begin at once and with deabout upon one's feet. Seated at the piano, termination to learn to "read mus the position for the arms for playing redependent of all instrumental aid.

so if the singer be a novice at the instrument; leaning over in the effort to see the music, play and sing it, usually an awkward and strained position, quite contrary to the singer's required "pose"

Third-Studies through which the voice is exercised for development in freedom, purity of tone, assurance and delicacy of "touch," fluency, range and power, should all be of so simple a nature (musically) as to be readily memmental aid should be a part-a vital part orized and used anywhere the student of the student's accomplishments. The may find himself alone and with time at command for practice. Our complete, ungotten from a tuning fork or by the divided attention is required for the ouching of a key of the pianoforte; the most effective practice of the voice. learner should then be able to read the Vocalizes with elaborate accompaniments melody without assistance. But, unfor- are not a necessary part of a vocalist's tunately, the great majority of our sing- development, and the modern methods of voice culture are generally discarding the use of the old-fashioned elaborate they are content to move along in their vocalizes, or songs without words, substudies with the aid of the pianoforte, stituting exercises of direct purpose in upon which they depend personally or with the aid of an accompanist, "drum-and musicianship synthetically developed ming" the melody into their memories and easily "carried" in the memory for through the ear.

should be a musician and a vocal music reader, there are other vital reasons for matter. If the singer must play his own accompaniments, or his own melody, he should not sing as he learns the pianoforte part, but devote himself to the incompanist for his practice hour or im- strument alone until he is quite free with poses on his family or friends to "pound" it. He may, as he plays, learn the melody out" his melodies while he sings, de-prives himself of culture in independ-instrument, practice the vocal part, but cnce; he loses valuable time through the he should never practice his voice as he fact that he can practice only when he struggles with the pianoforte part, a has help at stated intermittent periods, voice-cramping process sure to allow wrong habits of voice production to in-

A properly planned system of voice study includes no requirement for pianoforte accompaniment until the study of repertory is begun. Then the student attention from his voice, which always requires his very best consideration. As will urge the inquirer and all other vocal about upon one's feet. Seated at the piano, termination to learn to "read music" in-

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5 Harmonic Minor Scale N.B. & N.B. N.B. Notice the augmented 2nd (8 semitones) be-fween the 6th and 7th degrees.

(b) Two. i. By an examination of the prevailing harmonic structure, 2. By a rands diance at the last chord of the piece and its key-slignature. For those who do not under the prevailing the control of the control of the last and lowest note in the last and lowest base into the day of the last and lowest base into the day to the last of the last and lowest base into the time the key-lowest last has the major key of that note. For

On the greater a number of ETUDE readers will not be considered.

Q. (a) Will you copled clearly the difference between a major and are different processes and price and are different processes.

(b) How many different equal to the processes are different processes.

(c) What is the macinity of the mark (if the processes are the processes and the processes are the processes and the processes are the processes and the processes are the processes are the processes and the processes are the proce

Q. What is a Cracoviennet-E. N. Q. What is a Gracoviennet—E. N. A. The Crnovlenue is a Polyhi dance, which takes its name from the city of the control of the city of t

Q. What are the recomised dancest Were there any old dances that seers recomised by the old masters—1. S.

A. What are the recommendation of the control of

drille, French, and the County Jones. The Chief among the old dances are found: The Chacone. the Change are found the Chacone. the Change are considered as the C

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The Organ as a Solo Instrument

By Bernard Johnson

single concert-player at present has been vocal score! Moreover, it should be ting the orchestral tone-color as between at some time or another a church organist. Many combine the two offices, so that the probabilities are that there is on mind, the probabilities are that when the effects on another, etc., instead of having the part of the concert-playing fraternity a profound sympathy with and understanding of the church-player's many trials and difficulties. But what of the reverse side of the picture? It is to be distinction to show, so that something feared that many, if not most, church more than a test of mere musicianship organists regard the concert-player as a trickster of the deepest dye-as a man who deliberately "lowers the dignity of the instrument," whatever that highsounding phrase may mean; in short, as one for whom the chances of ultimate salvation are of the smallest. It is to cor- taining and perfecting herself in this rect that impression (formed, it is to be difficult art would prove to be so much feared, by a course of regular non-attendance of concert recitals) that this article

Lack of Understanding

As a proof of this lack of sympathy with, and even understanding of, the position, let us first consider what happens when a concert appointment is to be made. The authorities of the town or city concerned call in the services of three or four of the heads of the professionmen whose names command universal respect as having attained fame in some one or more branches of the art, not necessarily in organ-playing. These eminent gentlemen proceed to draw up a scheme under which the competition shall be held and the award made. Here is a scheme which was actually adopted to decide the question of an important appointment which fell vacant a short time ago:

(1) To arrange and play a classical overture: (2) To play two or three pieces of the

candidate's own choice; (3) To improvise upon a given theme;

sight: and (5) To read from vocal score.

It is difficult to speak with respect of a scheme which, while admirable as a test of fitness to hold a church appointment, is quite unsuitable in the case of the concert-player. Its defects are twofoldthose of omission and those of commission. Let us place them side by side and see how they look. The scheme applies no sort of test of a man's repértoire, its variety and extent (a most important point), but insists on skill in improvising (which is quite unessential). It makes no inquiry as to a candidate's power of drawing up an interesting program hav-ing due regard to variety of tone- and key-color, but it demands proficiency in reading at sight (which a concert-player ought never to have to do). It concerns include specimens of the best polyphonic

It is probably safe to assert that every pieces; but—he must be able to read from Great care should be taken in distribu- not to do things. A recent program such an appointment as I have in my record of service or with some academic would seem to be required. If I am engaging a cook I should go for the person who could cook and serve a good dinner, not for the candidate who could juggle cleverly with the fire-iron. The presumption is, indeed, that the time spent in attime robbed from the adequate performdertaken to discharge. Destructive criticism is, of course, the

easiest thing in the world to accomplish, and therefore I venture to indicate the lines upon which a man with concert experience and sympathy would probably have worked had he been called in to advise: (1) To arrange and play a classical overture; (2) to submit beforehand, say, thirty programs with analytical notes on the pieces; (3) to play three or four of those pieces, the choice to lie with the adjudicators, and their selection to have been notified to each candidate, say, tweny-four hours before the test took Thus the candidate would be tested in precisely those points on which his work would subsequently be judged in public-viz., the wideness and variety of his repértoire, his skill in performance, his ing analytically.

If, then, the point may be regarded as appreciation of the concert-player's posilet us proceed to examine what are precisely his aims and objects.

The Ideal Organ

Without entering too closely into details, it may be stated broadly that an instrument of some sixty speaking stops, gram (of which more later) must always itself not at all with the question of a music, which is by no means the property man's ability to write intelligent, gram- only of the church player, and which dematical, and illuminating notes on his mands diapason tone.

borne in mind that in the case of filling the various manuals, so that wood-wind effects should be grouped on one, string preliminary process of weeding out has the stops arranged haphazard. Extrabeen performed, the candidates left in for ordinary prejudices still exist in some the final test are men with some sort of a quarters against the inclusion of suband super-octave couplers, against the balanced swell pedal, and against the em- with the result that the Fugue, though ployment of such orchestral devices as timpani, etc. Space does not permit of a became a veritable torture of monotony. full discussion of these interesting questions, but taking the three points in the order mentioned, I would merely say that sub- and super-octaves are not employed primarily to add to the ensemble in forte the treatment of the Pedal (there are passages, but are of enormous help in players who never spare us the boom of orchestral transcriptions; that I have never yet heard an argument in favor of ance of those duties which she had un- the barbarous old pump-handle swell as It is only by taking most careful thought opposed to the balanced swell which of all these considerations that a procould be regarded as at all convincing; gram "comes out" well. Although it does and that on logical grounds, if you include the orchestral oboe, orchestral flute, article, it may perhaps be permissible to etc., why bar the timpani? The argument protest here against the growing practice that instruments of percussion are capable of being put to vulgar use really does not apply, for there are players who use the piccolo vulgarly, and yet one finds the piccolo stop included even in the staidest specification

