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# Volume 42, Number 07 (July 1924)

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1946	1976   Sweet Hour of Prayer   21/5   59   19465   Week for the Night is Coming   2   40   1939   Told Nat of Templation   31/5   50   1940   NOTER, CARL   31/5   50   1940   NOTER, CARL   31/6   50   1941   Cherchinets   31/6   50   1941   Cherchinets   31/6   50   1941   July Salie By, The   3   50   19413   Quietude   33/6   30   19413   Quietude   33/6   30	SCHUBERT, F. 19186 First Waltes Op. 9 Nos. 1, 2, 3 33/4 25 SPAULDING, GEO. L. 19360 I Thank Yeu 23/4 .30	1000   1000
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Edited by JAMES FRANCIS COOKE

Vol. XLII. No. 7 JULY, 1924

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Stephan Krehl, theorist, composer,

## The World of Music

"Xerone." by Bolto, had its premiere at the famous La Scala of Milan in the second process and the famous La Scala of Milan in the second process. The famous La Scala of Milan in the second process are colosest production ever attempted at the famous behind the whole performance. The bound of the famous behind the whole performance is the process of the man behind the whole performance. The bound of white dates are the same behind the process of the same behind the process of the same process of the s

The Ohlo Music Teachers' Association and the Ohlo Federation of Market Clubs and Canada were in attendance, with of compositions by Ohlo composers and for Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the Chapter of Canada were in attendance, with a secure of the

Charles O. Bassett, operatic tenor and the Turiddu in the first New York presenta-tion of "Cavalieria Rusticana," died in New York on Mny 1. He first sang in America with the Mapleson company in 1884, with Patt, Nicolini, Scalchi and Nevada in the

casts.

"Alfalan," a New Americau Opera
on an indian theme, the libretto by Ceel Fan
had been an indian theme, the libretto by Ceel Fan
had its premier en Akron, olio, on May 24th,
with pronounced success. Make Garrison,
Sadier create the hedding roles. The event
was quite of a civic nature, the Chamber of
those sponsoring in and had Nr. F. A. Scherling, past president of the National Federapatroness.

tion of Musical Chuls, as a distinguished ton of Musical Chuls, as a distinguished on the evening of May 17th at the Academy of Musica, as the concluding Feature of Musical Chuls, as the concluding Feature of Musical Chuls, as the concluding Academy of the Musical Chuls, and the Musical Chuls, and

CONTENTS FOR JULY, 1924

The familiar Manace of Boscherini and the gradie of three Sonas and the spirited playing of three Son

The Pennsylvania Connell, National Association of the analysis of the control of the c いこれをいたからかられるのとれるのとりと

CONTENTS FOR JULY, 1924

Gien MacDouough, librettist of "Babes in twenty four other light operas for which victor libret and other popular composers victor libret and other popular composers of the com Mary Willing Mexicy recently conducted the Toleto Musical Festival. This is perhaps the first time a woman has wielded the baton over so large an event. The chorus voices with an incidental and first picked voices with an incidental property of the prope

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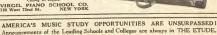
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### Music Week Everywhere

EARLY in May some four hundred American cities and towns celebrated Music Wcek with a comprehensive scheme which brought music to everyone. Possibly one thousand towns celebrated Music Week in part. The editor's desk was snowed under with reports sent in by ETUDE friends, each very naturally proud of the accomplishments in that particular locality.

If we had attempted to reprint these reports in any manner to do justice to the subject they would have consumed two whole issues of The ETUDE. THE ETUDE is a musical educational magazine and we do not attempt to give more than the facts of the outstanding musical events of the entire world. This is "covered" in our World of Music.

Probably nowhere in the country was the news of these wonderful Music Weeks received with more enthusiasm than in our offices. We wish that we might have published the notices of all; but since that is impossible we have to content ourselves with this mention and our congratulations to C. M. Tremaine, of the National Bureau for the Advancement of Music, through whose persistent efforts the Music Week movement has reached its present splendid dimensions.

The value of music week is enormous in making our citizens realize more and more what music means to the community.

## Getting Down to the Truth About Jazz

NEXT month THE ETUDE is going for Jazz. We will have both sides fairly represented. There is a world-wide interest in Jazz. It is an American creation. Many serious musicians have seen certain qualities in it that make them believe that it may have an influence upon American music. Will that influence be beneficent or disastrous?

Of course, Jazz has improved in the last ten years. There was a time when Jazz meant nothing but the stridulous noises made by spavined female morons over the footlights and the lacquered pates of the unregenerate gentlemen in the front rows of cheap theatres. Since then Jazz has been re-created by clever musicians until at the present moment millions and millions of Jazz records are in American homes.

We are convinced, however, that the habitual playing of Jazz is very dangerous to many piano students. Here is a letter which has just come from an ETUDE friend in Ohio, who desires help from the Teachers' Round Table Department. Thousands of teachers could relate similar instances.

"I would like to take up the study of piano again after two years of playing nothing but jazz. I find that my technical ability for playing 'classic' music has disappeared. Can you give me a series of exercises which will give me sufficient practice to enable me to continue my studies in one or two months?

"I had just finished Bach's two-part inventions, when I was forced to stop my lessons. Those I can still play because they are ingrained in my brain and always will be; but if I try to play scales and arpeggios in thirds, etc., with any degree of velocity, I discover my deficiencies. Also my touch has become hard and metallic!"

## Here Comes the Band

What is it about a marching band that seems to send a galvanic current through every nerve and make us want to follow. A writer in the Saturday Evening Post tells how dogs seem instinctively to follow the band wagon in a circus parade. He says that he noticed for years how these stray animals would tag along after the music makers like the fabulous rats after the Pied Piper of Hamlin. Perhaps the myth of Orpheus and

his lute (although the creator of the myth had a poor knowledge of the history of musical instruments) may not have been so impossible as the fable makes him appear. Unquestionably many animals do like music, and the human animal certainly has an inborn instinct to follow the band. Part of our boy-time fun with the circus parade was to get in line and march along.

A good marching band is better than all the tonics that come in bottles. It acts like a bracer. One unconsciously throws back one's shoulders and takes a deep breath and feels that it is fine to be living in a world of jubilant rhythm and iovous sounds.

## Out of Focus

ONE of our readers in Western Canada writes: "THE ETUDE has helped me in many problems by aiding me to get my focus." This was gratifying because we have long realized that people do not want to be preached to or preached at. They merely want problems explained in the simplest possible

A great deal of the unhappiness of the world is due to the fact that so many of us are out of focus. When we understand things rightly the troubles disappear. It seems to be a human perversity to get wrong impressions, garbled ideas, and what the psychologists are now calling "complexes."

When we can see things as they really are, the "complexes" turn into smiles. We have known pianists who have persisted in employing ridiculous technical ideas, whose playing was as hard as concrete and whose whole attitude toward the art-loving public was that of severity. They have gotten their musical training from some musical policeman who has laid down the law to them; and, without even consulting their own brains as to the logic of these laws, they have followed them to the letter and cursed all those who failed to obey them with equal exactness. They are out of focus in the modern musical world. Their conception of humanity is bitter and severe whereas in art one's conception must be warm, tolerant, hopeful, buoyant.

We know of one musician of really great talent who, because he was out of focus, sulked for nearly three years. He was a fine fellow at heart but he thought that the world ought to come to his way of thinking and it never occurred to him that he might be wrong. There are pages after pages in Strauss, Elgar, Puccini and MacDowell that would have horrified the theorists of one hundred years ago. Their minds were so fixedly focussed upon what they understood was right that they could not have changed them.

Get in focus with the times. If things are not coming your way, don't blame things; try to understand the real problems clearly and GET IN FOCUS

## Maxims of a Muddled Musician

ORDER is music's first law. (Apologies to Pope.) All things come to the musician who will only wait. (Apol-

ogies to Longfellow.) The pean is mightier than the sword. (Apologies to Bulwer Lytton.)

The true medicine of the mind is good music. (Apologies to Cicero.)

The music teacher who praises everybody, praises nobody (Apologies to Johnson.)

He who plays well is the best teacher. (Apologies to Cervantes.)

The price of musical wisdom is above rubies. (Apologies

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## Facts About Music and Shakespeare

THE late Sir Frederick Bridge, C. V. O., M. A., Mus. Doc., formerly organist at Westminster Abbey, was an ardent student of the music of Shakespeare's day and just before his death published an excellent small work Shakespeare Music in the Plays and Early Operas, from which the following facts are taken,

"Music in Shakespeare's day was considered as important a branch of knowledge as Latin or Fencine." "In Shakespeare's Day the man who did not know how

to sing at sight was not considered well brought up." "All the upper class houses in Elizabethan Days boasted of having a chest of viols."

"In Shakespeare's day the accompaniments to the songs were upon lutes and viols. The lute was a fretted instrument, picked after the manner of the guitar but with a pear shaped body like the mandolin and a long neck. It was in most instances larger than the guitar. It was said to cost as much to keep a good lute in condition as to keep a good horse. They were valued very highly, and in order that they might not be exposed to the weather

they were kept in a bed between the rue and the blanket "In the early representations of Hamlet the soliloquies of the dismal Dane were often spoken to musical accompaniment."

## How Schubert Found Inspiration From a Coffee Mill

### By John Liesner

FRANZ LACHNER tells of a visit to Schubert when the composer, who was always obliged to live very moderately, was in despair over his inability to create new

"I have been writing all day but I have produced nothing. Do stay and let me make you a cup of

Lachner gladly assented and Schubert went to a battered cupboard and produced an antiquated coffee mill. "This," he explained, "is one of my most precious possessions. There is something about the grinding of

eoffee that seems to set my mind working, and before I know it I have some really good melodies." Lachner laughed at this; but after Schuhert had carefully measured out his coffee by the spoonful he started to grind. In a few seconds he exclaimed, "I have it," and went immediately to the piano and played the themes of his famous D minor String Quartet, one of

his most beautiful inspirations. Meanwhile the precious coffce beans had fallen to the floor; and Lachner says that he nearly laughed himself to death clambering around the floor with the fat, hespectacled Schübert, picking up the beans.

## How Queen Elizabeth Played the Virginals

A very quaint account of how England's most famous queen played the Virginals is given in a story told by the Ambassador sent by Mary Queen of Scots to the Court of England. The ambassador wrote:

"After dinner my lord of Hunsdean drew me up to a quiet gallery that I might hear some music (but he said that he durst not avow it), where I might hear the Queen play upon the virginals. After I had hearkened awhile, I took by the tapestry that hung hefore the door of the chamber, and seeing her back was toward the door, I entered within the chamber, and stood a pretty space hearing her play excellently well. But she left off immediately as soon as she turned about and saw me. She appeared to be surprised to see me, and came forward. seeming to strike me with her hand; alleging she used not to play before men, but when she was solitary, to shun melancholy. She asked how I came there, I answered, as I was walking with my lord of Hunsdean, as we passed by the chamber door, I heard such melody as ravished me, whereby I was drawn in ere I knew how; excusing my fault of homeliness, as being brought up in the court of France, where such freedom was allowed; declaring myself willing to endure what punishment her Majesty should be pleased to inflict upon me for so great an offense. Then she sat down low upon a cushion, and I on my knees beside her; but with her own hand she gave me a cushion to lay under my knee; which at first I refused, but she compelled me to take it. She then called for my Lady Strafford out of the next chamber; for the Queen was alone. She inquired whether my Queen or her the praise."

## Sparks From the Musical Anvil

## Comments of Contemporary Music Workers

"SINGERS must be able to paint 'mind pictures' in tone, which is what counts in song interpretation. -ARTHUR MIDDLETON.

"I PERSONALLY consider the modern British school one of the most vital in Europe. It is owing to the musicians, and especially the conductors, that these men have been given an increasing number of hearings." -NIKOLAI SOKOLOFF.

"With the very complex music of to-day an interpreter is a very important factor. The composer creates a work. The interpreter re-creates it and breathes life into it and makes it a living, pulsating, vibrating thing." -Leopold Stokowski.

"ART is the expression of the life and struggles of a people; hence, art is history. . . . If we are to be a part of international art, then our attitude must change at once. If Marshall has the voice of a Caruso, give him the same rank."-ELEANOR EVERETT FREER.

"Music is an abstract art. It is possible for it to be both entertaining and uplifting; but quite frequently it is just the former. . . . There is need for entertainment; but I do contend that in music there should be more than entertainment,"-Leopold Gorowsky.

"THE results of the war have been almost as disastrous as the struggle itself. It seems to have destroyed talent instead of creating it. But we can't be too pessione after the other."-FRITZ KREISLER

"THE effect of the Radio upon concert business is problematical, and it is a subject which will not be decided definitely for some time to come. Personally, my experience is that it has aided grand opera by bringing the music to more persons than had formerly taken an interest in it. The Radio gives the music but leaves a want on the part of the listener to see the artists in person." -FORTUNE GALLO.

## The Value of Two-Finger Exercises

### By Arthur Burton

EVERYBODY has heard the story of the old lady who had only two teeth and who thanked the Lord because they

The two-finger exercises are valuable on the pianoforte, first because of the opportunity they afford for concentration. Try this experiment: Play the first with the fifth and second fingers of the right hand; play C and D like a very slow trill with these fingers; then play C and E like a slow trill; then C and F; then C and G; then, if your hand permits it, do C and A

Repeat these same exercises, but using the second and third fingers. Then do the same thing with the third and fourth fingers, endeavoring not to over-stretch the fingers. A little farther on the trills may be played faster. Always feel that the fingers are light and free, never hard and stiff

Next do these same exercises with the left hand. Try to feel as though your hand and fore-arm were floating

This training of two fingers will give you a kind of facility which you will find very difficult to acquire otherwise. Of course it is difficult for some students to see big things in small exercises.

Dr. Mason, be it remembered, based his first volume of Touch and Technie" entirely upon the two-finger exereises and had Liszt's word for it that nothing would produce the same results as the two-finger exercises. It is well to remember the well-known lines of the poet Young. He said,

"Think naught a trifle, though it small appear, small she played best. In that I found myself obliged to give sands the mountain, moments make the year, and trifles

## Changes of Key

## By S. M. C.

DESPITE the fact that pupils have been well drilled in key-signatures, major and minor; they are often unable to follow the modulations to related keys which frequently occur in the course of a piece or study.

Unless a piece is entirely chromatic, or belongs to the ultra-modern type which flouts the idea of tonality, the principal key will be well-defined and ordinary modulations should offer no difficulty to a pupil who has been

taught the fundamentals of harmony and analysis. A few hints on the use of accidentals for the purpose of modulation to related keys may be helpful to the punil to whom changes of key are a stumbling block.

(a) If he finds that in a supposedly major key the fifth for example, is a piece in D major. In the fourth and fifth measures A-sharp occurs repeatedly, harmonized by the F sharp major chord in the bass. A-sharp is the leading tone of B minor, and is foreign to the scale of D major; hence the student may conclude that the passage is in B minor. This, however, does not refer to chromatic passages, nor to mere passing tones.

(b) If in a composition with a signature of tour flats the D is repeatedly marked natural, it is an ununistakable sign that the passage is in E flat. If in the key of C major F-sharp frequently occurs, harmonized by the dominant chord of D, it indicates a modulation to the key of G major. A B-flat, harmonized by the dominant seventh chord of C would indicate a modulation to the key of F major. It is well to note that sharp-tour and flat-seven are the most common accidentals used in effecting modulations to nearly related keys

(e) By related keys is meant the tonic, dominant, subdominant, and their relative minors. Thus, the keys closely related to C major are, F and G major, and A, E, mistic, after all. If we count up, there were many years and D minor. The leading tones to these keys are E, between masterpieces of the past. They did not come F-sharp, G-sharp, D-sharp, and C-sharp; hence four sharps might be found in the key of C as leading tones to related keys. As an exercise the pupil might write out the related keys of each tonic, as

C major, F and G major, A, D, and E mmor.

G major, C and D major, E A, and B minor. D major, G and A major, B, E and F2 minor.

(d) Symetimes modulations occur leading to remotely related keys, requiring the addition or cancellation of more than one flat or sharp. The only way out of the difficulty in this case is to know with absolute certainty the order of flats and sharps. The student will have to learn this order only one way if he will remember that the sharp series F C G D A E B, needs only to be reversed to get the flats. If he finds, for example, in a piece starting out in the key of C, a passage in which B-flat, E-flat, A-flat and D-flat occur, this passage is undoubtedly in the key of A-flat. If again he finds B-flat, E-flat, and F-sharp in another passage, either in the melody or accompaniment, he may safely assume a modulation into the key of G minor. The composer evidently finds it more convenient to add these accidentals where needed than to change the signature for every few

The student who wishes to become proficient in recognizing changes of key should not neglect the study of

## Unrest in Study

## By George Henry Howard

Another factor in the makeup of pupils, unfavorable to the study of music, is the common spirit of unrest. A thing begun is likely to be unfinished. Students, as a rule, want to do what they may fancy at the moment Satisfactory completion of required tasks is the exception. Steadfastness is largely a forgotten virtue. purpose begun is not carried out. Studies are shirked at school and courses finished with the least possible effort. There are notable exceptions to this rule, but it is a rule, nevertheless. The students themselves are not wholly

to blame for this condition, The writing which is done in connection with musical studies is not, as a rule, the expression of something already conceived. Students work out their lessons in harmony or counterpoint as if they were problems in mathematics. Musical considerations are left out of the account; and, at the same time, the strictly intellectual work is lazily and superficially done.

Students should be led, from the first week of elementary instruction, into the habits of the scholar. They should be taught to think, in order to play. The teaching should lead to exact thinking, which produces good, accurate and artistic playing,

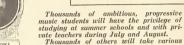
Let these Famous Pianists Help You to Help Yourself

## A Self-Help, Eight Weeks' Intensive Summer Course in Pianoforte Study With interpretations and printed lessons from many of the greatest teachers and pianists

## At a Merely Nominal Cost

By L. D. WARNER

How the average student, obliged to study without a teacher, can make the summer count with no more expense than the purchase of the needed sheet music, books or records.



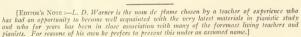
courses by correspondence and otherwise. Still greater thousands will be inspired to study at home by themselves.

Nothing is ever quite as good as a fine teacher, if you can possibly secure one. If you have not this opportunity perhaps you have not realized that you can develop yourself at home by means of printed lessons and by listening to the actual playing of the world's greatest artists.

Let us suppose that by such means you learn to play in superior fashion just two or three pieces such as the Mendelssohn "Spinning Song," the Grieg "Bridal Procession," the Schubert-Liszt "Serenade," or the MacDowell "Witches Dance." It will prove well worth your while.

Let us suppose that you merely push your technic one or two points ahead. It will all count when you do get a good teacher. The main thing is not to waste your precious time complaining about your lack of advantages when you are simply surrounded with opportunities, if you will only make use of them.

The cost of the materials suggested in the following article is merely nominal. The master lessons cited may be bought at the price of ordinary sheet music. We assume that you have access to a good talking machine (possibly a fine player-piano). The records mentioned, which may be studied over and over again, cost only a mere fraction of what a lesson upon any one piece with the artist playing the record would be. There is no excuse for one not employing this plan, except lack of initiative or ambition.



Many, many times in my experience I have had teachers and students come to me in the spring time and say :

"I would give anything if I could make my work this summer raise me a peg or so higher in my career. realize that there are fine Summer Schools that would help me in this direction; but my circumstances are such that if I study at all it must be at home and with very little expense

Such students win the respect of the teacher; and I have always gone out of my way to advise them. Some teachers make the asinine mistake of thinking that their sum of knowledge is so precious that they should not let one particle of it go without the payment of a fee. I have always gone upon the principle that my profession is an obligation—that I would always have more pupils than I could possibly handle if I remembered this obligation. That is, I have always tried to help those who were trying to help themselves. In some instances, when their earning power increased, they came back to me and proved very profitable hard-working pupils whose work was a credit to them and to the work I had laid out for them.



In general the pupil who wants to make an advance during the summer seems to be more in need of technic than anything else. Intensive work in technic is always feasible. One of the main things is to have a good plan. In order to have a plan you must know your own de-

### Self-tests That Help

How much technic have you? How much control have you over speed, force, accuracy, rhythm, in playing chords, scales, arpeggios and octaves. Of course it would be unquestionably to your advantage if you could have an expert teacher examine you before taking up your eight weeks' course in intensive study.

If you can not have a preliminary examination or diagnosis made of your case by an expert, it remains for you to make such an examination yourself. The following tests may be valuable for you.

### Test for Relaxation

Stand with both arms hanging at the side. With a sudden impulse toss the right arm upwards in front of let it drop as though some one had shot the arm and it had lost all power. Now notice whether the arm swings at the side when you let it drop. If the hand does not dangle to and fro you are restraining the arm, you are not relaxing, Repeat this exercise not less than fifty times until the arm is thoroughly relaxed; then go to the keyhoard and place your hand in playing position upon the keys. Analyze the feeling in your hand. Does it always feel free and unconstrained when you play? Reneat the same exercise with the left hand and test your relaxation at the keyboard. If your hand is perfectly relaxed, your wrist will sink below the level of the keys. That is, you would hold on to the keys with the tips of your fingers. This however is the extreme. In playing one relaxes but does not do so at all times to this extent. In your eight weeks' intensive course this exercise should be first every day. It will take you about five minutes to do this. At the end of the first week you will doubtless think that it is unnecessary and you will be inclined to drop it. DON'T. The more you advance the more you will need it.

## Test for Hand Position and Tone

The writer assumes that you know the main principles of hand position as generally accepted. If you read the series of articles in the form of conferences with Josef Lhevinne, as they appeared in The ETUDE some months ago, you were possibly impressed with the fact that in much modern piano playing the keys are not struck with the tip ends of the fingers but rather with the fleshy balls just behind the tips so that as much of the key surface is covered with flesh as possible. This does not by any means mean to play with straight fingers, It does mean that the key is to be struck with a soft pad and not a hard hammer.

Just to convince yourself try producing tone both ways, first with hard finger tip and then with the soft





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pad After this practice in tone-making with each finger of both hands, devoting about five minutes to tonal experiments, say to yourself, "I am going to make the piano sound as beautifully as possible." Place one finge over the keys and then feel the impulse to play come from your shoulder, down the arm and by the sligh elevation of the wrist depress the keys. Listen accurately you will probably note a big difference between the tone you are able to get at first with the forefinger and that you are able to get with the fifth finger. Experi ments in tone-making are never wasted; and if they are carried on daily, systematically, for eight weeks, you are sure to notice a big improvement in your playing,

Take the scale of B major, probably the easiest of all scales, because it seems to fit the fingers perfectly. Put the metronome at about fifty. Take the four-octave scale, playing (first hands separately) two notes to each beat. If you can play smoothly and easily at this speed, try four notes to each beat, then raise the metronome point by point until you find yourself making mistakes or stumbling. If you do not reach such a point go back and try eight notes to a beat, gradually advancing the metronome until you do find the inevitable errors. There is no reason why, with time and persistence, you should not play your scales at 1000 notes a minute, if you desire to do so. The method of doing this is fully explained in "Mastering the Scales and Arpeggios." Fleet fingers are invaluable in your technical advance. There is no better way in which to develop them than by means of scales and arpeggios. A half hour a day spent on scales makes a "wonderful showing in time,"

## A Test for Endurance

A great many students do not progress because they seem to reach a point beyond which they are not able to advance without hand strain or intense pain in the museles of the forearm. This seems to show itself most in octaves. It is an easy matter to correct with time and patience. The writer once knew a pianist of some real ability who advertised himself as "the greatest octave player of all." He could play octaves marvelously, but was deficient in everything else. His arm muscles were enormously developed. He told the writer that he attributed as much of his strength at the keyboard to swinging Indian Clubs as to anything else. Endurance is a matter of muscular training. The great danger in acquiring it is in overdoing it. The muscles should never be strained. Practice up to the point where strain is noticeable and then stop.

Take out your watch and hold it in your left hand, repeating an octave with the right hand until pain in the forearm is noticeable. Of course you must play with loose wrist. Note the exact number of minutes which clapse before the signs of pain are felt. Now reverse the process, holding your watch in your right hand and playing with the left. You will probably find that the left hand tires long before the right. Write down the respective minutes and keep this as a weekly test during the eight weeks. There is nothing so encouraging as to note one's endurance or one's speed growing.

Devote about twenty minutes each day to pure octave study. The following works will be found desirable; but you should be very careful not to select studies beyond your grade of difficulty. Real damage may be done by overstrain in octave playing.

## Grade III First Studies in Octave Playing......Presser

Grade IV	
Melodic Octave Studies, Op. 243. Horvath 24 Octave Studies. Vogt	
Pulatific	
BIOOR EXCENT	
Valse ChristineFriml	- 1
Grade V	
School of Octave Playing, Op. 24	1
	E
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Hungarian Dance, No. 7 Brahms-Philipp	Pi

### Crade VI

-	Octaves and Chords: Gradus ad Parnassum, Book VI,
е	Philipp
r	Six Octave Studies, Opus 26Preyer
0	Ten Brilliant Octave Studies, Opus 1044Sartorio
t	Le Coucou
,	Wedding DayE. Grieg
	Melody in FRubinstein-Schütt
1	The Cuckoo, Op. 34, No. 2Arensky
	Heartsease Mrs, H. H. A. Beach
	The Music Box, Op. 32Liadoff
	Danse Rustique, Op. 16
	First Tarantelle, in A FlatF. B. Mills
	Polonaise in C
	Scene d'Enfant

Of course, the idea is to start with the required grade and do twenty minutes a day in octave practice until one may advance to another grade. The writer has known many self-help students who have made wonderful advances in octave playing, in the course of a few weeks, by regular daily practice. It is well to remember, however, that unless the student takes exercises to strengthen the upper arm and back muscles, the lower arm and fingers may not be able to stand the strain of modern technic. Any good calisthenics for this purpose are beneficial. We know of one Russian pianist who was accustomed to standing about one foot from a wall, placing the palms of his hands upon the wall, and then letting his body tilt forward so that the weight of the body rested upon the hands. Then he pushed back the body with the arm muscles and repeated the exercise until tired. The octave playing of this pianist is famous.

## Géneral Outlines of the Plan of Intensive Study

The main thing, after all, is to have a plan, and a good plan. Work for a definite object and keep yourself up to the mark. Of course, it is impossible to make a cut-and-dried plan that will fit all grades. This is something that the reader must determine for himself. It may very casily be selected by means of the lists of graded studies printed in "The Guide to New Teachers which the publisher of THE ETUDE has sent entirely complimentary to thousands of self-help students. From such a book select the needed materials for your grade and employ them as follows:

## The First Daily Practice Period

Relaxation Exercises (as Tone-making Exercises	suggested)	about	5	minutes
Scales	44	44	10	"
Arpeggios	44	66	10	66
Octaves	"	64	10	ш

## The Second Daily Practice Period

This should consist of studies. These should be carefully selected by the student after a searching self-analysis of his technical needs. There are studies by standard composers, for almost every purpose, in the list we have mentioned. If you do not feel confident that you can select the studies you need, it might be safer to take a list of studies selected by experts, such as those found in the "Standard Graded Course" in ten grades.

About forty minutes a day should be devoted to the practice of studies.

## Third Daily Practice Period

From one to two hours should be devoted to this period. We would advise the student to have at least three pieces under way all the time-one classic, one romantic, one drawing-room piece. Let us suppose that the student is in the Fifth Grade. He might have a choice of the following:

## Beethoven........Moonlight Sonata (slow movement)

HaydnSonata, No. 14
Romantic
Rubinstein
Borowski
Salon Pieces
Lack Song of the Brook Wachs Shower of Stars
Mason Snower of Stars

In addition to these pieces, if the player's ability permits, the writer would strongly urge the student to take up the study of some piece in his grade upon which a well-known pianist has written a special lesson. By following out the written directions, these lessons in print are invaluable. In some cases excellent phonograph records, by great pianists, also are obtainable. For instance, the writer knows that Percy Grainger has made a very fine record of Grieg's Norwegian Bridal Process sion, for which he has also written an excellent analytic cal lesson. By the combination of the two the self-help student can secure for less than two dollars what comes as near as is possible to a lesson in person with Mr Grainger, and at a fraction of the cost.

Here is a list of excellent lessons in print which may be obtained from your publisher literally at the cost of ordinary sheet music. These are published in an edition known as "Master Lessons," the printed lesson of two pages of text accompanying the carefully edited piece:

Schubert-Liszt. Serenade. Grade 7. ANALYTICAL PRINTED LESSON EDITION BY KATHARINE GOODSON

Duo-Art Record by Harold Bauer,

Ampico Record by Howard Brockway.

Mendelssohn. Spinning Song. Grades 5-6 ANALYTICAL PRINTED LESSON EDITION BY S. STOJOWSKI.

Brunswick Record by Elly Ney. Columbia Record by Josef Hofmann. Victor Record by Rachmaninoff. Edison Record by Andre Benoist.

Chopin. Polonaise, Op. 26, No. 1. Grades 6-7. ANALYTICAL PRINTED LESSON EDITION BY ALBERTO JONAS.

Duo-Art Record by Harold Bauer Ampico Record by Felix Fox

Mendelssohn. Scherzo, Op. 16. Grade 5. ANALYTICAL PRINTED LESSON EDITION BY EDWIN HUGHES

Victor Record by Cherkassy Duo-Art Record by Renard. Ampico Record by Josef Hofmann,

Chopin. Valse in C Sharp Minor. Grade 6. ANALYTICAL PRINTED LESSON EDITION BY EDWIN HUGHES.

Brunswick Record by Josef Hofmann, Victor Record by Paderewski Duo-Art Record by Joseph Hofmann. Ampico Record by Borchard, by Godowsky, and by Ornstein.

Grieg. Bridal Procession. Grade 5. ANALYTICAL PRINTED LESSON EDITION

BY PERCY GRAINGER. Columbia Record by Percy Grainger,

Duo-Art Record by Ganz.

MacDowell. Witches' Dance. Grades 6-7. ANALYTICAL PRINTED LESSON EDITION BY MRS, EDWARD MACDOWELL, Brunswick Record by Godowsky

Duo-Art Record by John Powell. Ampico Record by Hans Hanke, Schumann. Träumerei. Grade 4.

ANALYTICAL PRINTED LESSON EDITION BY CLAYTON JOHNS. Duo-Art Record by Godowsky

Ampico Record by M. Volavy, Rubinstein. Barcarolle, Op. 30, No. 1. Grade 5 ANALYTICAL PRINTED LESSON BY STO-

Schubert. Moment Musical, Op. 94, No. 3. Grade 5. ANALYTICAL PRINTED LESSON BY S. STO-

Brunswick Record by Elly Ney.

Schumann. Nachtstück, Opus 23. Grade 6. ANALYTICAL PRINTED LESSON BY S. STO-

Duo-Art Record by Novaes. Ampico Record by Godowsky,

Mendelssohn. Rondo Capriccioso. Grades 6-7 ANALYTICAL PRINTED LESSON BY KATH-

Columbia Phonograph Record by Josef Hofmann (A6078); by Xaver Scharwenka (A5467). Victor Record by Cortot.

Duo-Art Record by Josef Hofmann.

Ampico Record by C. Adler.

Schubert-Liszt. Hark! Hark! the Lark! Grade 7. ANALYTICAL PRINTED LESSON BY S. STO-

Columbia Record by Ignaz Friedmann. Duo-Art Record by Paderewski. Ampico Records by Volavy and by Moisewitsch.

## THE ETUDE

Mozart, Fantasia in D Minor, Grades 5-6. ANALYTICAL PRINTED LESSON EDITION BY JOHN ORTH.

Duo-Art Record by Raab. Ampico Record by Herbert Hyde.

Chopin. Impromptu, Op. 29. Grade 7. ANALYTICAL PRINTED LESSON EDITION BY S. STOIOWSKI.

Brunswick Record by Godowsky. Victor Record by de Pachmann. Duo-Art Record by Friedmann,

If the student has time for collateral study, we would advise very strongly the following works: "Principles of Expression in Pianoforte Playing," by Christian "Expression," by M. Lussy; "The Standard History of Music," by Cooke; "Music Masters, Old and New" or "Great Pianists on Piano Playing," by the same author; "Improvisation," by Sawyer, and "The Beginner's Harmony," by P. W. Orem

## A Grand Piano Gives a Lesson

### By R. L. F. Barnett

A CERTAIN planist who prided himself on the firmness of his touch was trying different grand pianos when his attention was called to a rebuilt instrument of a very fine make. The pianist was much pleased with the tone. but happened to look inside at the action just as he had struck a chord with both hands, "This piano," he said, "shows signs of wear;" and

indeed it seemed so, for the hammers he was using stood at very unequal distances from the strings. "That is strange," replied the salesman, who was an

amateur pianist: and he in turn struck a chord. All the hammers in use stood exactly on a level The pianist investigated and soon found that in chord-

playing his fingers did not go down with equal firmness, It is easy to forget that chords are made up of single notes, each of which must be held with a firm finger-tip. If you find it hard to play a certain chord firmly, try playing the notes separately, then two at a time, with the hand always in the position it must take to play the chord. You will soon find out which fingers are shirking and the process will certainly result in a noticeable imovement in your chord-playing. Do not allow yourself to think that there is no technical work for you in a piece that is made up mostly of chords

### Don't Interrupt Pupils

### By Joseph George Jacobson

When a pupil plays a piece to you at the lesson do not interrupt at first to correct minor mistakes. Let the composition first be played through as a whole, then go over it again, making corrections. Try to select pieces a little easier than the etudes and exercises. If a piece is well played Mamma will be well pleased, and it will be a feather in your cap. Train the memory from the start. Show them how to memorize by taking two measures at a time and committing to memory first one hand, then the other, then both; and continue in this manner through the entire composition. When a piece becomes dull to the pupil, take it away for a while. A pupil left his teacher, recently because she made him study a piece for a whole year.

