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James Francis Cooke

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"Serenade," by Holst, had its premiere at the famous La Scala of Milan in the second week of May. The first and most colossal production ever attempted at La Scala, it was a triumph, after an even more complete examination, it found to possess the greatest of its safe safety.

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THEODORE PRESSER CO., Publishers,
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Glen MacDonough, librettist of "Babbo Neri" in Vienna, died in New York on the twenty-fourth of last month. He was a native of Philadelphia, and his father furnished the music, died at Stamford, Conn., on March 22, 1890. He was a composer of many operas. It is reported that he died in consequence of a former collaborator and the American Society of Composers, Authors and Publishers.

The Historic Covent Garden Opera House in London opened on the Grand Opera May for a twelve weeks season under the direction of the late Sir Henry Wood. The opera house's complete "Nightingale" Ring was first week, Bruno Van der Ziel and first week, King George and Queen Alexandra's first performance, for which orchestra was sold as high as one hundred fifty dollars.

The Wamaker Band and Chorus, with Charles Bowen as first performance, was featured on Thursday evening of Philadelphia's Music Festival, and the concert of tenor (singing fifteen thousand people) was the first performance of the band. Com. John Philip Sousa, Marie Semon conducted, sang his latest solo, "A Serenade of Seattle," with such success that the audience in the middle of the composition. The evening was a triumph for the band and orchestra, and a glowing tribute to the art of Sousa.

It is reported that the late Sir Henry Wood had done something about the "Nightingale" band, and the conductor of the Wamaker Band by Arthur Wood.

Hugo Heermann, violinist, widely known German musician, recently celebrated his sixtieth birthday, and is still actively practicing his profession.

Charles H. Johnson of San Francisco, who has won the five hundred dollar prize for the best composition in the American Music Composition Contest, was the author of "Nightingale."

The Pennsylvania Council, National Association of Organists, met at Altoona, Pa., May 28th. Among noteworthy contributors to the program were: Dr. Shelby L. Johnson, Altoona, Pa.; Dr. J. H. Johnson, Altoona, Pa.; Dr. W. W. Warner, Altoona, Pa.; Dr. J. H. Johnson, Altoona, Pa.; Dr. J. H. Johnson, Altoona, Pa.; Dr. J. H. Johnson, Altoona, Pa.

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THE ETUDE

JULY, 1924 Single Copies 25 Cents VOL. XLII, No. 7

Music Week Everywhere

EARLY in May some four hundred American cities and towns celebrated Music Week 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 it is impossible we have to content ourselves with this mention and our congratulations to C. M. Tromseng, 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 strident 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 under the Pied Piper of Hamelin. 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 brazer. 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 joyous 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 manner.

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 fixatedly 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. (*Apologies to Longfellow.*)

The pen 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 to Job.*)

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 and 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 French."
"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 rug 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 melodies.

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

Lachner gladly accepted 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 coffee that seems to set my mind working, and before I know it I have some really good melodies."

Lachner laughed at this, but after Schubert had carefully measured out his coffee by the spoonful he carefully ground it. In a few seconds he exclaimed, "I have it," and went immediately to the piano and played the themes of his famous *Winter String Quartet*, one of his most beautiful inspirations.

Meanwhile the precious coffee beans had fallen to the floor, and Lachner says that he nearly hanged himself to death chattering around the floor with the fat, respected Schubert, 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 Hunsdon 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 heard awhile, I took by the tapestry that hung before the door of the chamber, and seeing her back was towarded the door, I entered within the chamber, and stole 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 Hunsdon, as we passed by the chamber door, I heard such melody as ravished me, whereby I was drawn in ere I knew how; excusing me of 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 upon a cushion, and I on another, and she began to play. She had a very good keyes beside her; but with her own hands 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 she played best. In that I found myself obliged to give 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 MULLINGTON.

"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."

—LUDWIG STROKOWSKI.

"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."—ELIANOR EVERETT FRANK.

"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."—LUDWIG STROKOWSKI.

"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 pessimistic, after all. If we count up, there were many years between masterpieces of the past. They did not come one 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 GAZDA.

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 "bit."

The two-finger exercises are valuable on the piano-forte, 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 on air.

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 Technique" entirely upon the two-finger exercises 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 nothing a trifle, though it small appear, small sends the mountain, moments make the year, and trifles life.