On Programs

It has been already stated that no concert program can be considered com- grips with the subject let me make good pletely good unless what is known as pure organ music be fully represented. This point should be insisted on because, if the polyphonic style be totally missing, power of drawing up an interesting, well- a player loses an opportunity of securing contrasted program, and his skill in writ- what is the great desideratum in program-building, viz., variety; and this quite apart from artistic considerations. established that there is need for a fuller But here is precisely where a concert program has the advantage over a (4) To read a passage of music at tion on the part of the church organist, church recital program—that a far wider the wedding marches, and the usual music field is open to the player from the very nature of the circumstances under which one of them arrangements. So that the the music is heard. There is much ex- principle has long been admitted, and has cellent light music for the organ which indeed been carried into practice, even can and should be played in concert halls, among church organists. Upon what logand it seems to me to be every bit as in- ical grounds, therefore, can the objection artistic to confine oneself to any one to arrangements rest-as such? The art style in a concert hall as it is for a of the modern builder has made possible provided that tonal balance and color be church player to introduce light, secular a fairly adequate presentment of many well thought out, should be sufficiently music into a church program. My quar- great masterpieces which could not even large for all practical requirements. Es- rel would be just as sharp with a man have been attempted on the organ twenty sential points are that there should be who gave a program consisting entirely plenty of diapason tone (the characteris- of orchestral arrangements and "pretties" tic organ tone), because: (1) The instru- as with one who fed his audience on a builder leads? Let it not be thought that ment will in all likelihood be required for diet of Bach and Rheinberger undiluted. the contention is that an arrangement can use in combination with an orchestra on Not long ago I was present at a church by anything but, in fact, an arrangement; occasions; and (2) the ideal concert pro- organ opening, and listened to four Bach the very word implies compromise. But fugues in succession: a fifth was set I do most emphatically contend that in down to follow, but I joined the stream the many towns and cities where the opof disappointed parishioners flowing portunity of hearing an orchestra occurs westward. Turning to questions of key very seldom the city organ can become a

experience began as follows: Sonata in Eb minor, Rheinberger; Allegretto in Eb, Wolstenholme; "St. Anne" Fugue, Bach. Here the items killed each other by reason of want of contrast as regards key. By the time the Bach Fugue was begun the ear was sick of the very sound of Eb, ably played, not only missed its effect, but The aim all along must be for variety; variety of tonal color (how seldom does a player let us hear the diapasons on the Great Organ uncoupled (!), variety in the 16-ft. all through a program), variety of style, key, speed, strength of tone, etc. on the part of our church organist brethren of trespassing upon our preserves by introducing much light music into their churches. Much of this music should surely never be heard within the four walls of a place of worship; it is avowedly secular.

Here one is treading on highly controversial ground, but before coming to one broad argument if I can. An old and valued friend, a church organist and a purist in every sense, condemned arrangements root and branch in the course a recent conversation. I asked him what music he used on the frequent occasions of marriages and deaths among his congregation; he was bound to admit that "O rest in the Lord," the two funeral trotted out on these occasions were every years ago. Upon what grounds should the player refuse to follow where the contrast, here is another example of how great educational medium if used intelli-

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gently in this direction. At Nottingham designed to suggest, say, a passage on the we have gone even a step further; we are horns, and if it can be done smoothly, formances of no fewer than twelve of the great pianoforte concertos have been heard, the organ filling in the orchestral accompaniment. These works would never have been heard at all in their original form. It should be remembered, too, that, after all, the literature for the organ is extremely limited, and when a man has to play frequently in the same town, if all arrangements were to be eschewed he would be hard pressed for a repértoire. On the other hand, if an organist finds himself placed where frequent and regular orchestral performances are available, there is less reason to include arrangements in his programs,

No instrument lends itself more readily than does the organ, unfortunately, to players. Such a one is the device known by the effect obtained.-The Musical as "thumbing." In cases where this is Times (London).

fortunate in having several very excellent what possible objection can there be to oncert pianoforte players here, and per- the use of the device? Like many other good things, it can easily be overdone, and a man's sense of the fitness of things and his good taste must be the final arbiter. My point is that if a legitimate effect is secured it is no trick: it only becomes so when it is employed for the sake "showing off"-an altogether contemptible thing. Broadly it may be stated that no device which secures the composer's intention can rightly be regarded as a trick. An instance of what I mean was rather strikingly illustrated the other day by the remark of a brother organist who plays upon a two-manual instrument and who told me that he could not play the well-known Andantino of Lemare because the dulciana on his Great Organ was too loud for an accompaniment to the oboe on the Swell. We were at the cheap and vulgar effects. The perpetual organ, and I was able to show him that use of the tremolo stop, startling dynamic the 4-ft. flute on the Great, which hapchanges, vulgar registering designed to pened to be a very quiet one, played an catch momentary attention and applause octave lower, gave the composer's exact -this is all stock-in-trade only too easy intentions even more truthfully than the to acquire. With such things this article 8-ft. dulciana would have done, inasmuch has nothing to do, inasmuch as one is pre- as the little counter-melody could then be supposing all along that the "man-at-the- thumbed exactly as written for a three wheel" is an artist and a serious musi-cian. But certain little aids to good re-that is a bit of a trick, isn't it?" I consults are still looked at askance by many tend that the means were fully justified

Real Church Organ Music

By Harvey B. Gaul

One would think, in reading the organists' journals, that the chief end of naise"? The midelary is quite as brilman was to make up organ recitals. liant on the organ as on the piano. Countless articles are written on how to prepare recital programs, but one never says a word about organ music for Sun- does not make a very jubilant opening day. Yet ninety-nine organists play only number. Try Silver's "Jubilate Deo,"

cent. do all the recitals. Unless the church has a printed service list, the average organist does not man's "Priere du Notre Dame," from off till five minutes before eleven on Sunday morning. Some of them do not even make that much preparation; they "just improvise." This has the same virtue that the corduroy road possessedyou are glad when it comes to an end.

The chief result of not choosing one's organ music carefully is that one gets into the habit of playing only things that can be read at sight. And to play only what can be read at sight is not worth playing at all. Most people are not brilliant sight readers. For example the first piece we pick up is "Every-man's Melody" in E Flat. The right hand melody is typically "everyman's," and the left foot, left hand accompaniment is anyone's arpeggio chord. For the afterpiece, we snatch Gounod's "Marche Romaine" because it won't tax our pedal technique-and there we are! Prelude and Postlude all done, so we can close up the console and call it a it is also very dangerous.

services. Why not lay aside Handel's Slav," Dubois' "March Heroique du ple want. He preaches what he thinks Jeanne d' Arc," or Bonnet's "Foers- will help them. Play the same way. ters," or Nevin's "In Memoriam," or

If the service is a jubilee service, Someperson's "Everything for a Soft Stop the church organ, and the other one per or Kinder's "Jubilate," or Elgar's "Sursum Corda."

If it is a Communion service, Beelchoose his material until Saturday night, the "Suite Gothique," or Arthur Hartand he has often been known to put it man's composition of the same name, are worth looking up. Then there is Guilemant and a Saint Saens "Communion," each of which is better than Batiste's threadbare "Communion." For the fina piece try Bossi's "Hora Mystica," or his "Eucharistic March." In the effort to be consistent, one need not play the service as the cinema organists play the movies. If your missionary from Turkey happens to be present this Sunday, you need not try to register "Turkey by playing something Oriental on the oboe stop, with a tomtom in the pedal. By the same token it is not desirable to register politics when your alderman addresses the Brotherhood by playing "Hail, Hail, the Gang's All Here," or "I've Got Mine, Boys." There are times when consistency ceases to be a virtue.