Pupils want melodious pieces, and the teacher must know what style of compositions please them. Try to explain the composition in some manner of interest; draw on your imagination, even if you do not know what the composer "thought" of when this piece was being created. Most likely he thought of just the piece. Compositions are crystallized results of many thoughts fused in the flame of emotion. Of course, you do not want to say that to the young pupil.

## Why She Quit

### By S. M. C.

A TINY black-eyed Italian girl came for lessons. "My mamma says I want to take music lessons."

"How old are you, and what is your name?" "I'm six years old, and my name is Rosalie Lombardino. I used to take lessons from another teacher; but my mamma quit me"

"Why did she quit you?"

"The teacher didn't learn me anything. Every time it was C-D, C-D, and I had to pay twenty cents, and she never put me in any higher grade, so my mamma just got tired and quit me."

## A Spring Day, a Pitch-Pipe and Some Ear-Training

### By Grace May Stutsman

ing is the power to mentally translate the visible into the be definitely determined on the spot. oral. Conversely, the faculty for translating the oral into difficult process even to the accomplished musician. Few children (or grown-ups, for that matter,) have a "golden" ear, which makes it necessary to develop the hearing as systematically and as thoroughly as possible, to which end we recommend the use of a good pitch-pipe.

As the days lengthen and warm weather approaches, the out-of-doors possesses a great appeal. If the teacher is a nature enthusiast it is entirely possible to hold the ear-training class on the bank of a stream or in the cool recesses of a wood. A child is always on the alert for the unusual; and the novelty of a music lesson in the open makes an instant appeal to his imagination,

A bird song may not seem to him to have tonality, but if tested out with a pipe, softly, it is shown to have pitch as well as form. A cricket's chirp, the distant the first balmy days appear.

One of the largest contributing factors in sight read-honk of an automobile horn, each has a key which may

Notation pads should be taken along so that dictation the visible is also imperative. If these faculties are un- can be taken, if the pupils are advanced enough to have developed, memorizing and sight reading become a reached that stage. Each child should take his turn at giving as well as taking dictation. The teacher, for obvious reasons, must also take it down.

When the child gives dictation, do not start him out with a note from the pipe. Make him decide the tone upon which he hopes to commence and rely on his own sense of pitch to begin. The tonality can be unobtrusively verified during the progress of the exercise being given, and at the end, a discussion will be in order relative to the key established.

Countless other uses to which the pitch-pipe may be put, will suggest themselves to the ingenious teacher. These are mere suggestions, intended to stimulate the imagination of the one who resents being housed when

## How "Little Italy" Requires Its Funeral Marches

### By Dr. H. P. Hurlong

Philadelphia, music plays an important part in the everyday life and habits of its people. Its use for wedding celebrations, house parties and infant christenings may not be a very great departure from general customs; but its connection with funeral processions is both curious and strange.

This touch of the Old World, to which many cling so tenaciously, may be observed almost any day of the year in the vicinity of the churches in this section. The weeping relatives and friends mournfully marching with bared heads bowed down; the band of brasses, reeds, and muted drums, playing tunes which seem to portray the sorrows and agonies of the bereaved; is most unusual and impressive.

Of peculiar interest is the fact that the character and kind of music played denotes the relative age and importance of the deceased to the community. Martial airs and bright rhythms indicate the procession in honor of an infant whose soul is presumed to enter directly

In "Little Italy," that most interesting quarter of into Heaven. Here the music is in no sense funereal. In fact there is an air of religious joyousness about it which is truly surprising,

The dull, rhythmic beat of a muted drum, the continual roll of the snare, the snatches of minor chord and melody, create an atmosphere of sorrow, which is relieved by the introduction of occasional major chords, subtly suggesting resignation. This indicates that a person of age has passed away whose demise is timely. The heartrending minor mood, carried to the point of despair, is used for the youth cut off in his prime or for the maid, whose deep, dark eyes will no longer kindle the fire of passion in the heart of her lover.

Sometimes the Chopin Funeral March is played; but more often, and more impressive, the composition used is traditional and of such antiquity that its composer is either unknown or forgotten. In this latter case the melody is carried in the clarinet and the clarinetist so uses his instrument as to produce a tone almost akin to a human cry of despair.

## "Pigeon-Toed Hands and Fingers With Arched Insteps"

## By C. M. B.

THERE is nothing more interesting than to be en- by requiring only very soft tones until the stroke can trusted with a piano beginner under six years of agesay from three to five! Do you say that is too young to start? Perhaps it is, under ordinary circumstances, but with daily fifteen-minute lessons, no practice alone, very gradual requirements as to progress, and a carefully varied training in technic, ear-training, and appreciation, the little one can be conducted pleasantly and safely through his introduction to the piano by the time

he is six or seven. The advantages of so early a beginning? Observation and experience lead to the belief that the child who "does not remember when he did not know his notes," or when he first placed fumbling, helpless fingers on the keys, develops an ease and sureness of touch beyond that of later beginners-other things being equal. Moreover, it solves the question, "Shall he take music?" He is past the point of making it a matter of daily dispute by the time he is old enough to debate it. Though he may later discontinue music, because of greater inclination and talent in other directions, he will not run the risk of missing a musical training because the difficulties seem so enormous and the time required so apnalling, as they often do to older children.

But all this is prefatory to a note on method which rises out of experience with young pupils. Whether we begin with the five-year-old or the ten-year-old, we find two conditions of the hand which call for constant education. One is the outward, downward slope which throws the fourth and fifth fingers to the outer edge of the keys and weakens their stroke. Another is the collapse of the nail-joint upon striking a key, which, if allowed to continue, results in a straight, stiff finger from the first joint to the end. This last fault may be guarded against to some extent

be made without collapse. But even so, these two tendencies demand the teacher's earnest attention during the first months of instruction. A beginning must be made toward slanting the hand inward, this to be continued through all subsequent training; and the convexity of the third finger-joint must be established in early lessons, or it can hardly be secured afterwards.

All this means countless reminders! Now to say "Extend and raise the outer side of the hand!" or "Do not let the nail-joint of the fingers sink in!" takes time, and to say it a good many times during a lesson is wearing. So when explaining these points to a little pupil, and showing him a good hand and finger position, I say. "You see, the hands really go pigeon-toed, don't they? And the fingers, instead of stepping flatfooted, have nice arched insteps, like good dancers!' And when, a little later, during the ordeal of managing notes, time, fingering and expression, the child lets the hand fall into the awkward, feeble, outward slant, and the fingers break down, I say softly, "Pigeon-toed hands. and arched fingers!" and he recovers position-knowing well that a halt will be called unless he does so,

An instructor in a noted military school stated that the correction of a boy's carriage and posture was practically secured in the first few months of his training, "We do not relax our attention for a minute," he explained "nor permit any relanse into wrong posture until right habits are formed." After all, this is the shortest, easiest way in all such problems. It is a saving of time and effort in the long run to protect the little pupil against bad habits from the very beginning, and to leave him free to progress, unhampered by faults into which he never should have been allowed

## A Musical Dialogue

By Laura Roundtree Smith

(An Entertainment for Use at Musical Club Meeting.)

The names of the Musical Compositions are written on cards. They are numbered, and on the back of each card is written a short paragraph, which the one holding the

The names used are Prelude, Invention

Number One: I am little Prelude a short selection I am used really to prepare the ear for

what follows. How often the great composers impro-

vised a little Prelude. None, I am sure, can be more beautiful than the Preludes of He loved to compose Preludes while

alone on the Island of Majorca. He imitated the sighing of the winds.

He imitated the patter of the rain-drops on the roof (Plays any Chopin Prelude.) Number Two: I am sitting up as stiff

as can be, for I am an Invention, written from appearing. by Bach, of course.

Everyone will expect me to act in a old-fashioned gardens. most dignified manner. Allow me a few trills and turns, if you light Sonata.)

I am hard to play, but no music student

will ever escane me. Perhaps the Invention will sound more interesting to you if you will close your eyes and imagine the little Bach copying

my notes in the moonlight. (Plays any Bach Invention.) Number Three: I am an old-fashioned

I suspect I belong to Czerny or Heller, I am not quite sure which,

I shall hurry now and play for you. What is that? You say the Etude is not so old-fashioned after all. You say McDowell also wrote Etudes?

Very well, I feel it, though, in my bones mean? that I am rather old-fashioned,

(Plays Czerny or Heller Etude.) Number Four: I am a Barcarolle. My name brings up a scene in Venice. The lightly gliding gondola and the boatmen's song. I will introduce the Serenade if you will listen to me.

(Plays Barcarolle and Serenade "Tales the prog Number Five: You called for a Rondo?

Yes, here I am.

proud of that fact.

I love to think how smoothly I came from under the fingers of the great welcome you here.

He could make me laugh when he was

in a happy mood. (Plays any Beethoven Rondo.)

Number Six: I am a Largo. I move very slowly. I feel as though I had the weight of the Nation on my shoulders. I am solemn, and why should I not be?

I am so very, very old think often of little Handel stealing

up alone into that dark old garret to play, To-day his melodies have become eternal. (Handel's Largo, violin and piano.) Number Seven: I am a Symphony, a

Number One: I know the story of the Surprise Symphony!

Number Fixe: Hush! it is not your turn; be still and listen! Number Seven plays Andante from Sur-

Number Eight: I am an Impromptu; I do not belong to the public. I am only a dashed off without a moment's notice.

I am popular with some people to-day. beer-garden

Number Nine: I do not know if I really of the Songs Without Words, Surcly, I cannot be the "Spring Song";

that composition is worn threadbare by

I like that picture that we had of Venice. and I can do no better than to play one of Mendelssolm's Gondola songs

(Plays Gondola Song, Mendelssohn.)

Number Ten: I am a little Romance. I am so bashful. I would like to be excused I belong really to moonlight nights, and

Number Ten (continues); No. no. I will not play a Sonata. I heard one student say yesterday she

remorized me just because I was short! he very idea! I would be ashamed to say such a thing. I belong to Schumann, and he wrote me

one day when he was very, very sad. (Plays Schumann's Romance, Opus 26.

I was snot a mark on the out have been used in a figurative way, mean-lady who said. "Play me any 'Opus' ing music that is vapid, shallow, childish, please! I love to hear an 'Opus!"

Ruth was snot at marked me tunk of the out have been used in a figurative way, mean-lady who said. "Play me any 'Opus' ing music that is vapid, shallow, childish, as you would want it to be if Paderewski." Number One: What did the old lady

Number Two: Hush! Don't display your ignorance. Look up the meaning of Opus in the Musical Dictionary!

Number Two: I am little Berceuse, a Number Two: I am little Bereeus, a trouseus your partition of the list try to force music to say and do things which you have played a great deal, and the same played a great deal, and the same played a great deal, and

(Plays Berceuse from "Jocelyn," Godard violin and piano.)

old-fashioned dance, the Minuet, being given without a partner? 'We are glad to

Numbers Twelve and Thirteen (in concert): Many great musicians wrote minuets, but since we arrived together we will

We will play from a Minuet by Mozart. We will play a duet. (Play Minuet from Symphony in E Flat,

Mozart, "Concert Duets." (All shake hands and pass out.)

## Haydn's Gay Heart

very grand composition, indeed, when written for the whole orchestra. I have four Church compositions, so severely critimovements, so I can furnish you with
some variety.

The one of the decision of the several particles of the causes brainingerms in the minds of
ship, professional reputation and personal
performance, clean off the slate and give

The one of the decision of the state and give
one of the state and give what I have, but when I think of
miss a new deal. But this simply is beship professional reputation and personal
vide correctly the time spent on new
the state and give what I have, but when I think of
miss a new deal. But this simply is beship professional reputation and personal
vide correctly the time spent on new
that the clause the decision of the state and give
the state of the state and giv Oh, dear, I hope the fiddles are in time, give what I have, but when I time of music a new near, out this shippy is no material and the concert repertoire, a contained from the fiddles are in time. Once the fiddles are in time, and in the concert repertoire, a contained from the fiddles are in time. The fiddles are in time, and in the concert repertoire, a contained from the fiddles are in time, and in the concert repertoire, a contained from the fiddles are in time.

## Tchaikowski's Strange Marriage

WHEN Tchaik wski was thirty-seven he narried against his will. He gives the folprise Symphony, Haydn, (arranged by lowing (abridged) explanation of the Since pianists are supposed to be able

> future wife and called to see her. . her suddenly it would make her unhappy necessary. and possibly drive her to a tragic fate.

urally her answer was 'yes.'

(All: He is going to play the Moon-moon Tchaikowski tried to kill himself by play them all over, straight through the standing up to his chin in the ice-cold list. Then select the one which goe best, river! After six weeks of it he ran away and practice it till you can do it flawlessly. and never saw his wife again, though he After you are satisfied with the interpreprovided for her financially

## "Indecent" Music

By W. F. Gates

Number Eight: That was shocking to A CONTEMPORARY speaks of "indecent" But to think that music can be "indecent," in the ordinary sense of the word, is to Some pieces will take more than twice gomusic has its limitations; let us not evade need. Almost every number will take a

Frequently, composers and performers ical-everything that it is not.

these ideas. Certain other music may be associated for a long time with other ideas pieces really go "over the footlights!" which one age or country considers indecent, though another may not.

of rhythmic eczema and St. Vitus' dance, included in another season's repertoire. That has to do, however, only with its Unless a pianist is putting in the necestechnical construction and not with its sary hours for maintaining a high degree

Number Scient: I am a sympnomy, a Joseph Haviby, the sective and product of the second If certain tunes are so firmly attached medium that will keep up an acceptable and I hope that dram knows when to come notes flow from me like thread from a tion, has been draged into lad company ing of the "six pieces" method will be head a support of the six pieces and as the Almighty has blessed and her garments solled by contact. The found immensely satisfactory in maintain-As Papa Haydu introduced me. I will bobbin, and as the Almighty has blessed and her garments source by contact. Ine found immensely satisfactory in maintain-phony.

In her nature site can be nothing clsc.

In display the Andante from his Surprise Symmet will forgive me if I serve Him gayly." In her nature site can be nothing clsc.

## Moment's Notice Repertoire

Ry Francis Kendig

curious episode in a letter to Frau von to play anything they have ever known, at a moment's notice, regardless of the mul-"One day I received a letter from a girl titude of intrusions which may come into little piece for the Composer himself, I had known for some time. I learned from their practice period, it is really necessary I had known for some time. I cannot to that the tight that she loved me. The letter was couched in such warm terms that I decided be called upon at any time. This need not I am popular with some people to-day.

coached in such warm terms that I uncoast.

Schulbert may have composed me in a soneyr it. The result of the people and the supergrarden.

coache in such warm terms that I uncoast.

The result of may have composed me in a soneyr it. The result of the people and the supergrarden. By the following letter I saw that I had more than six pieces at one time, as a rule. belong in this company or not. I am one gone too far; that if I now turned from and often two or three are all that are

Select six pieces which can be played "So the weighty alternative opposed it- from memory. Do not take the most difself: Either I got my liberty at the cost ficult things you have ever played. In-I am often played so badly that the song of a life, or I married. The latter was my stead take those of different appeal and only possible choice. So one evening I different degrees of difficulty. Select numwent to see her, declared openly that I bers in various keys. Have variety in went to see ner, uccurred open, to could not love her, but that I would always major and minor mood and otherwise, be her grateful friend; I described Let harmony or clordal work pred minate unevenness of my temperament, my diffidence—finally my financial condition. Then simple, in another strive for brilliance and I asked her if she would be my wife. Nat- facility, and in another choose something fundamentally rhythmic

In less than a month from the honey- After the six pieces have been selected. tation which you are able to give the give the second best piece the same treatment, and continue on through the list-

When this has been accomplished, go through the entire set at least twice each day. Play each piece slowly, mentally conscious of each note, tonal gradation, memorize so beautiful a piece just because music. Of course, this expression may play the piece up to speed, with the mind memorize so ocautiful a piece just occasione music. Of course, into several purples of the piece up to specify the several purples of the himself were listening to your rendition. mistake the limitations of the art. For ing over each day. Give them what they

little extra brushing up now and then hullaby. Nothing could be more fitting than the concernment of the state of the complete the program with a hullaby, that belong to the realm of fiterature and this will probably be the first one to to complete the program with a totalaty, that persons to the count of measures and this will probably be the first one to Unless someone arrives late, this will finish the plastic arts. They try to make music change. When you have decided to drop the passic arts. They my we make these metaphysical, religious, geographic, historione of the six, or if there is another piece Pes, here I am.

Namber Twelve: I am called the annuBeethoven was fond of me, and I feel et. I am late, I know, but my street car or indecent. Music may be associated with as you have a new piece ready for public folin and piano.)

Number Twelve: I am called the Minudenominational or sacrilegious, decent to add one piece, making seven. As soon or indecent. Atteste may be associated with as you have a new piece ready for particles ideas, but it is not such in itself. performance, discontinue the piece which You say I repeat myself? Why, of course I do, I grow attached to one theme called the Minuct, too, and I am also late, tain religious ideas for a long time and least effective. Incidentally, it is a good test of one's interpretation to study which

> Following out this method one has an ever-changing cycle of six pieces which It must be remembered that the morals can be played creditably without the usual of one age or location may be the immor- tiresome excuse-"out of practice." It is als of another. But music in itself, is the not to be expected that one will ever be same. Deduct the associations and music entirely satisfied with the rendition of the has no religion, no vice, no politics, no entire list. The list will not change has no religion, no vice, no politics, no country. All music is decent, though a rapidly, and when a piece is dropped, it good deal of it is weak, and badly afflicted under not be dropped forever. On the conwith curvature of the spine, to say nothing trary, it merely may be given a rest, and

How a Famous Engineer Studies a New Composition

A Practical Talk on Study Analysis

By VLADIMIR KARAPETOFF

Professor of Electrical Engineering at Cornell University, Ithaca, New York

### Biographical

1876, in St. Petersburg (now Leningrad), Russia. Went to public schools in Baku and Tiflis, in the Caucasus. Graduated as a Civil Engineer in Petrograd in 1897 and later studied electrical engineering in Germany. Came to this country in 1902, and has been on the engineering faculty of Cornell University since 1904. Author of "Experimental Electrical Engineering," "The Electric Circuit," "The Magnetic Circuit," "Engineering Mathematics," and of numerous articles and papers on engineering subjects. Research editor of the "Electrical World" since 1916. Acted as routine work, and economizing time whenever consulting engineer to several industrial cor-

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As was the case with many Russians of the

Music is not my profession; I am an engineer and a teacher of engineering. In my childhood, in Russia, I studied the piano and the 'cello under good teachers, and the most valuable part of their instruction proved to be that they taught me how to study pieces by myself. My scientific training and, perhaps, my natural analytical temperament have helped to develop their precepts further into a code of rules which I have followed throughout life. The best proof that I can offer as to the soundness of these principles is that I have been able to keep up my technic and a repertoire on two instruments up to the present time (I was born in 1876), and every year give one or more public recitals on both instruments. Some of my precepts are purely introspective, and as such can hardly be formulated in plain words, without using psychological terms. However, I shall endeavor to give you as much as I can, hoping that these precepts may help you and, through you, may help to raise the standard of musical appreciation in this country.

My principal precept in studying a piece of music is 'analyze," or, in plain English, "split, split, and split." First of all it means never play or sing a musical com-position repeatedly from beginning to end, while studying it. After you have found out the difficult passages, concentrate your attention on these, and keep on splitting each passage until you have discovered the simplest elements each of which, by itself, does not seem difficult. Then begin putting these elements together, and you not only have learned the passage but you have added to the flexibility of your mind for the rest of your musi-

This splitting or analysis of difficult passages may be done on this or that basis, depending upon the nature of the difficulty, I have found the following methods

(1) Metodic Analysis. Divide the passage into simple melodic phases, each "satisfying" in itself. Even in instrumental music it is helpful to assign simple sentences to each melodic bit; for example, "Is it you?" "Let us go," so as to add unconscious phrasing and connection to such melodic bits. No matter how a phrase is actually written on paper, play or sing it to its logical end. In many cases this means to an accented note. For example, in a long passage consisting of triplets you will find a much better and simpler melodic phrasing by thinking from the second note of a group to the first of the next group. This makes a group of two unaccented notes followed by an accented note, of the form "let us go," with the accent on the last syllable.

(2) Harmonic Analysis. Name all the principal chords and modulations in the phrase which you are studying. You will be surprised how much this will add to the ease of memorizing a piece, to an intelligent phrasing, and to your feeling as one with the composer. cannot urge too strongly a study of harmony at a young age. This will also help materially in ensemble playing, choral singing, accompanying, or reading new music. Even if you are a violinist or a singer, you need harmony just as much as a pianist or an organist does.

Otherwise you are only half a musician.

(3) Rhythmic Analysis. Emotions cannot be expressed in music apart from a rhythmic "texture," and

Vladimir Karapetoff was born on January 8th, better class before the Revolution, Vladimir Kara- try, in connection with his numerous speaking petoff was allowed by his parents to study music engagements on engineering subjects. as an avocation, without any thought of making a professional musician out of him. While in the high school he was also enrolled in the Tiflis Conservatory of Music, a branch of the Imperial Conservatories of Petrograd and Moscow. Here he studied the piano and the 'cello. Later he continued his piano work under two prominent teachers in Petrograd. He also studied the 'cello in the Ithaca (N. Y.) Conservatory of Music for three years. By properly arranging his daily tinues to give public recitals throughout this coun- written.

> means of expression. With most performers, the your hands or the bow in the same stilted way, but alrhythmic gradations of force and speed are either not prominent and varied enough or are too evident. Make up your mind how you are going to play or sing a particular phrase with respect to the relative accents slowing down, speeding up, rubato, and other features, and how you are going to contrast the phrase rhythmically against the ones preceding and following them. Look at a good oil painting very closely and learn what "texture" and "contrast" mean, and how different objects are approximated with a different kind of rough or smooth paint surface. Without texture the picture would look flat, like an amateurish water-color sketch.

(4) Mechanical (or Anatomical) Analysis. By this I mean a careful planning of the best utilization of your fingers, hands, arms, body posture, bowing, control of the facial muscles (in singing), and so forth. You know from your own experience how much is gained by adapting the means to an end, when you use a knife, a fork, a hammer, a needle or a tennis racket. So why always use parts of your body in the same stiff manner when performing such a delicate operation as playing or singing? Find the way in which you can play or sing a certain succession of notes in the easiest way, and it will



PROF, VLADIMIR KARAPETOFF

He is a recipient of the Montefiore prize for his electrical inventions and is an honorary member of the following honorary societies: Eta Kappa Nu. Tau Beta Pi, and Phi Mu Alpha (Sinfonia)

For a number of years he has been interested in the idea of increasing the range of the 'cello upward by the addition of a fifth string, an E, one-fifth above the regular 'cello A. He finally succeeded by using a steel string, and now uses his five-string 'cello regularly. This makes it possible to play advanced pieces without difficult possible, Professor Karapetoff has been able to thumb positions, and also enables him to play keep up his technic on two instruments, and con- many violin pieces an octave lower than they are

only a few great artists have fully mastered this subtle look graceful and natural. Do not try always to hold ways hold them in the most appropriate way for each particular kind of difficulty, the way thought out and experimented with in advance. There are narrow hands and wide hands, flexible hands and stiff hands, short fingers and long fingers; and no one fingering or method of holding the hands can possibly suit everyone.

(5) Tone Color Analysis. Always think of a listener who has a fine appreciation of tone quality and of its varieties. When Anton Rubenstein played the paino, one was soldom conscious of the instrument itself with its harsh ivory keys and steel strings, but always, one was reminded of an orchestra, a violin or possibly a murmuring brook. The planist and the organist should mentally strive to represent an orchestra or at least some ensemble of instruments. A violinist may think of a female voice, a flute a cello or whatever medium renders a particular phrase the best. A vocalist should cultivate changes in voice quality as much as possible, adapting it to the sentiment expressed. It is remarkable how much can be achieved in this respect, once a conscious effort has been made to learn the ways and means of bringing out the

possibilities of one's instrument.

(6) Analysis of Emotions. The purpose of singing or playing an instrument is to arouse in the hearers certain emotions, akin to those which the composer and the performer together are endcavoring to express Are you merely a postman who carries a sealed message from the composer to the listener and who knows nothing and cares nothing about its contents and intent? Or have you made the composer's message your own and are expressing it through your own emotions? Think of the difference in the impression which you can hope to produce on the listener in these two cases. Contortions, long hair, and rolling up of your eyes, will not fool many. They want a message of love and beauty; and the only way you can give it to them is by learning how to express them in music, the ideal love and the sense of beauty which you must cultivate in your real life, apart from music. As to how to accomplish these ends, the precept is very simple: "Seek and ve shall find."

After you have analyzed a section of a composition from the above points of view, put your findings and results together, and in so doing you will reconstruct the piece as if you yourself were the composer. It "soaks' into you, becomes an organic part of the contents of your consciousness, and then its effect upon the audience

is limited only by your musical personality.

In addition to the foregoing six rules I have also found the following ones useful:

(7) First Fill in the Holes and Cut off the Bumps. This means: Do not play over and over again a phrase which has both difficult and easy passages. Otherwise, the difference will be always apparent to the listener Work only on the difficult notes, just like a skilled journeyman painter who before giving a final coat of paint to a dilapidated wall, first fills in the hollow parts and cuts off the projecting parts. If he were to paint over the original rough surface no number of layers of paint would make it smooth. Again, think of a macadam road with a small dent in it. Every passing vehicle

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pianist is expressed.

skilful use of all three pedals,

RUBINSTEIN'S "The pedal is the soul of the piano"

With the proper knowledge and technic of the pedals,

one is able to infuse into his playing actual life and sun-

light. Brilliant cadences, highly colored chords, myste-

rious echoes and diminuendo effects, clanging chords and

octaves of great volume, and many other charming effects

are at the command of the pianist who has acquired a

There is no branch of pianoforte study more neglected

or so much abused as pedalling. To many, the damper

or right side pedal is used as a tread to beat time on, and

to others it is used as a means to augment the tone. Thus,

the reason for its being labeled the "loud pedal." As

far as the una corda, or left side pedal, and the sustenuto,

or middle pedal, are concerned, their use seems to be

The Ear, the Judge and Jury

studying and experimenting in order to bring out the

most beautiful effects in a composition. Nothing should

by, and we should cultivate the habit of listening atten-

be left to chance. Our ear is the final criterion to go

tively to every tone that is produced in our daily practice.

advantage; but no doubt their talent would be greatly en-

riched if they were thoroughly grounded in the funda-

mental principles that underlie artful pedalling. A com-

position that is artistically pedalled may be likened to a

beautiful painting with its exquisite blending of colors

and properly placed high and low lights. Poorly ped-

alled, the composition becomes flat, like a crude litho

graph or line drawing, void of all rich and harmonicus

shading or colorings. Modern compositions demand

highly colored effects and those who lack the ability to

create such will lose the entire atmosphere of these pieces.

There are passages in many of these modern works in

Deficient Pedal Markings

good pedal marks, leaving them to the discretion of the

player. This may be perfectly all right for the excep-

tionally talented pupil, or the one who has a teacher who is capable not only of marking the correct pedalling

but also the most artistic; but it is of little value to the

less fortunate. Percy Grainger's editions are models of

modern pedalling; and the student will be well repaid for

studying them No pedal mark has been left to chance,

notes; and by their use the student is able to catch the

The pianist should always sit at the instrument with

both feet over the pedals, not only for the sake of good

deportment but also to have them ready for instant use

left foot so that the ball of the foot presses down the

una corda and at the same time allows the tip of the

foot to manipulate the sustenuto pedal, the damper pedal

Pedal Signs

Numerous signs have been devised to show at what

points the damper pedal is to be pressed down and re-

An insight into the workings of each of the three pedals

will enable the student to use them to better advantage.

4. \_\_\_\_\_

Many composers are notorious for their neglect of

which the pedal is "everything."

real atmosphere of the composition.

being used in the regular manner.

1. Red, \* Red.

labor required to mark it out.

leased, such as:

Most talented pupils use the pedals to fairly good

Artistic pedalling requires the most serious kind of

would expect to more familiar with them.

makes the dent bigger and deeper until the road has to be closed for repairs. The proper thing to do is to fill in the dent in the beginning.

(8) Practice on only one difficulty at a time. If you are trying to get a large interval clear and pure, practice on it alone; do not play or sing the notes which lead to it or follow it. If it is three notes against four that is troubling you, practice the difficult rhythm on a repeated note; do not add the difficulty of a melody or of a harmony to that of the rhythm. No matter what the difficulty is, separate it out and overcome it alone.

(9) Make your own exercises. If you learn to analyze your technical difficulties and their causes as explained above, you will never want to practice complicated studies written for you by some one else. This, of course, does not apply to pieces like some of the Chonin etudes, which have a high musical value and are played in recitals. I have in mind dry complicated concoctions of old-fashioned musical pedagogs, which are becoming as obsolete as complicated prescriptions of the medics of the past generation. You want to know your scales and chords as the foundation of all music, and you want to know them by heart and in all forms, such as staccato, legato, and varied rhythms. Beyond this, make your own exercise out of each difficulty as it comes up. You (or your teacher) can make such exercises to fit your particular troubles. Playing printed exercises is like sharpening several special and complicated tools when there is nothing to cut. It is only by trying various exercises of your own design that you analyze each difficulty down to its very root,

(10) Margin of speed, strength, and emotions. Why is it that a great artist can play or sing a simple composition and make a deep impression, while you cannot do so, even though technically you can cope with each difficulty in it and you feel the composition very deeply. An important reason is that a great artist has a large margin of safety in his execution while you have only a small one. He can play the same piece much faster, with much more volume, and with much more emotion than he actually does. He gives you only a small part of it all, and the very feeling of assurance that he has that big margin adds to his success and to your enjoyment. Two performers on the vaudeville stage do the same acrobatic stunt. One is an Adonis

Listening to Learn From

Master Pianists

Professor Karapetoff's remarkably clear and practical article will prove immensely helpful to many. Others will be inspired by the fact that from a very busy life he has been able to snatch moments sufficient to enable him to do what thousands of music teachers seem to be unable to do-to give recitals which really delight audiences. It is interesting to note in this connection the actual callings of famous Russians who were best known for their music, music cultivated at first as an avocation and not as a profes-

Rimsky-Korsakoff, originally naval officer. Borodin, originally chemist. Cui, originally artillery officer. Tchaikowsky, originally lawyer, Dargomijsky, originally government offi-

Mussorgsky, originally army officer A. S. Tanieiev, originally government offi-

dressed in glittering tights, but he just barely clears the obstruction. His partner has baggy trousers and a painted red nose, pretends to be awkward, but when he does the same act you know that he is the real artist with a great margin and could have performed a much more difficult feat. Again, what do you enjoy more in a person's conversation? A rehash from the last book he just finished reading the day before, or his own personal views that he arrived at as a result of years of experience and observation? The moral is: Get as big a margin as you can in what you sing or play. Do not

(11) Study more difficult pieces than you perform in public. This precept follows directly from the fore-going rule about a margin. Do not foist your imperfections on your audiences. Many a promising young musician has ruined his or her career by trying to perform in a public recital compositions which only veteran measures of the slow movement.]

artists of the first rank should play. Liszt, Paganini, and writers of difficult coloratura arias, not only died their natural deaths once, but also have been murdered over and over again by their young injudicious admirers When a teacher causes his pupils to play or sing in public a difficult piece of music just learned, he committee an unpardonable sin against the rule of margin. In public you should perform simple pieces, which you can play easily and in which you can show your real personality and artistic temperament. In private it is better to study more difficult pieces, provided you analyze them and overcome each difficulty intelligently. This will take the place of the stupid old-fashioned "daily exercises" and will give you the required margin, poise and

(12) You never learn a piece completely, you only approach it. A first-class musical composition reveals itself to you more and more as your life experiences mature you and as your tastes and emotions become more refined. Your technic becomes better, your tone quality richer, you learn to express your feelings more forcefully, and you naturally play the same piece better. Hence, you cannot "learn" a piece and then use it like a phonograph record or a perforated roll. Study a good classical piece all your life, at intervals, and it will gradually become more and more closely assimilated with your sub-conscious mind. For this reason, do not hesi tate to lay an unfinished piece aside and start on something else. Only be sure that you have done at leat something definite on it, for example, that you have learned certain passages, had others marked or fingered, made clear to yourself the general correlation of the parts. You will enjoy taking this piece up again after a while

Summing up, I would say: The first function of a good music teacher is to train a pupil to think in musical terms and to analyze technical difficulties. Then, if the student possesses the required mentality, application, and musical temperament, he will continue to progress even without the teacher, in proportion as he splits, splits, and splits difficult passages, as explained above

[During the talk, the speaker illustrated his rules on the following piano pieces: Liszt's familiar "Dusum of Love," the cadenza before the return of the main theme; Chopin's Valse, Op. 42, the first four measures of the theme; Beethoven's Moonlight Sonata, a few

By Austris A. Withol

accents of the right type, at the right time. in the right place. Students, take notice. Josef Hofmann teaches eloquently in Some of the best lessons we ever learn his playing the lesson of "reserve power." are the ones we get from listening to those "Never let the public know your limits," who have mastered the art of piano play- says this great artist, and in his playing he ing. The characteristic qualities of a few "practices what he preaches."