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 pupil to whom changes of key are a stumbling block.

(a) If he finds that in a supposedly major key the fifth degree is repeatedly sharped, he may safely assume that the passage in question is in the relative minor. Here, 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 four flats the D is repeatedly marked natural, it is an unmistakable 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-four and flat-seven are the most common accidental-used in effecting modulations to nearly related keys.

(c) By related keys is meant the tonic, dominant, sub-dominant, and their relative minors. Thus, the keys closely related to C major are, F and G major, and E, A, and D minor. The leading tones of these keys are E, 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 minor.
D major, G and A major, B, E, and F minor.

(d) Sometimes 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 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 needs time to change the signature for every few measures.

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

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 which is likely to be uninteresting to students, a rule, want to do what they may fancy at the moment. Satisfactory completion of requisites is not the object. Steadfastness is largely a forgotten virtue. A school and courses finally set up. Studies are shirked at first. Steadfastness is largely a forgotten virtue. A school and courses finally set up. Studies are shirked at first. 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 ideas in mathematics 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 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 work with no more expense than the purchase of the needed sheet music, books or records.

Thousands of ambitious, progressive music students will have the privilege of studying at summer schools and with private teachers during July and August.

Thousands of others will take various 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 have had an opportunity to become well acquainted with the excellent materials in pianistic study which for years has been in close association with many of the foremost living teachers and pianists. For reasons of his own he prefers to present this under an assumed name.]

[EDITOR'S NOTE—L. D. Warner is the nom de plume chosen by a teacher of experience who has had an opportunity to become well acquainted with the excellent materials in pianistic study which for years has been in close association with many of the foremost living teachers and pianists. For reasons of his own he prefers to present this under an assumed name.]

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. I 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 astute mistake of thinking that their own knowledge is so precious that they should not part with it if it goes 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

Diagnosing the Pupil's Need

In general the pupil who wants to make an advance during the summer seems to be more in need of technique than anything else. Intensive work in technique 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 deficiencies.

Self-tests That Help

How much technique 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 week course. If you cannot 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.

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.

Test for Relaxation

Stand with both arms hanging at the side. With a sudden impulse toss the right arm upwards in front of you until it reaches the level of the shoulder, and then 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 tingle 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 keyboard and place your hand in playing position upon the keys, realize the feeling in your hand. Does it always feel free and unconstrained when you play? Repeat 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 mean by any means meant 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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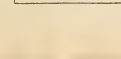
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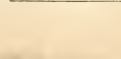
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GODSON



CORTOT



GODOWSKY

pad. After this practice to tone-making with each finger of both hands, devoting only five minutes to tonal experiments, say to yourself, "I am going to make the piano sound as beautifully as possible." Place one finger over the keys and then feel the impulse to play come from your shoulder, down the arm and up the wrist. The slight elevation of the wrist depress the keys. Listen carefully; 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. Experiments 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.

Tests for Speed

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 120 and play the four-octave scale, playing (first hands separately) in the most perfect 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 gradually sink 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 this 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 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 go without strain or intense pain in the muscles of the forearm. This is usually due to lack of endurance. It is an easy matter to correct with time and patience. The writer once knew a pianist of some repute who advertised himself as "the greatest octave player of all." He could play an octave, but he was deficient in everything else. His arm muscle development was enormous. He told the writer that he had attributed much of his strength at the keyboard to swinging Indian Clubs as he was learning. 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 elapse 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 on 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 technicality. 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
Vallette.....Borowski
Moan Dawn.....Franz
Value Christine.....Friml

Grade V

School of Octave Playing, Op. 24.....Döring
Melodic Octave Studies, Op. 243, Book 2.....Horvath
Octave Fantasy.....Rogers
Prelude in E Minor.....Mendelssohn
Nocturne, Op. 21, No. 1.....Schumann
Gondoliers, Op. 5, No. 3.....Stojowski
First Minuetta, Op. 21.....Saint-Saens
Second Gavotte.....Schmitt
Reverie Op. 34, No. 5.....Sapellikoff
Scherzo 2d Choral, Op. 18.....Dubois
The Troubadour, Op. 206, No. 4.....Reinecke
First Minuetta, Op. 83, No. 1.....W. G. Smith
Love Dreams, Op. 4.....Al. G. Brown
Impromptu à la Hongroise.....Lacome
Hungarian Dance, No. 7.....Brahms-Philipp