If you are an organ student, do not be afraid to play the smaller preludefugues or chorales on Sunday. Some day. It is very easy, very slovenly, and of them are most appropriate and grateful to hear. You say your congregation We are often called upon to arrange does not care for Bach. It is not in the patriotic services, and commemorative work, but in the execution that the trouble lies. After all, you do not have "Largo," and Batiste's "Offertoire in D to play only what the congregation likes. Minor," and substitute Sinding's "War Your pastor, if he is a sincere one, does Rhapsody," Tschaikowsky's "March not always preach the sermons the peo-

Some organists take the dogdays for Schubert's "March Militaire." There choosing their organ music for the year are many other things to play at a patri- to come. As soon as "Summer is aotic service besides our own variations cummin' in" they make up their lists for on the "Star Spangled Banner." Look the year. Other organists choose their

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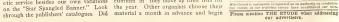
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the mind of a master-artist.

practising it. The best way to improve improvisation, or of becoming what is

ing preludes. If you cannot do this reg- only musician who does not practice his ularly, try to have a printed service list instrument. The organ is too fine to be that will hold you to a certain program. slighted and cheated. Give it an oppor-Many an organist has been saved by his tunity to make a brave show by at least

Some Thoughts on the Organ Recital

By Edward Shippen Barnes

THE old adage, "Knowledge is Power," the organ than on the other instruments. the our auage. Knowledge is rowed, the organ than on the other ansaturation applied to the realm of art. May we not fairly say that in this field of endeavor surpassed by any other instrument. The long-ledge was the defined as that are. organ should be as Bach always considknowledge may be defined as that proficiency which a student has attained by ered it, before all else, the incarnation of dignity, and he who lets slip from his means of study and practice, and often mind this conception of the intsrument by the instruction and imitation of some sists in mastery over the imagination and loses that without which all other skill is interest of the state of the skill is interest of others, be they listeners or nothing worth; he forgets the purpose beholders---and more than this, and for which the organ, as an instrument, greater, it consists in raising the power exists. The organ, being suited best of of appreciation of such auditors of all for polyphonic music, has inspired a music, or beholders of painting or sculpture, to some degree nearer that of the and while this literature has caused a author of the work. Unusual difficulties loss of interest in the organ as a recital seem, however, to be placed in the way instrument, in the popular mind, it has served to keep its character noble and VACE POWDER of the conscientious organist, when he serious. The organ cannot, of its very attempts to place before the public the fruits of his efforts and study. The nature, ever be a popular instrument in fault may lie partly with the public, but the same way that the plane or violin may undoubtedly it rests in equal degree with be. It suffers another disadvantage from the organist. If we measure the efficiency of the average recitalist by the gent people the organ is a very familiar "power," as above defined, that he sways thing-merely an adjunct to the church with the public, surely his acquirements service, a necessary one, but nevertheless little more than a piece of church are deplorably small. But such a judgment is not altogether just. The ordi-furniture. What is the solution? What shall he nary beholder of a Leonardo di Vinci does not even grasp those beauties which do who has spent long years in study lie most on the surface of the work, far of his beloved instrument, and yearns to less the hidden wonders, so admirably impart to the world some of its beauties? executed, which require the inter-pene- First of all, he must learn to find his trating eye of the proficient artist to un-veil them. Nevertheless our beholder has ence; for, except in rare instances, it will

gained something, some degree of pleas- not be great, nor can he expect many to ure and emotion has been stirred in him "understand." The greatest masters of by even so superficial a communing with the organ, who are, perhaps, certain of the cathedral organists of Europe, are In a great prelude or fugue of Bach not appreciated by one-thousandth of lies as deep a wealth of pure wonder as those who hear them, but find their satisin the most transcendent Madonna ever faction in the small group of friends and created on canvas. But it is beauty of students who, Sunday by Sunday, despecialized nature; that is, that part of votedly follow and observe their every it which counts for the most, and has inflection and nuance. He must also caused it to live through the centuries; realize that the element of education must beauty of form, beauty of detail, perfec- enter very strongly into the composition tion of workmanship which is no more of every recital program, else one might apparent to the average listener than as well read a treatise on theology to a would the complexity of a great engine group of children, as to play a program be evident to the organist who may so of unalloyed severity to an ordinary audiwell interpret the masterpieces of the ence. Few organists, however, err on greatest of musicians. The better the this side of the question, and the more work is performed the nearer the listener insidious fault of presenting a program will approach to the intention of the com- which robs the organ of its essential charposer, and truly should the efforts of acteristic of dignity cannot be too those be disregarded, who attempt of strongly condemned. We do recommend, their own sufficiency, and without what however, that the recitalist keep his standlight the comments and methods of the ard as high as possible, even at the begingreatest living masters can supply, to ning of his recital series. He must judge evolve a correct representation of the from the temper of his congregation on works of a great musician. Far be it what level he should begin operations. It from us to discourage the efforts of the may be necessary to introduce into his earnest student, so often cut off by cir- program a certain number of those utterly cumstances or environment from the vapid soft numbers whose musical worth ready means of instruction; but we do is nil, but whose easy harmonies and require that he make the most of the harmless melodies are as easily assimimeans at hand, that he be a real seeker lated by the audience as a popular air. after knowledge, after the intention of This pleases them, and makes them feel the composer which lies deeper than the that they have, after all, something in printed notes, and which is the soul of common with organ music, and opens the composition-and should provide the their minds to further conquest by the atmosphere in which the piece is per- organist. But it should be his aim to formed. The methods for producing the rise, even in his short and quiet numbers, maximum effect on the organ differ to much greater heights, and to carry his widely from those which must be fol- audience with him, and the sugar-coated lowed by the performer on the piano or compositions above referred to should be violin, but the personality of the per- employed only as stepping-stones to better former may be left in no less degree on things .- The New Music Review.

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The International Lyceum and Chantinuqua Association held their and convention and convention and convention and convention and convention and convention was convention was convention was convention was convention to the convention was conventionally with the was full of mittagenous products and convention to the convention of the whole occasion.

Sir Arthur Sullivan's grand opera, "lianboe," written in 1891, was performed last season by the Society of American Singers. Funkor is the only serious opera the composer wrote, his reputation having been established entirely through his light opera.

Lonis Vérnude, Directur of the Prenell Opera In New Orleans, has gone abroad to ensure his artist for the next season. The performances begin in November and continue until Mardi Gras, the company theo takin, in their contract for a six weeks season in Mexico.

A series of new postage stamps bearing the image of Paderewskl, the famous planist, and premier of Poland, has recently been issued by the Polish government.

Arthur Hartmann, the violinist, is arriant instinuant, the violinist, is uring the relevation of the centerary of the birth of Heart Viewscanser. The commensuration of the hundredth antiversary of Vieuxbanes' birthday, February 20th, is take the form of nublic ecremonies in schools, conservativies, etc., and the contribution funds for a monument to the great composer.

A production production of "viden" cock year, and production of vident cock year, Forty thousand people are estimated to have been in the soldience, Georgia and the production of the productio

"The Einde" rarely mentions any proprietary institutions in its columns, but we may surely be forguten for breaking this rule long enough to congratulate the celebrating its fiftest anniversary. Only a few schools in America have touched this record and we trust that the institution may enjoy many more years of progress and prosperity.

The Convention of the Music Teach-The Convention of the Music Teach, real valued association, to be held in Philadelphia on December of the Mindelphia on December of the Philadelphia on the Convention of the Philadelphia is present ever held. Delegates the most important ever held. Delegates are coming from all over the country and Philadelphia is prepring a warm welcome for the visitors. A full program of the speakers will be announced in the November Errow.

nounced in the November Error.

A Temporary Organization of the Initial Conference of Negro Municipal Policy and Policy a

The Annual Iown Elsteddfod will be held at Albia, Iowa, on Thanksgiving Day, 1919. A silver cup will be given to the choral society which wins the most prizes through the day. Dr. Daniel Prothere will

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which is either not bowed at all, or else

ter the principles of bowing so that they

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Accent in Violin Playing

reading, and is as much neglected in the one as in the other. The school boy drones A correct management the approximate a present the proper notes to produce the best makes it necessary for the accented note, MUST be obeyed," and the sentence effects in accentation are of the utmost to master the art of bowing in all its takes on new significance. Everyone knows the remarkable effects of proper emphasis in declamation, when wrought ally stronger than the up bow, so the by a master reader. In music the proper observance of natural and special accents is equally important, and has much to do with the remarkable effect produced by master artists.

In drawing and painting wonderful effects are produced by light and shade, and the proper accenting of the right notes has an equally wonderful effect in violin playing. Nothing is so tame and insipid wond is sufficient, but we can watch the ever changing waves of the ocean for Etude): hours without losing interest.

In music we have two kinds of accents to observe, the natural pulse or accent of each measure, and special accents, by which the composer wishes to achieve special effects. In all kinds of time there is an ever-recurring accent at the beginning of each bar, and in some kinds of time a secondary natural accent later in the bar. Thus in common time we have the principal accent on the first beat, and a secondary accent on the third beat; in six-eight time the principal and secondary accents come on the first and fourth beats of the bar respectively, etc., etc. These accents must be constantly observed, if we would achieve the proper rhythm, and avoid monotony. In addition we must observe the special accents, those marked by accent signs >

How Long

other "how long" it will take to mas- never do succeed in graduating. ter the seven positions of the violin, a third "how long" it takes to acquire the violin technic, such as position work, the vibrato, a fourth "how long" strings vibrato, double stopping, the staccato should be kept on the violin without bowing, etc., some students seem to have snoun be seen on the third by long' a bow will a special talent for technique of one kind likely due, in most cases, to the fact that three movements to each count. This is go without re-hairing, a sixth "how long" it will take him to work up enough tech- student will learn the vibrato from innic to get an engagement in a symphony stinct, hecause his artistic nature craves faith, how long he would have to practice him. Another pupil will try for years

Most of these inquirers fail to give any data by which the editor can even give hair, etc., will last, that depends on their rather the outcome of a careful training. The movements should of course, not be an approximate guess at an answer, quality in the first place, how long they They neglect to state how many hours a have been used, and how they have been day they practice or what their stage of used. An artist with a supple wrist will advancement is.