Scarcely any feature of music produced

by the piano gives to it more vitality than

Josef Lhévinne and Leopold Godowsky Wilhelm Bachaus is one of the greatest are especially brilliant in octaves. Godow- well to the teaching of music as to any the masterpiece living technicians, plays with great power, sky has been seen to play an octave passage other endeavor. and executes the Second Hungarian Rhap- of great difficulty during which the wrist and executes the Necond Finingherian range of great unknown standing and the standing and t greatest obstackes may be overcome by the tion to the movements of the wrist and has not yet learned that the working of to be removed to prevent his running a

## The Teacher's Creed

By Dana Thomas Harmon

I BELIEVE in myself, my pupils, my all

ability, my pupils' receptiveness. proper gestures have much to do with mak- benefit humanity, make this old world a to appear in my next recital." better place to live in; death merely a Mischa Levitski exemplifies the value of passing on to a better life through my

a sidewise movement of the forearm, and for self-development; and a great store- as to what the student shall play, as she

most inspirational of all arts. That in devoting my life to conscientious lesson in each of three weeks, figure out, turies ago read quite like prophecy. With

Paderewski is the great exponent of the importance of making the soft tones sound effort and fair treatment of my pupils 1 dear reader, what the suddent prayed at excompnished fact, and its postelarly. Most students give far too little will be blessed with a happy old age, and that recital? Only the "G Minor Pressibilities expanding, who knows what the

you can't fool all the people all the time," less these latter are interpreted by master has been attributed to everybody from players. Hundreds of these exist if we Moses to Lincoln. Whatever its origin, but seek for them. It is far better to play the truth at the bottom of it applies as a small piece well than that we mutilate Judging from a collection of "Student's Francisco amateur who could play Bee-

preparatively, a system of complicated works ending with Music But Partly Realized Think you that this is the limit? Not at

A lady leaves the washtub for music

musical same

this may be practiced by picking out from house of happiness for others.

That music is the finest of fine arts; the how long; and at that, she has taken but a few lessons in her sweet life. With one Paderewski is the great exponent of the importance of making the soft tones sound effort and fair treatment of my pupils I dear reader, what the student played at radio an accomplished fact, and its pos-

at which it would be aimed never would read it

"You can fool all the people some of the simple melodies rather than the compli-

CAMPANELLA, born in 1568 and died in 1639, wrote, "If there were an instrument for the ear, by which we could enlarge the "When is your next rectail:
"Three weeks from today," replies the si increased by the microscope and telescope, we should become acquainted with an entire polyphonic tone-world, inasmuch as all motion produces waves of sound."

In the light of comparatively recent achievements, these words of three cenattention to these subdued notes.

with the locowledge of a fit well spent linde of resummanion;

Benno Moisevitsch's playing illustrates can wrap the maintel of my life around At first thought no would write a ser- of sifting from the air sounds not made the state of the state

## Artistic Pedalling

By LESLIE FAIRCHILD

### Pedal Mechanism

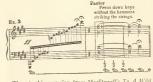
Felt wedges that press against the strings are called has become an adage. It would be far better to say that "dampers." When a key is depressed this damper is released from the string, allowing it to vibrate as long as the pedals are the means through which the soul of the the key is held down. When the key is raised the damper flies back against the string and immediately stops the

There are many instances where tones are required to be prolonged; yet their distance is so far apart that it is impossible to hold them with the fingers. In such cases the damper pedal becomes of the greatest value. simply pressing down the right side pedal, all the dampers are released from the strings allowing any notes that are played to vibrate until the pedal is released. If it were not for these skilfully constructed dampers, our playing would sound like one continuous blurr.

There are three ways of employing the damper pedal: first, taking it simultaneously with the note; pressing it down immediately after the note or chord is entirely foreign to many advanced pianists whom you struck (this method being called legato or syncopated pedalling); third, what is called half pedalling or trilling the pedal, which is designated by signs such as;

## Ped Ped Ped Ped or Minimum

By this method the dampers are made to arrest partially the vibrations of the strings, thereby causing unusual effects that will be shown in the following closing measures from Percy Grainger's Colonial Song.



Then, in this quotation from MacDowell's To A Wild



half pedalling creates a beautiful diminuendo of the sound volume that has accumulated under the damper when needed. In some passages it is required to use all three pedals simultaneously. This is done by turning the

### Sympathetic Vibrations

Another very valuable adjunct to artistic pedalling is made by making use of the law of sympathetic vibrations. The principle of this can be very easily illustrated if the student will press down the damper pedal, thereby releasing all of the dampers from the strings; then by strongly singing any tone directly at the sounding board, there will be immediately set up sympathetic vibrations with this tone that will resound back in answer to the

Another demonstration of the law can be shown by pressing down the middle key "C" silently. On striking "C" one octave below with a sharp staccato blow you will immediately set the "C" above in sympathetic vibration, and it will be heard to sing very softly-as a sort of an echo.

### The Sustenuto Pedal

The possibilities of the sustenuto or middle pedal are greatly overlooked by the average pianist, Many do not seem to know that it even exists. This remarkable aid to artistic piano playing (the invention of which is The one shown at "5" is no doubt the most accurate of accredited to Steinway, of New York) should be studied all, as it shows the exact time value for the duration so well by the student who wishes his playing to rise of the pedal, and its release. It is probably not so popular as those shown from "1" to "4", owing to the extra above the ordinary that he will become as familiar with it as he is with the damper pedal.

By using the sustenuto pedal one is able to sustain single notes or chords while at the same time other notes mortality,

or chords at different parts of the keyboard arc played staccato.



The above passage is from Rachmaninoff's Polichinelle, and illustrates the effect just mentioned. Similar phrases are encountered quite often in the works of this Russian

Making use of the law of sympathetic vibration in connection with the sustenuto pedal, we are able to create many charming effects, and examples of this will given below.

When using the sustenuto pedal the notes to be sustained must be pressed down and held before the sustenuto is depressed. Care must be taken to have the damper pedal fully raised before pressing the sustenuto pedal or the whole damper system will be sustained.

### The Una Corda Pedal

Ordinarily, the hammers deliver a blow to three strings. On a grand piano the hammers are shifted over to one string when the una corda (meaning one string) pedal is pressed down, thus giving the tone a softer quality. In some lately made pianos this pedal allows two strings to sound, but the old name still persists. Many charming effects are produced by the use of this pedal, and also by combining it with the damper and sustenuto pedals. In Grieg's Wedding Day at Troldhaugen, the una corda pedal enters at the end of measure ten, giving a most charming subdued effect.

A fault of many players is that they do not press the damper pedal down to its full stroke, nor do they fully release it, thereby partially arresting the vibrations of the strings, which causes a muddy effect. Clean, crisp pedalling should be mastered by all who aspire to pianistic heights of interpretation; and this is achieved only by diligent practice and intense listening.

### The Pedal No Cloak for Deception

The pedal should not be used as a cloak to cover up a slovenly technic, for this deception will fool no one except the one who is trying to use it as such. The various tones on the piano may be considered as a large paint box of the primary colors, and the pedal as the medium in which they are mixed in order to combine them into multitudinous shades and tints that will rival those of the rainbow.

Finally, the pedalling that is designated in most editions simply gives a suggestion of what should be, leaving a vast field for the student to combine and blend the tones to his own artistic taste.

## Self-test Questions on Mr. Fairchild's Article

1. What physical organ is the "Judge and Jury" of piano playing?

2. In what ways are pedal markings deficient? 3. How is the mechanism of the piano affected by the

4. How do "sympathetic vibrations" influence the artis-

tic quality of the tones of the piano?

5. What is the effect of the "sustenuto" pedal?

## Applause, the Smoke of Fame

"APPLAUSE is the smoke of fame." The student, particularly the adolescent student, should not be deceived by applause. Real worth counts, with or without applause. It is said that when Schubert was doing some of his finest work as a composer he was also serving as an accompanist for his good friend, the renowned tenor, Vogl. Vogl was the Caruso of the day in Vienna. Everywhere he went he was lionized by the ladies. Schubert was immensely grateful to him for introducing his songs. Schubert eagerly accompanied him at the piano, and at the end of the songs Vogl was surrounded by groups of enthusiastic admirers, applauding him vociferously. Meanwhile the immortal Schubert would sneak out of a back door timidly dodging the applause which his own masterpieces had produced. Vogl was wreathed in the smoke of fame. Schubert was resting on the granite of im-

nic is due in part to his wrists being always From these gleanings, it is readily seen inc is one in part to ins wrises being arways relaxed. He may not be conscious of it, that valuable lessons are to be had from children; presumably with the thought of show off a little of that which elitters relaxed. He may not be conscious of it, that washing the playing of others. Keen eventing an impression that the pupil is a rather than that we express a beautiful by moving up and down whenever there is observation is one of the most valuable prodigy and the teacher a wonder-worker, idea beautifully and thus add something passage allows him to do so. This is done

he said, "Relaxation is really a simple matter. For instance, when one plays a chord, there is a slight tension of the wrist, but when the chord has been played, the wrist is instantly relaxed." From Harold Bauer one may learn that

gracefully, of course. In a recent article

ing the music live the lateral movement of the forearm in a gospel of music. perfect technic. This refers, of course, to

## How Long!

time, some of the people all the time, but cated works of the masters, at least un-

such a law is inexorable. Master compositions are given to the most immature condition? How long shall we endure this A ten-year-old girl struggles with a Bee- to the total of happiness in the world? thoven sonata. With a month or so of How long till a better day? How long? preparation, a young man appears in a

I believe that, with divine help, I can lessons. The teacher says, "You ought

"When is your next recital? "

I believe that my work is a university Then follows an interesting discussion

Benno Moisevisch's playing illustrates can wrap the mantle of my life around the importance of well-placed accents, me and lie down to peaceful dreams, mon of liaming expletives against such by man nor of the earth?

nonsense. But what's the use? The ones

Most listeners prefer compositions with

Have you heard the story of the San

# By Roberto Benini

### Overloading the Child Punil

By Joseph George Jacobson

"In seems that all my pupils, who are beginners, have exceptionally weak fingers," said a young teacher recently when I was watching her giving a lesson to a little seven year old girl. She was trying to make her hold down two fingers and play with the others and this in the

"Would you be able to lift fifty-pound dumb-bells in each hand?" I asked her at the conclusion of the lesson. When she replied in the negative I told her that that was about what she was attempting to make the little

Imagine a little finger, untrained, being put to such a strain as holding down keys and moving the other fingers. Some years ago I had the opportunity of watching one of the greatest prize fighters train for one of his hoxingbouts and noticed that most of his work was being done with two-pound dumh-bells. Very rarely did he use heavy weights and then only to show off before an audience. He said he would be afraid of getting a strain and would not acquire endurance. Now piano-playing is not exactly a boxing-game, although with some of our concert artists you are reminded of it with the difference that one of the contestants is helpless

Much harm is being done with too strenuous exercises at the beginning which cause strains in the little hands. Stationary exercises should not be used for many months, if at all. Do not get worried if the hand wobbles around at first it cannot be avoided and is better than to force it too much. More important would be to advise the pupils to play softly; they generally thump, using the strength from the arm. You will find the hands remain in a steadier position when they play piono. Do not bother them too much at first with scales. If after, say about eighteen months, they know well five scales, C. G. D, A and F, they have done well. Be careful also about too many stretch exercises, but begin soon to develop the wrist, using extensions of sixths. Use a good modern piano-method and play duets with the pupil with an easy part for the student and a more difficult one for the teacher, like Low and Sartorio duets. This will accustom the pupil to music she would otherwise not be able to play for years.

## Rhythmic Analysis

### By Edith Josephine Benson

A DEFINITE way of studying rhythm is more effective than a mere cognizance of meter signature and note and rest values. My five and six-year-old pupils clap the time of their music before they play it, Sometimes we make a duet, the pupil clapping the rhythm of one staff while I clap the rhythm of the other. Even small children can seek out the measures in a composition that are to be counted alike and the number of measures that are to be counted differently and lastly, they can copy the notes and rests of certain measures, without using the staff.

In every composition that has complexities, my older pupils count the number of measures that introduce new features in time values, and sometimes copy notes and rests. To dissociate time from pitch, staff-ruled paper is not used

In teaching a phrase that begins at the end of a measure, I often explain that the first part of the phrase is not accented; the phrase is like a sentence that begins with unstressed words. Sense accumulates toward the end of the sentence, as in "I go to church to-day," "I expect to read tonight." Such illustrations are frequently more effective than explanation that the end of a measure is weaker in accent than the beginning of a measure.

Motives can be analyzed also by observing: (1) Rhythmic structure: (2) Where the motive begins, whether on an accented or unaccented beat, or the second half of a beat; (3) On what other beats the motive occurs and how the change affects the accent in the motive; (4) Changes in structure of motive by lengthening or shortening tones or repeating a note, as repeated . Rhythmic analysis clarifies problems in accent and relative values of notes and rests.

"Among contemporary innovators, some have very good reasons for writing as they write. In due time these reasons will be obvious to us all as are now the reasons that prompted the innovators of yesterday to ignore yesterday's conventions. But to ignore conventions is not the only thing that matters."

-M. D. CALVOCORESSI.

## Saving a Masterpiece From the Flames

By Oscar L. Bechtel

CREATIVE workers are notoriously bad judges of their own works. It not infrequently happens that a master will select from his compositions some work which he feels is certainly the greatest, which the public and posterity never identify as such. This was often the case with Beethoven. The story runs that when the great Viennese tone poet was in one of his despondent

moods he was visited by the court singer, Barth.
"What have you got new?" asked Barth. "Only this," answered Beethoven; "but it is so worth-

less that I was just going to put it into the fire." "Let us try it," exclaimed Barth.

The composer sat at the piano and played while the singer ran over the melody, 'Burn this!' shouted Barth, "why this is a master-

The composition was Beethoven's best known song, "Adelaide."

## Interpretation and Intelligence

By Sidne Taiz

THESE two are so closely related that they can scarcely be separated for consideration. A composition, to be worthy of one's time and study, should have some property that will leave some definite impression with the listener; it must have some message for the interpreter. This may be nothing more than the vigorous, inspirational spirit of a march; it may be the gaiety of an idealized waltz; it may be the soul tragedy of a Sonata

place in the interpretation of a piece, the performer must catch and feel this so strongly that it will become a vital part of her rendition. How evident then that the composition shall not be beyond the ability of the student to comprehend, that it shall not be beyond her ability to overcome its technical requirements to the extent that they shall not interfere with her entering into its inner spirit. How much better that a piece of salon music shall be renedered with some show of intelligent comprehension of its mood than that a master work be given with a wild scramble to get the notes

Study well the capacity and capability of the student, give work within her ability from every viewpoint, and yet something that will gradually lead to more advanced achievements in each direction. So many faculties must he developed. Try to keep each well employed. Try to lead each steadily to a larger growth. But in all things

## Teaching Beginners to Count

By S. E. Spratt

MANY teachers experience no difficulty in teaching young pupils to count whole, half, quarter, or notes that require from one to four heats to the single note; but when it comes to playing groups of notes, as eighths, sixteenths, or dotted notes, the students often cannot seem to grasp the relation, even when it is explained in a clear manner

A good plan is to draw a ring around a note, or certain groups of notes that designate one bcat, and then write the count above numbering them. Very young pupils soon catch on to this simple rule, and after a few lessons, play readily without marks.



### Anton Bruckner's Little Request

BRUCKNER was once given an audience with the Emperor Franz Joseph, who admired the genius of his subject. It was at a time when the Viennese critics, particularly Hanslick, were attacking Bruckner's works "What's troubling you?" asked the aged Emperor.

"You evidently have something on your heart," "It's that Hanslick," replied Bruckner. "He is always tearing me to pieces in the Neuen Freien Presse. I wish that your Majesty would give that fellow a good sharp

## Counting With the Pupil

THE ETUDE

By Earl S. Hilton

Counting with the pupil helps. Of the many ways it helps, here are three.

It helps give the pupil courage. Many a pupil does not have the courage to believe that he can both play and count at the lesson. In this case the teacher should count while the pupil is reciting, and should insist that the pupil join in the counting at the same time.

It helps the pupil to play smoothly.

There are some pupils (especially adults) who claim they "can't count aloud." They say that they count "to themselves." But in this manner of counting the teacher is not sure the pupil knows that his playing is in uneven time, or that he might be counting to himself wrongly In this case the teacher may count aloud while the punil plays smoothly.

It helps the pupil to overcome self-consciousness. Pupils who have been in the habit of practicing without counting usually play very much out of time. If they would count aloud, smoothness could be much more easily attained. But usually these pupils have played so long without counting that they feel foolish or selfconscious at the sound of their voices. In this situation the teacher counts aloud while he himself plays, then also while the pupil recites. And, while the teacher is playing, he might require the pupil to count aloud.

## Systematize Your Study

By Mrs. C. H. Carpenter

Do you have a system to your music studies? If you Now if its message, its spirit or its soul is to find any do not, then you are probably not making the progress you might if you had a regular schedule for studying and practice and would utilize this assigned time punctu-Much more advancement can be made in music hy systematizing your study than by going at it

> fry it. Get a little note book and set down in it a scheduled time at which each day to practice and study your music, and note just how long you are at practice. Then live up to your schedule religiously. It will not be long until you will notice yourself getting along better. you would try this plan it might surprise you in a short time how well you are doing,

And do not make the study period just so much time to get through or a certain amount of music to practice over, but make it a period of real study. Learn to enjoy your study. Get all the pleasure out of it that you possibly can. Work hard. You will soon find that the regular practice period you have set will seem short.

But the main thing is to have a regular time of day to study and practice, a regular length of time for it and to get in the hahit of thorough and conscientious using of this period each day.

## Thinking Music Irrespective of Keys

By John E. Carney

THE musical architecture of a composition remains the same no matter what key it may appear in. If it were possible to make a "graph" apart from the keys, it would have a definite rise and fall which would express

Very early in your musical life you should begin to think of music irrespective of any key, if you can do this. That is, if a piece is printed in the key of A-flat. you should be able to conceive of it in any other key-Only in this way do you get the true musical perspec-

Most of the great masters have been able to transpose their works instantly to other keys. Beethoven, Brahms and von Bülow were famous for this. Once when Beethoven was called upon to play his C Major Concerto in public, he found that the fixed pitch of the wind instruments would oblige him to play the concerto in an entircly different key. This of course he did with the greatest ease.

Young children should be taught the different keys through scales and through tonality exercises so that in their work it may become perfectly natural to them to transpose little melodies to any desired key. There is no more reason why they should not do this than why they should not be able to read script and print with equal ease. Script is often quite different from print; but the child soon finds it equally easy to read the same thought expressed in either print or script.

## Pianistic Talent and Race

By the Distinguished European Pedagog RUDOLF M. BREITHAUPT

[This thought-provoking article has been translated expressly for THE ETUDE, from "Die Musik," by Miss Florence Locard, Rudoff Breithaupt's American representative. The publication of this article does not imply that the author's opinions are endorsed by THE ETUDE. In some respects we do not endorse these views.]

THE talent for playing an instrument is primarily a question of race, that is, it is more a matter of blood, heredity, and predisposition (tendency of the nerve centres) than of general physical organization, training and education, atmosphere and culture.

Long experience teaches that the interpretative arts derive their finest and most original manifestations, not from technic alone, but the racial springs of blood and energy, and the inherited impulses.

Certain racial characteristics and peculiarities are inborn and not acquired, thus, buoyancy of disposition, receptivity and susceptibility of the nerve areas, adaptability to musical and technical demands, and very rapid transmission to the act of the will (usually called temperament, impulsiveness). Certain traits, as of character, of heart and soul, are inborn, such as energy, firmness, endurance, tenderness and warmth of feeling, ambition, devotion, and love of art.

All these characteristics may perhaps be enhanced and strengthened, but they must first exist in the germ.

There are two races which manifest extraordinary adaptation for playing on instruments, especially on the piano and violin. These are the Semitic and Slavic, and the mixture of them with other races. Alert and agile intellect, quick perception and adaptability, a strong will to play, and a still stronger will for effectiveness, with a keen understanding; extraordinary physical mobility and dexterity, a dazzling memory and ear as well as, in most cases, lack of reserve in manner and action, besides tireless diligence-these qualities have given to the Jewish race an almost predominating position in the interpretative arts.1

At all events, the actual creative, constructive talent is rare among them. The frontal portions are more developed than the creative brain areas.

### Masters of Style

Intelligence and cleverness outweigh imagination and the higher forms of thought association. The impulse for imitation and feeling, for realization, lead rather to the complete technical power. Ambition and pride, and the mercantile instinct sharpened for a thousand years, often bring money and fame, but lead away from true ideals, and destroy, only too easily, the sources of true musical art.

Great masters of style or builders of form, brilliant conquerors with great spiritual power, with the sweep and might of the genius, are rare instances. The exceptions are truly great, and these great ones are among the world wonders, which are, unfortunately, dying out.

The Slavic race, also, has still an unsubdued energy and unimpaired instinct. It has also a deep yearning, a passionate longing for music, imagination rich in tonecolor, delicate, poetic sensibility, hot blood and tempera-

But the wild and impetuous phase of its character, especially a melancholy which is sometimes even selfdestroying, a dreadful fatalism which can lead to despair and complete apathy, besides, often, a complete lack of culture, poor education for their children (also a fault among the Jews), over-exertion of the nerves, and overstimulation of them, relapses into idleness and indifference, laziness and slovenliness (faults which we see embodied today in sacred Russia); these faults may prove to be the fate of this richly gifted race and the curse of ite ort

The great intensity of temperament, the sudden transitions (frequently in evidence) from one wave of feeling to another, make their born players of Chopin and Liszt often unfit for presenting the great calm line, the organlike unfolding and orchestral construction of certain noble styles, like Bach and Beethoven.

'Compare also their amazing adaptability in theatre and operetta. Even the soubrette of the opera is usually of Jewish extraction. In the world of artists, among the jugglers and tight-rope performers and acrobats, the same holds true.

### Cross Breeding Pianists

The best and most nourishing soil for playing talent is found in the crossing and mixing of the two races, and in the crossing with other sources-German, Hungarian, Rumanian, and others. Excellent combinations are: Rumanian father with Polish Jew mother, pure Pole with Russian Jew mother, or Russian Jew with pure Polish or German mother; also many crossings of Jewish strain with Hungarian, Croatian, Slovakian, Czech-and the mixture of Jewish and Slavic with German blood.

The varied mixture of peoples in the old Austro-Hungarian monarchy on the Danube, the streaming together of all possible race-mixtures, in combination with its great culture, made Vienna the chief city of the art of playing on musical instruments.

The musical quality in German-speaking Austria originated in the old crown lands of Steiermark, Carinthia and Tyrol. The majority of Austrian talent is of mixed blood, combinations of Hungarian, Bohemian, Polish, Croatic-Slovenic and Rumanian-Italian elements, with or without Jewish strains.

The playing-talent of Russia is, likewise, rarely pure Slav. The Jewish strain usually predominates. The South-Russians are more gifted than the North-Russians the population of the Podolic (?) country, of Kiev, Cherkov, Saratov and Moscow (central districts), the old dwellers on the Volga and the Ukrain, besides the Caucasians (of Arischen strain) and the Grusinians.

### Magyar Pianists

The Hungarians-it is well known that the Hungarians are not Slavs, but with the Finns belong to the Magyar race-have almost all the advantages of the Slavic race; but, also, almost all the disadvantages especially the weakness, instability, the riot of extremes in feeling, the propensity to effect, the dazzling, purely technical playing, as well as indolence. But they have blood and nerves, a burning enthusiasm for all that is beautiful and great, a tendency toward the dramatic, pathetic and heroic, and inimitable elegance and ease of touch and of

In most of them, to be sure, are generations of Jewish blood. The pure Hungarian is a doubtful quantity. But mixed or not mixed, the race itself, together with the Bohemian and Slavic, always provides excellent material for the art of the violin and 'cello, and richly predisposed piano-players, especially when there has been intermarriage with German discipline and thoroughness, German comprehension and taste.

The Imperial German (so-called) is plainly inferior to his Austrian race-brother in playing gift, especially with reference to blood, musical nerves, rhythm, charm and technical ease. The Elbe and the Main are not mere geographical boundaries. The Austrians, like the Hungarians, are sheer, full-blooded musicians, and the predisposition, the lighter temperament and the higher musical potentiality are as golden weights, which weigh heavier than the thorough training and cultivation of the North German. The gay nature, the joy in singing and in playing, and the unreserved personality of the Austrian, e not to be caught by imitation. They are advantages of ancestry, which, like the climate (one has only to recall the sun of Italy and its influence on the human singing voice) belong more naturally to the cheery South than to the colder and severer North, (Note,-The string band of the Vienna Philharmonic is without an equal. The North German, however, has the better "brass", while the French, as is well known, produce the best players on the wood-winds.

Strength of character, strict discipline, energy, endurance and industry; solidity and thoroughness of workmanship; in a word, better "schooling," these qualities for which the German "of the Empire" is known, are often a disadvantage to his art. House and school in Germany destroy more than kind Providence can be responsible for. The schoolmaster in the German, that which makes him "Professor," shuts the light and sun-



RUDOLF M. BREITHAUPT

shine out of his music. Besides the reserved and imprisoned personality, besides the playing-will which is attained only through training, and besides the lack of confidence, there is a still greater hindrance-unwieldiness and slow motor-activity, "the long lead," as the Berliner jestingly says. Impulses seem to become slower in proportion to the northern degree of latitude. The bony structure is stronger, the physical power increases, but the transmission and translation of the central impulse takes longer, and the manual dexterity and skill, the ease and fluency of technic-in short, the elastic tension of muscles and joints, is decidedly inferior.

## German Planists of Foreign Descent

The great playing-talents of Germany are mostly of foreign descent-are Jewish or Slavic mixtures-Russian, Pole, Hungarian, Bohemian or Romanic,

If one looks closely at the various stems, the Thuringian, Rhenish and Saxon elements of the former Empire are the most gifted, the most joyous in playing. The Thuringian forest is enriched with the blood of the old Franks. And in the Thirty Years' War, Slovak, Croatian and Hungarian were brought thither. The Counter Reformation brought Bohemian, Salzburger and Tyrolese (Innsbrücker) over the old Roman Road and with them, the art of the glass-blower, and musical blood.

The Saxons of the former kingdom are not of pure Folk origin. The population is a mixture of Thuringian, Frank, Wend and Czech. But this mixed blood is of a mobile spirit, alert and swift, quick to observe and comprehend, and skilful in all manual arts and accomplishments.

In the Rhinelander, music is in his blood just so long as Father Rhine rolls his waters through this Paradise on earth. The joyful nature, the pleasure in wine and song, of the whole race, create a type there, which closely approaches the Austrian type, in musicianship and technical fitness. At all events, the playing art is an art of adroitness, of light, fine, graceful wrists, on the banks of the Rhine, where grows the flower of charm, and where rhythm can unleash itself freely in the swinging dance-more at home than in the land of the Pomeranian grenadiers, or on the shores of Northern waters.

Transitory mixtures with Romanic-French blood are there, also helpful to the playing arts.

Among the South Germans, Suabia, Pfalz and German Elsass are prominent in musical feeling, although here the technical ability is considerably inferior. A certain good nature and thoughtful contemplation, which belongs to these races-except in certain more cheerful districts of fields and woods-are not favorable to the growth of the playing art. This is also true of the Alemannian Swiss, who have seldom become world-famous in the interpretative arts. The French and Welsh combination is better.

In Bavaria we touch upon heavier ground, The whole style of the man is heavier, limbs are more stiff, and skill in moving them is less. The same is true of the northern branch of the old Saxons (in Braunschweig Hanover and the rest), and Westphalia, Pomerania. Mecklenburg and Friesian East and West Prussia. With them, too, the love of music is not at all in proportion to the executive skill. The projection of rhythmic impulse seems to be checked; technical ease is rarely found in combination with inborn charm.

Virtuosity-as it appears in a gesticulating, rhythmically agile race, is here almost a mythical idea. Where the bones are heavy, the elastic wrist is rarely found. Musical feeling, slumbering in the depths, is often crushed by the heaviness of mind and body, stifled by the gloom and anxiety of the northern woods and seas, in the fog

### Scandinavian Pianists

The other Northerners, especially the Norwegians, are hemmed in by the same limitations of race. They depend for their interpretative art, almost wholly on importa-

Danes and Swedes are more mobile, the latter especially, with their mixture of Finnish, German or Romanie blood.

Good talents are found also in the German Baltic provinces, Laton and Finland,

The same statement holds true for Holland. The number of playing talents in no way corresponds to the sound, musical feeling of the people, and the good musical training in home and school. The renowned great violinists, 'cellists and pianists have, moreover, strains of Jewish or Semitic blood,

Of the pure Romanic races, the French are unquestionably in the lead. Intellectual and technical facility. grace and eloquence, are virtues which cannot be denied the French, and for long years they have conduced to the great reputation of French violin schools, of Brussels and Paris, and the piano methods of the conserva-

Italy, the Paradise of voice-culture, has for a long time accomplished more with violin technic than with piano technic. But recent times seem to have brought about a change, and to have increased piano talent.

The same may be said of Spain and Portugal. Yet in all three countries mixtures of Tewish and German origin are not rare, and, when they appear are usually of remarkable gifts.

### English and American Planists

The Englishman of the original stock seems to have been forsaken by muses and graces, since the decline of his Elizabethan period of flowering. His irresistible inclination toward football, boxing and water sports, inevitably precludes activity in the province of interpretative music.

The best branches are found in the Welsh race of the old Cymric Wales, and in Norman mixture. Irish and Scotch are truly gifted. Both stems produce excellent violinists, occasionally also good piano-players,

Of North America one may say, as of a vineyard, that there are localities and waves good, bad and indifferent. The pure New Jersey man shares the fate of the pure Englishman. This branch gives only sour wine.

The best species grow in the South-Virginia, Carolina, Alabama and Florida, and in the Western States-Texas, Kansas, California. Here, where Spanish, French, German blood is richly and variously mixed with English, striking talents are born. Also in the Middle and Northern States, where are Irish, Polish, Czech, Hungarian and Italian mixtures, with or without the Jewish strain, good material is found.

In Canada there are French and Scotch graftings The whole complex of the States, with its vivid mix ture of peoples, needs only good schools and the Old World tradition and cultivation, to achieve perfection,

and icc of the long winter. Only occasionally does a But the day is not far distant, when this land of technic shoot rise to sunny heights, and offer to the world, in (which, moreover, can afford the luxury of the best playing and in technic, the wonder of a lightly swinging European artists) will make itself entirely independent of foreign importations, and when its own art centers and schools will bring forth material quite equal to that of the old mother countries-if not even better material.

Here are great activity in all that is technical and practical, a true sense for all that is new, which saves time and labor. Here are a keen sense for the best methods and practices of the world, imitation and quick adaptation of all the results of modern research in all the departments of art-technic; here excellent bodily training and development at home and in the school, in which the idea of modern relaxation, the rhythm of free movement, the culture of the dance and the freedom and lack of reserve in personality which already are more widely known and more popular than in the Old World. Thanks to all these qualities, a soil is prepared in which the young plants may develop, grow and thrive with uncanny swiftness

In Central America, Mexico plays the chief rôle, Her best talents are cultivated in France and Germany. In South America, the preponderating influences are the mixtures of the mother countries-Spain and Portugal. Brazil and Argentina, Venezuela and Chile are rich, new soil, which will bestow many musical blossoms upon us. The musical development, in comparison with the giant strides of the United States is remarkably backward The larger proportion of mixture in the blood, as well the climatic conditions of the tropical zone, have diminished the executive power of the race, even into the present period. The best specimens and examples have sprung from French and German schools.

Australia, on the contrary, has great aspirations, and in certain manifestations has far outstripped the mother land, England. The daughter colony has produced not only phenomenal voices but also several instrumentalists of high rank and reputation.

Quite in the background appears the yellow Japanese, in musical art still fragmentary, without visible development, without musical sympathy or taste. But who knows whether he may not yet outrank the old, rotten Europe? The downfall of the "Lands of the Evening" is perhaps nearer than one suspects, and the flowering of Japanese painting and relief shows that powers are slumbering in the yellow races, which, if they are once awakened, may promise equally great musical art, both creative and interpretative.

### **Iewish Pianists**

The following names show what a high percentage, of talent, especially in the virtuoso art, is derived from the Jewish race. Of pure or mixed Jewish descent are (the names show which are to be reckoned as belonging to the ancient race) :- Henri and Jaques Herz, Henri Rosellen, Josef Ascher, Wilhelm Goldner, Sigismund Thalberg (Paris), Ignaz Moscheles, Felix Mendelssohn, Jakob Blumenthal, Felix Blumenfeld (Petersburg), Tausig, Anton and Nikolaus Rubinstein (both Russian Jews), Alexander Dreyschock (Czech), Julius Epstein. Theodor Leschetizky (Vienna), Arthur Friedheim, (Russian), Moritz Moszkowski (Polish Jew), Xaver Scharwenka (German-Pole), Raphael Joseffy (Hungarian Jew), Emil Sauer, Moritz Rosenthal, Alfred Grun-

feld (Vienna), Alfred Reisenauer, Ferrucio Busoni (Italian, with Russian-Jewish mother), Frederic Lamond (Scotch), Leopold Godowsky (Russian) Vianna da Motta (Portugese), Mark Hambourg (South Russia), Ossip Gabrilowitsch (Russia), Karl Friedberg, Ignaz Friedman (Pole), Gottfried Galston (Hungarian-Polish stock), Arthur Schnabel, Paul Goldschmidt, Leonid Kreutzer, Joseph Lhévinne (South Russia), Scyerin Eisenberg (Pole), Bruno Eisner, Ignaz Tiegermann (Pole), Alexander Borowski (Russian Jew), and others.

THE ETUDE

Of pure German blood are Hans von Bulow, Karl Klindworth (Hanoverian) Klara Schumann, Bernhard Stavenhagen, Konrad Ansorge (German-Moravian). Heinrich Barth, Max Reger, Max Pauer, Josef Pembaur (Innsbruck), Frida Kwast-Hodapp, Waldemar Lutschg, Wilhelm Bachaus (Leipzig), Elly Ney (Rhineland), Edwin Fischer (Swiss), and others.

Liszt was pure Hungarian, so also are Ernst von Dohnányi and Franz v. Vecscy. Joseph Joachim was, as been said, Jewish. Chopin was pure Polish. Ignaz Paderewski is likewise Polish; Joseph Hofmann, German-Russian, Teresa Carreño was in blood, pure Spanish, and Claudio Arrau also. A like high proportion of Iewish blood could also be shown among singers, violin-'cellists and conductors.