Grade VI

Octaves and Chords: Graded for Pianissimo, Book VI, Philipp
Six Octave Studies, Opus 26.....Preyer
Ten Brilliant Octave Studies, Opus 104.....Sartorio
Le Conco.....Daquin
Holiday Day.....E. Grig
Melody in F.....Rubinstein-Schitt
The Cuckoo, Op. 34, No. 2.....Arensky
Heartiness.....Mrs. H. H. A. Beach
The Music Box, Op. 32.....Liaford
Dance Rustique, Op. 16.....Mason
First Tarantelle, in A Flat.....F. B. Mills
Polonaise in C.....Hamer
Scene d'Enfant.....Mossorgsky

Of course, the idea is to start with the required grade and do twenty minutes a day in octave practice until you reach the desired 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 technique. 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 with the body with the arm muscles and repeated the exercise until tired. The octave playing of this pianist is famous.

General 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 for all grades. This is something that the reader must determine for himself. It may very easily be selected by means of the lists of graded studies printed in "The Guide to New Teachers," which the publisher of this *Ernie* has sent entirely complimentary to thousands of self-help students. In such a book select the needed materials for your grade and employ them as follows:

The First Daily Practice Period

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

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:

Classics

Bethoven.....*Moonlight Sonata* (slow movement)
 Mozart.....*Fantasia in D Minor*
 Haydn.....*Sonata, No. 14*

Romantic

Rubinstein.....*Romance, Op. 44, No. 1*
 Borowski.....*Waltz*
 R. Strauss.....*Trännerie*

Salon Pieces

Lack.....*Song of the Brook*
 Wachs.....*Shower of Stars*
 Mason.....*Spring Dawn*

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 of grade upon which a well-known pianist has written a special lesson. *Ernie* following out the written directions, these lessons in *Ernie* are invaluable. In some cases excellent photograph records, by great pianists, also are obtainable. For in-

stance, the writer knows that Percy Grainger has made a very fine record of Grieg's *Norwegian Bridal Procession*, for which he has also written an excellent analytical 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:

Schuber-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 Ely Ney.
 Columbia Record by Josef Hofmann.
 Victor Record by Rachmanoff.
 Edison Record by André Benoit.

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 Foa.

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 Palewewski.
 Duo-Art Record by Joseph Hofmann.
 Ampico Record by Borchardt, 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. Witch's 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. Tumecel, Grade 4.
 ANALYTICAL PRINTED LESSON EDITION
 BY CLAYTON JOHNS.
 Duo-Art Record by Godowsky.
 Ampico Record by M. Volavay.

Rubinstein. Barcarolle, Op. 30, No. 1. Grade 5.
 ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
 Brunswick Record by Ely Ney.

Schubert. Moment Musical, Op. 94, No. 3. Grade 5.
 ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
 Brunswick Record by Ely Ney.

Schumann. Nachtshtück, Opus 23, Grade 6.
 ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
 Duo-Art Record by Novaks.
 Ampico Record by Godowsky.

Mendelssohn. Rondo Capriccioso. Grades 6-7.
 ANALYTICAL PRINTED LESSON BY KATHARINE GOODSON.
 Columbia Photograph Record by Josef Hofmann.
 Duo-Art Record by Xaver Scharwenka (A5467).
 Victor Record by Joseph Hofmann.
 Ampico Record by C. Adler.

Schubert-Liszt. Hark! Hark! The Lark! Grade 7.
 ANALYTICAL PRINTED LESSON BY S. STOJOWSKI.
 Columbia Record by Ignaz Friedmann.
 Duo-Art Record by Palewewski.
 Ampico Records by Volavay and by Moiseiwitch.

Mozart. Fantasia in D Minor. Grades 5-6.
 ANALYTICAL PRINTED LESSON EDITION
 BY JOHN ORTH.
 Duo-Art Record by Raah.
 Ampico Record by Herbert Hyde.

Chopin. Impromptu, Op. 29. Grade 7.
 ANALYTICAL PRINTED LESSON EDITION
 BY S. STOJOWSKI
 Brunswick Record by Godowsky.
 Victor Record by de Pachmann.
 Duo-Art Record by Friedman.