A few minutes' reflection ought to convince any one that it is impossible to answer the great majority of such questions with even approximate correctness. In the case of violin playing the personal equation-the talent of the player -counts for everything. Some people bow hair when the hair no longer "bites" are born violinists. They make as much the string as it should. progress in a year as others in four leges of music inform students who en- of the type of the above.

violinsts knows, the down bow is naturgeneral rule follows that the down bow bow. is given to the first note in the measure, and to all other notes as far as possible, which have a natural or special accent. While this is the general rule, there are many exceptions, since it is not always practicable to give the down bow to the accented note. For this reason the violin student should not fail to give much study to exercises designed for the puras monotone. A single glance at a duck pose of learning to accent the up stroke, such as the following in Kreutzer (2d



In this exercise the up strokes are played with a very heavy accent.

Exercises in martelé bowing, in which each note, both with up and down bow, is strongly accented, are very useful in learning to accent on the up stroke. The adapted for this purpose, as follows:



THERE is one class of questions fre- roll for violin study with the idea of quently asked by people who write for information to the Violin Department, they will be able to do so in any fixed and that is the "How long?" type of number of years. Such pupils are inquestion. One will ask "how long" he formed that they will be graduated when should be kept in the first position, an- they are ready and not before. Many

In regard to certain departments of and not for another. For instance, one it really well.

naturally wear a string much less than an inexperienced player, sawing away on it by main strength, with a stiff wrist, heavy arm and excessively perspiring fingers. Strings should be renewed as soon as the tone is no longer good, and

There is a vast number of questions years. Recognizing this fact the better which can be answered successfully in class of conservatories of music and col- the Violin Department, but not questions

Accept is to music what emphasis is to SFZs, fp's, etc., as well as the accents The complexity of many violin studies ten to The Erupe to know whether the A correct management of the bow, and passage, it is impossible in all cases to before executing an SFZ note or chord the application of down and up strokes give the down bow to the accented note, or any strongly accented note, which is importance in violin playing. As every phases, so that he is prepared to make an accented note at any given point of the bow-stroke and either in the up or down to be played. In the case of a note or

In violin music which is well and intel- makes the best effect to lift the bow and ligently bowed, it will be found that the play it with a blow at the frog, with a down bow comes on the first note in the hammered effect. A similar effect can measure, and on the accented notes, for be produced by a blow of the bow at the the greater part of the time, and this tip, although care must be observed that gives great assistance to playing with the the bow strikes the string near enough proper accent. The very fact that the the tip to avoid the stuttering effect likely down bow is naturally heavier and more to be caused if it strikes further up. In energetic than the up, is the genesis of the quieter accents, lifting the bow may not well-known fact that violin students who be necessary. observe the correct rules of bowing, play The powerful assistance which the with much better accent and rhythm than proper application of the best rules of students of the piano or wind instru- bowing gives to the execution of violin ments for instance, who have no such music, both as regards up and down natural tendency to help them create the stroke, and the best portion of the bow

accents at the proper points. In syncopation, which is a displacement makes it of the greatest importance for of the natural points of accent, the vio- the violin student to make himself the linist will often be assisted by giving the master of bowing. In his studies he down bow to the accented note as in the should use editions of exercises, etudes



This passage can of course be played is incorrectly marked. Much of this by giving a strongly accented up bow to music is marked by composers, piano the accented note, but it gains very much players, etc., who know little of the prinin vigor by the use of the down bow at ciples of bowing. Students should mas-

Quite a few violin students have writ- can play such music correctly.

How to Acquire Free Wrist Action in Violoncello Bowing

By G. F. Schwartz

a free wrist action is acquired.

with less apparent effort than others- the middle finger is in contact with the just as some young children learn to walk thumb. and run more easily and quickly than Second: Let the forearm lie across the others—but the task can be facilitated and corner of a table or desk in such a way hastened somewhat by a course of physi- that while the forearm is supporting the cal training for that part of the anatomy

employed in the task. The plan which is here devised suggests would be held, between thumb and fingers a method of training which, if conscien- and make the sidewise movements as in tiously followed out, will aid very mate- exercise number one. Notice now that rially in attaining the desired results.

ONE of the foremost essentials in the First; Extend the right hand and foreproduction of an artistic tone in 'cello arm upon a table or desk (smooth top) playing is the free or unrestrained em- relax the muscles, but with a conscious ployment of the muscles of the right effort-not a mere wiggle-move the wrist. With a large per cent of less ad- hand, from the wrist, sidewise as far as vanced 'cello students, and especially it will go easily, counting 1, 2, 3, 4, 1, 2. among those who have had "only a few etc., one count to each movement; later lessons," a stiff or faulty wrist action is make two movements (one to left and very common. This condition is very one to right) to each count, and still later a mistaken idea seems to exist as to how especially useful, as it alternately brings a slight emphasis on a right and a left Contrary to what appears to be a very movement of the hand, and thus gives a nic to get an engagement of me and and under the concept and t not the result of chance-not a knack hit should, therefore, be practiced more extatin, now tong its odd play as well as Elman to acquire it and never succeed in doing upon by some sort of accident—nor even tensively than the even rhythmic arrangea sleight of hand performance, accom- ment. A metronome will be useful, In regard to "how long" strings, bow plished by some secret process. It is though not indispensable, in this work of muscles in the free and accurate exe- carried beyond the fatigue point; in fact, cution of certain mechanical movements, repeated short periods of exercise are which sooner or later hecome almost, if far more desirable. At first the hand not quite, automatic. To be sure, some should be allowed to lie flat; afterwards persons acquire free control of the wrist it should be arched so that the end of

> hand is free to move without support or interference. Hold a pencil, as a bow the end of the pencil corresponding to the

THE ETUDE

circle as the hand moves from right to assured, however, this help should be disleft: this, of course, is not as it should continued. be. To overcome this difficulty see to it that when the hand begins to move, at bending of the thumb should be gradual the extreme right position, the thumb is and continuous; with the full bow, howunhent; as the hand advances to the left, ever, the thumb will remain in the same gradually bend the thumb so that when form as at the commencement of the the extreme left position is attained the stroke, until the stroke has been almost thumb forms an angle of almost forty- completed, when the thumb will bend (if five degrees; thus the pencil will be found the bow is near the point) or be straightto travel in a straight line, as it should. ened (if near the frog) with a rather sud-After some assurance is acquired, the ex- den movement, thus giving to the bowing, ercise should be practiced rhythmically, as well as to the tone produced, that covas suggested in number one; but considerable patience and careful attention will is one of the delightful features in the be required before any considerable speed playing of an artistic 'cellist. should be attempted.

After sufficient confidence in the muscu-

lar control of the hand, wrist and forearm is acquired, the results thus far arm is acquired, the results that are ment. The use of a piece of twine or thread, attached to the string peg and nology; though these terms may seem a suspending the bow at the proper posi-tion on the strings, is recommended in far more characteristic of the process, the early stages of practice, to obviate the and to the 'cello student who has never possibility of muscular or nervous ten- played violin-or even if he has-the how from slipping down over the bridge; confusing.