If one glances into the history of creative music, the proportion is found to be just the reverse. At all events, here the Tews are in the minority, even though they have at all times, dominated in the lighter musical forms, such as operetta and the popular music-so called. Creative geniuses like Halévy, Mendelssohn, Meyerbeer, will, remain exceptional, at all events, so long as the Jewish race does not feel the inner necessity for ethical artpower, the call to ideal heights, to mystical glorification, the painful struggle to comprchend the World-Soul and the eternal mystery of God; the deepening of technic in the direction of great form, inner structure, and contrapuntal working-out,

"The case of Mahler" proves this: He was first, Faustlike, Jew who sought to break loose from this inner race dissension, and to reconcile the discrepancy between logical speculation and intuitive power. At all events, he struggled, fanatically with himself, God and the world, and wrought out the solution of the great musical synthesis with an unparalleled mental energy. Mahler possessed cosmic feeling and a magical imagination (Lied von der Erde), in spite of superficial and banal moments.

Likewise, the youngest, most Jewish of the Expressionists (Schönberg and others) exercise a powerful charm in the heedlessness with which they let loose the world of tones in all its finest colors and shadings, as if attempting to break it into quarter tones, like a magic spectrum. But thus far, their efforts and labors are only feeling the way, and seeking for beginnings. The speculative preponderates. The "Soul-Dynamic" is lacking: the mighty proportions of height, depth and breadth; That which is reckoned out, subtilized, broken into many harmonic colors does not suffice; for the roots of all great creations lie on the other side of space, limits, color and count. Without symbolism of world-feeling, without mystical experience, without seeing of visions and seeking to realize dreams, the heartbeats of man will not be quickened.

### Why a Contest

### By Genevieve Sowers

"ALL life is a race," said Benjamin Dis- pupils will answer. The following are raeli. Nothing in human life excites quite very good: Clementi, Sonatina, Op. 36, No. "I NEED not fear to trust my child to her; so much interest as a race, whether it is a 1; Austrian Song, Pacher; Solfeggietto contest to decide the prowess of pugilists, Bach; any Sonata, Chopin Waltz or tennis players, chess wizards or the greater Song Transcription within the ability of hattle of nations

Millions are spent each year in races for Czerny, Clementi or Cramer may be used. supremacy. Unfortunately these millions When the class begins the study of the But the contest principle, the race is the that it shall be judged according to the same

Nothing stimulates interest among chil- phrasing, pedaling and speed. dren of the same grade quite so much as

Appoint a specified time when a certain Appoint a specified time when a certain the right hand the thumb comes piece or study shall be learned. Have ity to project their personality beyond house that always could supply her needs on the first white key ascending, and the The idea of securing a prize will keep up is sterile."

their interest while preparing for the Why She Made a Success of (6) Because her word could be dependcontest.

Any study or piece which contains good technical material and is pleasing to the the player. Bach Inventions, Studies of

are given largely for trials of brute force. desired composition, have it understood following points: Tone, accuracy, rhythm, work,

"Artists succeed because of their abilone play in turn. Award a prize to the one less supply of vitality is required, and who plays best from a musical standpoint. without this life-giving stream all talent

## Teaching

### By S. E. Spratt

I knew it by the lighting of her eyes,

When first she stooped to take his hand in hers. And speak a word of greeting." -CPATC

(1) Because she made a study of child nature as well as of music.

(2) Because she was a student of her

(4) Because she traded with a music is that in the right hand the thumb comes

(7) Because she did not "bluff" nor make excuses if she committed an error.

(8) Because she did not hold up certain pupils as examples to others. (9) Because she never concerned herself about the family affairs of her patrons.

(10) Because she never attempted to teach pieces beyond her own ability.

## Arpeggio Fingering

## By Celia F. Smith

(3) Because she selected books and pupils often have difficulty in finding the pieces best suited to the needs of her correct fingering when the arpeggio begins promptly.

(5) Because she read good musical descending. For example:—in the arper-magazines, attended teachers' meetings, gio "bb-d-f" the right thumb comes on the sures, and recitals.

# A Thousand Years From Now. Music in America in 2924

A Mid-Summer-Night's Phantasy

By LORNA GILL WALSH

"ORDER the Aero Car, Minerva; let's take a little trip,"

"We need to do some propaganda work; my shield is getting so rusty."

"Where shall it be, Min?" "What a question, Mars. America, of course! they have such good brass bands.'

"I am just sick of her Radio messages of Peace and Good Will, with pretty hymn-like accompaniment," said Mars, "but I'll be blowed if I'll send her a Christmas

Landing at the Hangar, off Montauk Point, Tory

Emigration Officer: "What brought you here, Mars? and Min, too? Surely you did not think we'd let you in? What's that I see in your grip? A drum and a trumpet? Ha! ha! Don't you know that for more than fifty years we've not allowed any one to own or play these instruments without a license?"

(Mars bribes him with a bottle of Ambrosia.)

"I tell you what I'll do, Mars; but first I must confiscate that drum and trumpet. Naturally you're interested in seeing a bit of the country, I'll show you about town, incognito, of course; you'd be electrocuted at once, if you were caught.

"We call this the Age of Harmony, because all the effort and accomplishment for the past century have been along these lines. After all the hatreds of that last war something had to be done. Right here in my department I shall show you what is being accomplished," (Mars could see a baton waving in the distance.) "We begin to harmonize these alien groups at once-it keeps them waiting peacefully. Such terrible fights history tells about between those Hungarians and Roumanians, Italians and Austrians, not to mention the awful rows between the English and the Irish. The Melting Pot was a great failure, until those Musical Efficiency fellows got busy.

"The physical examinations over, all immigrants are passed to the Musical Experts, their ears and voices tried and indexed, then assigned for chorus work, here, and the Community Houses in their future neighborhoods, in town or country. Players of instruments are ticketed for Community Orchestras, their services to be called upon, for Municipal, State, patriotic and char-

"'Vibrating in unison with nature,' is the slogan of the The application of music, in industry, medicine, in every department of life, has done wonders. Let me call one of our Musical Experts; he can tell you better than I.

(Introducing them as friends from Newfoundland.) Musical Expert.-From the Department of Musical

"I shall be delighted to show you something of the workings of our Musical System."

All go off together. "Here's a factory, where a new musical apparatus has been installed. A short time ago the manager, seeing failure ahead, called upon me for advice. I said to him, 'no wonder; those old tunes of yours won't work any more, they're out of date. What you need is an entirely new musical mechanism. You must be progressive,

up to date in your musical system." "Now, as you see, business is flourishing. Harmony makes the wheels go round; musically well-fed workers put their hearts into their work. I press this button for Tonic Tunes, for tired workers; out pours, Tarentellas, Scherzos, Jigs and Reels-all the Step Lively Tunes; no Hesitating Waltzes. mind you. An ether is scattered through the air that fills them with happiness and contentment. The Boss tells me that now they ask him to work overtime. He has to force them to leave when the whistle blows for luncheon. That's the result of good, wholesome drinking at the pure fountain of melody, a pure sparkling drink, with no 'morning after. We Musical Experts recommend more lilting music and less hootch. Turn on the spigots of harmony (pointing to the various buttons) and they spring to their tasks as though they were going to a baseball

"In every department of life and industry, you will find it the same-our Department of Musical Efficiency working successfully to relieve most of life's drudgeries and burdens. But I don't suppose any Age ever was or ever will be perfect, let alone this Age of Har-

mony. There are Clothing and Shoe salesmen, who will demand your favorite tune, then sell you a suit of clothes or a pair of shoes, a size too small. Getting one's keynote, instead of one's number, is working untold mischief in all lines of business. The mesmerism of music is a dangerous power in unscrupulous hands. Look at some of those Real Estate Developers who go out into the country, with fine bands along, to auction off worthless tracts of land! Look in the newspapers at all the ads. for Musical Directors and Musical Aids of every sort; if you wish to know what is thought of the powers of music." "All the ads, were for servant girls," said Min to Mars, "when I was here before.

"With the Doctors it was formerly pills and pulses or tongue and tonsils. Now there are more musical prescriptions than were ever in his pharmacopoeia. But you should see the vim the Docs. go to it; all the appendices, the tonsils they clean up in a day under the influence of the Heavenly Maid! She really warms up a man's whole nature with a spirit of generosity, too, (attention charity workers 1) toward his fellow man. He forgets his grudges and his hatreds."

> Suppose that, Rip van Winklelike, you went to sleep for a thousand years and woke up in the world ten centuries hence. What would music be like then? Miss Lorna Gill Walsh, one of the most imaginative writers in music, and a practical musician herself, essays a picture of music in 2924 that our readers will surely find interesting.

Mars was dying to ask him what the salaries were in his department, but it was difficult to find a pause in the ceaseless flow of conversation. A stop for breath gave him his chance at last.

"The salaries are big," he answered. "Why not?" with a broad wave of his hand. "It requires the profoundest knowledge; years of study, from the physical, scientific, emotional and aesthetic standpoints. Courses of Applied Music are given now, in all the Universities.

"But as I said before, music has its abuses. The Antis are always with us, terrible fanatics, who see only the bad side of everything. They wish to abolish all music, as those Prohibition cranks of a hundred years ago, who succeeded in banishing all the beautiful sparkling wines, and those distilled essences of flowers, the chartreuses, because some people imbibed too many spirits. They have yet to learn, as the Prohibitionists, the difference between the wine and the spirits of music. It's the invention of the devil, they say, because of the stimulating effect of our highly emotional music. I admit its dangers, it's a force like electricity, that must be kept under control. It can bring out the best and the worst in us. But already we have harnessed its powers for the good and the happiness of mankind; already, we have our musical censors. No wonder that great old novelist, Count Tolstoi, was afraid of it! There are operas and Symphonic Poems that fire the blood like cognac. They're not meant for daily use, as are the health-giving wines of simple melody and harmony.

"Just think of its benefits to the sick, alone! Our Musical Healers are God's own people. They must be very clever musicians who can sing or play some instrument. They are familiar with all the sources of musical supplies, and well read in the vast library of recorded music. They can conjure up all the powers of auto-suggestion; they can bring peace and calm with old

church music, or can quicken the pulse of the depressed and make one live again in pleasing memories of the

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The Emigration Officer caught a glimpse of Mars trying to suppress a yawn; and Min, usually so talkative, hadn't a word to say for herself. "Come, let me take you to my apartment for a cup of tea; you must he tired" he said.

"Tea," whispered Mars, with scorn to Min. "I'm scalded with tea. What we need is a good bracer, after all this." (Officer escorts them to his Aero Sedan.) (Arriving.)

"Now that we have Aero Cars at our doors we have become a nation of homebodies. Make yourself comfortable, Min," as he stuffed a cushion behind her back, and offered her a cup of tea. "Two pieces of sugar?
A little rum?" (Mars helped himself, generously, as soon as the Officer's back was turned.)

The Musical Expert: "I shall let you hear that new opera they're playing at Monte Carlo this afternoon. Operator, give me The Fall of Constantine of Greece.

"This evening you can hear that fine new tenor at La Scala, some of the new popular music from Vienna, and some of our native opera at the Metropolitan. Ohl You would prefer to hear some of the old operas and singers? All right, here, press these buttons for your recorded music. This wealth of music in the home is chiefly responsible for what America is to-day-the most musical country in the world. It's because of the opportunities for repeated hearings of the great masterpieces of music by the great artists and orchestras.

"Very nice on Sunday mornings, Mars, if you're spiritually inclined," whispered the Emigration Officer. "You can have your Gregorian Chant and your favorite preacher served with your toast and coffee, without the irritation of a collection box."

"What above all those lovely prima donnas you had at the Metropolitan?" said Mars. "Some without much voice, either. And those managers and millionaires?

"All that's changed," interrupted the Officer; "a matter of history. The public do the picking, now. The successful manager keeps his finger on that musical pulse of the people, Radio. The day of advertising and press notices is over. There is nothing to influence public opinion in advance. American ears have grown so keen and critical that no manager can slip anything over these days. Reputations are made overnight. New singers, unheralded and unknown, wake up to find themselves famous as Carusos or Jeritzas. Success by Radio signifies a great demand for names of the performers so that they may be heard in person, in concert or opera, with the managers waiting to offer them the opportunities their talents and the public appeal calls forth.

"Those Wagner operas were terribly longwinded affairs," mused Min.

"Not now," replied the Expert. "They were like some good old apple trees that need a good deal of pruning. Few operas last over half an hour now; rarely an hour r an hour and a half."

"You don't mean to tell me that people sit at home every night listening to music?" said Mars, aside to the Emigration Officer. "They were chasing out every night to the movies, or jazzing it somewhere, when I was here before !

"You mean the People's Theaters? They're still very popular.

"I did have quite a weakness for those fine cowboys, and I just loved the little vamps," Mars ranted on. "You'd scarcely know them from a real theater now, pictures have grown so realistic in voice and action; besides, there are reproductions of musical comedies, old and new, plays and music, the mimic drama as well as the spoken drama, and opera nights, when both new and old works are given. You see, these theaters have very elaborate mechanism, too costly for the average home; but you'll find the same old heartbreaks and misunderstandings as before, plenty of bashful suitors, and

beroines enfolded in the arms of their lost sweethearts at the finish." "The Musical Expert says he would like to show you one of our studios," said the Officer.

"No; tell him I would rather sit here by the fire. So pretty girls are still carrying music rolls about, and really take the trouble to practice five-finger exercises, with all this canned music?'

"It has just the opposite effect," said the Expert. "Teachers never were so busy. It has stimulated only more the desire for self-expression. Nothing can take grown to like them." the place of that, Teachers are people of great importance in the community, not like the past century, when hod-carriers earned more. Not every one who has the ability to pass the State Board of Musical Examiners. Studios have great libraries of recorded music, the interpretations of the artists of the past century and the sick of it all." present, as well as the interpretations of their own works by famous composers of the past century. Sheet music always was a feeble means of expressing their musical ideas. Tradition had to be more or less relied upon. So

much material along these lines of interpretation has accumulated that it has given rise to a School of the Technic of Emotional Expression. "I shall take you to a concert this evening to show you the error of your opinion in regard to the effects of our musical machinery." (Mars uttered a groan.)

"Better accept," whispered the Emigration Officer, "he might get suspicious."

Evening at the concert, Olympus Hall. (Mars looks around.)

"Well, Min, I never thought I should see this day. Just look at all the men! And not one asleep! Not even a snore! Little did I think those brave American men would ever come to this !"

## The Fascinating March

By C. A. Browne

"WHY," challenged the maiden fair, are used. And Military Music employs Why do I like Military Marches so three different cadences, the Drum being much better than any other kind of of the utmost importance in defining the

The man whose Military Marches have Naturally, the pace varies with the ized in a recent German publication. Becgirdled this globe of ours replied, "It is composition; from the extremely slow thoven was accustomed to take paper and the spiritless reply. Oriental, in you." And in evidence, he Dead March, gauged at 75 steps a minsmilingly pointed out the feathers in her ute; the Quickstep, calling for about 103 hat, the skins of the animals with which steps; to the Pas de charge or Doubleher dress was trimmed, and the little, quick, demanding 120 steps. In the first sat down and commenced to write out his ornamental tassels that bedecked her two rhythms, a pace or step means a

"A March must be robust," argues the March King. "It must stir the blood. No quick time it denotes 36 inches. matter how cultured we may be, we all have in us an element of the wilds."

From the primitive savage, lustily beat- them something tumultuous, like the rattle ing upon his tom-tom, to inspire fierce of drum-sticks or a drum." But this bitdeeds of courage in his fellow-tribesmen, ing comment should have included the entis a far cry to our glorious drum-major, tire race, rather than a fraction of it. gracefully and ostentatiously twirling his Even primitive man so marvelled at the wand at the head of a glittering band of sound of a drum that he believed it to be instruments.

Along the mighty rivers of the Dark Continent, the negro tribes code all sorts protests that the sound of the Drum is of messages, to those dwelling on the opposite side of the stream, by beating the rhythms of their tunes, upon their military art depends upon its various clumsy drums. And the seven-foot war cadences. Always, and irresistibly, has trumpets of New Zealand's Maoris could the Voice of the Drum called to the soul be heard for miles.

Napoleon-most practical of men-con- savage that is latent within him. vinced of the stimulating effect of Music upon armies, utilized it with telling results little recking of a time when that of the enemy should contribute to one of his most humiliating defeats. The advance of his Grand Army into Russia was undoubtedly the turning-point in Napoleon's career. It marked the beginning of his means except currency to secure them. raptured with some new themes that he downfall. In his note-book we find this One young lady was unforgivably persis- was developing mentally that he lost all significant entry: "The weird and barbar- tent. ic tunes of those beastly Cossack regiments simply infuriated the half-starved get me at least one seat." Muscovites to the maddest rage, And they wiped out the very cream of the house," responded Rubinstein, "and I will The Man of Destiny, in summing give you a pass for that." up the causes of his overthrow, frankly added the effects of the singular Russian reaching home found that Rubinstein had from head to foot, hatless, his hair music to the rigors of a frightful Russian music to the rigors of a frightful Russian written, "Good for the seat at the key-disheveled, his face streaked with dirt and

A book, written in 1622, intimates that military musicians were esteemed as almost sacred some three hundred years most dishonorable for anyone to harm found its vent in the wailing minor."

color. Heard melodies are sweet; but, perhaps, those "The old mollycoddles!" retorted Minerva. "The women are to blame for all this! They've dragged them around to concerts and operas for years until now they've

'What's this they're all listening to?" Mars said, glancing at his program.
"The World We Live In." (Symphony of color and

you listen to it? Makes one feel so mean to have been other fellow down at the department. That's how wars sound), by Seraphimsky. "Let's go, Min; sneak out while it's dark. I'm just

brothers. It creates pity and love and faith, "Hush! Stop rattling that sword! The time has come for a little diplomacy, Mars. Just wait a minute. I of the psychology of music. This great school of composition of the past fifty years has arisen because of would like to take home some good spicy gossip about the discovery of the laws of vibration underlying the

these melomaniaes and this music:" "Music, woman, there's not a tune in the whole darn thing!" (Intermission after the Symphonic Poem.)

"Pardon me, my friend, but I overheard you," said the Expert. "Sorry you're not enjoying it; but you will if you stay with us; your ears, perhaps are not so sophisticated as ours in your Newfoundland. The fact is, a single tune is too obvious a thing for the cultured ears of Americans. We must have a rich tapestry of melodic design, a rich warp of melody and harmony, as in this symphony with its vivid characterizations of the animal and the man-made world, the world of roaring machinery, -and the world of nature, with its mists, its twilights and its moonlights. And then all that infinite melody of

Traffic and Genius

By Jacob L. Geiger

country came down the street with their

When Beethoven Was

Arrested as a Tramp

Ry William G. Dentzel

idea of time, place or personality. He

place known as Wiener-Neustadt. He lost

his bearings entirely and had no idea

where he was. When he awoke from his

perspiration and his house-coat old and

for genius

for free seats for his recitals, by people occurred in this way. The master went

who were willing to resort to all kinds of out for a short walk and became so en-

The young lady was delighted, but upon musical trance he was covered with dust

-Louis C. Elson, was the great Beethoven,

Old-time military instructions direct

that "It is to the voice of the Drum

that the soldier should wholly attend."

In modern Music three separate Drums

stride of 30 inches; whereas in double-

Said Handel to Gluck, "If you want

to work for the English, you must give

Later the brilliant Marshal de Save

more than mere noise; that the entire

of Man, as well as to the subconscious

Rubinstein's Free Seat

"There is only one empty seat in the

distinct rhythms.

the voice of a spirit.

board."

## musical psychology have given us!"

unheard are sweeter.

"There is a psychology in it all, too. It's music with

a purpose, made to unite us. Don't you feel that you

want to make up for all the suffering you have caused

in the world? Doesn't it make you love everybody when

jealous of any one-for me to have been envious of that

arise! There is no greater power on earth to make men

"The great composer of to-day is a profound student

powers of suggestion in music. Why, music can form

one's thought and mood, it can make us live within our-

selves, and lift us above the petty cares of this life.

Great music is a psychical storm, agitating to fathomless

depths the mystery of the past within us. Why, there are

tones that call up all the ghosts of passion, of joy, of

tenderness, of pain and perished passion! To every

ripple of melody and billow of harmony there arises out

of the past some eddy of pleasure and pain. If the dis-

covery of the laws of harmony produced great masters

like Haydn, Mozart, Beethoven and Wagner, look at

the giants of to-day that the knowledge of these laws of

Has the age in which genius was re- following conversation: spected by the common people passed away? Here is a tale of Beethoven, author-another: "Where are you going?" "Hello, John," said one young man to

"I don't know where I'm a-goin'" was

parents demand it. They keep at their themes. Two cabbage pedlars from the lessons because they don't know how to

shout to the composer to get out of the they skim over them a few times, and then shout to the composer to get out of the way when the other, recognizing Beethowen, make noises to "make mother think I am exclaimed, "Ha! Hans, leave him alone, practicing." They can see no use in the He is the greatest musician in the world. study of sonatas, those "dry old things," Our cabbages can wait for his ideas." So and so far as Beethoven is concerned, there they patiently waited until Beethoven was might as well have been a hyphen in the

with an American traffic "cop" if he had They do not acquire the technic to play held up the traffic in similar manner. Per- the better class of moderns and so drift haps we shall never have great American off into the parlor-piece class. Neither music until we learn to make allowances do they take as much interest in this as

Musically speaking, they "don't know where they are goin'!"

finding out what will not do; and prob-Very few people know that Beethoven ably he who never made a mistake never

## A Blind Composer Before

"But, master," she said, "you surely can walked along a canal and finally found Fridzeri has not found its way into the himself in the outskirts of Vienna, in a musical encyclopedias. Blind though he was, in the years 1772 and 1776 he wrote

In the "Correspondence Litteraire" of Baron Grimm and Diderot we get some

to form the musical staffs. Little wooden figures were cut to represent the notes and soiled. Small wonder that when he sought other characters to be used. Each kind was "The minor mode is so universal in folk to find his way and shouted, "I am Beekept in a little drawer to itself; and he acmost sacred some three hundred years "THE minor mode is so universal in 100k common thoven," no one believed him. Only when customed himself to recognizing them by ago. The drummer, especially, was to songs occause are among the considered as a man of peace, rather people, almost the whole world over, was the police took him in hand and led him his touch. Thus he wrote music much as be considered as a man of peace, rather people, amount in which which the considered as a man of peace, rather people, amount in which would be type; and, to prove his back to his quarters would the people of another would set type; and, to prove his the streets really believe that this tramp writing, he had but to pass his fingers over

Where Are You Going?

THE ETUDE

By W. F. Gates

On the street recently, we heard the

because of the barbarian, the savage, the time of the Funeral, Processional or pencil with him on his daily walks around It struck us that this answer expressed Vienna. Whenever the inspiration seized him the condition of many music students. he would stop to write down new ideas. They don't know where they are going, Once he stopped in the middle of a street, or why

They begin music study because their loads of cabbages. One was about to get out of them-or all of them.

The technical studies are bores, and so finished. How would Beethoven have fared place of the "h" in his name.

in the jazz orchestra at a cheap theater.

More than that, if you ask us, we do not think they are "goin" at all. They are

"We often find out what will do, by RUBINSTEIN was constantly importuned was actually arrested as a tramp. It made a discovery," Samuel Smiles.

## Braille's Invention

An interesting chapter in the life of two small operas.

light on his method of work. On a desk silk threads were stretched

the wooden figures.

N. A. Rimsky-Korsakoff P.I. Chay kovski A.N.Skrvabin Borodin 51911FB Pinoff = M.P. Musorgski

# The Music Masters of Modern Russia

Intimate Glimpses from the Autobiography of NIKOLAY ANDREYVICH RIMSKY-KORSAKOFF

One of the Most Significant of Modern Musical Life Stories

### Editorial

The Errors herewith presents several graphic extracts from the autoblography of one of the several graphic extracts masters, Himself and the several graphic extracts and the several graphic extracts the several graphic extracts and the several graphic extracts of the several graphic extraction to veracity and frank expression of the several graphic extraction to veracity and frank expression of "Le Coquette extraction to veracity and frank expression of "Le Coquette extraction to veracity and frank expression of "Le Coquette extraction to veracity and frank expression of "Le Coquette extraction".

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What the Balakireff Coterie Thought of the "Immortals'

"During November and December, I visited Balakireff every Saturday evening, often meeting there Musorgski and Cui. There also I made the acquaintance of V. V. Stasoff. I remember V. V. Stasoff<sup>1</sup> reading aloud to us passages from the Odyssey one Saturday, for the purpose of enlightening my own poor self. Musorgski once read Kookol'nik's "Prince Kholmski," and the painter Myasoyedoff read Gogol's "Viy." Balakireff alone, or four-hands with Musorgski, would play Schumann's symphonics and Beethoven's quartets. sorgski would sing something from "Ruslan and Lyud-(for instance the scene between Farlaf and Nayina) with A. P. Arsenyeff who impersonated Nayina. As far as I recall, Balakireff was then composing a piano concerto, excerpts from which he would play for us. Often he explained to me instrumentation and forms of composition. From him I heard opinions that were entirely new to me. The tastes of the circle leaned towards Glinka, Schumann and Beethoven's last quartet. Eight symphonies of Beethoven found comparatively little favor with the circle, Except for the "A Midsummer Night's Dream" overture, the "Hebriden" overture and the finale of the Octet, they had little respect for Mendelssohn, and Musorgski often called "Mendel"; Mozart and Haydn were considered out of date and naive; J. S. Bach was held to be petrified, yes, even a mere musico-mathematical, feelingless and deadly nature, composing like a very machine. Handel was considered a strong nature, but he was men-

tioned very rarely. "Chopin was likened by Balakireff to a nervous society lady. The beginning of his Funeral March (B flat minor) roused them to rapture, but the rest was deemed utterly worthless. Some of his mazurkas found favor, but the

'Viadimir Vasiliyevich Stasoff, a famous writer on art and music (1824-1906).-Carl Van Vechten.

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greater part of his compositions were looked upon as pretty lace-work and no more. Berlioz, whose works they were just beginning to know, was highly esteemed. Liszt was comparatively unknown and was adjudged crippled and perverted from a musical point of view and often even a caricature. Little was said of Wagner. The attitude toward the contemporary Russian composers was as follows: They respected Dargomyzhski for the recitative portions of "Rusalka"; his three orchestral fantasies were considered a mere curiosity (The Stone Guest did not exist as yet); his songs The Paladin and Oriental Melody were highly thought of; but, on the whole, he was not credited with any considerable talent and was treated with a shade of derision. L'voff<sup>2</sup> was deemed a nonentity. Rubinstein had a reputation as a pianist, but was thought to have neither talent nor taste as a composer. Syeroff had not put his hand to his "Judith" at that time, and so was passed over in silence."

### Why the Untaught Balakireff Was Such an Astonishing Teacher

"Balakireff who had never had any systematic course in harmony and counterpoint, and had not even superficially applied himself to it, evidently thought such studies quite unnecessary. Thanks to his original tal-ent and pianistic gifts, thanks also to the musical environment which he had found at Ulybysheff's3 (who had a private orchestra which played Beethoven's symphonies under Balakireff's leadership)—he somehow became at a bound a genuine, practical musician. An excellent pianist, a superior sight reader of music, a

"The composer of what was, before the Revolution, the Russian national authem, "Qod Save the Tsar." For Livoff's own account of how it time to he written see Montagu-Narhan's "History of Russian Music" (Scribner's), Page 57. C. V. V.

A music critic, the author of a famous work on Mozart.

Balakireff was brought up in Ulybysheff's household. C. V. V.

his amphonic cutte, "Scherchande," is the best known. His can be made and the souns are less known, with many must be supported by the sound in the sound in the sound in the larity was the substitution of the larity was the substitution of the sound in the larity was the substitution of reocchestrating of completing the materplece materials of reocchestrating of the larity was the substitution of the sound of the soun splendid improviser, endowed by nature with the sense of correct harmony and part-writing, he possessed a technic, partly native and partly acquired through a vast musical erudition, with the help of an extraordinary

memory, keen and retentive, which means so much in steering a critical course in musical literature. Then, too, he was a marvelous critic, especially a technical critic. He instantly felt every technical imperfection or error, he grasped a defect in form-at once. Whenever I, or other young men, later on, played him our essays at composition, he instantly caught all the defects of form, modulation, etc., and forthwith seating himself at the piano, he would improvise and show how the composition in question should be changed exactly as he indicated, and frequently entire passages in other people's compositions became his and not their putative authors' at all. He was obeyed absolutely, for the spell of his personality was tremendous. Young, with marvelously alert fiery eyes, with a handsome beard,unhesitating, authoritative and straightforward in speech; ready at any moment for beautiful piano improvisation, remembering every music bar familiar to him, instantly learning by heart the compositions played for him, he was bound to exercise a spell as none else could. Though valuing the slightest proof of talent in another, he still could not help feeling his own superiority; nor could that other, too, help but feel it. His influence over those around him was boundless; and resembled some magnetic or mesmeric force."

## What Rimsky-Korsakoff Missed

"Of all his pupil-friends I was the youngest, being only seventeen years old. What did I need? A piano technic, the technic of harmony and counterpoint and an idea of musical form. Balakireff should have made me sit down at the piano and learn to play well. That was so easy for him-as I worshipped him and obeyed his advice in everything. But he did not do it; declaring from the outset that I was no pianist, he gave up the whole thing as altogether unnecessary. He should have given me a few lessons in harmony and counterpoint, should have made me write a few fugues and explained the grammar of musical forms to me. He could not do it as he had not studied it systematically himself, and considered it unnecessary, hence also he did not tell me to study under some one else.

"Having made me write a symphony after our first meeting, he cut me off from preparatory work and the acquisition of a technic. And I, who did not know the names of all intervals and chords, to whom harmony meant but the far-famed prohibition of parallel octaves and fifths, who had no idea as to what double counterpoint was, nor the meaning of cadence, thesis and antithesis, and period, I set out to compose a symphony. Schumann's 'Manfred' overture and Third Symphony, Glinka's 'Prince Kholmski' and 'Jota Aragonesa' and Ralakireff's 'King Lear'—these were the models I followed in writing the symphony; copied (thanks to my powers of observation and imitation.) As for orchestration the perusal of Berlioz's Traité d'Instrumentation and of some Glinka scores, gave me a little fragmentary information. I had no idea of trumpets and French horns and would get confused between writing for natural-scale and chromatic-scale instruments. But Balakireff himself had not known these instruments and became acquainted with them only through Berlioz. The bow instruments, too, were an absolute muddle to me; the movements of the bow, the strokes, were completely unknown to me-I indicated interminable legatos, impossible of execution. I had a very vague notion of the execution of double notes and chords, blindly following Berlioz's table, in case of emergency. But Balakireff himself did not know this chapter, having the most confused notion of violin playing and positions. I felt that I was ignorant of many things, but was convinced that Balakireff knew everything in the world, and he cleverly concealed from me and the others the insufficiency of his information. But in orchestral coloring and combination of instruments was a good practical hand, and his counsels were invaluable to me.

## Why Rimsky-Korsakoff Left the Navy

"I was never seasick and never was afraid of the sea and its perils. But, at bottom, I did not like seaservice and had no aptitude for it. I possessed no presence of mind and had no executive ability at all. Subsequently, during the sail abroad, I proved to be utterly unable to give orders in military style, to scold, to swear at people, to speak reprovingly, to punish, to speak to a subordinate in the tone of a superior, etc. All these gifts, indispensable in naval and military service, I utterly lacked. Those were the years of rope-ends and brutal blows on the mouth. On several occasions, willy-nilly I had to witness the punishment of sailors with 200-300 ratline blows on the bare back, in the presence of the whole crew and to listen to the chastised man exclaiming in an imploring voice: 'Your Honor, have mercy!'

"On the artillery ship Prokhor, when the drunken crew were brought in from shore-leave on Sunday, Lieutenant Dek, standing at the companionway, used to greet each drunken sailor with fist blows on the mouth. Which of the two-the drunken sailor or the lieutenant who hit him on the mouth for the love of it-had more of the beast in him, is not hard to decide, in the lieutenant's favor. Commanders and officers, supervising the tasks swore with the technic of virtuosi: the choicest billingsgate filled the air with a heavy stench. Some of the officers had a reputation for their fiery imagination and inventive genius in abusive language, others-for their efficiency in knocking out teeth. For this latter exploit great was the fame of first class Captain Boobnoff, who, they said, used to stage a veritable Mamay Massacre1 aboard his ship while tacking under

## Mixing Chemistry With Music

Rimsky-Korsakoff's picture of the amazing manner in which a great Russian chemist gradually metamorphosed himself into a great musician is a classic. The following extract relating to the working methods of the composer of "Prince Igor," is very graphic.