If the student has time for collateral study, he would advise very strongly the following works: "Principles of Expression in Pianoforte Playing," by Christian; "Expression" by M. Tausig; "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 F. W. Orem

A Grand Piano Gives a Lesson

By R. L. F. Barnett

A certain pianist who prided himself on the firmness of his touch was trying different grand pianos when his attention was called to a rebuilt instrument of the 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 fine 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 improvement in your chord-playing.

It is worth remembering 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

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 and as a whole, then go over it again, making corrections. Try to select pieces a little easier than the studies 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 him 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 melodic 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 the 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 G-D, C-D, and I had to pay twenty cents, and she never put 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

ONE of the largest contributing factors in sight reading is the power to mentally translate the visible into the audible. Conversely, the faculty for translating the oral into the visible is also imperative. If these faculties are undeveloped, memorizing and sight reading become a 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

bank of an automobile horn, each has a key which may be definitely determined on the spot.

Nature's gods should be taken along so that dictation can be taken, if the pupils are advanced enough to have reached that stage. Each child should take his turn at giving as well as taking dictation. The teacher, for obvious reasons, must also take dictation.

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 the first halmy days appear.

How "Little Italy" Requires Its Funeral Marches

By Dr. H. P. Hurling

IN "Little Italy," that most interesting quarter of Philadelphia, music plays an important part in the everyday life and habits of its people. Its use for weddings, funerals, 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 bare 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 depends on 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

into Heaven. Here the music is in no sense funeral. 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 a major chord, usually suggesting resignation. This indicates that a person of age has passed away whose demise is timely. The heart-rending minor chord, carried to the point of despair, indicates the death of a child, whose 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 *Piano March* is played; but more often, and more impressive, the composition used is traditional. One of the reasons for this 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 entrusted with a piano beginner under six years of age—say from three to five or older children. The parents usually 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 continuity of this end 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 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, not straight." And the fingers, instead of slipping flat-footed, have nice arched insteps, like good dancers!" And when a little child, during the ordeal of managing notes, time, singing or playing, takes time, and the hand falls 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, "but permit any relaxation in posture and carriage. 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

by requiring only very soft tones until the stroke can be made without collapse. But even so, these two faults, if they are not corrected, will be established in 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 continuity of this end 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 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, not straight." And the fingers, instead of slipping flat-footed, have nice arched insteps, like good dancers!" And when a little child, during the ordeal of managing notes, time, singing or playing, takes time, and the hand falls 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.

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A Musical Dialogue

By Laura Roundtree Smith

(An Entertainment for Use at Musical Club Meetings.) 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 card may read.

The names used are Prelude, Invention Etude, etc.

Number One: I am little Prelude, a short selection. I am ready to prepare the ear for what follows.

How often the great composers improvised a little Prelude. None, I am sure, can be more beautiful than the Preludes of Chopin.

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 by Bach of course.

Everyone will expect me to act in a most dignified manner.

Allow me a few trills and turns, if you please!

I am hard to play, but no music student will ever escape 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 Etude.

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

What is that? You say the Etude is not so old-fashioned and play for you.

Yes, say McDowell also wrote Etudes? You say I feel it, though, in my bones 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 boatman's song. I will introduce the Serenade if you will listen to me.

(Plays Barcarolle and Serenade "Tales of Hoffman.")

Number Five: You called for a Rondo? Yes, here I am.

Beethoven was fond of me, and I feel proud of that fact.

You say I repeat myself? Why, of course I do. I grow attached to one theme and repeat it over and over. I like to repeat myself also in contrast to another theme.

I love to think how smoothly I came from under the fingers of the great Beethoven.

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.

I think often of little Handel stealing up alone into that dark old garret to write. To-day his melodies have become eternal. (Handel's Largo, violin and piano.)

Number Seven: I am a Symphony, a very grand composition, indeed, when written for the whole orchestra. I have four movements, so I can furnish you with some variety.

Oh, dear! I hope the fiddles are in tune, and I hope that drum keeps when to come in.

As Papa Haydn introduced me, I will play the Andante from his Surprise Symphony.

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

Number Five: Hush! It is not your turn; be still and listen!

Number Seven: *Serenata* from Surprise Symphony, Haydn, (arranged by Saint-Saens).

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

I am popular with some people to-day. Schubert may have composed me in a beer-garden.

(Plays any Impromptu of Schubert.)

Number Nine: I do not know if I really belong in this company or not. I am one of the Songs Without Words.