A Cylindrical Violin Title U. S. Patent Office has just Men have spent their lives experimenting eranted a patent for a violin with a with varnishes and oils of all kinds in andrical body, for which the inventor hopes of discovering the method of varms many advantages. It is astonish- nishing pursued by the Cremona makers, ing what a great number of changes have and the composition of the varnish they made in the construction of the used. Much experimenting has also been Who, and yet none of them seem to done along the line of constructing the get into general use, for the construction back and belly so that they gave certain violin as used at the present day tones when struck, before the violin remains just as it left the hands of Stra- was put together, it being the opinion of many that this was the real secret of the was and the other Cremona masters. inventors have spent their lives preëminence of the Cremona tone. Much has also been tried in graduating the top to improve on the construction of the valins of Cremona. Violins have and back of the violin to various thickhere made of every kind of wood, and nesses. Bridges of every conceivable kind of wood or other material, and of other material has been tried. The many different shapes have been tried. making the back and belly, either Instead of a bridge of two feet, we have had bridges with three and four so for both, of ribs or a number of wood glued together, has been taled, with the idea of making them feet. One genius conceived the idea of fitting up a violin with a horn like those more silestic, and consequently more son-Violins have been made with an often seen on a phonograph, the idea bedoubtonal sounding board occupying a ing to increase the volume of tone given out by the violin. A complete descripmidway betion of all the changes and improveween the belly and back. All sorts of ments attempted in the construction of in the shape have been made, the violin would fill a large volume. In spite of all, however, none of these violins twice the thickness of the orchanges in construction have become perinstrument. The wood going into the violin has been baked, or soaked in manent; violinists look on them as various oils or chemical substances, with "freaks," and will have none of them. hope of improving the tone. The violin as it left the hands of Stradivarius is considered the last word in violin making, and the world's best mak-

Violin Questions Answered

Then we have had violins fitted up with two bass bars, or from two to four ound-posts, placed in different positions uside the violin. Sound-posts have been made of all sorts of materials. Experiments have been made with hollow soundposts, even glass tubing having been tried, closely as possible.

V. N. M .- You had better find out whether

your violin is a genuine Strad, before trying to sell it. There are millions of imitation instruments in existence bearing labels just like that one you send.

I. W.—Machinery has frequently been employed in making the various parts of the cate of th

ers have done little more since his time,

R. M.—Playing with a mute will not injure your violin. 2. Back numbers of THE ETCHE can be procured as far back as two years. For price, write to the publisher.

M. H. R.—If well variabled, the variable on a violin dries perfectly, and the violin seems as If coards with a thin layer of gales as If coards with a thin layer of gales and the violin is used while in this condition, the solid warmen of the variabled surface, maning unsight and the violin is used while in this condition, the violin is the three patches of crosin, caush violin. In a full the patches of the variable and held by sticky variable, also not as a damper on the tone of the violin. The violin is a full sticky. 2. In case a violin bas been heldy variable, the only thing to do its to have the variable carefully removed under the variable of variable For price, write to the publisher.

(f. W. J.—Without having heard your son play it would be somewhat difficult to map out the property of the

point of the bow describes the arc of a just as soon as flexibility and control are With a short stroke of the bow, the

eted clasticity and fluency of effect which

Incidentally and quite by the way, the use of the French terms "tire" and "pousse," draw and push, is recommended in preference to the meaningless terms (to the 'cellist) up and down-"auf" and "unter" as applied in the German termiion due to the task of preventing the French usage is much less likely to be

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~JUNIOR~

CONDUCTED BY ELIZABETH A GEST

October

Here we are beginning another season, and it will be a good one, too; for we are going to work harder on music this year than ever before. Just think! This time last year we did

not know what might happen, and we worked hard on Red Cross and all kinds of war work Now, this year we will celebrate peace

by practicing with a will and in a spirit of thankfulness that it is all over

Chinese Music and Nature

By George Kohl (Age 13)

THE ancient Chinese scale consisted of five tones, F, G, A, C, D. These tones were considered symbolical of the five elements, earth, metal, wood, fire and water. But as music developed, the Chinese musicians no longer limited themselves to this small number of tones, and as time went on, new ones were added and much confusion resulted, until it became unendurable.

In the year 2000 B. C. the Emperor Hoang Ti, urged by petitions of learned men, ordered Ling Lun, the greatest musician of his time, to put an end to the confusion and establish music on a new basis of fixed law.

Ling Lun left the capital and traveled to the high mountains where the Hoang River takes its rise. He followed the stream to its source and while ascending a high peak his feet gradually refused their support. He sat down and soon fell into a deep reverie.

Then there appeared to him the wononly on rare occasions, and for the pur- music pose of benefiting mankind,

The male bird sang six tones, and the female bird sang six tones, and the deepest tone produced was F, or the great tone of Ling Lun's own voice; and the waters of the Hoang River likewise intoned F.

Ling Lun therefore considered this to be the keynote of nature. The combined sounds of nature as heard in the roar of a distant city, the waving of foliage in a large forest, or the rumbling of water is said to be this F, below

Pedals

I think it's very hard to know Where pedals should be used; And if I sometimes make mistakes, I hope I'll be excused.

But I'm improving every day, And soon I'll know just how To pedal well in all my things-But I can not do it now.

Letters from Junior Etude Readers in China

very much.

DEAR JUNIOR ETUDE:

DID you ever know that the JUNIOR DEAR JUNIOR ETUDE: Since the introduction of European ETUDE has many friends in far-away China? Some of these music friends music we are all learning to sing, and the study of the violin interests us as have written about their music, and their letters are very interesting. Just think much as the piano. In nearly all the how hard it must be to study music in high schools music is taught and at our Chinese! A sister in the Missionary Collast commencement we played Mozart's lege sends these to THE ETUDE: Minuet. Our little orchestra consisted of two pianos, six violins, three tambour-

DEAR JUNIOR ETUDE:

Chinese music is not written like European music. We use the Chinese characters One of my favorite tunes is Dal Kieng, which means "Passionate outburst," and I have learnt it by heart. I have tried to write it out and am sending it to you as an example of our music. Ina Woo

Shanghai, China. 6,2,0012170201717000

CHINESE TUNE.

DEAR JUNIOR ETUDE: The musical instruments of China are very numerous and I am sending you a sketch of some of them.



The flute is the best known. Each man plays his own tune, so when a num- of playing with my sisters. ber play together the sound is not very harmonious and it sounds strange to foreigners who are not accustomed to it; but now music is making rapid progress, derful double bird, which appears to man owing to the introduction of European

LING SING FONG. Siccawei, China. "Jubilee Singing"

You have probably heard about the singing festival in honor of peace that is to be held all over America on the 11th of November, at 11 A. M.

THE ETUDE

Have you all got something patriotic ready to sing at that time and join in the "great big sing?" If you are to have a holiday so much the better. Probably you are practicing some things now in school, but every music class or club ines, three cymbals, four castanets, a tri- ought to get together too, if possible, so practice hard between now and then, Remember the date, eleventh month, eleventh day, eleventh hour! And remember the place, EVERYWHERE!

Who Knows?

1. What is an English horn? 2. What is an aria?

3. When was Rossini born? 4. Who wrote "Way Down Upon

the Suwanee River"? Who is Leschetizky? What is a fugue?

7. Of what nationality is Geraldine many instruments. The monks play on instruments in their temples; they always 8 What is a console?

9. What is meant by senza accelerando

10 What is this? %

Answers to Last Month's Questions

1. Clara Schumann was the wife of Robert Schumann, and was a wellknown pianist.

2. "Keep the Home Fires Burning," was written by Ivor Novello, a lieutenant in the Canadian Army. 3. A xylophone is a small instrument

of wood or metal, played by striking it with hammers or sticks. 4. Pizzicato means "picked" instead

of played with a bow. 5. Liszt was born in 1811.

6. Melody is a succession of single

7. Melba is an Australian, 8. A chromatic scale is one which progresses by semi-tones.

9. A mandolin is tuned in fifths, G (below middle C), D, A, E, but having pairs of strings instead of single strings. 10. Beethoven's Minuet in G.

What the Piano Said

By Lucretia M. Lawrence

(Molto Adagio) The children do not wash their hands Before they touch my keys. That's why they're sticky and unclean, As everybody sees.

They sometimes stay there WEEKS!

My case is seldom dusted off; And finger marks and streaks Make smudges on my polished wood-

My top is piled with photographs, Stray books, to left and right, And dog-eared music all askew-I surely look a sight!

The moths eat up my hammer felts The rust corrupts my strings: The mice rent rooms within my case And live there just like kings.

angle and a harmonium, and we were all

Chinese girls playing, and enjoyed it

A CHINESE MOUTH ORGAN.

I think you might like to hear about our music in China. We have a great

beat on the "wood fish" when reading

their sacred books, or walk in the streets.

We Christians never beat on anything

when we read our Bibles, but we play

the piano or organ when we sing our

hymns. Some ladies play the flute, and

in summer they go into the garden and

play in the moonlight and the sound is

A CHINESE FIDDLE.

RUTH NIEH

Siccawei, China.

very sweet and clear. I am very fond

SUSAN TSANG

Shanghai, China.

I'd like to feel that some one cared To keep me clean and neat, To shut the windows when it rains Or shield me from the heat.

I'd love to have a shiny coat, And pretty, snow-white keys, A top that isn't used for junk-Now can't I have them, PLEASE?