"Borodin was already professor of chemistry at the

Medical Academy then, and lived near the Liteyny Bridge in the Academy building. He remained until his death in the same apartment. Borodin liked my symphony, which Balakireff and Musorgski played four-hands. Though he had not finished the first movement of his symphony in E flat major, he already had material for the other movements, which he had composed abroad during the summer. I was delighted with these frag-

'The famous débâcle of the Tartars under Mamay, on the Kulikovo Field.

ments, having now fully grasped the first movement which had merely astonished me on first hearing. I became a frequent visitor at Borodin's; often staying overnight as well. We discussed music a great deal; he played his projected works and showed me the sketches of the symphony. He was better informed than I on the practical side of orchestration, as he played the 'cello, ohoe and flute. Borodin was an exceedingly cordial and cultured man, pleasant and oddly witty to talk with. On visithim I often found him working in the laboratory which adjoined his apartment. When he sat over his retorts filled with some colorless gas and distilled it by means of a tube from one vessel into another-I used to tell him that he was 'transfusing emptiness into vacancy.' Having finished his work, he would go with me to his apartment, where we began musical operations or conversations, in the midst of which he used to jump up, run back to the laboratory to see whether something had not burned out or boiled over; meanwhile he filled the corridor with incredible sequences from successions of ninths or sevenths. Then he would come back, and we proceeded with the music or the interrented convergation"

### How Rimsky-Korsakoff Played the Piano

"In general, I applied myself that year quite zealously to piano playing, alone in my room. I think I lived then on Tenth Line in a furnished room, at a rental of some ten rubles a month. I diligently conned Czerny's Tägliche Studien, played scales in thirds and octaves, studied even Chopin études. These studies were carried on without the knowledge of Balakireff, who never suggested to me work at the piano-though how necessary that was! Balakireff had long given me up as a pianist; usually he played my compositions himself. If occasionally he sat down to play four-hands with me, he would quit playing at my first embarrassment, saying he would rather play it afterwards with Musorgski. In general, he made me feel uncomfortable, and, in his presence, I usually played worse than I really knew how. I shall not thank him for that. I felt that I was making progress in my playing, after all,—working rather hard at home. But I was afraid to play before Balakireff, and he was utterly unaware of my progress; moreover, was rated 'without capacity for playing' by others as well, especially by Cui. Oh, those were wretched times ! The circle often made fun of Borodin and myself for our pianistic achievements, and, therefore, we too, lost faith in ourselves. But in those days I had not yet become wholly disillusioned and was striving to learn things on the sly. It is singular that in my brother's house and at the houses of other people outside of Balakireff's circle, they thought me a good player, used to ask me to play for the ladies and visitors. I played. Many went into ecstacies from lack of understanding. The result was a sort of silly deception.

## A Professor Without "Training"

Rimsky-Korsakoff's confessions upon receiving the offer to become professor of composition at the Petrograd Conservatory are most extraordinary.

"Had I ever studied at all, had I possessed a fraction more of knowledge than I actually did, it would have been obvious to me, that I could not and should not accent the proffered appointment, that it was foolish and dishonest of me to become a professor. But I, the author of 'Sadko,' 'Antar,' and 'The Maid of Pskov,' compositions that were coherent and well-sounding, compositions that the public and many musicians approved I was a dilettante and knew nothing. This I frankly confess and attest before the world. I was young and self-confident; my self-confidence was encouraged by others, and I ioined the Conservatory. And yet at the time. I not only could not decently harmonize a chorale, had not written a single counterpoint in my life, but I had hardly any notion of the structure of a fugue; nay, did not even know the names of augmented and diminished intervals of chords, (except the fundamental triad), of the dominant and chord of the diminished seventh, though I could sing anything at sight and distinguish chords of every sort. The terms 'chord of the sixth' and chord of 'six-four' were unknown to me. In my compositions had aimed at correctness of part-writing and attained it instinctively and by ear; correctness of the grammar of music I also attained instinctively. Also my ideas of musical forms were vague, especially of rondo forms. I, who had instrumentated my compositions with a good deal of color-had not the requisite information as to the technic of bow instruments, or the real keys (that were used in practice) of French horns, trumpets, and trombones. As to the conductor's art, having never conducted an orchestra, nor even rehearsed a single choral piece, of course, I had no conception of it. And now Azanchevski took it into his head to offer a profes-

sorship to a musician so ill-informed, and the musician accepted without blinking."

## A Text Book that Was Never Written

"My appointment to the post of Inspector of Music Bands stirred up a desire of long standing in me, to familiarize myself thoroughly with the construction and technique of orchestral instruments. I obtained some of technique of orchestrar distributions. For onlined some of these: a trombone, a clarinet, a flute, etc., and, with the aid of tables existing for that purpose, set out to find out their fingering. At our summer home in Pargoloyo I played these instruments, so to speak, for all the neighbors to hear. I had no aptitude for brass instruments: the high notes I produced only with difficulty; to acquire a technic on the wood-winds I lacked patience; yet became rather thoroughly acquainted with them after

"With the peculiar haste of youth and a certain rashness in the matter of self-instruction, I immediately conceived the idea of setting out to write the fullest possible text-book of instrumentation; and, with this end in view, I made various outlines, memoranda and drawings which had reference to a detailed explanation of the technic of the instruments. I was eager to tell the world no less than all on this score. The writing of such a manual or rather the outlines of such sketches for it. took a great deal of my time throughout the following season of 1873-4. After having read a little in Tyndall and Helmholtz. I wrote an introduction for my book; in this I endeavored to state the acoustic laws pertaining to the fundamentals of musical instruments. My work was to begin with exhaustive monographs of the instruments by groups, with cuts and tables, with description of all makes in use to date. I had not as yet thought of Part II of my book, which was to treat of combinations of instruments. But soon I realized that I had gone too far. The wood-winds, in particular, proved to include untold multitudes of makes; in reality each maker or each factory has an individual system. By adding an extra valve or key, the maker either adds a new trill on his instrument or makes easier some run that presents difficulties on instruments of other makes.

### How Musorgski Went to a Drunkard's Grave

"There was absolutely no possibility of finding one's way through all this maze. In the group of brass windinstruments I found some with three, four and five valves: the construction of these valves is not always the same on the instruments of the various firms. To de scribe all this was absolutely beyond my power; and o what use would it be to any one reading my text-book? All these minute descriptions of all possible makes, of their advantages and disadvantages would but thoroughly confuse one who wished to learn something. Naturally, the question arising in his mind would be; Which instru ment, then, should I write for? What is possible and

comme one with western to rearn sometimes.

The question arising in his mind would be: Which improve the question arising in his mind would be an in the provided of the provi

Father of Igor Stravinski, the composer. C. V. V.

## The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A.

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

## Encouraging Originality

THE ETUDE

How shall one encourage and guard a child's unhampered initiative during the lesson hour,—how constantly and forcefully correct without disturbing confidence and trust?—M. B.

ONE of the great perils of the teacher is that of becoming too dogmatic. It is so much easier to tell a pupil authoritatively just what to do and what not to do than to fulfil a teacher's real office, which is to guide rather than to lead! Let us learn wisdom from that old Greek philosopher, Socrates, who educated his countrymen by asking them which made them think. That's what we ought to do-make our pupils think out their problems for themselves.

To this purpose, every teacher should cultivate the art of questioning. 'It is not such an easy art either: for to put a question so adroitly that it will direct a pupil's mind into just the desired channel requires much care and practice. The pupil makes a slight mistake-forgets to sharp a note, for instance. "There is a wrong note in that measure," you say, "which is it, and what is the matter with it?" Perhaps you will have to narrow the original question still further, to a group of three notes or even to the note itself. But do not actually tell him what the trouble is, if possible. So in other mattersfingering, rhythm, and so forth-let him find out for himself the real crux of the difficulty. And especially in phrasing, let him decide the limit of the phrase, its climax note, and how to lead up to this note most

Thus you will be cultivating his own sense of musical meaning; and ultimately he will be able to bind his phrases together with a due sense of their logical relationship in the scheme of the whole composition. When he is studying a new piece, let him, as far as possible, develop his own interpretation of it, before interfering. Then you may suggest additions or alterations without crushing out his own personal ideas. It is always possible to vary the interpretation of a composition and still have it make sense. So don't try to turn him into a mere poll-parrot of your own playing; but give him all the freedom of choice possible.

Another great aid toward originality is the imagination, which is so easily stimulated in children. No doubt the purists are correct in their exaltation of "absolute" music over music with a so-called "program." But if we are after sure results, we will often attain them most effectively by inciting the pupil to devise some little story about the music he is studying. Even giving a name-Fairy Dance, Santa Claus' Polka, Teddy Bears' Frolicto a commonplace little study, will surround it with a magnetic halo of romance in the child's mind.

Try these three devices, therefore, in solving your problem: (1) ask plenty of questions; (2) encourage the pupil's own conception of his music; and (3) appeal to his imagination. Given his freedom in such matters, he will come to understand that any corrections or suggestions which you make are aids toward that for which he is himself striving, and not mere carping criticisms. Teach him, in other words, to become his own severest critic; and he will grow in musicianship instead of becoming a phonographic record of your instructions.

### Studying Without a Teacher

MISS M. E. L. asks for advice as to a course of study to pursue without a teacher. She has had several instructors, good and bad, and is now herself teaching a class of young pupils. As there is no teacher available with whom she desires to study, she is anxious to continue her advancement along safe and progressive lines. She also says:

"I have heard of and read about the works of Mozart, Haydn and many others, but do not dare to attempt them alone. Which ones would you recommend?"

It would be wise for you to follow out a reliable and well-planned course, beginning at a grade that is quite within your ability. For example, you might study systematically Mathews' Graded Course, beginning with Grade IV. It would not be necessary or wise for you to start at the very beginning.

Let me urge you, too, to purchase collections of the classics, and to study from time to time whatever of them seem available and interesting. These may be voice-parts should be cultivated—the easy fugues of

mately constitute for you a library of the very best piano music. As foundation for this library, I suggest the Clarichord.

following: Bach: Two-part Inventions. Bach: Well-tempered Clavichord, Volume 1. Beethoven: Sonatas, Volume 1.

Chopin: Waltzes, Preludes and Nocturnes. Haydn: Sonatas, Volume 1. Mozart: Sonatas, Volume 1. Mendelssohn: Songs without Words. Schubert: Impromptus and Moments Musicals.

Schumann: Scenes from Childhood, Op. 15, and Fantasie Pieces, Op. 12,

## Strengthening the Fifth Finger

Will you kindly advise me how to strengthen the middle joint of the fifth finger, which is inclined to weaken when playing octaves, or passages requiring heavy hravura work :—D. K. M.

The solution here is to cultivate a firm position of the finger, which shall not weaken when it is in action. Try the following exercise:

Place the fingers of the right hand on the keys

holding the hand in a cup shape, with the fingers curved and firm. Now play C with the thumb, and hold the key down, rotating the hand and forearm up and down over the thumb, with a fan-like motion.

Again, sound and hold the thumb as before, but this time, as the hand rotates quickly back to its first position, drive G down with the fifth finger, keeping the finger fixed in its relation to the rest of the hand. The key should be immediately released, so that the tone is staccato, and the fifth finger should ride up on the key, returning to its first position, in contact with it. Continue the exercise in a similar manner as follows:



For the left hand, all these motions may be reversed, as follows:



these exercises, by which the fifth finger should be taught to stand without flinching the shock of forcible contact with the key.

## Preparing for Organ Work

Preparing for Urgan work.

I would like advice about a pupil, a little girl who is nations to become an organist. I have gire the all the harmony she can inshort at the shear all the harmony she can inshort at the shear and th

I do not believe that there should be any essential distinction between the piano teaching of one who intends to become an organist and that of any other pupil, In the first place, while the pupil is studying the piano, she should learn to play in a pianistic manner, and not as though she were playing some other instrument. All the delicate nuances of expression, all the fine gradings of touch which can be so finely cultivated on the piano, will contribute in the end toward any other branch of music that she may take up.

Certainly, it is much easier to develop a clean and facile technic on the piano than on the organ, and I therefore recommend plenty of work in scales, arpeggios and other finger exercises, since she will thus be preparing to play organ music which requires fluent execution. Meanwhile, two types of music may be especially stressed. The organist must be able not only to use the hands independently, but the feet also, in pedal passages. Hence music that involves independent

bought in cheap editions at slight expense, and will ulti- Bach and Handel, Bach's Two and Three Part Inven-

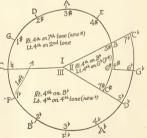
Again, sustained legato music is characteristic of the organ style. Here Mendelssohn's Songs Without Words are invaluable, especially those of the serious lyric type, such as numbers 6, 18, 27, 44 and 48. Numbers 1, 5 and 6, of Mendelssohn's Seven Characteristic Picces, Op. 7, may well be added to our list.

You are wise to introduce instruction in harmony. With this work, too, should go an intelligent understanding of the formal structure of every composition that the pupil studies.

### Major Scales and Their Fingerings

Some time ago, I asked the members of the Round Table to send me devices or suggestions which they had evolved from their own teaching experiences. I am glad to acknowledge a number of these, but wish I might have many more, Just think! If you have chanced upon a bright idea that has assisted you to solve some knotty problem, you may, through the Round Table, "brighten the corner" for a host of others, who, like yourself, are struggling for the light.

In a recent letter from Mrs. E. D. Boyle, of Rockaway N. J .- one of our most thoughtful and (consequently) successful members-she presents, among other interesting matters, a diagram of the major scales and their fingerings. Here is her scheme, which seems to me eminently simple and practical:



Inasmuch as the place of the fourth finger in the scale determines that of all the other fingers, this place is the paramount feature of the diagram. The scales as a whole are divided into Groups I, II and III. In Group I the fourth finger comes on the seventh degree of the scale (or on the new sharp) in the right hand, and on the second degree in the left hand. Group II has the fourth finger on Bb (A#) in the right hand and on Gb (F#) in the left hand. Group III has the fourth finger on Bb in the right hand (like Group II), but on the fourth degree (or on the new flat) in the left hand. An exception in Group III is the scale of F, of which the left-hand fingering comes under Group I. The scale of Db (C#) falls in both of Groups II and III.

Doubtless other members of the Round Table have in mind helpful schemes for simplifying the subject of scales. May we not have the benefit of these ideas?

"ONE must look for discipline in liberty and not in a philosophy handed down and good only for weaklings-one must listen to no one's advice but that of the passing wind which tells us the history of the world. Music is made of scattered forces and one wants to make it a speculative son! I prefer the notes of an Egyptian shepherd; he blends with nature and hears harmonies ignored by theory books. Musicians listen only to music written by clever hands; they obey barbarous laws and become a mixture of monkey and slave."

-CLAUDE DEBUSSY.

"Another fact which struck me strangely concerned the newspaper criticisms of my playing. Instead of being written as they are in our newspapers, each and every one was in the form of a poem. After my concerts I was also presented with poems, as well as the most wonderful golden robes and magnificent porcelain.

The music I played was quite strange to them, they did not understand it; it is so utterly unlike their own that Western and Eastern music are as the poles asunder. Yet the Japanese were wonderfully appreciative and most attentive.

vocalists in Japan, artists who are the equivalent of Melba and Caruso, would evoke laughter if they sang their Japanese songs on the English concert platform, whereas if we really understood their in 'The Yeomen of the Guard.' technic and music we should realize that they were giving brilliant performances. The European, when he does not understand a thing, laughs; the Japanese behaves with dignity and respects the feelings of

## THE DEATH OF A PARROT

EVEN in these days, traveling to the far West with a Grand Opera Company is no light matter. Colonel Mapleson in his Memoirs, however, convinces us that it must have been much worse in the eighties of the last century. Not only was trans-portation more difficult, but artists could afford to be more temperamental than now, when they are more easily replaced. The redoubtable Colonel was heading for San Francisco with a flock of song-birds including Madame Scalchi and her parrot when the following happened:

"The night before we reached Salt Lake City Mme. Scalchi's parrot died, which caused the excellent contralto to go into now despondent vocalist was to have taken ganini, father of violin technic. In the By way of explaining this last remark the part of the vindictive gipsy, Azucena. This I considered would amply compensate for the absence of Nevada (Emma Nevada, a famous soprano). Only half an hour before starting for the theater I was notified by Mme. Scalchi's husband that she would be unable to appear that evening. I insisted, however, upon her going at all events to the theater, as I considered the death of a parrot not sufficient reason for disappointing a numerous public. I threatened at the same time to fine her very heavily if she refused.

"About an hour afterward the call boy came down (to the train), up to his waist in snow, to the door of my car-some little distance from the station-stating that Mme. Scalchi had again gone into hysterics and was lamenting loudly the loss of her beloved bird. On my arriving at the theater with another Azucena (this one was lamenting only that she had not dined), I found that it wanted but five minutes to the commencement of the overture. There was Mme. Scalchi dressed as Azucena, and it was impossible to obtain possession of her clothing, for she was almost in a faintlag condition. At last, however, she diag condition. At last, however, she distinct properties of the pro she was replaced by a new Asucena, Mile.

"IT is frankly unbelievable that the Greeks, for example, who were capable of a poetic, dramatic and plastic art which has correspondingly high development."

-W. I. TURNER.

## The Musical Scrap Book Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

## A STROLLING MINSTREL WHO MADE GOOD

JOHN ALDEN CARPENTER, who included "This, of course, is going back to the

"You see," he explains, "in real life I hike to the highway again, often so fam-have never been a Lord Chancellor, or a ished and weary that but for one or two political place man like Sir Joseph Porter, great hearts in our little band, we might K. C. B., or a common executioner like well have given way to despair. Ko-Ko ('The Mikado'). But I have been "Our repertory consisted of songs, dances of all musical novels (Jean-Christophe), one of the Jack Points of the world, a and sketches, and if the truth must be told, and of many works on music: "All is one of the Jack Points of the world, a and sketches, and if the truth must be too, and of many works on music: All that wive deserved some of our chilly receptions, music to the musical beart. All that wive deserved some of our chilly receptions, music to the musical beart. All that wive deserved some of our chilly receptions, music to the musical beart. All that wive deserved some of our chilly receptions, music to the musical beart. All that wive the sum of the musical beart. All that wive the sum of the musical beart. All that wive the sum of the sum o heart and the empty stomach under the a friend in need took pity on us and paid when winds blow, the filtering light, the jester's livery.

### PAGANINI'S VIOLIN

ON ms way to the lar rank, while it is a small result which the state of the state gamin's violin, now in a glass case in the tion of violin-playing which, if it had been Palazzo del Municipio. Burmester wrote used in the service of a higher art, would of his visit in the Kolnische Zeitung, and a have fully justified its existence. Our translation appeared in The Living Age modern critics may think and say what they late Camille Saint-Saëns, composer of

were enchanted by the strains that poured the Burmesters.

our train fares back to London."

circumstances in which I saw it, with three of Burmester, we must remember that Pabroken strings, there was nothing in its outward appearance to give a man, who did something of a charlatan who did nothing not know, any cause for flights of fancy to dispel the rumor that the devil himself into the realm of poetry. And yet to me, gave aid to his nimble fingers. Had it not even in such neglect of this costly instru- been for this Barnumesque touch, however, ment, shut away from light, air, sun and he would never have drawn great audiences playing, there was something deeply tragic, and popularized the violin as he did. He A hundred years ago, men by thousands prepared the way for the Joachims and

## IOHN GAY OF "THE BEGGAR'S OPERA"

RECENT revivals of "The Beggar's cal. The audience broke into a roar and Opera" in London have reawakened inthe success of the play was established.

"The plot of the piece was thin and poor." terest in this famous old work first produced at Lincoln's Inn Fields Theatre, but the people were refreshed and rejoiced January 29th, 1727 (a century before the to hear again the old familiar notes of death of Beethoven). John Gay was a English music. There were sixty-nine airs Devonshire man, and an account of his in "The Beggar's Opera," and nearly every work is included in S. Baring Gould's one was an old English ballad or song

appeal to her parents-

O ponder well, be not severe, To save a wretched wife, For on the rope that hangs my dear, Depends poor Polly's life.

and this to the air of The pages in the Wood, familiar to the entire audience was well said that this play made 'Rich fixed, and then death or victory. from their nurseries, the effect was magi- gay and Gay rich."

book, Devonshire Characters and Strange air. Gay was not himself a musician, but he had his head full of old ballads and "Gay's friends sat in great uncertainty their airs most, doubtless, picked up about of the event, till they were vastly encour- Barnstaple or Bideford, and he set to the aged by hearing the Duke of Argyll, who tunes words suitable to his characters and sat in the next box, say: It will do-it the dialogue, and then got a German cording to Mace, got the entire receipts of four nights, amounting in the aggregate to after the piece had been performed thirty-great and the insignificant—is energy, ina poetic, dramatic and plastic art which has never been surpassed, had not a music of and this to the air of The Babes in the six times, had pocketed nearly £4000. It vincible determination, a purpose once was well said that this play made Bib bade determination, a purpose once

THE LIBRETTIST OF "FAUST"

THE ETUDE

MARIE ANNE DE BOVET Wrote her Life of Charles Gounod while the composer of "Faust" was still living. She was also acquainted with Jules Barbier, the librettist of that famous opera. Concerning the meeting of Barbier and Gounod, and the origin of the masterpiece, she has the following to say:

"M. Barbier is an eminently Parisian personality. Everybody is acquainted with his tall stature, his handsome person, and the delicate, fair features with the clear blue eyes that sparkle so brilliantly in animated conversation.

"He belonged to a small group of dramatic poets of whom two at least, Ponsard JOHN CLERENTER, who included
"Pinafore" among the world's ten master
early days, though the incidents are as and Emile Augier, achieved celebrity, It
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early days, though the incidents are as and Emile Augier, achieved as and Emile A are being revived at the Princess Theatre, content to pool our few indifferent talents hier made Gounod's acquaintance. M are nems revived at the Princess Theatre, content to pool out the account of the London. Henry A. Lytton is the leading as entertainers, just as we pooled our ad-To Western ears Japanese music is London. Frestly 7s, Lyston is the reading a where the following account versities and our small store, absolutely beyond comedian for every ownershapped and gives the following account versities and our small store for courage. When the present of the model is the readers of the London Sometimes we would secure the use of a whom he had just written a libretto; the "You may ask me which is my favorite show brought us a few shillings apiece, at the piano, and with his young, fresh, derôle in all this big gallery of characters, business seemed so flourishing that we de- lightful voice and inimitable diction, sang rôle in all this big gallery of characters. Dusiness scened so nonlinential and the Without a doubt it is dear old Jack Point cided to stay another day! If on the other the touching musical paraphrase of Behand we got no audience at all, we would ranger's Old Coat."

## THE MUSICAL HEART

Says Romain Rolland, author of the best glitter of the stars, the storm, the song of the birds, the murmur of insects, the quivering of trees, voices cherished or abhorred, familiar noises of the home, the creaking of the door, the rush of blood On his way to the far East, Wilhelm from these few bits of wood. This mag-which fills the arteries in the nocturnal

## HOW SAINT-SAFNS COMPOSED

FROM Watson Lyle's biography of the "In a silk-lined case, standing on a sup-porting base, you see the violin made by Gunnerius del Jesu, which belonged to Pa.

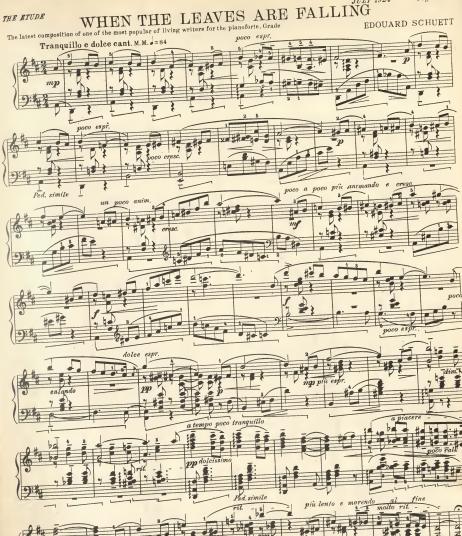
The description of the paganini; nevertheless he became a superior of this porting base, you see the violin made by technic."

The description of the paganini; nevertheless he became a superior of this porting base, you see the violin made by the distinguished musician in spite of his porting the produced his porting the produced his produced hi brilliant compositions. "When composing the majority of his works, Saint-Saëns apparently wrote ahead pretty steadily until the construction was ended. Sometimes, however, the idea and general outlines of a work were completed mentally before he jotted down a note of it. Other works would be constructed from a series of sketches briefly noted in inspired monents. This latter plan, of course, is a favorite one with many composers; but evidently Saint-Saëns was less addicted to the sketch-book habit than, say, Beethoven. He seldom revised his larger works. Probably this explains the spontaneity that pervades his music, although his facility of technical resources sometimes endangers the naiveté of his melodic flow He was no doubt wise in refraining from the meticculous polishing-up which brushes off the pristine bloom from much creative art. We may deduce the wisdom of this course from the comparative obscurity today of three of his operas that were rewritten efforts, 'Le Timbre d'Argent,' 'Prosperine, and 'Déjanire,' the last pieced up from the tragedy of the same name by Louis Gallet to which he wrote the music. In 'Déjanire,' by the way, he makes use of a theme to denote the hero, Hercules, that is utilized

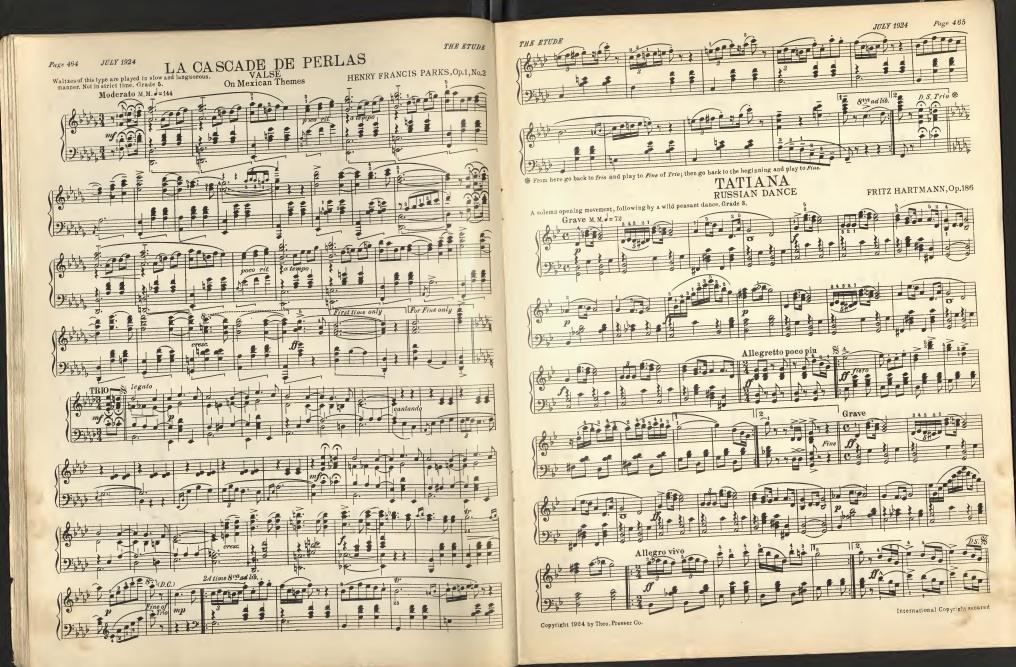
-between the feeble and the powerful, the

-SIR FOXWELL BUXTON.

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THE ETUDE

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ALWAYS MERRY

JULY 1924

Page 466

FRANCES C. ROBINSON, Op. 45

A graceful dance movement; to be taken at a moderate pace. Grade 3. Allegretto M.M. -116

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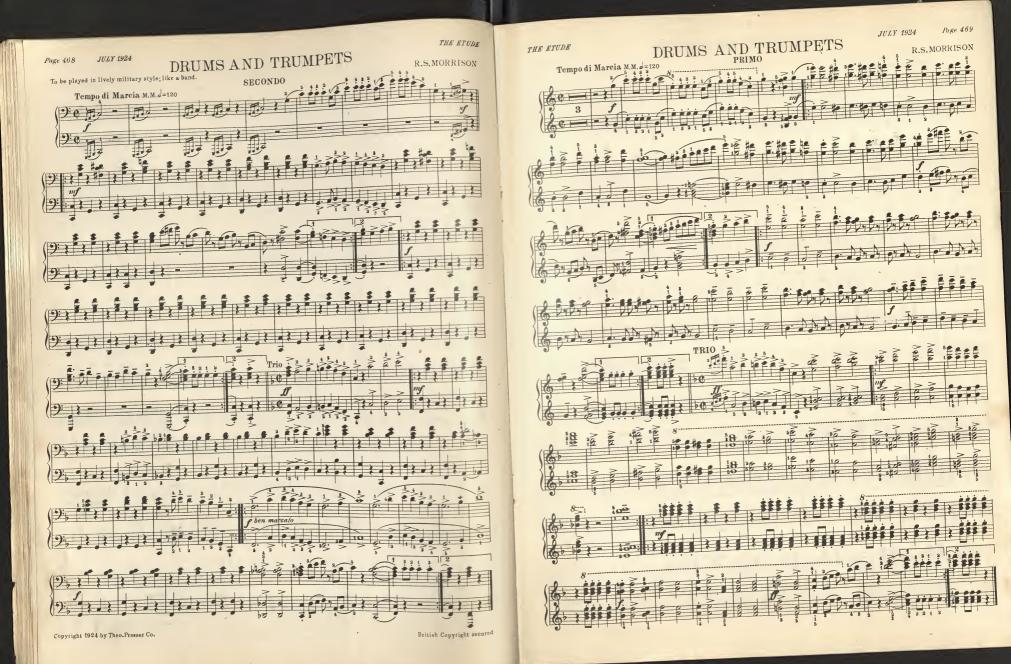
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LITTLE CHINAMAN À LA CHINOISE

WALTER WALLACE SMITH

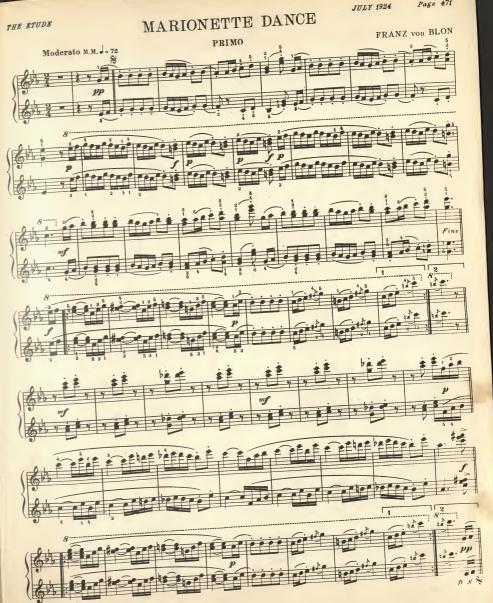






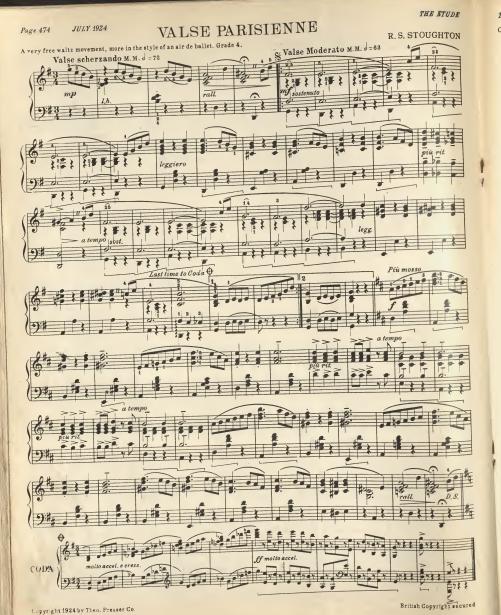
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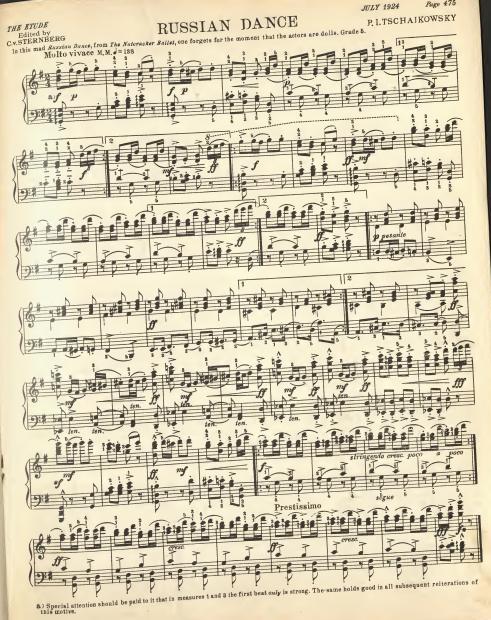
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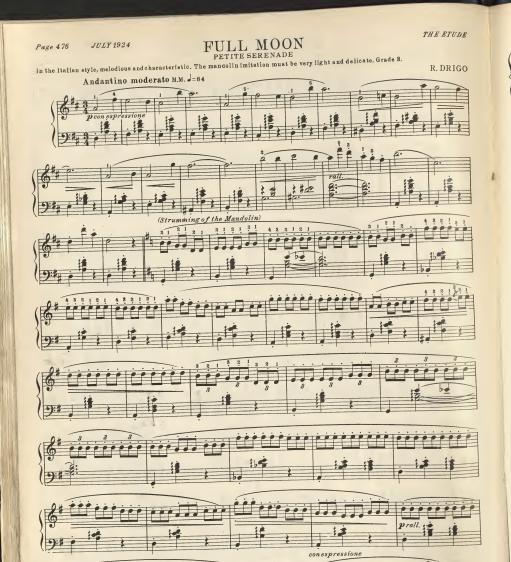
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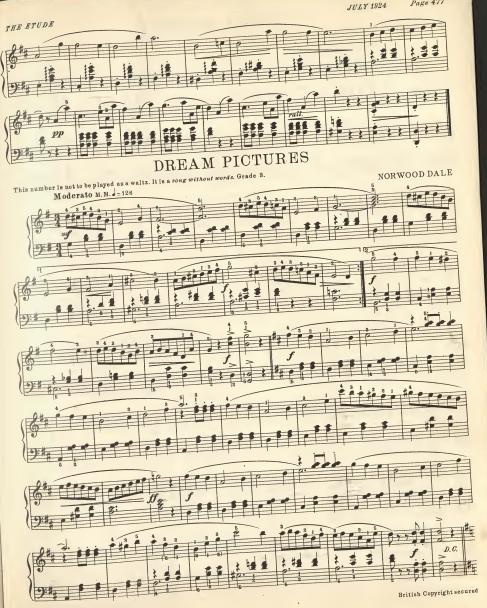




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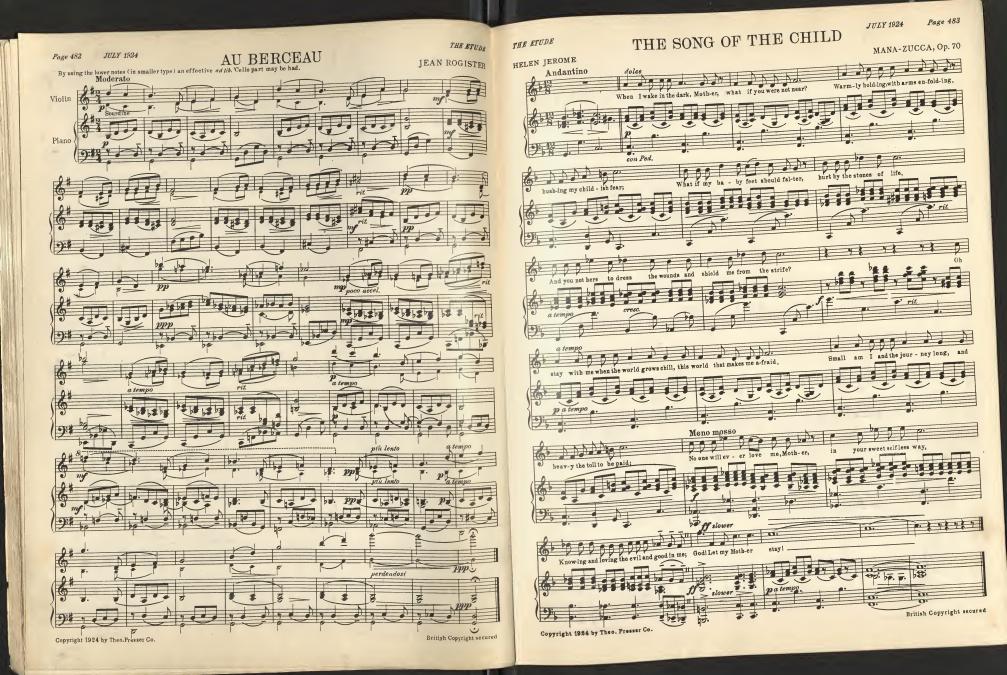
HEATHER BLOSSOM JULY 1924 Page 478 The principal theme is sung by two voices in duet style. Grade 3. GLENN W. ASHLEY Tempo di Valse M.M. J.=63 TRIO

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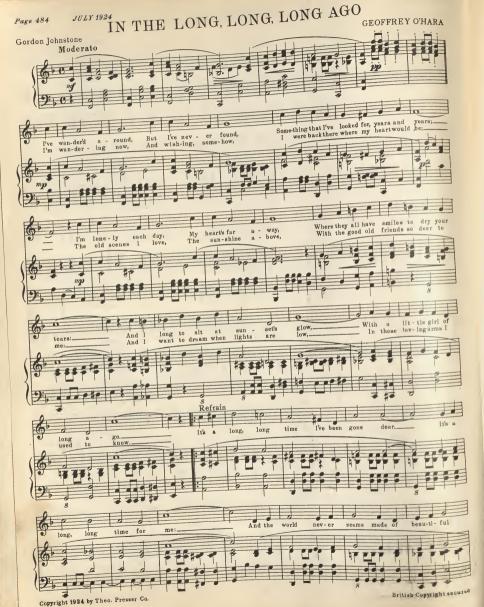
PENSEE D'AMOUR IRENE MARSCHAND RITTER THE ETUDE An expressive reverie or song mithout words. Appropriate for picture playing, Grade 4. Lento p quasi cadenza British Copyrig secured Copyright 1924 by Theo. Presser Co.