Surely, I cannot be the "Spring Song"; that composition is worn threadbare by repetition.

I am often played so badly that the song is lost.

Like that picture that we had in Venice, and I can do no better than to play one of Mendelssohn's Gondola songs.

(Plays Gondola Song, Mendelssohn.)

Number Ten: I am a little Romance. I am so bashful. I would like to be excused from appearing.

I belong really to moonlight nights, and old-fashioned gardens.

(All: He is going to play the Moonlight Sonata.)

Number Ten (continues): No, no, I will not play a Sonata.

I heard one student say yesterday she memorized me just because I was short! The 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, No. 2.)

Number Eight: That was shocking to me. So beautiful a piece lost because it was short. It makes me think of the old lady who said, "Play me any Opus, please. I love to hear an Opus!"

Number One: What did the old lady mean?

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

Number Two: I am little Percusse, a lullaby. Nothing could be more fitting than to complete the program with a lullaby, unless someone arrives late, this will finish the program.

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

Number Twelve: I am called the Minuet for a lady. I know, but my street-car was delayed.

Number Thirteen: How very odd, I am called the Minuet, too, and I am also late, for my artistic ideas for a long time and in his presentation, bring back to mind these ideas. Certain other music may be associated for a long time with other ideas, though and they may not.

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

Number Twelve: We play from a Minuet by Mozart.

Number Thirteen: We play from a Minuet by Mozart, "Concert Duets."

(All shake hands and pass out.)

Haydn's Gay Heart

JOSIAH HAYDN, the serene and pious composer, explained the serenity of his Church compositions, so severely criticized, with the following golden words: "I do not know how to do differently. I give what I have, but when I think of God my heart is so full of joy that the notes flow from like bread from a baker, and as the Almighty has blessed me with a gay heart I feel certain that He will forgive me if I serve Him gaily."

Tchaikowski's Strange Marriage

By Francis Kendig

WHEN Tchaikowski was thirty-seven he married against his will. He gives the following (abridged) explanation of the curious episode in a letter to Frau von Meck:

"One day I received a letter from a girl I had known for some time. I learned from it that she loved me. The letter was couched in such warm and tender terms that I decided to answer it."

"The result of the letter was that I followed the wish of my future wife and called to see her. . . . By the following letter I saw that I had gone too far; that if I now turned from her suddenly it would make her unhappy and possibly drive her to a tragic fate.

"So the wretched alternative opposed itself. Either I got my liberty at the cost of a life, or I married. The latter was my only possible choice. So one evening I went to see her, declared openly that I could not love her, but that I would always be her greatest friend. I described minutely my character, the irritability, the unevenness of my temperament, my difficulties—finally my financial condition. Then I asked her if she would be my wife. Naturally her answer was 'yes.'"

In less than a month from the honeymoon Tchaikowski tried to kill himself by standing up to his chin in the ice-cold river! After six weeks he ran away and never saw his wife again, though he provided for her financially.

"Indecent" Music

By W. F. Cates

A CONTEMPORARY speaks of "indecent" music. Of course, this expression may have become a figurative way, meaning music that is vulgar, shallow, childish. But to think that music can be "indecent," in the ordinary sense of the word, is to mistake the limitations of the art. For music has its limitations; let us not evade them.

Frequently, composers and performers try to force music to say and do things that belong to the realm of literature and the plastic arts. They try to make music metaphysical, religious, geographic, historical—overriding that it is not.

They try to make it moral or immoral, denominational or sacrilegious, decent or indecent. Music may be associated with these ideas, but it is not such in itself.

Certain music may be associated with certain religious ideas for a long time and in his presentation, bring back to mind these ideas. Certain other music may be associated for a long time with other ideas, though and they may not.

It must be remembered that the morals of one age or location may be the immorals of another. But music in itself, is the same.

Delect the associations and music has no religion, no vice, no politics, no country. All music is decent, though good deal of it is weak, and badly afflicted with curvature of the spine, to say nothing of rhythmic eccentricity and "Vine" dance.

That has to do, however, only with its technical construction and not with its sentiments or morals.

If certain tunes are so firmly attached to indecent thoughts that the thinking of them causes brainstorms in the minds of the young, then it is well to omit their performance, clear of the slate and give music a new deal. But for the time being, because the Muse, in her defenseless concern, has been dragged into bad company by her garments soiled by contact. The goddess is immaculate, pure and undefiled. In her nature she can be nothing else.