To Make a Virtuoso

Select only good material. Soak well in musical atmosphere. Mix in large amount of endurance, patience, and concentration. Season well with ambition.

Bake in studio with good teacher for Serve to public, garnished well with

Junior Etude Competition

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

answers to musical puzzles.
Subject for story or essay this month,
"What Is Music?" It must contain not
more than 150 words. Write on one side of the paper only. Any boy or girl under fifteen years of age may compete. All contributions must bear name, age

and address of sender, and must be sent to JUNIOR ETUDE, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of

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

MY FAVORITE COMPOSITION

(Prize Winner.)

I USED to wonder if I would ever have a favorite composition, as they all seemed so pretty, each with its own story to tell, but after all one cannot get along without a favorite piece. My favorite is "Bubbling Spring," and it is, indeed, a heautiful composition.

"I chatter over stony ways In little sharps and trebles, I bubble into eddying bays I babble on the pebbles.'

This is the way in which Tennyson describes it, and in truth he describes it perfectly. When I play that composition scem to be far away by a tiny spring overgrown with moss that chatters and bubbles and babbles. It tells me its story, but it would take me too long to tell that

KATHERINE DOUGLASS (Age 13), McAlester, Okla.

MY FAVORITE COMPOSITION

(Prize Winner.) THE Minuet in G by Beethoven is my

favorite composition. As I play it I can see a boy and girl in colonial costume. They look very pretty and graceful. We hear the strains from a violin and the boy and girl exchange bows and begin dancing the stately minuet

The passage in double thirds is a duet between the boy and girl. The next part secms to be an argument; perhaps it is a misunderstanding; but they soon make up as we come to passage in double

I never tire of playing this piece and am glad to have studied something from the great master, Beethoven.

ERNESTINE BEATTY (Age 12),

MY FAVORITE COMPOSITION (Prize Winner.)

My favorite composition was composed by an entirely unknown musician. Last summer I went to my grandfather's farm for my vacation. The second day of my visit, as I was exploring the farm, I heard the wonderful music of a violin, and in the shade of a palm not far away sat a young man, pale and slender, his violin lifted to his chin. The beautiful music held me spellbound.

When he finished I ventured to ask him what he had been playing.
"Oh, that is just something I composed myself," he answered smiling.

During the summer I persuaded him to copy the piece for me, and after hard work I succeeded in learning it, though I can never play it as he did.

He died soon after I left the farm, but I shall always treasure carefully his beautiful composition-my favorite. RUTH BUELL (Age 14),

Escondido, Cal.

Honorable Mention

JESSIE O'QUINN, Edward Tiernan, Carrie Shamberger, Helen A. Dunbar, Ruth Place, Genevieve Bruchner, Edith Adler, Donna Perry, Ruth Foote, Louise Cordy, Bernadine Gunther, Alice Marian Andrassy, Annilaura Peck, Elizabeth Muir Kelsey Hudleson, Stanley Yashansky Robert Hennesy, Lucile McKeegan, Candace McLean.

Puzzle

By Philip Tapperman

(WHEN all the beheadings have been made, the initial letters of the remaining words will spell the name of a wellknown composer born in 1771.) Example: Behead a musical wind instrument and have a musical stringed in-

strument. Answer: Flute-lute. 1, Behead a durable blackwood and

leave resembling wood. 2. Behead a banquet and leave the

3. Behead a shelf and leave a border. 4. Behead a belt and leave a snare.

5. Behead keen and leave a musical instrument.

6. Behead a lid and leave above. . Behead to keep from and leave null. 8 Behead to rent by written contract

and leave repose 9. Behead knots and leave small saddlehorses.

Prize Winners

PRIZE winners in the "Musical tempera ment" puzzle were: Opal Dobson, Milford, Ill.; Rose Shindler, Milwaukee, Ore., and Virginia Ehrhardt, Newark,

HONORABLE MENTION

Alta Poze, Rosie Vondrics, Robley Evans, Florence Shipman, Ethel Fulper, Helen Klefeker, Bernice Hansen, Marie Hoeshy, Frances E. Smith, Katherine Stouffer, Isabel Hesse, Charlotte Tegarden, Margaret Brent, Frances Holden.

Please Remember

Many letters come to the Junior ETUDE asking how to join the JUNIOR ETUDE clubs or classes, etc. There is no club or class of any kind connected with the JUNIOR ETUDE, and any one under fifteen years of age may enter the competitions, whether a subscriber to THE ETUDE or not, but please read all conditions of the competitions carefully and comply with them.

Any one may also write to the JUNIOR FITTON LETTER Box and tell of anything interesting from a musical point of view Those living too far away to enter the competitions on time are particularly invited to do this.

Do not send us the answers to the Ouestions in "Who Knows." These questions may be used in your own clubs or classes and you may give monthly rewards for the best answers if you wish; or your club leader may keep a record of the answers and the reward be given at the end of the season. You may do as you choose with "Who Knows" but do not send the answers to the JUNIOR

Eurhythmics What are "Eurhythmics"?

I'd really like to know. Will some one please tell me Just how they go?

Some say you dance them, Some say you do not-Some say you clap hands-Please tell a small tot.

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Pedal Book, Blose.
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Imported Music

The commercial communications are established between the United States and the warring nations, including Austria and Germany. Communications for Russia can be handled through Germany. We will be prepared to handle the most needed music of these nations in the early fall. Our order was sent early in August, but just when the music will arrive is un-known. Naturally we will all make an effort to keep down the use of this music a minimum. Still there are certain music of a non-copyright nature or of a reprinted nature can be obtained in this country, and should receive the first at-tention. The editions of these classical works issued by American publishers is fully equal to those of the German or Austrian publishers and there is no necessity for importing them. We have been able to get along without them for several years and there is no reason why our musical world should not use American

reprints instead of the foreign copies.

We will be prepared to furnish music that we had before the war, but the prices will be somewhat altered.

Renewal Offer to Old Friends

Elsewhere we have announced that the price of THE ETUDE will advance to \$2.00

Inasmuch as the bulk of the subscriptions are renewed after November 1st, which consequently makes a tremendous load upon our office force, it is worth something to us to have you send in your renewal this month instead of next month.

By handling your order before the rush By handling your order before the rush starts we receive it when we are not espe-cially busy. We will, therefore, make these unusual inducements to old friends who renew during October, instead of waiting until later. Send us 15 cents adwaiting intil later. Send us 15 cents additional, making a total of \$1.90 (\$2.15 in Canada), and we will send you your choice of the following musical albums:

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There is no side-stepping these realities.

THE ETUDE'S Price.

We are making this announcement in time, so that all of our old friends who have been with us for so long may have an opportunity to take advantage of the old \$1.75 rate. This opportunity ends at midnight on the 30th day of November. There can be no concessions to old friends after that date. If your subscription will expire in the next few months, renew it now and save money. If your subscription is in arrears, this is your opportunity to pay your old subscription and your new subscription at the old rate of

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MUSIC COMPOSED Send words, Manuscripts corrected. Harmony, correspondences. Dr. Wooler, Buffalo, N. Y.

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Some Peculiar Pianos

By Roland Casimini

Few pianists, even in their wildest flights of imagination, could dream of all the strange modifications to which their responsive instrument has been subjected in the past. Some of these transformations are so bizarre as to suggest that their conception must have been the result of a violent attack of delirium tremens.

The first records of the making of upright pianos are to be found about the year 1810, and the proportions of these were anywhere from that of a tiny Sheraton éscritoire to that of a church organ. A certain manufacturer swore that he would make the most beautiful piano ever designed. To be sure he succeeded in making a most magnificent instrument. The bottom part resembled very much that of an ordinary upright, but from the top emerged a colossal golden lyre of striking beauty and design. Other uprights of somewhat the same design, but with enclosed strings, had the appearance of being concert grands stuck up on end.

The Old-fashioned Square Piano

But the most frequent victim of the designer's delirium was our well-known big brother of the spinet, the square piano. A good many amusing variations of this instrument are still to be found here and there. Some of them are actually infested with drawers, music racks, secret compartments, mirrors, receptacles for combs and brushes, bookracks and hundreds of other gimeracks and whatnots. To tell the truth, they were often beautiful examples of the cabinetmaker's art as to workmanship and general design. One of these examples of nineteenth century versatility that would undoubtedly have been of tremendous service to some of our busy modern teachers combined in itself a concealed dressing table, complete with a large mirror and an infinity of drawers; a hidden writing desk, with place for pens, ink, etc.; and a profusion of secret compartments, not to mention quite an ample bookcase. A musician of moderate means would hardly need any other pieces of furniture beyond this, as it could be used in case of necessity as a four-post bed or a dining table, and a coquettish teacher could easily do up her hair for the next lesson or perform her toilet without leaving the piano; or else she could snatch a few moments between lessons for her personal correspondence, and in case of some indiscreet intrusion, gingerly slide a surreptitious billet-doux into a convenient secret drawer.