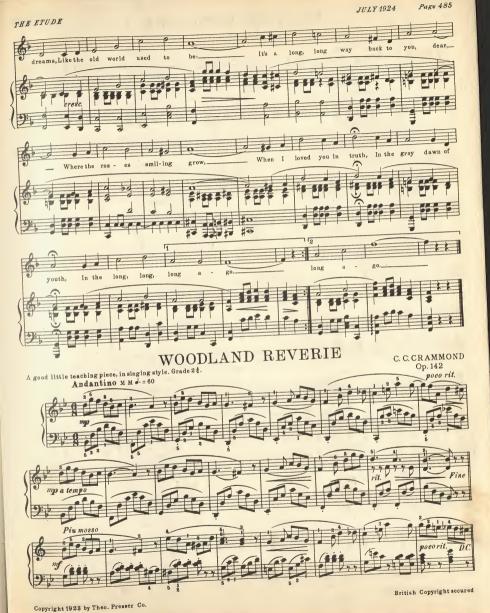












## A HYMN OF THANKS

DANIEL PROTHEROE

CHRISTOPHER WORDSWORTH Moderato maestoso earth\_ and and 1. O Lord of heav'n ho - ly dower, it's 2. Thou givet the\_ Spir

Who gav-est to thee, our love How shall we show es show'r, Up fold grac praise and glo his seven life, and love, and power, And dost

Him But gav'st Son. Thou didst not spare thine on our gifts, our Who gav - est all? Our from whom we all de thee. To all. niù mosso e

gav - est with that bless - ed free - ly un - done, giv - est ev - er with thee a tempo to



## Old Studies in New Guise

THE ETUDE

By V. G. Tupper

REPETITION wearies the teacher and at last has little effect on the pupil. The new way of saying the old thing arrests atten-Every teacher struggles for a limber first finger, and tells the child to pass his thumb quickly under the second finger in scale playing. A new illustration may get the desired rapidity in thumb movement

without so much nagging. The rounded hand is the cage, the thumb the bird. As soon as the second finger is played the bird must fly into the cage—not walk in. Birds fly; so the thumb, clumsy as it is, must hustle some and hop under the hand quickly. In descending scales the thumb hops out rapidly when the finger nearest it plays.

Again that well-known exercise for weak finger R. H. 3 4 5, L. H. 5 4 3, up an octave and back, is more likely to be practiced if the pupil is told to play it only He must, though, travel up the whole keyboard, which means sufficient exercise in that particular finger climbing. At first the little hand is tired when the third octave is reached; but soon the muscles will strengthen. Every day slowly ascend the keyboard, octave by octave, with the three weak fingers, hands separately, and soon those fingers will be strong and reliable.

## Soil From Which Spring Great Composers

By W. Francis Gates

ONE feature in the creed of the Music Optimists (a society recently established) is that only American compositions are to be played on their programs. At first thought, some are inclined to criticize this stand as narrow and as productive of mediocre programs. But it must be remembered that the purpose of the organization is to create interest in American works, not to act as propaganda for Europe.

As to the charge of a reduction in total

composer. He is the product of many.

Music Optimists and for other organiza-readier after the piece has been realized tions whose purpose it is to foster Ameri- musically.

some day other Schuberts will sing, other meticulous attention. performed and applauded by Americans.

from the many German composers emerged of music and put a finer edge upon your and this strand is naturally wavy. Wagner. And so from the many composers artistic sense. that it is hoped and prognosticated Amer-Great music comes only from well-tilled

musical soil. America in the last three or four decades has only begun to till her musical soil; and it is too soon to expect great things. But so sure as the process continues, aided in no small degree by such organizations as those mentioned, just so sure will emerge species Gigantans, the giant who overtops his contemporaries and who will cause America to take her place with other and older musical nations.

## Play Softly By May Hamilton Helm

ONE of the finest pianists on the Pacific coast, when asked the secret of his marvelous tone quality, generously "gave away" a valuable lesson in answering that it lay, principally, in absolute freedom from tension. That did not mean a flabby relaxation, for his touch is marked by great virility, but his point was that only the muscles in actual use should be "tensed. All others should be in a state of watchful

An old Italian proverb might be placed where all pupils could read it-translated if necessary-though often pupils want to know the meaning of something that piques curiosity. It is: Chi va piano, va sano e lontano. Which being interpreted is: "Who goes softly, goes safely and a long way." It is as applicable to life as to music, but it has proved so very helpful to so many piano pupils, some of its results may be

First, playing softly benefits tone quality. Second, it is less tiring to the ears and nerves of both player and hearers. Third, it prolongs the life of the instrument Fourth, it facilitates memorizing, because the mind is placed in a position similar to the traveler in the fable. The Wind and the Sun-"Gentle means will often succeed when forcible ones will fail."

## Get the Full Flavor of Your Harmonies

By George Coulter

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Curler, and slip the little heater over

it Then, seven minutes gentle heat,

like, the curl in it will stay, and act

exactly as naturally curly hair would

stay and act. It is unbelievable per-

Do you know what it is to savor your values of programs, this may be true. But harmonies? It is just like seasoning your in this connection, there is another point to food. When you bolt a meal you do not consider: great composers do not spring get the proper zest of it, and you miss from bare soil. They come from a mass much of the enjoyment. Likewise, if you are in too big a hurry to play a piece Just as the giant trees of California do you will fail to relish it to the full. not spring from the midst of otherwise be a musical guzzler? Do not think that, treeless plains, but are surrounded by trees because a piece is marked Allegro or Viof lesser height, so it is with the great vace, your chief aim is to get the pace or tomposer. He is the product of many.

Therein lies a strong reason for the links Orbinstand of the links Orbinstand of the links Orbinstand or the links o

Forget all about the marking and settle go bathing, motoring, walking or produce at once a great composer or sev-down to play the piece at a perfectly leisdancing, through the hottest and eral of them, that would be absurdity. But urely tempo—let it be even absurdly slow dampest summer weather. the object is to create a musical atmosphere —while you listen most carefully to every —while you listen most carefully to every of American founding, to foster American chord and single sound, to see that they composition by performing and hearing are clearly articulated, and also that the American compositions, and by so doing to tone is always of good quality. Allow encourage American composers to multiply these impressions to soak in thoroughly. to operate. Children of twelve have Skip no detail anywhere—crescendos, dim-And with this is the knowledge that inuendos, accents, ornaments—give them all

hair successfully. Well over 200,000 of these Outfits are in frequent use It is in this way that you get the full all over the world. The main essenplay, and these others will be Americans. flavor of a composition, just as the wise They will be giants who have sprung from reader gets more from a good book by tials of a wave are to moisten a strand the mass of men who have had their works parsing here and there to reflect over what he has read. There is no better way of your straight hair with LANOIL, then wind it on the patented Nestle From the many spring the few, From to train your ear in harmony—better than to train your ear in harmony—better than the intent of the property of the propert the Revolution emerged a Washington; a score of text-books—than this intent

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haps, but absolutely true. Please mention THE ETUDE when addressing our advertisers. distinctly hard effect on the ear. This sounds paradoxical, yet it is perfectly true. It all depends on what we call "in tune" whether we understand by this term merely what does not sound out of tune to a sharp and trained ear, or whether we require each note to have the precise number of vibrations which science has determined that it must have. These two definitions differ, in fact, very widely from each other.

The writer witnessed a few weeks ago some exceedingly interesting experiments on this point made at the Phonetic Institute in Paris by its director, M. l'Abbé Rousselot, who is recognized as the greatest authority (the total of which was less than 1/4 of a recording needle, with the result that on reon the scence of Frontess. The apparatus grees) above and below the required note, producing the record, one of the instrument. If the total variation was ½ of a total one or was beard instead of the findamental note registering the second vibrations on a graph; more there could be heard a slight "viregistering the second vibrations on a graph; more there could be heard a slight "viwhich had been sung and heard by the secondly, of a unique set of tuning forks. brato," increasing to a tremolo as the varia- human ear. She had sung: The fact that the value of the latter ex- tion became greater. The "truest" voices, ceeds one million francs, and that it is the which were also the hardest and coldest, only such set existent in the world, will scarcely varied at all. give an idea of its importance. Hundreds of tuning forks ranging from the deepest of a string on any string instrument. If note which use car can need as a note to the finger pressing the string against the air the highest are each provided with ingent in finger-hoard is kept perfectly steady the viscosity of the distribution of the distribution of the distribution of the provided with ingent finger-hoard is kept perfectly steady the viscosity of the distribution of the provided with reported and rep ous clamps, by the adjustment of which the number of vibrations can be regulated one by one. The largest fork, about 2 ft. high, be far less appealing to us than one sounded with prongs about 11/2 sq. in. sectional area, while the finger of the left hand moves produces for instance (at a temperature of 20° Centigrade), 28 vibrations per second, and can be adjusted to 29, 30, 31, and 32. The next fork is built to make 33-43, and of a voice or a string instrument in order so on and on until we come to a tiny fork, to appeal to us must have slight oscillations scarcely half an inch long. I may mention in passing that nine months' work was required before a satisfactory fork of the smallest size was obtained. All are set in velop a "vibrato" or a "tremolo." motion by using bows (from double bass to violin).

### A Test of Tune

exactly in tune, and the vibrating middle C the harmonics; it would, however, be wrong fork is gradually approached to his mouth, to say that this constituted the principal then the sound emitted by the fork will reason, for it was proved that of two notes make a strong crescendo as it comes nearer, (produced by the same singer) which had and often be doubled in volume when it is similar variations from the "true" note but about an inch away from the singer's lips, If the vibrations of the note sung differ having stronger harmonics was not the from those of the fork, then no crescendo more beautiful of the two. will result.

Notes sung by a number of noted artists (from the Grand Opera, Paris, and the pitch once in 30 trials-the number provided for in the test; and precisely those were the voices that appeared to us most beautiful and perfect.

called natural voices, mostly people who the odd scries of harmonics—as a stopped instrument.) The reason for this is "inter- in your speech. Remember the rule for could not read a note, none of them trained, organ-pipe or the clarinet. But if the har-ference of sound-waves," and the rattle of your consonants "on your lips and the tip and none of them having a beautiful or monies are out of proportion—i.e., instead the leaded lights corresponds to the rattling of your tongue and the back of your teeth even a good voice. All that could be said of favoring the lower or the higher or the of the diaphragm of the recording soundfor them was that they sang in tune. The odd ones, give more of overtones which box, which produces a "blast" when the for them was that they sang in time. The odd ones, give more of occupant them to the duality matchine results were as surprising as those of the are in irregular intervals—then the quality mote is reproduced on the talking machine. professional group; average notes 'in will become shrill and unpleasant to the tune," one out of eight; highest number, ear, one in the; lowest one in eignreen—. e., ence of harmonies in the chest, middle and apparatus available at the Institute which shell which careful cultivation of the ear who sang most in tune had the hardest, most unsympathetic voices.

The graphs made of notes sung by all these people revealed the fact that the in volume. One particularly fine voice, voices which appealed most to the hearers were those which constantly moved around the tone required—i, e, alternately lower a gramophone record of it, using a particuand higher-but with a constant variation larly sensitive sound-box attached to the

## The Singer's Etude

Edited for August by Well-known Voice Specialists

It is the Ambition of THE ETUDE to Make This Voice Department "A Vocalist's Magazine Complete in Itself"

## On Singing in Tune

By Dr. G. A. Pfister

We may compare this to the vibrations slightly backwards and forwards, with the correct position as the centre of these movements. The discovery that the notes provides also a scientific explanation of the fact that many "rich" voices and string players possessing a full tone in time de-

However, these alternating variations from the "true" are not the only factor which makes the quality of a voice. A Now supposing someone sings middle C secondary reason is found in the volume of different volumes of harmonics, the one

### Reanty of Tone

The beauty of a tone does not principally concert platform), teachers of singing, and depend on the volume and the number of students at the Conservatoire were tested. different overtones which our car can registo transmit and record the extremely rapid All had been selected on account of their ter (though not necessarily distinguish vibrations of the highest overtones, and reputation of singing in "perfect tune." apart from the fundamental tone), but on also because from this there may result The result was rather surprising. While their evenness or proportion. If, for in- what is scientifically called "interference the average number of notes sung "in stance, all the harmonics are in correct of sound waves," with a consequent rattle tune" was I out of 22, there were some exproportion, all is well. Full voices (as or blast, A somewhat similar effect is procellent singers who did not get the correct open organ-pipes of wide scale) have a duced by some organs. If certain notes in preponderance of lower overtones; but they certain registers are sounded together, higher harmonics more than the lower (as strongly. (This does not happen with all bird beating its wings against the bars to do open organ-pipes of narrow scale); soft, organs, and where is does happen the notes get out into the sunshine. Don't do any The second group of "subjects" were so- but dull, or monotonous voices produce only and registers will vary according to the thing different in song from what you do

> top registers. Uneven voices are wholly due to difference in the proportion in volume of the various overtones, and as the Musical News and Herald. voice sings higher some of these increase a deep contralto, showed an extraordinary

on the science of Phonetics. The apparatus of the science of Phonetics. The apparatus of the science of Phonetics.



A Matter of Harmonics

It may be possible-and I am strongly inclined to believe-that this variation of tones from the "true" note and the volume of harmonics have much to do with, or are en the reason of, the "blasting" of notes in gramophone or phonograph records. Careful observation will show that "blasts" occur most frequently when the note sung mind. Then in proportion as he finds the by the voice is doubled by some accompany-truest beauty of life, should quality of voice ing instrument; but it would happen only grow. when both notes are perfectly in tune-i. e., have exactly the same number of vibrations. As stated, this would not happen very frequently, and also less frequent more beautiful (though not "true") the voice is. Again, the greater and more uneven the volume of the harmonics -and we have seen that this is more and more the case the higher, and also the more forced, the notes are-the more likely they are to blast on a gramophone record, because it is probable that the ordinary sound-box is not perfect enough lack in brightness. Bright voices sound the leaded lights of the church will rattle very

I consider the most important quali-

-Sergei Klibansky.

THE ETUDE

## The Voice as a True Instrument

By E. F. Larson

To practically every vocal student comes the difficult task of proper relaxation. Even when he comprehends in his mind the type of magnetic quality he wishes to create, he is at a loss in producing it,

In order to have the proper quality, the tone must leave the vocal apparatus with the same feeling of physical relaxation as one has when he is breathing naturally with his mouth closed. Until this is accomplished it is perhaps impossible to give forth in purity of tone just what the mind

wishes to portray. A splendid ideal for the vocal student to work for is to aim to produce tone easily and without more conscious effort than in winking or rolling the eyes.

To this end, the manner of exhaling the breath is of greatest importance. As an illustration of the physical preparation, proceed like this: With mouth and throat open wide and entirely relaxed, lower jaw hanging, increase the space in the back of the throat by raising upwards and backwards the palate as much as possible withall the notes except the highest being sung out strain. Then inhale a full breath, extending chest and abdomen fully forward and to the sides.

Now all is ready to make tone; but in doing it the all-important thing is to keep the chest extended; trying to extend it more is just the thing to do while giving forth the tone. Automatically this compels the abdomen to expel the breath which is correct, since no tension on the chest muscles can then influence or restrict the quality of

If the student will be very careful to do this painstakingly he should be able shortly to hear himself producing quite perfectly the quality which has been awakened in his

## Plunket Greene on Singing

In Musical Canada the great Irish basso, who delighted opera and oratorio audiences of two decades ago, has the following apt observations worthy the singer's attention. 1. Say your words nicely and distinctly, and keep on your toes with the melody echoing in your heart and the rhythm finding a response in every nerve of your body. 2. Don't sing with your voice-singing is

purely a matter of emotion. Avoid too much vocalism

4. Remember the importance of the great abdominal muscle.

5. Don't get fussed over your song. The less breath you take, the easier it is to sing, through opening the mouth too wide. It is

"A SMALL voice may be only a child with-I am not prepared to say that the state- out food and exercise; nothing to grow ment just made is a proved fact; experi- upon. An unlovely quality may be only It was illuminating to watch the differments could not be made, as there was no an acquired and artificial condition, a false what I have stated.-From the London the chrysalis holding the butterfly."-Dow.

> "RECEPTIVITY, expressiveness, high-strung fications for success in the study of sensitiveness, all go to make up what is voice to be: Voice, personality, enthu- called the artistic temperament, a necessary concomitant of the vocal artist's equipment."-MARCELLA CRAFT.

may have been, if the climax does not drills are necessary, or that the pupil has party? A good piano playe. may have been the whole effort falls flat. A made a special effort and thus frustrated good ringing climax satisfies fully many the natural action of the vocal organ. The thoughtless listeners, and their euthusiasm pupil's attitude for B flat must be the same and applause often create the impression as it is for G. If he changes this, then he afraid to invite him. Imand appears on matter how poor the rest interferes with spontaneous action, interof the work may have been. This being poses his will and decides what causes when he started to play on the case, a consideration of how a climax shall bring the effect desired; and this is that piano of ours." should be studied and prepared is desirable, fatal.

never to attempt the B flat in practice unbeen achieved, it is well to quietly tell the higher tone. pupil, "Now begin eight measures ahead of the climax and sing the high B flat."

already done this in his transpositions. do, he is asked to take the proper tone.

It will be found that if drills on the been added to his range. original notation have been made from G Care and courage are the watchwords high B flat be poor, then G must again max must and will result.

tremulous and more or less unreliable.

tempt at pushing for power of tone, and

rigidity at the tongue. Other voices are

not so well adapted naturally to singing

No matter how good the rest of the song be taken. This is a sign that either more 30 well to our anniversary

In practicing a song the highest tone Even though the high tones come well forming the climax-tone should always be at this lesson, this does not assure concut out, before the study of the song is tinued success. The pupil must be warned begun. This holds good not only for the that he may be in poor physical condition beginner, but for the advanced singer as at a later practice or lesson, and care is well. No attempt should be made to sing then essential. All students, before very the climax-tone, but the teacher should inscribe a lower note instead. Let us say climax will or will not respond properly. the harmony is E flat major and high B If a feeling of uncertainty arises a few flat the climax-note. The teacher should measures before the appearance of the substitute the tone G and instruct the pupil tone, the lower tone must be substituted. After we have decided to sing the extreme til the song is mastered. Then at a lesson high tone, I instruct my students, should when all goes smoothly and a fine G has fear arise, to substitute the lower for the

The psychology involved in the produc This must be done in a matter-of-fact tone and intricate, and the teacher should realof voice. Anything else is poor psychol- ize this and apply psychological principles ogy. To first prepare the pupil for the tone to the extremely difficult and highly imby a special drill is inadvisable. He has portant feat of producing a fine climax to a song. Too much attention or care cannot In the drills the phrase should have been be lavished on this matter. Not only is it carried by transpositions, not only to B the crux of the success of the rendition, flat, but to C. And now the assurance but a well-sung climax gives confidence to of the singer must not be disturbed, but, the singer. And, if he has been roused as if it were an extremely easy thing to emotionally, his placement is instinctive and spontaneous, and a new good tone has

upward to higher than B flat, then, though The first, to make sure that conditions are the phrase has been sung on G, placement favorable; the second, to do the thing with has been achieved in the drills and the extreme confidence and assurance, conchange from G to B flat is easy and vinced that-the preliminary drills having placement is instinctive and assured prepared the way, the conditions being Should, however, on the first attempt the right, all fear being eliminated-a fine cli-

the color and great carrying power charac-

These considerations must be kept in

dulged when singing florid music, except

with exceptional vocal endowments, have

done florid singing on "full" voice. But

teristic of the best "operatic" voices.

Sustained Work or Florid Exercises

By Frederick W. Wodell

Certain prominent vocal instructors acquired by working not for power but

have advocated, for the first study, the for loveliness of quality. The practicing

use of sustained tones. On the other hand, of the "swell," first from MF. to P., next

an English teacher, one of note in his from P. to MF., later from PP. through

day, issued a book of studies in which he to F. and back, on single tones at easy

made the point that it was unreasonable pitches, is a most useful exercise for devel-

to expect the beginner to do more than oping true "power" of tone, provided it

make a short, light tone, correctly, at the is done with the greatest care to avoid

beginning. And one thing is evident: even a suspicion of rigidity at the tongue.

If a tone is not correctly produced, the jaw and neck. Cultivation of the use of

longer held, the worse for the singer.

Here again is an opportunity for the facial cavities is of the greatest value in

exercise of the skilled teacher's judgment. developing power of tone. One cannot

But one thing is certain. It is not wise to create "resonance" in a voice. The potenti-

put off the study and practice of sustained ality is there, according to nature. But

tones too long. Also, over-practicing of one can fail to use the natural gifts of

florid music, without the steadying influrresonance, or can cultivate skill in doing

ence of work on sustained tones, tends in so to the fullest extent. "Resonance," fully

some cases to cause the voice to become as much as skilled breath pressure, gives

Some voices are naturally adapted to mind for the fullest success in developing

florid singing and master the art with the power to sustain long tones, and also

comparative ease. These should be given in practicing "shading," or using different

careful work on sustained tones at an early degrees of power of tone for expressive

stage, with great care that there is no at-

with insistence on absolute freedom from for special effects. Certain great singers,

officeritimes the careful practice of this type the average voice adapted to florid work the average voice adapted to florid work to exercise the average voice adapted to exercise the average voice adapted to exercise the average voice adapted

of exercise is of great value to them in is not naturally a "big" one, and in such

"loosening up" the voice. In most cases cases loveliness of quality and facility in

"power" of tone is most surely and safely execution are the important points.

"Aren't you going to invite that Mr. Johnson who plays certainly 'makes' a party.'



JULY 1924

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## She hadn't the courage to invite him

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ETUDE COVER CONTEST See Page 501

## What Did She Do to Win Him?

How a demure little wren of a girl was changed almost overnight into an attrac-tive Bird-of-Paradise woman-howshe who had been neg-lected by her young men acquaintances suddenly became a enter of attraction. and within a few weeks the radiant bride of the man she had loved in vain for years—this is the theme of a letter received today. Hundreds of other letters just as wouderful have come to us voluntary from readers of our new, revolutionary book dealing not with sex, but with psychology, "If sectionaling Womanhood," and we may woman woman was not become to the section of the sect

ows how any woman



## Teaching the Accompanist

By Alice Clausen

trance upon preparation for a singer's career will find the requirements for suc-VERY often accompanists are asked by singers to teach them just enough piano so cess very succinctly collated in the followthat they will be able to play their own ing short article which Harold L. Burler recently contributed to Musical America: accompaniments.

A music teacher is in a sense a salesman. The customer comes to him and states templating taking up the serious study of singing will want to know something of vhat he wants, and if the salesman is want ne wants, and it is not asking that he asks the advantages and disadvantages of this for. The pupil is not asking that he be work. He will also want to know what he work. He will also want to know what he taught how to become a concert pianist, or must do to prepare for a successful career. that he might go into thrills of joy when he plays "To a Wild Rose." He asks for a very definite thing and it is up to the to the ambitious student of singing:

teacher to give him his money's worth. What is needed that the pupil might play his own accompaniments?

He will need:class instruction in the proper use of the (a) A through knowledge of major

(b) Ability to read at sight. (c) A good development of the left hand. (c) A good development of the reference.

The pupil, remember, is a beginner and the teacher maps out a program which theory history of music and, if possible, the pupil to t if the teacher maps out a program which is too ambitious in character, there will

from that gradually work into the octave,

hands together.

rates it into its parts.

mic training is invaluable.

become lazy. Accompaniments in which the left hand follows the melody are easily

found. The great fault that most singers

have who play the piano after a fashion is

that they concentrate their energies on the

melody of the song. In much of the modern

song literature the accompaniment is of

very high importance towards the intelli-

Write the Words

By Jean McMichael

them, not once but many, many times, on

pret, as the words will be found to be more

easily retained and remembered longer

gent interpretation of the song.

graphed upon the brain.

in some instrument, such as the piano. "Sixth: a knowledge of the foreign soon be one less account for the teacher to languages in the order of their importance: The major scales are worked out first, German, French, Italian. "Seventh: the opportunity of hearing because they will give the pupil a finger

singing.

many performances of the best music, both instinct which will make accurate fingering come naturally and easily. They will also be the basis of a sound technical foundation vocal and instrumental. "Eighth: the opportunity of singing

The Singing Student's

Equipment

THE young person contemplating the en-

"The high school student who is con-

the advantages and disadvantages of this

"First: a good, natural voice,

"Third: a good general education.

"Fourth: at least four years of first-

"Second: good health,

often in public-in ensemble as well as in when used in various rhythmic patterns and with different tone colors. It is best solo work. to start with the five-note scale used so "Ninth: money often by vocal teachers as exercises, and

"Tenth: energy.

"More and more music is becoming a part of the every-day life of the normal nine-note scale, and two octvaes. The pupil man or woman. Never in the history of always finds it easier to play the scale in this country have there been so many percontrary motion when he first puts both sons who demand music as a part of their recreational pursuits. The smallest towns At every lesson read something at sight. have their concert and lyceum courses, and Start with the very easy piano pieces and more and more these courses are given when the pupil reads them easily, leave them. As soon as possible, use songs in the over to the presentation of good music by lesson, for it is not piano pieces, but songs, well-trained artists.

"The singer is still the favorite perthat the pupil wants. Have him play the former. No instrumentalists before the Tolton for each course is Twenty Police, payable on-half to advance—STATE NORMAL SCHOOL, California, Panna. bass while you play the treble, then change places. Then have him play the melody of public today receive as high fees as do the the song, while you play the accompani-ment. It helps the pupil to acquire an idea noted singers in concert and opera. As this is true of the greatest artists, so it is of the song's construction, if he first sepa-

true of those of lesser rank. "Singers are in constant demand as teachers of music in the public schools, as teach-There is a rich field for development in the playing of hymns. It is splendid eye ers of voice and singing in colleges and exercise for the pupil to be compelled to universities, as well as in private conservawatch the four parts at once and the rhythfrom \$1,000 to \$5,000 a year." The left hand must not be allowed to

## Picking Up the Minutes

By Abbie Llewellyn Snoddy

"No. I'm not keeping up my own playing at all, this winter, a young teacher exclaimed, discontentedly. "It was so little time to myself, and it's no use trying to practice unless one has at least two hours

habit of practicing five or six hours a day; but, since half a loaf is better that short for a student who has been in the ONE of the most satisfactory means of memorizing the words of a song is to write content oneself—but at least to train oneself to make the most of the time that is paper, correcting them each time before left from teaching. Someone has said that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that time is so precious that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it TOMLINSON \*\*RNAM\*\*. Pagint Insense Antiques that God gives it Tomline that God gives it Tomlinson \*\*RNAM\*\*. Pagint Insense Antiqu attempting to sing them from memory. In this manner the words are literally phototo us moment by moment, and when we informatice and circular. 300 Fine Arts Eldg., CHICAGO. have learned to use those moments well, Not only does this simplify one's memory work, but also it makes the story of the song more clear, and less difficult to inter-

"Why should not the singer have as when committed to memory in answay.

The act of writing seems to be peculiarly violinist? Singing is a great art."

—ELENA GERHARDT. Please mention THE ETUDE when addressing

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## when committed to memory in this way, thorough an education as the planist or CONVERSE COLLEGE to the start of the property of the act of writing seems to be peculiarly violinist? Singing is a great art.

## The Kindergarten Band

By Andrew M. Strang

sciences were given the right kind of troduction of a band into the kindergarten training in their infancy. Pestalozzi said going to guarantee the acquisition of a that Education should begin at the cradle. sense of rhythm?" Positively. And it will The biography of any great artist, Heifetz accomplish much more if persistently car-The biography of any great artist, Heifetz accompusan much more it persistently carried out. It will teach him tone color, tone training did not begin at five or six years training did not begin at five or six years of age but at birth. The very atmosphere gradually be imitated by the child and this of age but at the men were born was the would tend towards tone placing, one of the breath of the great music masters. Heifetz's greatest difficulties of early childhood. All father, a premier violinist himself, moulded those who instruct the very young realize the brain, temperament and character what a hard thing it is to find a class that the brain, temperament and character what a natu uning it is to make a class that of the future virtuoso from the start. A is even forty per cent acceptable in reviolin, at first as a mere toy, was intro- gards to singing in tune. duced, when young Heifetz was about three duced, when young Heifetz was about three great masters.

Like incidents were the fruitful ful systems of rhythm and tone placing. This is the secret of so many of the beginnings of all the great masters.

THE ETUDE

his fondness for a little drum.

ing the race. At this stage he is a little to know the color red when he sees it. primitive man with very primitive instincts,

Then along with all these attainments therefore we should begin with primitive there is a certain element of play and good instruments. In other words most of the wholesome fun which will cause a love for instruments will be of the percussion type: doing things, superseding the passive atti-The drum, tambourine, rattle, little bells tude that comes from listening. of various types and the wood-demon. used in the kindersymphonic could be in- art has become more and more commercialtroduced. leading up to the more complicated instruments of the modern band. very root of musical foundation.

sorts of rhythmic games. How many peo- it would be necessary to consider both the ple have really learned the lesson is not aim in view and the method. We could not hard to judge. Did you ever observe how expect to attempt Beethoven's overture many musicians can not play with a metro- Fidelio, but there are certain little things nome, a player-piano or a record of a se- within the child's scope that could be inlection by some great artist, and actually strumentalized and rendered faultlessly. give the creations an impeccable rendition? This is the key-note: FAULTLESSLY. modern affair and have a capable judge render, we must insist upon being done tell us just how many people have a real without a break. It may be only four Let us observe a group of dancers at any sense of rhythm and have him count the measures; it may be only one. Then number who cannot keep in time with the build up measure by measure until a whole rhythm of the music. The results are creation can be accomplished. If rhythm rather startling. Most of us think that we were taught this way in a kindergarten have a correct sense of rhythm, but we are there would be no question about it becomenjoying a mere delusion.

Most of our great leaders in the arts and One may ask the question "Is the in-

European schools have long had success-Is it not time that we take cognizance German musicians having the sense of of what was done for them and formulate absolute pitch. How many of us actually our aims and methods for the Kinder know the tone C or A or F# when we hear garten child along more empirical lines. it? How many of us can start a song in Beethoven, we are told successfully led a exactly the correct key without having chorus of adult voices at five years of age. some instrument to give us the beginning He first evinced his musical greatness by tone? And still this is all a matter of attainment. We can teach the child, if This of necessity points the way. The we start early enough to know the tone A child at three years is strongly epitomiz- when he hears it the same as we teach him

The old composers realized the advisa-Then various whistles of the type that is billity of the kindersymphonie; but, as all

In order to introduce any such innovation he is supposed to learn rhythm from all into the kindergarten, public and private,

Whatever we would have the band ing a vital and real part of the child.