To close, just a few words about the queerest contraption that a depraved imagination ever conceived. This was an ordinary square piano fitted with two pedals, one to sustain the tone, the other served to work the lever that raised the lid and then let it fall suddenly with a loud crash to imitate the firing of a cannon. The young lady who was fortunate enough to possess this instrument made quite a reputation for herself by playing battle pieces to the accompaniment of heavy artillery. The effect on unsus pecting auditors must have been fulminating, not to mention the fact that, as it required quite a little exertion to work the pedal, she must have acquired an abnormal development of the flexor muscles of the lower leg.

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"Certainly, and I'd say, 'At the studio

"It would be lovely to have her."
"And Charlotte? She's my best friend in school, and she's never taken lessons—

"Of course, and I have a friend who

The steady grey eyes looked a question

"I'll work every minute 1 can spare

On the eventful afternoon a properly

mother in the window-seat. Miss Waite's

friend joined them, and Helen, of the

type whom an audience inspires, did work

enjoyed hearing her prepare for this aft-

leaving. "Helen played several of her

Charlotte in music."
"Well," said Miss Waite, when they had

child, pleased parents and a new pupil!

"You don't know how Helen's father

from school, and I'll make Daddy bring

home a big sheet of paper for the pro-

into the dancing brown ones, and met the answering flash of determination and wil-

lingness that they longed to see.

will visit me that day, and I believe she

will enjoy listening, too.'

gram!

All alert. Helen chose her favorites, impressed Charlotte sat by Helen's

and No. 30," and the child, eager-eyed in that was unwontedly careful and brilliant.

When the study numbers had been ernoon," said Mrs. Bentley, as she was

"Now, I'll tell you why I let you choose numbers for Charlotte's mother this

these things. Next time you're not to week, and if you will telephone her about

play a lesson for me-you're to give me a hours and details she would like to start

ened to pour forth, but, checking it, she gone, "six pieces memorized, an excited

without music"-8 grieved look from the I think it worked rather well!

"All these numbers are to be played As a last resort and a delicate discipline,

Keep Fit

By Thomas B. Empire

One Way

By J. Lilian Vandevere

the ten summers! If one kept her at a program all yourself, like this."

review pieces brought forth tolerant of her teacher, Miss Agnes Waite,"

point till perfection was reached the effect on child and teacher was utter little folder.

noons. Most important of all, she should had last spring."

"We're not finished!" said Helen at the may I invite her?"

weariness of soul. If half finished work

was accepted, where were one's stand-

ards? Truly, it was a matter for the

night watches and the melancholy after-

have a far larger repertoire to show for

shrugs, or downright impatience. Then,

in one of those rare moments which pre-

the idea came.

closed ten minutes early.

serve sanity and keep one's mental grip,

next lesson, when the study book was

"Of course not," answered Miss Waite,

"but we've something else to do," and she picked up her pad and pencil. "Tell

me the names of the last eight pieces you've studied."

the titles, and they were jotted down.

and she handed over the list.

the study book.

recital instead."

studies!"

After a bit of thinking, Helen recalled

"Now check off the six you like best,"

and as she linished Miss Waite turned to

"Choose two of these between No. 20

her decision, forgot that she "hated

added, Miss Waite spoke impressively.

A volume of excited comment threat-

the time and money already invested in ley'?"

SHE was such a problem-Helen, of listener, "and you are to make out the

Every pupil finds certain rhythms, turns, ruler and let the pupil grasp the mathe-

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matical elements of the problem, as expressed in simple lines made by holes in each time a given piece is played. Why the paper of the roll. Then, placing the not make use of the roll of a player-piano roll on the piano, play it, pointing out to help in such cases if a player-piano that measure, turn or trill, as it passes is available? Select a piece that has been over the track-board. Do this several included in the list of some maker of times. Then play the hard part by hand player-pianos and that has measures, and then by roll several times. Invite the trills, turns, etc., like to those in the piece pupil to play it, first by roll, then by that is causing your pupil worry. Per- hand, Or, draw the measure, trill or haps the very piece the pupil fumbles turn on a slip of paper, using simple, over may be procured in a music roll. straight lines to represent the notes, say Do not place the roll on the player- a two-inch line for a half-note, an inch piano at first, but unroll it and, finding line for a quarter-note, a half-inch for an the measure in question or the turn or eighth, a quarter-inch line for a sixteenth trill, point out to the pupil how it appears and for the notes of a trill or turn little as cut on the roll-the length of the dots.

notes, their relation, in regard to length, By using such methods, it is quite posto each other. Measure them with a sible to make a pupil "hear with his eyes,"

Sing for America! By Geo. Chadwick Stock

SINGERS of America! These are stren- American singer stands ready to help unyous times in which we live, and do not forget that you and I, as loyal Americans, have a very definite part to play in the reconstruction days which are now upon us. Every real American will fulfill to the uttermost his obligations of citizenship, immensely intensified by social and industrial problems that are of far deeper significance and importance than any that the human mind has heretofore had to grapple with.

trills, etc., that are hard to grasp; ccr-

tain measures that are "stumbled over"

Keep your mind fixed upon this fact: that you and I are living in a new era. It is the Era of Service. The man or woman who fails to realize this-who does not find time to put his shoulder to the wheel of national growth moving to- an incalculable degree to promote a likwards an ideal democracy-might better

Music, singing especially, has played a prominent and useful part in the great traditions. It will help in every State world war. Now that peace has come, in the Union to maintain national ideals. music has a much greater part to play in helping to bring back the human mind into new and better channels of thinking and planning. Our government and all sal force, men and women engaged in educational affairs have encouraged and will continue to encourage in every possible way all kinds of legitimate music activities.

There is no question but that every tic elements that make up human life.

stintedly in the special field of musical performance for which he is qualified. Singers! we should make it our business to encourage the performance of whatever is good in American song composition. We should also encourage in every possible way the use of the English language in song and speech. Think what it would mean for millions of American singers to act in a concerted way toward this end! Think what a tremendous stimulus it would prove to American composers and the undreamed results to be obtained in the present great Americanization movement

Such nation-wide service will help in ing for some of the finer things of life. It will increase loyalty, it will inspire love of some of the choicest American

Vocal music is the quintessence of pure democracy. It makes a universal appeal, for the reason that it is a univer-

Music is the most democratic of all the arts used by man, because it does not depend upon anything exterior to itself. It is felt and understood by everybody, of every race and every condition, and so becomes a great unifying principle working among the discordant and antagonis-

"Grand!"

By Helen Maguire

It's quite some time since we ceased to and the "lambrequins" and the "every give "grand concerts." or "grand entertainments," or "grand productions." gave us the "quarter-grand." Dickens, perhaps, did as much as anyone to show us the ridiculousness of the "grand scale" on which we boasted of doing everything. But "the grand piano" we still have with us, one of the last remnants of our early American How make the two go together? vaingloriousness. When you think of the musical and charming names of the Old

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Causiof free Wan. F. Bentley, Director World instruments, the Harpsichord, RAPISARDA G. FREARINO AND TORIG-COLORE MARLOWE BREET, L. Papil of Farbeitsty PLANS (BREET), AND THE BREET, AND the Clavecin, the Clavichord and the rest, it makes you long to find a fitting and dignified name for our beautiful American instrument. Our first instruments would seem to are at once descriptive, which designate, have been named by the carpenters who and which sound well. I do not say that

built them; first we had "the square," and then came "the upright," good, hon- is evident. est carpentry terms; but the "grand" was quite the most American of all. And when the makers began to modify the the length of its very first and certainly term, and gave us "the parlor-grand," it certainly "went with" the "whatnots"

thing-puttied-vases. After that they

Fancy anything being one-quarter grand! To be wholly grand is one thing, but to be only one-fourth grand is as who should say, "a little-large" instrument, or a "humbly-majestic piano."

Really it would almost be better to stick to the good plain carpenters' names, and call it, as the children do, "the three-cornered-piano."