## Sonata Form as Stabilizer

By W. Francis Gates

music ranks next to that for the symphony poem and its overture; and in chamber orchestra. But the full orchestra is at the music we find the precursor of the sonata, command of but few, while chamber music, the suite, and the descriptive piece, the latranging as it does for small combinations ter more rare in chamber music than in of instruments, from ten down to two, is orchestra. practical in nearly every community.

combinations of instruments are heard to better advantage in a small hall. Especialby was this true in the day when the term the passage of years, this form has been first came into use, about three hundred treated in a more and more elastic way,

has been the accepted standard of the to the rule" that are found in theory works matic arrangement and construction ever and in practical examples. since the time of Haydn, who fixed the But as a basic form, a returning point, it as the vehicle for his thoughts.

piano, violin and other instruments are in furnishing almost the only stabilizing ele-

In point of dignity and scope, chamber Also, the orchestra has its symphonic

The name "chamber music" had its origin in the fact that these more limited until, at times, one may question the fixity In this class of music, the sonata form of the form—so many are the "exceptions

form by his many works in which he used the sonata holds its value. Otherwise mu-In the orchestra, this form furnishes the quent from this, is the value of chamber boundaries of the symphony; in chamber music, in which the sonata form is more music, it is the usual form for combination continuously present than in other styles. from duet up to octet; and most of the The symphony and the quartet may be reworks of the classic period for organ, garded as the anchorage buoys of music,



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gree, for this lack of appreciation. In organist's regular outlies, wincines in the church or in the recital hall, call for "Ah," replied Sir John, "we can learn ability to make the selections interesting, the church or in the recutat hall, call for "Ah," replied Sir John, "we can learn ability to make the selections increasing, much care and forethought, together with what to avoid as well as what to iminessant daily practice; yet many of us—tate." There is a world of truth in this subject may be helpful. not too industriously inclined, perhaps-- remark. We should always listen to the are liable to fall into a rut and to accept our task as a mere matter of routine. If criticism, but rather to take stock of ourour task as a mere matter of routine. It criticism, but ratine to take stock of our very relative to this very natural impulse our selves, and to see whether we have not standards are lowered; and the indiffer- perhaps fallen into the same errors which may be classified under the following ence which we feel will be reflected in our

## Careless Church Organists

and afterwards to devote some considera-

perfunctory manner. It is true that the salaries often paid to church organists are so inadequate that first-class talent can as expected to be given to the work of prep-Still, it is incumbent upon the organist at all times to give the best that is in him, not only as a matter of honor and fair dealing, but also from a feeling of personal pride in his work. Let every reader of these lines ask himself seriously whether he is really doing his best to elevate the music of his church to a proper standard of beauty, dignity and devotion, A little "searching of hearts" on this point will do no harm to the best of us. our voluntaries-preludes and postludesalways chosen with a view to their appropriateness to the general scheme of the service; or de we at times offer inappropriate selections, merely because we wish "tickle the ears of the groundlings", or

to display a fluent technic? If it be permitted, for a moment, to speak of my own experiences, they may perhaps illustrate the point I wish to make. Frankly, I have learned a great deal since giving up regular duty as a church organist some few years ago. As a member of the congregation, very many things have been learned which had escaped me when engaged in the round of duty; and if it should ever be my lot to return to the church organ loft, surely I should find myself all the better for the opportunity of viewing the question of church music and church organ playing from the lay-

## Stainer Always Learned

The late Sir John Stainer once remarked that he had never listened to a service, even in the smallest village church, without learning something of value. A friend ment said, "What can you, organist of the day service. Evacuous most admissible great cathedral of St Paul, learn from come this addition to their regular duties the instrument or dashing in any way with great cathedral of St. rau, rearu from the control of the cathedral of the control of the cathedral of the c

## The Organist's Etude

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## Making Organ Playing Interesting to the General Public By Dr. H. J. Stewart

Organ playing depends for its interest

tions which might be unacceptable in com-

with special reference to work during the

music had never been exploited. Obvi-

arouse interest in the instrument and its

possibilities, and with this object in view I

framed my programs, for the most part,

upon popular rather than upon academic

organ music were introduced. Little by

little the taste of the public improved, until

now, after eight years of patient work, one

may count upon a sympathetic and

friendly attitude towards the best works

of the great composers. Quite frequently

requests are received for one or other of

Mendelssohn sonatas are not forgotten. In

this way my recitals have been of great

educational value to the community, and

they have contributed in no small de-

there will be many who resent the educa-

ment is not forthcoming they

aggrieved.

Rach preludes and fugues and the

Gradually the higher forms of

"other fellow," not in a spirit of carping So far only voluntaries have been mentration; (3) touch; (4) interpretation and

tioned; but the same process of self-ex- expression. Let us consider these points in detail. First, the selection of pieces; amination may reveal weak spots in other and here it is very important to take into engaged in church duty it might be well if the organist-as frequently lapse-as an ere it is very important to ease the control of the control details of the church service. For example, to deal with this side of the question first, also the director of the choir, does he apfor an audience accustomed to high-class proach this side of his work in the proper spirit—a spirit of reverence and devotion, organ music we may safely include selecorganist occupies a very important posi- and a sincere desire to bring the full meanmunities where organ playing is not undertion in church life. He is the recognized ing of the sacred text home to the conmusical authority in his congregation; and gregation? Does he ever make a close those who worship in the church look to study of the hymns, for example, so that him for guidance in all musical matters. their message may be properly conveyed Yet, without reflecting too harshly upon to the listener? We find in every collecthose engaged in church work, it must be tion of hymns some of the most exquisite the city of San Diego. admitted that, in many cases, the duties poems in the English language. What a admitted that, in many cases, the duties poems in the English language. On taking up these duties I was need are discharged in a somewhat carcless and field for the development of taste and expression in our organ accompaniments | ment, was entirely unknown to musical ment, was entirely unknown to musical ment, was entirely unknown to musical ment, was entirely unknown. None of the "Lead, Kindly Light," or "Abide hardly be expected, nor can much time be Me." Here we have poetry of the highest order, yet it has often been my fate to hear these hymns accompanied in such a ously, the first thing to be done was to careless and perfunctory manner that it was evident the beautiful verses of the text were entirely unappreciated by the organist. Yes, it is feared, we must admit, that much of the organ playing heard in our churches is not "interesting or even devotional. As St. Paul says, "It is high time to awake out of sleep.

Carelessness in Details After all, it is in the smaller details of a church service that we find most to criticize. An anthem or offertory may be beautifully sung and tastefully accompanied; yet if in the same service some hymn, or response, or even an "amen" is carelessly rendered, we shall find the congregation very apt to overlook all the good work of the organist and choir and to remember only the neglect of these minor details. We cannot, therefore, afford to relax our attention, even for a moment, without running the risk of failure and humiliation, The organist must always remember that it is by example, rather than by precept, that a proper spirit of devotion can be developed in the choir. Every member of the musical organization naturally looks to him for leadership, and his attitude will be reflected by those under his direction.

To this point only the church organist ally won over to an appreciation of good has been considered. It is now time to say things, by including in every programme something of organ recitals and recitalists, armough to a certain extent one praction of rather limited capacity. Such pieces as organ playing is involved in the other. Even church voluntaries offer some oppor- Gavotte from Minmont, Phase Control of the Control of Capacity (Capacity Capacity Capacit tunity for the development of solo play- Circumstance, and Lemare's Andantino. ing, and there is a growing tendency to have a popular appeal; yet they are all include a short recital as part of the Sunwho was inclined to question this state-ment said, "What can you, organist of the day service. Evidently most organists wel-gramme without lowering the dignity of

The second point-registration-must be carefully considered, for here we are liable to fall into a rut, and if this happens organ playing ceases to be "interesting". As an extreme case I may quote a musi-As an extreme case I may quote a musi-cian, long since passed away, who for many years was organist of one of the great Oxford colleges. Every day the dear old gentleman would take his seat at the organ, and invariably he would draw the same combination of stops, so that the monotony of his playing became the subject of irreverent comment on the part of the undergraduates. I have no doubt that if he were alive to-day he would be found continuing the same time-honored custom. As he once remarked, "stops are difficult things to manage, and the less you change them the better."

THE ETUDE

### Misleading Stops

One of the chief difficulties in registration arises from the fact that stops bearing the same name do not always produce the same result. Moreover, our organ builders are fond of indulging in fanciful titles, drawn from almost every language under the sun, and often failing to convey a correct indication of the true character of the stop. As we know, Mendelssohn in in his preface to his organ sonatas expressly disclaims all responsibility for egistration; and, with the exception of a few very general indications, he leaves everything to the taste and fancy of the performer. There can be no doubt that this is the best plan. The great draw back is that an inexperienced organist is often left in doubt as to his registration and frequently errs in his choice of stops The only remedy is to listen to standard stood, and therefore not appreciated. works, as played by leading recital organ-Again I venture to quote from experience, ists, or-better still-to seek instruction past eight years as municipal organist of from someone whose position in the organ world entitles him to speak with On taking up these duties I was faced authority. Above all, avoid monotony in your registration. Even at the risk of being thought eccentric, you must strive for variety in registration if you wish to make organs in the city was adapted to recital your playing "interesting" work, and therefore the literature of organ

The third point, touch, raises some very important questions. Every organ student, in the early stages of his study, is taught to acquire a pure legato touch; and it is certainly true that this method is the foundation of all good organ play-However, if we fail to gct beyond the legato stage, our organ playing will never become "interesting;" so let us see what can be done to infuse variety of touch into the compositions we perform. As everyone knows, the great organ works of Bach are entirely lacking in marks of phrasing, and even of expression; although many modern editions contain suggestions, which are often of great value, as to touch and tone. These editorial markings need not be accepted as final; but they should be carefully considered, and then possibly modified according to the taste and fancy gree to a wider appreciation of music in of the performer. Space will permit of general. In planning our programs we only one illustration. The great G minor Fugue of Bach is often played almost full must never forget that in every audience organ throughout, and with very little tional process. As they frankly tell you, variation, if any, from the legato touch. they know nothing about music, but "they As a technical exercise this method of perknow what they like." They simply come formance may perhaps have some value, to be amused, and if the expected amusebut for solo purposes it certainly cannot be called "interesting." Did Bach play his own works this way? We cannot speak with absolute certainty, but the presump-Good Things for the General Church-Goer tion is that he did not; for by all accounts Such people can be satisfied, and eventuhis playing was full of life, vitality and interest. Suppose we "phrase" the open some numbers which are within their ing theme of this G minor Fugue as folrather limited capacity. Such pieces as lows:



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variety in touch and phrasing.

we may differ in our conception of any flected, more or less, by the audience. piece of music, it is necessary to form at Above all, in every piece you must and purpose. We may be sure that every mind of the composer; and, (2) to convey more frequently-especially in organ mu- be "interesting.

Play this on the Swell (box closed) sic-there is nothing except some indicawith the following registration: foundation of speed, such as Adagio or Allegro. tion stops, 8 ft. and 4 ft.; a soft, silvery In such cases we must be guided by the mixture (if you are so fortunate as on music tester) and cases we must be guarant by the mixture (if you are so fortunate as to music itself; and careful study is necessary of the mixture of the mixtur With this registration, and the of the work and to give to it an individ phrasing suggested in the example, the ual interpretation. I have often found "exposition" of the fugue is transformed it helpful, especially when playing pieces into an elfin revel-a dream of fairyland! of the romantic school, to form a mental Of course, after the exposition other regis- picture of some kind. For example, trations will be used, according to the Chopin's Nocturne, Op. 37, No. 1, in G requirements of the score; but enough minor, suggests to me a beautiful lake by has been said to show the possibilities of moonlight. We hear a lovely melody, played by an unseen violinist. Then, from a distance, a religious chant, sung by the "Lastry," as the old-fashioned clergy which the violin melody is resumed. If man used to say, a few words may be you keep this picture in mind throughout added on "interpretation." However much the piece you will find your thought re-

least some definite idea as to its meaning strive (1) to discover the thought in the composition worthy of our attention has this thought as clearly and definitely as some underlying thought or sentiment— possible to your audience. There may be something that was in the mind of the some technical flaws in your performance composer which he wished to express when perhaps, but if you succeed in bringing placing his ideas on paper. Occasionally home to your audience the message of there is a definite title to guide us, but the composer, your playing will always

## Voluntaries in Church Services

By J. F. Gairns

In some respects this subject is an old for those who care to stop long enough one, as evidenced by recent correspond- to hear it. ence in these pages; but, from the point of view of what I may term the "ordinary" organist, I am afraid that no one seems to have taken quite the right atti-churches and chapels where both the serv tude. The real aspect, as it appears to ice and the way in which it is particime, is the relation of voluntaries to the pated in by the congregation not only

being stated. based on the assumption that the volum- places of worship where this is the only taries represent the musical commencement way to make music occupy the right place. and conclusion of a service with which The organist should not be merely the they have only a slight connection. To paid servant of the congregation but the my mind, however, the connection is a coadjutor of the minister in the services.

made the better. one of public worship, with a twofold ganist will mar the effect of a really help those who acknowledge the same Master and happens quite as often that one is and wno serve the same Lord meet to gether for praise and prayer and for the service and thereby do it perhaps as much study of God's Word under the guidance of one of His accredited ministers. But it is also a service intended to help those who are discouraged and who find the Christian life difficult; to comfort and strengthen those who are in trouble or are downcast; and, perhaps more importantly still, to guide those who do not acknowledge the Saviour of mankind to

trust themselves to His keeping. It is not until this twofold aspect of our church services is generally realized that the real position of music can be appreciated. That music is a very important factor is, I think, generally acknowledged; and every organist is agreed that ment by choir and by organ and details by put (as it were) the finishing touch of that character do much to assist or upon the theme of the discourse. Again, mar what is perhaps best, though rather I have known cases where at the conclumar wind is persisted as the "religious sion of a very serious and soul-searching atmosphere.

eral idea appears to be either that it con- concluding Amen or has refrained from stitutes an opportunity for the organist playing anything at all because he felt to show off his capabilities or else it pro- that anything he could do would spoil the vides an attractive musical entertainment "atmosphere" of the service.

## Coadjutor of the Minister I am sorry to say that there are many

services of our churches and chapels; and foster such conceptions but are also best on this subject I have somewhat decided served by voluntaries of a recital charopinions which are, I hope, worthy of acter. But I do think that every attempt The usual arguments appear all to be idea; and there are large numbers of my mind, nowever, the connection is a considered of the animister in the services, very strong one and the stronger it is In fact, I would go still further and sugdoubtedly happens, that sometimes an orful sermon, while it is quite as possible his choice of subject and his treatment thereof. Moreover, one might go even further than this and suggest that sometimes the work of the minister is least important in carrying out the true conception of a religious service; and the credit, if such a term is admissible in this connection, of good results may be primarily attributable to the treatment of the musical features. For example, have known several instances where, at the conclusion of a sermon, a soloist has sung without announcement, perhaps making a choice of hymn or of solo by arrangement with the organist while the address has been in progress and has therediscourse the organist has merely played Yet, when it comes to the voluntaries, a few bars softly in continuation of the the concluding one in particular, the gen- last notes of the closing hymn or of the



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b. The Evergreen Mounta of Life	Rohannan	are Feeding T	Γŀ
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a. Saviour, Source of Ev	Sealy	a. The Day Thou Gavest, Lord, is Ended	a
b. Our Day of Praise is D	oneStults	b. God Be Merciful Unto UsBaines	10
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In the case of the opening voluntary, march character is better. But there is the organist usually has a free hand; but, once drawback carried by so many pieces the organist usually has a tree nand; but, one wearback cathed by so many pieces as he is generally informed beforehand of this character—that is, they usually beas he is generally informed deforenand of this character—that is, they usually be of the hymns to be sung, he should be gin quite full power; it is difficult to find of the hymns to be sung, he should be gm quite that power; it is difficult to find able to gauge the character of the service a piece with a quiet leading up. Nothing abie to gauge the character of the service a piece with a quite feating up. Nothing to follow and adapt his music accordingly.

Beines to follow and adapt his music accordingly.

The usual practice is to play something the Benediction or a vesper hymn as the The usual practice is to piay sometimes the pencaucion of a vesper nym as the soft and only moderately attractive; still, sudden striking up of a loud and enersort and only moderately attractive; stud, summer so using all on a most and energy less than the subject is to get columnary. But unfortunately the I see no reason why, it the subject is to gene command. Due unfortunately the be a joyful or a stirring one and the hymns practice of many organists of playing a be a joyful or a stirring one and the nymns practice of many organists of playing a of a praiseful character, the organist few soft bars in continuation of a final of a praiseful character, the organise rew soft bans in continuation of a final should not play something reasonably loud. Amen appears unsatisfactory, or at least snould not play sometning reasonably total characters. But, whatever it often is. One of the most useful pieces, and stirring in character. But, whatever it often is. One of the most useful pieces, it may be, it should at least be good; and considered in the light of the foregoing It may be, it should at least be good; and considerers in the light of the foregoing I am afraid that I must also express the greatest, is the chorus "Oh, Father, whose pointion that it should not be selected from Almighty power" (from "Judas Maceaumy of the usual collections of what are best of the property of the state of the property of the prop Baines termed "easy voluntaries for the organ, adequately, and gradually leads up to the barmonium or parlor organ." Many of fugue, which constitutes a fine energetic mediocre, while most or what is good can another useful item is the cipingne from it 28th be obtained elsewhere. There is apparently Sullivan's "Golden Legend." The openochwell haps vocally arranged): pianoforte sona- and then, if the performer fights sly of ever may be the ideas of the individual as a full organ climax. to the kind of opening voluntary, there 
If the service has been of a quieter is no lack of material if only one will character, there are many organ move-OFFERTORY
His Loving Kindness.....Schuler

comment. The average "offertoire" is, to one is pleased to be relieved from the teposers that come in very useful.

which considerable attention was devoted spirit that the foregoing remarks are subin my introduction. As already stated, the mitted.—Musical Opinion & Music Tradi closing voluntary should be selected in Review (London, Eng.).

Possibly this may suggest too much panview of the character of the service. Possibly this may suggest too much pan-dering to the emotional side of religion Sometimes, but rarely, a good march it and it is quite likely that few of my and it is quite likely that tew or my in prace, though more narches are used readers will go with one so far; but it than anything else, certainly by organists readers will go with one so far; but it than anything clack, extremity by organists leads to the point at which I have been of a certain class. After a good rousing leads to the point at which I have been of a certain class. Fried a good rousing aiming—that the choice of voluntary is as address, including well-known martial aiming—that the choice of voluntary is as anoress, including well-known martial hymns, a march (so long as it is not of important as the choice of hymns and of but a good robust, stirring piece of music that is not a march or only partially of a Plenty of Good Easy voluntaries that is not a matter or only partially of a.

In the case of the opening voluntary, march character is better. But there is these collections contain some good mate-martial movement admirably suited for these conferious contain some good many martial movement admirably suited for rial, but some also contain much that is the conclusion of a stirring address. mediocre, while most of what is good can Another useful item is the epilogue from be obtained eisewhere. There is apparently Suntyan's Gottoen Legend. The open-an idea among many "ordinary" organists ing blasts of the trombones should be left an area among many orunnery organises and means of the first two starzas that any music with a big name is too out, but the unison of the first two starzas difficult. As a matter of fact there are makes a pretty but substantial air, with a unicum. As a matter of ract there are makes a pretty but substantial air, with a plenty of comparatively easy movements full accompaniment that is not over difficult that make splendid opening voluntaries to manage by a little adaptation with the and they are to be found in many places, solo on another manual. The second Oratorios and cantatas contain them (per-stanza can be varied in stop treatment; tas and so on can be drawn upon, while the fugal working up, one can skip this and there are, of course, the standard organ continue without a break to the finishing compositions and arrangements. But what- bars, working up with splendid effect to

take note of what is to be found in one's ments that are neither too elaborate and own collection of music as it accumulates. rapid nor too sleepy and quiet which can As regards the offertory, the music be used very effectively without suggest played during this is often open to some ing sleepiness or giving the idea that everymy mind, very unsuitable; and I prefer dium of the service. And then, if the that something should be played that is service has been of a very impressive interesting to listen to, well treated, with character, a good idea is to play a slow a reasonable body in it (this does not mean and not too loud movement; and some of loudness) and providing for expression on the choral settings to be found in orathe part of the player. So often the voltorios come in useful, though legitimate untary is a thin, mediocre and uninterest- organ music provides plenty of material. ing production; and everyone is relieved It may be said that one can hardly expect when the organist finishes and the service the average organist to have a large reper can be resumed. In this connection some toire always available and to be prepared of the quartets or easy choruses in can- to play all sorts of music according to the tatas or oratorios make good offertory way that the service strikes him. But a pieces, for the part working and com- good deal can be done in this way, even plete harmonies give the requisite body; at the expense of extemporizing; and and they usually provide for a reasonable every organist who is worth his salt and amount of expression by means of the who is in the happy position of having a fingers and slight stop changes without the minister with whom he can work com extravagances that the use of the swell fortably and enjoyably should be able to pedal, as sometimes practiced, entails, carry out these ideas. Of course, there Then there are many small pieces by well- are many cases where the conduct of a known (and sometimes unknown) com- service is not calculated to encourage an organist to do his best and to do his part as suggested; but if the necessity of an ideal is realized, it becomes comparatively And now as to the closing voluntary, to easy to realize this ideal and it is in this

## The Jazz Problem

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Operation could be conserved.

Consecutive Fitties and Octobers, or on entirely according to the dictates of his concerning to the dictates of his concerning to the composition, to on temperature, subservicted only to the concerning of the control of the contro

The Conductor's Art . . . Euclid

number on "Jandonic the Seele". But, while some other may have been written by him, the mathemistry of the former is very disasted.

An Gol Emellah Instrument and Two Chinese on the many of the reasons of the control of the seed of the control of the seed of

Notes in Alt and in Altissimo.

Q. Where do the notes "in Alt" begin and how far do they go?—Bertha, Dearborn St., Keep for do they go!—Bettin, Defin on the G Chicago.

A. The notes "in Alt" begin on the G immediately above the treble stare; the notes "in Altissimo" begin ou the G, one octave cbove that.

Ovelgin Nomenclasture.

Q. What do the Prench under in marke by the several "Blanche" and "Norte"—N. B. C.

A. "Blanche" and "Norte"—N. B. C.

A. "Blanche" and "Norte"—N. B. C.

A. "Blanche," (English, white) a moder is composed show that per a label of the several seve

64th (1), 128th (2), and even 256th (2),
The last-named may be found in Dussek, op.
10, No. 2. As the nobe, so the corresponding a trill and the nobe of the corresponding resist are shortened by adding a head:

Exaggerated Marks of Expression

Q. What is the meaning of ppp, and of fff.

are they correct;—Vaughaa K., Providence,

—are they correct.

R. I.

A. The abbreviations pp. and ff. r.

A is a plantissimo and fortissimo, which are
perlative degrees of piano and forte,
perlative degrees of piano and forte,
tively Logically, there can be nothing
tively Logically, there can be nothing
tively Logically, the divine Be

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Many teachers, even, take too much for granted and fail to give the pupil the benefit of the many little details of the task which have come from long habit to be a sort of second nature to themselves. Pupils who have access to a piano are apt, at least at first, to refer to it for the pitch of each one of the four strings. This is a conthat stage as soon as possible, for two rear ready be in perfect tune, but practically this hold true in regard to the other strings, available; second, not every piano is in

good tune. The only note needed is the "A." In a symphony orchestra, this note is given by the oboe, but if one is going to play with a piano, of course it is taken from that in-



too long to give here. Suffice it to say, that ually slow up, becoming wow—wow—wow until you have put on the new string and in this chord, the A is most prominent. In —and then wow—wow, until sud have tuned it to pitch. The neck and body and then wow wow, until sade-oave tuned it opinion, the D is most promidenly it ceases, and instead you hear a deep of a violin are not absolutely rigid, and the

piano or other ready-tuned instrument, one the pitch of the G string. The same facts be right before anything can be right. should have either a pitch-pipe or a tuningfork of the correct standard pitch. Be sure when you buy one that it is not the old socalled "concert-pitch," which is now obso-

Endeavor as early as possible to learn to tune while bowing, although that takes quite a knack with the left hand fingers. Tuning done pizzicato is seldom quite correct, because the sound is too brief and dry to impress its pitch perfectly on the ear. It is scarcely necessary to say that the pegs should be well-fitted, in order not to stick or slip. If they are not, that is a job for the violin-repairer, but if needful as a temporary "first aid," one can take out a peg and rub it with chalk, together with a very slight wipe of soap. If these are in the right proportions, it will neither stick nor slip. The strings should wind around the pcgs in such a way that as one turns the peg to tighten the string, the little coil of string approaches nearer and nearer to the handle of the peg, not the tip. One other mechanical precaution: If you manage to have the last turn of the peg an upward turn, the string is more apt to stay in tune. Hence, when a string is slightly above pitch, it is often best to first let it down just helow pitch, in order to tune it up instead of

(In what comes next, the beginner is in mind: more advanced players are suffi-ciently familiar with the sound of the proper intervals to proceed more directly.) pleasure to himself or others. Having tuned the A to your satisfaction, start on A as "do" and sing up the scale "do, re, mi, fa, sol," the "sol" being the pitch for the E string. Having tuned the E string, call the A "sol," and sing down the scale "sol, fa, mi, re, do," the "do" now being the pitch for the D string. Lastly call the D "sol," and sing down the scale "sol, fa, mi, re, do," the "do" being the pitch for the G string. If you have a good ear-and only those that have should attempt to play the violin-your violin will now be nearly in correct tune. Theoretically, it should al-

The Violinist's Etude Edited by ROBERT BRAINE

It is the Ambition of THE ETUDE to make this Department "A Violinist's Magazine Complete in Itself"

## Little Helps to Correct Tuning

By Ben Venuto

First, a piano is not everywhere is inpossible without a slight further cor-ble; second, not every piano is in rection, which is made while playing the strings together two at a time, listening for strings. When you hear this tone, stop tunwhat are called "resultant tones" or "dif-ing, as your string is just right. eightcenth century.

better word, we may describe as wore-trotois sounded.

(There is a scientific reason for this, but the explanation, though well understood, is get nearer the right pitch, this will grad.

(There is a scientific reason for this, but the explanation, though well understood, is get nearer the right pitch, this will grad before, do not attempt to tune your violing the pitch will be a scientific to the pitch of the pitch will grad be a scientific to the pitch of the pitch will grad be a scientific to the pitch of t the enorg of a major, the acts most partially deally it ceases, and instead you near a cose, of a violant are not associately rigid, and the men, hence that chord would not do as musical tone, faint yet unmistakable, extra pull of one more string will cause

Bear in mind, however, that your strings the great violinist Tartini, early in the must be very nearly in proper time before We will suppose, for instance, that your because there are other intervals than that strument. Experience has shown that it is easier to get the correct pitch if, instead of the single note, the chord of D minor of the single note, the chord of and at the same time turn the G string peg string was nearer to A than to G—the probvery slowly. As long as there is a slight ability is that you would hear a good differdiscord you will hear in addition to the ential tone when it was perfectly in tune simple sound of each string) a sort of dis- on A, which of course would be all wrong. agreeable vibration which for want of a Hence you must time your violin as nearly

which is not the tone of either string dione, the strings which are already in place to For tuning in places where there is no but is a third lone, exactly an active below flatten slightly. In short—everything must

## The Stand-Still Pupil

By Jean de Horvath

py, snan we say, an average teach teach lesson thoroughly prepared, carefully with youngsters need much patience, will reaches in a short time a certain point of following out the directions as given in for the mature mind present no difficulties development and there remains in spite of following out the directions as given in

amount of practice? to six years, but I can't play a thing," has been made by this pupil. That it is a If the adult student will sit down and for six years, but I can't pies a uning.

This reminds me of a college professor matter of mind training before finger dext think out what exactly is his aim, he will this remnos me of a conege professor mater of mind training before innger dex—think out what exactly is his aim, be will of a boy that "he was exposed territy is obtained is a thought foreign to discover that what he most desires is to be to Latin but never 'took it." Perhaps it is most students. the same with music students. It is really paring a music lesson. Does the average technic, the growth in style, the steadily a decent standard of sight-reading. The pupil think that some supernatural power maturing musicianship. will enable him to hold his violin in position, his hands at the prescribed angles? It almost seems so; and great is the astonishment and disappointment when, after studying several years with a teacher who ferred to let matters drift rather than finds himself totally unable to play anything with any degree of assurance or of

WHY is it that the average pupil taught On the other hand, what a joy a teacher children but be fearfully difficult for the by, shall we say, an average teacher receives from the pupil who comes with grown-up. Theoretical matters, which prolonged lessons and at least a certain the previous lesson, and ready to imbite So, it is obvious that a tracher is desirnew ideas and criticisms. Genuine advance able who is accustomed to teaching grownmount of practice;
Who has not heard, "Oh, I 'took' lessons along lines of accuracy and clear thinking ups, or who at any rate can adapt himself.

Nothing can give a musician more joy off." It is this ability, more than any the same with misse success. At it is this admity, meaning that to watch, under his tuition, the other, which affords pleasure to the how few pupils honestly use their brains or development of a new spirit, the gradual how tew pupils nonesty use that order in pre- but constant building up of a reliable trained in orthodox fashion, over achieve even a small amount of gray matter in pre- but constant building up of a reliable trained in orthodox fashion, over achieve

Pupils, if you want to get the best out of estimated and the ability does not come as your teachers, "play up" to them and watch the result of technical excellence, of them respond. Do not expect to arouse theoretical knowledge. It is essentially a them to really inspirational teaching if the practical quality, and one which needs to lesson period is spent in constant reiterainsist upon accuracy, our young student tion of established principles. Give them fold of their experience, animation and am-

## Fake Violin Labels

Labels in violins mean absolutely nothing at this time. Labels of all the old makers have been counterfeired by the million and placed in factory-made fiddless. Counties bering exact reproductions of the many, Japan an unreverse and other makers. The first way to determine and country and the many country of the many and other makers. The first way to determine the country of the many country of the man

THE ETUDE

The Grown-Up Violin

Student

By Sid G. Hedges

Ir is no unique thing for a man to take

up the study of music at the age of twenty

and to become eventually a professional

player. It is fairly common for a keen

amateur to begin at an even much later

age and to achieve a fair standard of

ability and a highly developed musical

The most commonly raised objection

when the chances of the adult music-

student are being discussed, is that his

muscles have become set and intractable

and consequently the necessary elasticity

Some measure of truth lies in this

assertion-but really it doesn't matter

very much, for the amateur. The ama-

does not aim at acquiring professional

virtuosic agility. He wants just to be

"a fairly good player," able to give some

pleasure to himself and to his friends. And

this moderate standard does not require

The grown-up student has no thought of ever playing Paganini's Caprices; he

will be amply satisfied if he can ever do

the Kayser Studies, and perhaps struggle

just inside Kreutzer; for then a vast field

f great music will lie before him, and

he will not be excluded from at least

attempting the majority of the most beau-

tiful melodies written for the violin. Incidentally, he may be barred from playing

modern music which seeks to make up in

technical difficulty for what it cannot

achieve in beauty; but he will not mind

The grown-up violin student needs a

specially qualified teacher. So many

teachers never adjust their curriculum to

Now the sort of study that suits a child

will not fit an adult. A child cannot grasp

reasons for things, an adult can. It is

necessary to teach a child correct move-

ments by interminable repetitions; it is

sufficient to show an adult why a certain

thing is done. Technical matters, points of

finger dexterity, may come readily to

amateur. Yet comparatively few students,

value of sight-reading cannot be over-

be cultivated from the very commence

ment of study. But many teachers know

nothing at all of it themselves, and are

grown-up student, then, should assure

himself at the outset that his teacher is an

able and enthusiastic sight-reader, and no

make sight-reading ability one of the great

The adult-student should get the best

violin and outfit that he can afford. Ex-

aggerated economy in this original outlay

s very foolish, for the possibility of pro-

No person goes joyfully to

ducing good tone is a great incentive to

practice when he knows that the sound he can hope to produce from his in

teacher should be chosen who does

ends of his tuition.

thoroughly incompetent to teach it.

a pupil, but always a pupil to it.

any extraordinary technical attainment,

cannot be imparted to them.

appreciation.

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strument is an unpleasant, grating whine, or a spasmodic, piercing scream. But the grown-up student which gives him an

they do not need to be. Young men of normal height almost invariably require full-size instruments; young women sometimes find a threejuarter or seven-eighth size more suitable. Of course, when one has finished growing it is not of much use buying an instrument an almost insuperable obstacle to some that is too large with the hope that one would-be violinists—the fact that they violins are not desirable, unless they are absolutely essential; for fewer such instruments exist and the chance of procuring a really good one is very much less than in the case of ordinary, full-size fiddles.

The adult student should practice regeach alternate day.

There is one great asset possessed by the knowledge that one's violin yields a immense advantage over the average child mellow, rich, sonorous tone attracts its -it is the "will to learn." Youngsters owner at every opportunity, that he may study because their parents compel them, reproduce those delights. Old fiddles, of and consequently they have to be coaxed course, are best, else why does every virallong with musical sugar-plums and chocotuoso play on one-despite whatever he lates. The adult requires no such inducemay say about the excellences of new in- ment; he already wants to learn; so all struments. Stradivarius and Amati viotake up so much time and lead nowhere lins are not boomed by advertisementsin particular can be eliminated from his

maximum degree of progress. There is just one defect which proves will "grow into it"—this happens with a "have no ear." Such a person should not child, but rarely with an adult. Small waste his time with the violin; but this misfortune is quite rare.

So, providing the grown-up student is genuinely anxious to learn, is not afraid of work, and is able to procure a practical, efficient teacher, there is every chance that ularly and stremously. Thirty minutes he will one day be able to play the violin work every day is better than a full hour well enough to give himself and others considerable enjoyment and satisfaction.