It is noticeable that the manufacturers of the various phonographs earnestly try to give their instruments names which they all succeed, but the attempt to do so

It must be that there is a name for our levely "grand" without going back to descriptive name-"e-clavi-cembalo-conforte-piano." What shall this be?

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> ning to find out about, If we sit still and take no exercise al! the food we eat goes to fat-plain, uncompromising fat! And you really can't do much work on fat. After you or forcefully. But if one, instead of sit-right way.

It doesn't matter what you are doing and systematic exercise the wise body -singing, playing the piano or violin, gets down to work, and out of the food going in for a business career, or dig- consumed makes muscle tissue, and puts ging a ditch-you will do it better and a firm coating of it all over the body more easily, to say nothing of the suc- And the mind, too, partakes of the quality cess-and-money side of it, if you keep of this new tissue. Nature begins to your machine in good running order. discard the fatty values in the food, and This body of ours is a funny sort of instead takes the muscle-forming part of wise machine, that we are just begin- it, and builds the body up in the new

Keep fit. Exercise. Even walking is better than nothing, though exercises for the whole body are better. But as soon as Nature sees that you are bound to improve the body tissues and get the have played the part of the fatted calf best out of your machine she will start for long enough, the quality of fat gets in to help you. Keep fit. You will be into your mind itself-you become a fat- a better pianist, singer, workman, busihead. And the main characteristic of ness man, ditch digger, for it-and it's a fathead is that he cannot think clearly not such a bore, if you go at it in the

ting still and eating, will take regular Keep fit. And, again, keep fit.



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The Organist of the Lodge Room

By Ben Venuto

fraternal orders are greatly enhanced in compositions there is a March of a pecubeauty and impressiveness by the intro- liarly mysterious character which fits in duction of appropriate music. This fact admirably with a certain type of cereis so keenly appreciated that the mem- monies, as does also Gottschalk's March bership of a really competent musician is de Nuit. We sincerely trust, however, hailed as a great acquisition and hopes that no one will blindly limit himself to are entertained that he will add a new the few pieces we happen to name, but and valuable feature to the future activ- will search eagerly and intelligently the ities of the organization. In some cases whole literature of the best music for that this hope is realized, but too often even which will suit his particular need. the best musicians are awkward and helpless under their new responsibilities and fall short of realizing the true possibilities of the occasion. The reason is not far to seek: they are, from the very nature of the case, unfamiliar with the ritual, and they have either no precedent whatever to go by, or that of some amateur mus- least has no incongruous associations ician of very limited skill.

print, because the ritual of most such on the day which celebrated the compleorders is secret, which prevents the giving tion of the Great Pyramid of Egypt, and of such concrete examples as might be most helpful. In spite of this limitation, hear Hot Time in the Old Town Tohowever, we hope to be able to suggest some ideas of value.

mind make provision for an "organist" and pay him a certain fee for his services, although at the present time the piano is except with some wealthy bodies in the larger cities which are fortunate enough to own a good pipe organ. Of course, the choice of music will differ considerably according to the instrument providedmost of the pieces suggested in this article are for the piano. If one is to use a reed organ, one should not attempt to play piano music on it, but should provide himself with some collections of special reed organ music, such as may be had from any first-class publishing house, and search diligently for such pieces as are most suitable for the required purpose. We will now take up some of the various phases of the subject.

Marches for "Perambulation"

character, nearly all lodge ceremonies embody some form of march about the explained to the candidate, or it is acted hall. This may be for certain officers, for the candidates with their conductors, or in ism in the acting, costumes and scenery. rare cases for the whole membership present; it may be marching of a military the same organization, and one or the character, of a solemn and sedate character, or of a jovial character; in general, ience and discretion of the officers. One slow marches (but not too funereal in sen- may compare it to the difference between timent) are the most called for. The a picture and a conventionalized designmusician should be keenly alert and sensi- a "heart" in heraldry or on a valentine tive to the particular sentiment of the is a far different looking thing from a occasion and should try to catch the step picture of the heart in a work on anatof those marching, in order neither to hurry them or slow them up. One difficulty that calls for particular skill and one may use "incidental music" at any adroitness in order to deal with it in an artistic manner, is this: the march is not continuous, but is interrupted at certain points. To break off suddenly in the midst of a phrase is crude and inartistic: to prolong it unduly when the procession halts, especially while the officers are speaking is to impair the beauty of the ritual. There are, then, two possibilities between which one may choose: to continue playing, but suddenly fall to a pianissimo, or, to use for a march something which easily and naturally divides a hurried search for some one or someinto short phrases, and which by a slight change may be concluded at any one of ferent directions: if this were enacted several different points.

14, No. 2; another is Schumann's Nacht- an orderly and symmetrical manner and stuck in F. Still another is Gounod's go through certain marching evolutions.

THE various rituals and ceremonies of March Romaine, Among MacDowell's

it would rather jar one's sensibilities to particular examples given are entirely

the character of initiation and degree ceremonies in general, which will not be out of place here, as it has a very im

portant bearing on the character of the music used. Many "degree" ceremonies are intended to represent some important event in the early history of the order in question. Whether the events are actual historical facts or merely myths or fables is not important for our present purpose, but the representation is either one or the other of two sorts: either it is symbolic, and consists of a series of However much they may differ in more or less fanciful proceedings of a ceremonial nature, which are afterward like a drama, with due attention to real-Sometimes both methods are in use in other is used, according to the convenomy. To return to the point-if the ceremonies are an out-and-out drama then point where it will heighten the effect, in exactly the way it would be used in a theater. Listening to a good theater orchestra at the production of some melodrama will teach one more than could he told in this article. On the other hand if the ceremony is formal and symbolic, then the music must be of a more formal nature, and should closely synchronize with the movements of those taking part. For instance, take the case (purely imaginary) of a party of men sent out on thing, and dispersing by agreement in difas a drama some theatrical "hurry music" A good example of such a piece is the would be the proper thing; if as a cere-

"Savoir Faire"

One should avoid glaring anachronisms. In case it is impossible to supply music actually characteristic of the idea typified in the ceremonies, then one should use an unfamiliar piece which at Sousa's Stars and Stribes Forever is a The subject is a difficult one to treat in fine march, but would hardly be expected Night, when an early Christian martyr is supposed to be on his way to a fiery Most such organizations as we have in death. This may seem a totally unnecessary warning, but as a matter of fact the write has several times heard some almost equally crude choice of music on more often the instrument actually in use, the part of lodge organists, though the

Two Types of Ceremony and of Music This leads us to a brief discussion of

Andante from Beethoven's Sonata Op. mony, they would probably disperse in

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Hard working

Many of the more prosperous fraternal

bodies have a male quartet, the members of which usually receive regular pay for

their services. These sing at opening and at various points in the ritual where song is appropriate. Song-books are published

for the use of the various different orders, as well as quite a variety of suitable

music in octavo form, and it is indicated

in the titles, for what "degree" or other

purpose each particular piece is intended. To know exactly where, in the course of ceremonies it is to be used, one must

be familiar with the ritual, or in default

of that, seek advice and prompting from

one of the older members who is familiar

with the subject. By the way, the pre-siding officer himself is not always the

best one to confer with, as he has too many other things on his mind, and it

will be found that he is usually glad to leave the matter to some other competent

person, although if he expresses a de-

cided opinion on the subject it should be

Other Musical Opportunities It usually happens that the "work" of

portunity to prepare the necessary para-

phernalia for ceremonies to follow. If

appreciated; all the more so as it is not usually regarded as a necessary part of

Aveu, for instance.

with "Community Singing.

Forgotten Memories

an evening is interrupted by at least one the musician cares to furnish a little music during this period he will generally find it most acceptable and greatly

is duty. Some salon music of a cheer-The Proper Employment of the Ear ful, but not too trivial a character, will

answer well-such a piece as Godard's Second Mazurka or Thome's Simple Some make a practice of furnishing music during the passing of the ballot-box—a custom I am not altogether in sympathy with, as it would seem that at such a time one should think seriously of the business in hand, rather than seek to be diverted in any way, yet it seems to meet with general approval in not a few

point in the discussion of the subjectsome lodges, especially those which do not boast of a paid quartet, are accustomed to sing a few songs at appropriate places in the ritual, and frequently have the words printed on cards for use of the members. The tunes are of a most simple description, being often those of familiar hymns or of folk-songs. Though not of any high artistic value, this practice adds greatly to the pleasure and sociability of the membership, and should be encouraged. It is very much in a line

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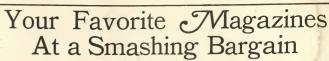


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