Accompaniments, Accompanists, and Accompanying

By Dan K. Jones

in violin playing and violin music has in- the piano also, and it is a splendid rule. creased steadily until today the violin stands The violinist who can play over for himin the front rank as a solo instrument, and self the piano part to his solo is far more with the exception of the piano there is no apt to sense the innermost meaning of his other which is more frequently heard in own part. Lacking that ability, however, public. However, disregarding the Sonatas he can do the next best thing-study the of Bach (of one of which the crucial Chaphano part (or one or which the crucial conpovelties used as encores, the violin is sel- will be infinite and mutual. dom heard absolutely alone. It requires It is said that the modern tendency in an harmonic background, which must be writing a song and its accompaniment is to

furnished by orchestra or piano. ing with an orchestra he is generally under explanation offered is that instrumental ing with an orchestra ne is generating minds explanation offered is that instrumental competent direction, or knows his art sufficiently to direct the orchestra himself, and mann, that it is fascinating to write for hence needs little warning as to the importance of his backing. But for the most gin before making a study of the of the more modest performers this back- art. They do not seem to find compoground is furnished by the ubiquitous sition for a solo instrument so irrepiano, and a few remarks on the im- sistible, and as a general thing they seem effect produced may not be amiss.

them. Somewhat the same condition may the task sufficient musicianly understanding be said to obtain in the piano accompaniis to perceive the composer's messageeven as the performer must feel, in a hundred-fold greater degree, if he is to convey

this message to his audience. Maude Powell expressed the idea with force and clarity when she said: "To the pianist falls the task of creating poetic atnosphere for the soloist to breathe in, so that he may pour out his artistic soul untrammeled. Wherein it will be seen that one of the first principles of good violin playing is, 'First break in your pianist.'

your accompanist one of the next is surely for singers are said to have been ravishing. this: Study the accompaniment yourself. Please mention THE ETUDE when addressing this: Newly the accompaning younces.

European conservatories require students hear and feel not only his own part but may absent term.

SINCE the days of Stradivarius interest of solo and orchestral instruments to study

make the whole " a virtuoso piano number, When one has reached the point of play- with a modest obbligato for voice." The onano, and a few inhards of the part the piano plays in the to have laid so firm a foundation that they can lavish the greater part of their loving ffect produced may not be amiss.

Someone has said that the function of the care on the solo part and put the accomecompaniment of an operatic aria is not so paniment in its proper relation to the whole. accompanion of an operation of the whole much to furnish the basic harmonies as to Hence, to accompany even a difficult numexpress the hidden emotions and motives ber seldom requires ability much beyond that the characters feel but cannot express the average, insofar as technic is conin the single lines of melody allotted to cerned. The difficulty lies in bringing to

Hence let no student feel that accompany ment to a violin number. In it the coming is beneath his dignity; for a good ac ment to a violin number. All it the content ing is beneath its anginy; for a good acmotives that have caused him to pour out music. And let no student decide that he his soul on the solo instrument. It is not will be an accompanist because he feels he necessary that the listener hear every frag- has not technic or training to be a soloment that goes to make up this atmosphere, ist. He may succeed in deceiving himself but he must be made to feel (insofar as he for a time, as to the difficulty of his task; but ne muse be made to your distribution of the but he will never for a moment succeed in

Nor on the other hand, is it always the most brilliant soloist who makes the best accompanist. For the successful accompanist must keep himself always in the musical background-a thing most trained soloists find difficulty in doing. And yet, not all are handicapped by having themselves occupying the center of the stage. Rubinstein toured America with Wicniawski, and his accompaniments for that master violinist were superb; and Liszt's accompaniments

The good accompanist is the one who can

Saxophone Players in Big Demand Easy to Play-Easy to Pay Van mill be netone lessons and studies. He can be "strictly business," and will thus inevitably show the to play this won-True-Tone

JULY 1924

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can sense the composer's mood and retain that perfection for which they are famous. Few indeed are the soloists to the soloist, minds his or assistance shoesy to the soloist will be successful to the soloist wi transcription of a folksong, fitted with a cianly understanding. It is true that all modern harmonic background is twice as these qualities must be there to begin with; likely to prove effective as showy fireworks but only experience—with countless solowith the monotonous "tum-ta tum-ta" type ists (small and great), numberless styles of accompaniment once popular. If you and types of compositions, and the innudoubt it just listen to the applause which merable difficulties (physical and mental) invariably follows the playing of one of of public appearance—will bring out these the masterly arrangements of Fritz indispensable qualities and make one that Kreisler, Leopold Auer or Arthur Hart- rarest of musicians, a good accompanist. What is it that makes the work of Little Hints these men better than that of the myriad writers? The fact that they cast things so conveniently for the fingers and the bow? In a measure, perhaps, but without the shadow of a doubt much

times. Spoil these and you ruin the num-Even as harmony is the atmosphere of music, rhythm is the life of it, and it is the accompanist who sets them both. finest soloist cannot make a success of the most thrilling Spanish Dance if he must out and 'round about and arrive at no destination at all.

No matter; truer words were never uttered, are well worth the few cents they cost The dramatic pause, the complete cessation more than the plain steel E without them. of all sound at some point of climax, is one effectiveness of the pause will be directly extent.

Proportional to the time it is held.

Refrection in such effects as these, and in fair just straight playing is achieved only be partice. A soloist is allowed poetic only per partice. A soloist is allowed poetic only be particed. A soloist is allowed poetic only while no accompanist is required to follow a faulty rhythm be is expected to learn and follow the legitimate fluctuations into soloist's rhythmic line. Certain string quartets hind their members to play neither as soloists nor in any organization in order that their own ensemble will achieve very first of the instruce after the soloid poetic of the instruce of the instruce of the instruce of the instruce of the instruction of the times of the times of the instruction of the times of

THE use of the steel E string is now almost universal. Practically all orchestral violinists, and nearly all of the great concert violinists of the day use it. The best kind of steel E string to buy is the of it depends on the vibrant harmonies with which they have surrounded the grand old one which has the part of the string which goes around the peg wrapped in silk, thus preventing the wire from cutting into the peg, and the sliding silk bridge protector. The latter is a little woven bit of silk which can be slipped along Starting at Sixteen. the string and placed directly over the notch in the bridge where the E string work against a singgish and nati-hearted accompanist. And even languor with a dis-rests. This little silk pad prevents the unce rnythm is twice as lascinating as the wire from cutting into the bridge, and vaporous sort that seems to wander in and also mutes the shrillness of the steel E to a very slight extent, making it sound less "tinny" and more like a gut string. Strings supplied with these attachments the most effective thing in music is silence? can be obtained in any music store, and

of the finest devices at the disposal of a the peg and bridge are protected, leav composer. To utilize it to the fullest the ing only the nut unprotected. If the little solo instrument and the accompaniment steel E tuner (attached to the tailpiece) solo instrument and the accompaniment must stop abruptly, and exactly together, is used, however, and the nut is made of and must begin again simultaneously. And good ebony, it will be a long time before (within reasonable limits, of course) the the string wears the nut to any appreciable

## Violin Questions Answered by Mr. Braine

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## The Touch System on the Piano

By Frederick N. Dean

improves concentration and wonderfully helps to overcome the temptation of looktrains the ear to listen to one's own playing. ing down. keys through the touch perception, rather additional work, but I am quite sure it is than the area. than though the rough perception, rather the eye; which is so very desirable well worth the extra effort, as it develops when example the roughly any solution of the control of the contr when executing from notes.

In order to get the best results out of When playing from the notes the eye the instrument when playing from memory, should never be taken away, but steadily one should play with the eyes closed. The focused on them. The reason for this is reason for making this seemingly strange very obvious, as there are so many things statement is based upon the fact that it to watch. Besides, every time one looks is a scientific imposibility to see the keys away the location on the page, to a more or under both hands at a single glance, even when scarcely one octave apart. Further-more the mechanical process is simplified sight reading it is very helpful to use a sight reading it is very helpful to use a heavy cardboard fifteen by forty inches, by reducing it to the use of three senses instead of first and the use of three senses instead of first and the land of the senses instead of the sense of the se instead of four: namely, think with the brain, feel with the feel with t brain, feel with the fingers, listen with the edge under the fall-board. By so doing the This method, carried out, greatly hands are well covered, which greatly

This plan causes the teacher a little

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TO THE ETUDE:-If we cannot have this wonderful pianist as a companion in our practice, at least

we can have his spirit in our work. read, the more awake was the child. We are told that Paderewski "thinks out every note of his program" the night of the very note of his program, at first, with before he is to play. Here is a hint that through a nursery. was save much of the druggery of practice. The mind, soul and body do set to make the waster of the truly fine and the strength of the waster of the truly fine art which they were trucked away for the which are seen in our own country, yet and the waster can force in the enterpractice of the truly fine art which they resented.

When they were trucked away for the which are seen more own country, yet and the externals were cost force in the enterpractice of the truly fine art which they remark the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the truly fine art which they remark the properties of the properties of the properties of the properties of the truly fine art which they remark the properties of the properties o cult study or piece.

phrase. Now collect every bit of the mind more sophisticated audience at the opera, and concentrate it accurately, positively

The beautiful climax of a song would and definitely first on your ideal as to just and definitely first on your ideal as to just children's room; I knew they felt with all how this should sound, and then on the exect motions that will be required to inexact motions that will be required to in-What wonderful joy young and old can and then produce this at the keyboard, get from good home music. Mothers, make great the formula. When this group is meatered, try ambler, Gradually the art. Begin when the children are two or familiar face in a strangel and to hear again so mear the quality of the human voken. sure this effect. Hear it mentally and feel dreamless slumber of happy childhood. mastered, by another. Are made to the period of the passage thus treated may be three years old and let them grow up in the strains of the "Peer Gynt Suite," which An organization of 'cellists would raise lengthened till several phrases can be an atmosphere filled with good music. Let was rendered perfectly. One could the standard of playing and create a detenginened in several parases can be an amosphore mice with good mass. Let was remained person, our costs are spendant of paying and create a de-done at one time. Thus an immense them breathe the inspirations of the best scarcely realize that here were performers mand for cello artists in the concert field. uone at one time. Talis all numerica useus meante tale inspirataolis of the loss scarcery realize tast noe were personness mand for cento artists in the expect neld, amount of mental and physical fatigue is masters into their young souls so that a who, but a few days before, had been our. This would be to the advantage of all-

Hoping this may help some other one, tage. I am cordially yours, HULDA KITCHELL (Arizona).

TO THE ETUDE:

Getting the Children to Sleep

how his wife "started in" to "read" his

This reminded me of the yesteryear of

When they were tucked away for the

-silence; they had passed on to the

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little son to sleep; and how, the longer she

TO THE ETUDE: We arrived at semi-modern Vladivostok in the middle of January, 1919. The rather fine railway station was crowded with refugees; and though at such a time one would not expect much artistic activity, there were opportunities for hearing really good music.

What I Heard at Vladivostok

One of these was by a Russian choir. An interpreter kindly explained the nature of each selection, previous to its rendition, One of our neighbors has been telling else we could not have understood in the least. The voices, and especially the basses, were magnificent. There they stood in all kinds of nondescript garments and sang, the feelings he could not put in words, and their work was beyond praise. One the choruses in immaculate evening dress which are seen in our own country; yet all

It was the music of the Russian Church, of course; and one could not but feel and The glory of this music seemed to strike melancholy which is such an oft-recurring sand plays the 'cello. and yet fascinating characteristic of Rus- A phonograph is found in almost every

concert given by Austrian prisoners. String have 'cello artists on their lists, but there and wind sections were well represented, is less demand for them because the pubtaste for them will be their natural heri- active antagonists; though now, as it commercially, industrially, artistically and were, we were sitting at their feet and to the publishers. paying well-deserved homage. What a Wisconsin. heartfelt throb of sympathy music can

awaken, even in antipathetic natures in a strange land!

The Russian, and many of the Allier soldiers who frequented the American Y. M. C. A., were very fond of music. To sit at the piano and play for a few minutes meant that one would be quite hidden by the crowd of listeners. Often we could converse only by signs; but a smile and a nod are the same the world over. The Russians and Czecho-Slovaks recognized many such things as the Military Polonaise and would nod, smile and say "Chopin." When I, one day, had finished playing, one of the listeners brought something from the canteen for me to drink, to express H. C. HAMILTON,

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The Vision of Deborah-

(Continued from page 441)

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music for the very "littlest" folks. The
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which is attable for all seasons and yet
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Millustrations unusual markets are given in the properties of the prop The Wisconsin Music Teachers' Association held its annual convention at Steron's Point, April 29-May 1. It was an unusual precting in both attendance and enhanced passed in the nook as the lessons are given. sufficiently lessive in character to be per-Many new and charanting features have formed at special musical services. The been introduced. It is one of the things being the property of the per-difficult to describe, but or kind that and in proportions. The story taken would make you want to have it at once from the well-known episode as told in the Sir Falvard Elgar, generally considered the formest of living English composers, has the composite of the total of "Master of Kings Music." He is the most the control of Expression who for must be to the control of person who, for must be to the control of the

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JULY 1924 The World of Music

(Continued from page 441)

A Conservatory for Jewish Music s to be established in Palestine as a memorial o soldiers who lost their lives in the World

Page 503

War.

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The Norwegian Singers' Association of America held its Sixteenth Blennial Song Festival at Ni, Peulo, on June 27th-29th. A mair chouse of fifteen hundred voices, assisted by the St. Paul Symphony Orchestra, was directed by Frederick Wick, of Sioux was direct. Falls, Iowa.

rails, lows.

The Johnstown (Pa.) Opera Company has given productions of "Cavalleria Rusticano", "Faust," and "Il Trevainal Here is enterprise for a comparate that grand opera need not be controlled to the companity, which but prosessment grand opera need not be controlled to form the state of the controlled to form the state of the controlled to form the state of the controlled to the c

The J. Fischer & Bro, music house of New York celebrated its sixieth birthday on April 4th. It has had an honorable record in musical activities and has been of especial service in the bringing out of organ compo-atitons

The Annual North Shore Festival was held during the week of May 26th at Evanston, Illinois, wordelsson's "Elijah," with a chora of one thousand voices and the Chicago Symphony Orchestra, was the outstanding feature.

Mmc. Eugenle Pappenbeim, one of the greatest of the Wagnerian singers in the early efforts to establish that master's works in America, died in Los Angeles early in

recognized as among the most important in the development of violin technic, and in keeping with our policy of publishing only the best, we are petting on. The cellist new edits by Otto Meyer, Sexcitishing and the development of the properties of the properties of the work of the properties of the properties of the work of the manners, to be under the properties of the

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## Bulletin of the Presser Home for Retired

Page 502 JULY 1924

## A Technical "Brush Up" For Teachers

Many piano teachers take advantage of vacation period to "brush up" their indi-vidual technic. For this purpose there remany excellent works, among which we can particularly recommend the following: Isidor Philipp's "Finger Gymnastics," designed for the daily use of moderately advanced players; A. B. Flint's "Hand Culture" for double-finger train-

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concoctions known as "Storm" written for every performance with the Bach G Minor the organ. Many of these, it is true, are Organ Fugue which he played in really improvised by the performer. We know of remarkable fashion. one man who made a handsome income for An organist in London has apparently accuse him of being a musical quack?

delighted by it; some went twice; some a storm at sea. All the lights in the place went several times. They were of the were extinguished, and even the player sat class of those who "didn't know enough to in the darkness while the thunder rolled. should we make fun of them?

IT is little short of amazing to note cause they are Baptists and believe in the number of intelligent people who seem water." Bowman used to say that he to be delighted with the various nusical washed away the wreck of the "Storm" at

a number of years as a kind of Jupiter been working the "Storm" game with the Pluvius of music. Every night he drew customary meteorological musical success. crowds of people to a huge church to lis- "The Choir" in an editorial says of his ten to a somewhat ingenious but thoroughly performance, "I don't know what Handel clap-trap performance. Who are we to would say, I'm sure. I was at the Central Hall, Westminster, one evening when Mr. The people who heard the "Storm" were Meale gave once more his representation of come in out of the (musical) wet." Why Somebody on the platform afterwards de-

E. M. Bowman, a very fine organist and noble musicina word in able musicina word in the place of "I should think the popular organist must an able musician, used to play a musical have given his "Storm" pieces in London a storm at the Baptist Temple in Brooklyn. few thousand times. The trouble is that At the proper moment the electric sign few thousand times. The trouble is that over the organ would flash on and off the words "Glory to God," simulating light, yells for them seems to have the idea that ning, I asked him once why the "Storm" they are far eleverer than anything else, was liked so much at the Baptist Temple, and I fear he hasn't the foggiest notion as He replied with a twinkle, "I guess it's be- to what constitutes Mr. Meale's best work."

## Clothes Bespeak the Wearer

## By Judson R. Dowdy

Some time ago the mother of two boys as well as to the music. And we all feel a remarked, "You know all children, even little pleased if our new dress is commented boys, admire pretty clothes; and they cer- on by some little pupil. tainly like to see their teachers look nice. Another phase worth considering—the Often my boys will tell me about a new well-dressed teacher looks prosperous. hat, or something that has attracted them People certainly have more confidence in about 'teacher's' personal appearance." On a prosperous-looking person. People cer-

finished her work at teaching time. onished her work at teaching time.

Often when we are very busy we do not of the first of the fi children have to be attracted to the teacher look our best at all times.

another occasion a pupil remarked that a tainly have a curious way of wanting their teacher she knew often taught in a dust children to study with a prosperous teacher. cap in the mornings because she had not We all feel better if we know we are

dressed in good taste and look our best. take quite as much time to attend to our own looks as we should. We think that if degrees we were should not write a feet and a pleasant word are a necessary bewe are good teachers small things like the ginning to a good lesson, we owe it to ourdon't most probably-to the parents-but selves, our pupils and our pocketbooks to

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At the end of one of the selections, Cousin and Aunt Lucy, who in girlhood had Bob asked, "What record was that?"

we proceeded to investigate. We put on his music and perhaps hummed a tune an old record and she shouted the name cheeked three-year-old.

Betty Ruth the biographics of the master building miniature nouses and our turns ture, and from pictures and descriptions he ture turns he turn turns he turns he turns he turn turns he turn turns he turns evolved a plan and erected a tiny resience 107 cases composer.

4 neu ne procurord a doll with eyes, hair, figure and dress up? We are all actors? And this
features as nearly as possible like each sumsistian and dressed it in the fashion of
other time. It Is None Too Early to Begin Making Up Your Music

We were sitting in the music room one the period. In some cases it was impossievening listening to the talking machine, ble to obtain the correct facial resemblance Before anyone else had time to speak, which we tinged. Each day Betty Ruth Betty Ruth, who sat on his knee, gave the learned something of the environment and correct answer. This so astonished us that characteristics of a Master, heard some of

Knowing her delight in dressing up and after nearing out the first phrase. This related to our giving systematic attention to the "pretending," we made a costume and let musical inclinations of our blue-eyed, rosyher play that she was Mozart's sister. Living for a time in the same city with tume, she begged to be taught a piece on Living for a time in the same city with a time, she began to be taught a piece on a famous prodigy caused us to adopt the piano, so she could play as Namerl somewhat the same method in teaching did; and she was given her first piano

This idea has been expanded into very musicians. Brother near was a genius at building miniature bouses and doll furni-entertaining and instructive playlets giving may be obtained from your publisher Who ever knew a child that did not like to

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There has been a long-felt need for an album of this character, but publication of such an album was not its conciling more than a compilation of such as a submit was not it is something more than a compilation of steband pianopieces. The variety of material and the well-ballaced which the shall was assembled. There are several original compositions by Savition, around a half down halm of the submit with the shall was a secondary to the submit of the submit of the submit of secretary and the submit of excellent numbers by flowfree contemponary composers, or difficulty.

## Favorite Musical Readings and A VIOLIN WORK RECENTLY ISSUED

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Everyone knowing anything about study ma-terial for the violin is familiar with the position held by Kayser, Op. 20 studies. These studies are neid by Kayser, vp. 20 studies. These studies are valuable aids in violin instruction, but despite their years of use it has remained for Chas. Levenson to conceive the perfect form in which to use them. This work utilizes the best of the Kayser, Op. 20 studies and supplies a second violin part for the teacher to play as an accompaniment to the pupil's rendition of the studies. The helpful value of this can not be overestimated, as it perfects the pupil in time, rhythm and ensemble playing in gen-eral while developing technical ability in fingering and bowing.

## NEW CHORAL PUBLICATIONS

## Four Seasons

FOR THREE-PART CHORUS OF TREBLE VOICES By Richard Kieserling Price, 60 cents

About twenty-five minutes is required to pre-sent this work, which is really a cycle of four exceptionally attractive choruses for treble voices, the writing being in three parts. The work is effective, yet can be presented with few rehearsals. Women's Clubs, High School Choruses and other groups requiring choral material of this kind will find Four Seasons enjoyable to sing and enjoyable for audiences to hear

## Hymn of Praise

CANTATA FOR THANKSGIVING, FESTIVAL OR
GENERAL USE
By Frederick Wick Price, 60 cents

This is a very satisfactory offering for musical praise, the text being selected from the Holy Scriptures and the time required for rendition being but from 30 to 40 minutes. There is grateful solo work for Soprano, Tenor and Baritone and the Choruses for mixed voices are not difficult, yet they are effective and pleasing

## In Foreign Lands CANTATA FOR TWO-PART TREBLE VOICES Words and Music by Richard Kieserling Price, 40 cents

This is virtually a cycle of four delightful two-part choruses. These choruses are entitled On to Spain, Egyptian Moonlight, A Japanese Tea-Party and Romany Life. Directors of music in college seminaries and schools for girls will find this an attractive work. This work also would make a fine feature number on the program of a

## A CLEVER MUSICAL COMEDY Knight of Dreams

A MODERN PYGMALION AND GALATEA A MUSICAL COMEDY IN THREE ACTS BOOKS, Lyrics and Music By May Howes Dodge and John Wilson Dodge Vocal Score, with full dialogue, Price, \$1.00 Stage Manager's Guide, Price, \$1.00 Orchestral parts may be rented

This is quite a worth while musical comedy that will more than satisfactorily cover an evening's entertainment. The solo parts are for two sopranos, one tenor, one tenor or high baritone, one baritone, one baritone or bass and two The choruses are made up of art students of both sexes. The music is "catchy" and the action is lively. It is easily staged, scenery and costuming being easy to arrange,



List of Musical Terms (No. 7)

Largo-a very slow movement.

Leggiero-lightly and delicately,

slow as largo.

beyond the staff.

ble for song.

Marcia-as a march

THIS list was begun in the January issue.

Lento-a slow movement, but not quite so

Leger Lines-short lines placed above and

Legato-in a smooth and connected man-

Lyric-Melodious music, or poetry, suita-

Marcato-well marked or emphasized.

below the staff for the tones that extend

L'istesso-same as istesso, see last list.

THE ETUDE

# ~JUNIOR~

CONDUCTED BY ELIZABETH A GEST

## That Queer Piano

By Rena Idella Carver

Donald had been trying his best to The big man smiled and went on expractice his next music lesson while shouts plaining. "You see, the action is so arpianos are old-fashioned, anyhow. I guess further vibration." they are awfully old. Even Grandmother Wilson had a piano. It was not like this string to a key. Each key has a separate

Maestoso-in a majestic and dignified date. and around so fast that he closed his eyes mented the man with the wig. to keep from getting dizzy. At last something seemed to let go and he dropped with boy. a thump upon a chair. When he could

HANDEL'S HARPSICHORD

interested.

## Madrigal-a secular composition for three or more voices without accompaniment. ??? Which ???

"I think," said a scholar, "that music has come

To be a most queer sort of thing; Because it's so weird and the chords are so harsh,

It seems that it don't really sing." "But I don't agree," said a man stand-

ing near: "I think, sir, that you are quite wrong;

The music to-day is more modern, of But it sings a most wonderful song.

"But look at the chords," said man Number One:

"They sound so exceedingly queer; They seem to be made of all keys played at once.

Just think of the discords we hear!" "But discords are splendid," said man

Number Two; burst out. "Especially when handled with care;

In fact, I prefer that the music should compassed his fat, red face. Some discords put in here and there."

"I cannot agree, though," said man Number One: "Your taste is quite different from

mine: I'll listen with you to this weird sounding stuff.

But for the old masters I pine."

## Wolfgang Amadeus Mozart

M-ANY a young student has taken Mozart as a model, for when O-nly three years old he played in public.

Z-ealous was he for success, and worked very hard. A-t the age of seven he was a composer R-anking high in the estimation of his I sometimes think I'd like to be

T-hus he began at a very early age his And, if I do my practicing, brilliam musical brilliant musical career.

his playmates came clearly through ranged that, after the key is released, the the open window. Finally he grew impa- jack falls back to its place, while a damper tient and exclaimed, "Oh, shoot! I believe comes against the string, preventing its "And just look! There is only one

one, though. It was an old square. So string. In pianos each key has three I guess pianos will soon be clear out of strings," Donald declared. "The Spinet had but one string to each

He had no more than finished speaking key. A later instrument, however, had when he felt himself being whirled around three or four strings to a note," com-"Please tell me about it," pleaded the

"Yes, that is the way with these get his breath, he opened his eyes and be- youngsters. They are never satisfied with get his breath, he opened his eyes and he youngards. What they have," the man broke out crossly held a tiny, triangular-shaped instrument, what they have," the man broke out crossly date and your name to show that you are Before Donald could realize it, he was really in earnest. Then put the length of whisked away at a terrific pace. Suddenly time you will practice each day. For some

he was set down, "Now what do you think of this instrument?" queried his companion.

Donald opened his eyes and gazed at a beautifully carved, elaborately decorated, small grand piano. "Why, it has two keyband grand plane. we ny, it has two key-boards or manuals like an organ," he shouted. "It's very pretty, though." The boy began to play one of his favo-

"The tones are all alike. I can't make before, and have them all perfectly mem-

them loud or soft. Teacher says never to orized. play like that," he complained.

was the amazing information. "The chief to learn; but in the summer time they defect, and one which the makers tried should all be put carefully on the little in vain to remedy, lay in the fact that "Why, what a funny old thing! Just look at those keys-only three octaves," he the plucking of the strings, while producing greater brilliancy, admitted of no varia- out through your fingers and play them tions in the degrees of loudness or softness, for your own pleasure and for your Donald heard a great, hearty laugh behind him; and there stood a huge, bulky

They experimented a great deal, even infriends. DO IT NOW. man, whose long, curly white wig en-venting various kinds of quills," the immense man answered.

"So you thought a concert grand piano Donald tried the Harpischord again old-fashioned, did you? Now here is a "Oh, such a crazy old thing as this. No musical instrument that really is old- wonder they invented the piano. Gee, I fashioned, It is a Spinet. Let me show wish I was playing mine right now. how the string is set in vibration. This guess it must be quite up-to-date after all," he concluded.

is done by plucking the string with a quill set in a jack at the end of the key," said He felt himself being whirled rapidly through the air for what seemed like a "Oh, those little things standing up at the ends of the keys are called quills! long, long time. Then he was dropped to make less." Therefore the sign—with a gentle thad. When he was able means to make less tone, or, to get softer. The control they cate? Just like soldiers standing the control they cate? The control they cate is the control that is "to make less tone, or, to get softer." own big piano in the music-room.

I'll practice just as teacher says,

My concerts. Who can tell?

And then some day you'll come to hear

And learn my lessons well;

Ambition

DEAR JUNIOR ETUDE:

I have often been puzzled by some of the terms in music. For instance, why do diminished chords and this mark have the same name? M. F. (Age 15), Ohio.

Answer.-The term "diminish" means when applied to music, just what it means when applied to anything else, and that is ing at attention!" exclaimed the boy, much to open his eyes, he was seated before his as it is often expressed. A diminished has been made less, or smaller. For instance, C-G is a perfect fifth; but if you diminish that interval by a half step (subtract a half-step from it) the interval becomes C-G flat, and is spoken of as a diminished interval. A diminished chord is a chord which contains this kind of an

## Summer Time

How are you planning to spend your summer? So many have the feeling that summer is a time of utter do-nothingness. They seem to think that they are being imposed upon if they are expected to do anything at all during the summer months. But surely no JUNIOR ETUDE readers feel this way about summer time; because the junior readers are all earnest music students, and they all realize that if music lessons stop it is only to give their poor teachers a vacation; and the time must not be wasted by never going near the piano. Much practice can be done during vacation and many old pieces reviewed, so that when the lessons begin again your teacher will not be discouraged at your lack of

accomplishments! Give yourselves a certain amount of work to do during vacation. Take a pencil and piece of paper and write out the list now. At the top of the page put the it may not be as much as regular winter practice, and for others it may be a good deal more, as there will be no school work

or other things to interfere. Then make a little schedule, dividing the time between exercises, studies, scales, and pieces, new ones, old ones, memorizing, and

Give particular attention to old pieces rite pieces, but soon stopped with a big frown on his face.

Try to review, or rather, "renew" all the pieces you had last year and even the year

During the regular season there is not "Well, you will not be able to play in always time to go back over some of the any other manner on this Harpsichord," old pieces, as there are so many new ones shelves of your memory, and labeled, so

that at any moment you can bring them

## ??? Question Box ???

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ANTHEMS and PART SONGS Any of the Numbers In this List

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20379	Come Unto Me	
	GRAY, H. Dream of Paradise, A	- 1
20102	Dream of Paradise, A	
	HANDEL, G. F. Glory to God, from "The Messiah"	.0
20400	Glory to God, trem The messen	

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HOSNER, E. S.
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New Thank We All Our God.
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MARTIN, R. W.

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Maid/
O'HARA, GEOFFREY
Dreaming of My Old Home, Sweet Home
12
TOMPKINS, GEO.
12

Women's Voices

CANDLYN, T. FREDERICK H.

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O'HARA, GEOFFREY

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PITCHER, R. J.

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STULTS, R. M.
20407 Gene Where the Woodbine Twineth
Humrous)
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(Hum;cous) URHAN-SPENCE 20415 Sands of Time are Sinking, The. SCHOOL CHORUSES

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## Junior Etude-Continued

## Star Light, Star Bright

By Edna M. Schroeci

"What do you wish, my little sister?" joke, but there was no mirth-music in her seen tonight, I wish....

asked the beautiful star, lessly, "that I did not have to practice any made her cross. Then before going to bed. more and would never hear music again." the family gathered around the piano and



The beautiful star sighed, for it knew seen tonight. I wish...Oh please take that that was a terrible wish but it back my horrible wish. Please!" granted the wish, nevertheless.

thought she was singing for joy but she soon grew to be a very good musician.

DEAR JUNIOR ETUDE:
My older brother has taken THE ETUDE for
some time and I find it very interesting. I
have been reading it and saw the letters
in the JUNIOR ETUDE, and thought I would

DEAR JUNION ETIES:

I am only seven energy old and have just
a most seven energy expension. We have a
music chils and we need every startingly and
each answers to the seven energy extractly and
each answers to the even with the control of the energy energy expension
and when it was all levery one to come to
me occurer. Our teacher has a lower's studio,
and when it was all levery one to come to
even energy energy expensions of the offer girls played.
Some of the girls made cannot girl played,
some of the girls made cannot girl played,
even it, and some of the older girls played,
even it, and some of the older girls played,
even it, and some of the older girls played,
even it, and even the older girls played,
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Daga Janus Erius:

Daga Janus Erius:

A property of the Archive and the Archive and the Crescento Music Club. We have burged the Crescento Music Club. We have the roll call with musical litens and have musical programs. We recently we answer model programs. We recently a call the property of the Archive and the Archi

"STAR Light, Star Bright, First star I've soon discovered that she was not making a sound. She laughed, thinking it was a laughter. Her mother was singing baby "I wish," said the little girl, thought to sleep, but it sounded monotonous and she tried to play, but there was no music in her heart, and she had to give it up. "Why what is the matter, Doris dear,

you played so well last night?" "Oh it is dreadful, Mother. I really do love music. Realy I do. Oh why did I ever make such a horrible wish. Do you think that Star Bright will ever take back

So Doris went to hed, but as soon as her mother thought she was asleep she tiptoed to the window and looked up in the sky.
"Star Light, Star Bright, First Star I've

So Star Bright took back the horrible The little girl ran into the house, She wish and Doris practiced every day and

Letter Box



Letter Box List

LETTERS have been received from the following JUNIOR ETUDE readers: Jean Bingham, Dorothy Query, Margaret Lindsay in the Jetston Evens, and turousar.

I am ten years old and we have no musle teacher in our village, terrier duest together. I certainly would like to take music bessen, the properties of the Blanche Gregory, Frances Stokosa, Mildred Long, Angela Zeckerle, Margaret Brainerd, Viola Hughes, Mary Moffer, Dorothy W. Newell, Lucile Hill, Barbara Chase, Maria Felton, Leora Hurlbutt, Catherine Taylor, Stefia Stokosa, Elinor Grinnen, Melvin W. Pipkorn, Florence M. Fox, Barbara Wise, Hermoine Hupp. Margaret Wait, Luther Stone, Jr., Dorothy N. B.—How would some of the JUNIOR Extin readers like to change places with Inshel and live where there is no made teacher? New June 1998 of the State of the Sta leanings, Phyllis Gordon, Ruth Wade. Florence D. Jenner, Mabel Root, Gertrude Hayes, Mary Decker York, Elizabeth Mc-Pheeters, Joyce Ellsworth, Barbara Bostwick, Bernice McCain, Eleanor Harper, Ina L. Nelson, Helen Statler, Ruth Long-Dear Jenion Error: myself, har I read my fellow, I county in law in Renolute in the county in law in Renolute in the county in law in Renolute in the county in law in the maintained.

It is a constant of the maintained.

Jen Jens Jers Lerror (Age 14), 1731 Kreenmin (Age fellow, Herbert Schueller, Vera Pearl

Anton Rubinstein

Born, Vichvatinets, 1829, Died, Peterhof, 189 A planist second only to Liszt, his playing bein Property of

Etude Portrait Ser

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