Moment's Notice Repertoire

By Francis Kendig

SINCE pianists are supposed to be able to play anything they have ever known, at a moment's notice, regardless of the multitude of intrusions which may come into their practice period, it is really necessary to keep up a certain repertoire which can be called upon at any time. This need not be a large one. Six pieces, if well selected. People do not care to listen to more than six pieces at one time, as a rule, and often two or three are all that are necessary.

Select six pieces which can be played from memory. Do not take the most difficult things you have ever played. Instead take those of different periods and different degrees of difficulty. Select numbers in various keys. Have variety in major and minor mood and otherwise. Let harmony or chordal work predominate in one, another may have melody pure and simple, in another strive for brilliance and effect. Pick up in another choose something fundamentally rhythmic.

After the six pieces have been selected, play them all over, straight through the list. Then select the one which goes best, and practice it till you can do it flawlessly. After you are satisfied with the interpretation, work on another. Choose 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, tone, gradation, and, preferably, the phrasing. Then play the piece up to speed, with the mind keenly alert that everything is as perfect as you would want it to be. If Paderewski himself were listening to your rendition, Some pieces will take more than twice the time over each day. Give them what they need. Almost every one has a piece which is a little extra brushing up now and then.

There will be some pieces on the list which you have played a great deal, and this will probably be the first one to change. When you have decided to drop one of the six, or if there is another piece memorized and polished ready to take its place, let the old piece go. Do not try to add one piece, making seven. As soon as you have a new piece ready for public performance, discontinue the piece which you have played most, or the one which is least effective. Incidentally, it is a good test of one's interpretation to study which pieces really go "over the foothlights!"

Following out this method one has an ever-changing cycle of six pieces which can be played creditably without the usual tiresome excuse—"out of practice." It is entirely satisfied with the rendition of the new piece.

The list will not change need not be dropped if a piece is dropped, it may be included in another season's repertoire. Unless a pianist is patting in the necessities of artistry, there must be some happy medium that will keep up an acceptable repertoire. It is bad for one's musician's pride to be out of practice. In order to perform, clear of the slate and give material and the concert repertoire, a continuing month-in-and-month-out following of the "six pieces" method will be doing immensely satisfactory in maintaining one's ability to play at any time and to always play well.

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

Vladimir Karapetoff was born on January 8th, 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.

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, cited as consulting engineer to several industrial corporations.

As was the case with many Russians of the

better class before the Revolution, Vladimir Karapetoff was allowed by his parents to study music as an avocation, without any thought of making a professional musician out of him. While in 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 by the addition of a fifth string, an E, in the Ithaca (N. Y.) Conservatory of Music for three years. By properly arranging his daily routine work, and economizing time whenever possible, Professor Karapetoff has been able to keep up his technic on two instruments, and continues to give public recitals throughout this coun-

try, in connection with his numerous speaking engagements on engineering subjects. 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, on the 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 thumb positions, and also enables him to play many violin pieces an octave lower than they are written.

look graceful and natural. Do not try always to hold your hands or the bow in the same stilted way, but always 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 inflexible hands, fingers and thumbs that are strong and those that are weak. The pianist or violinist must know the 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 piano, one was seldom 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 pianist 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 endeavoring 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 are you making 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 carry 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 you 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 it was yourself wrote the composer. If "hooked" 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 hearer. 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

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 apart four that is the way to 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 and musical 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 Chopin études, which have a high musical value and are played in recitals. It is in this connection the concoctions of old-fashioned musical pedagogues, which are becoming as obsolete as complicated prescriptions of the medicals 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 exercises 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 talented? You can cope with each difficulty in it and you feel the creation 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 volume, and with much more emotion than he actually does. He gives you only a small part of it, and the very feeling of assurance that he has that big margin adds to his success and to your enjoyment. Two performers of the same piece perform in a public recital. One is an Adonis

Listening to Learn From Master Pianists

By Harold Mynning

SOME of the best lessons we ever learn are the ones we get from listening to those who have mastered the art of piano playing. The characteristic qualities of a few follow.

Wilhelm Bachaus is one of the greatest living technicians, plays with great power, and executes the *Second Hungarian Rhapsody* of Liszt in an especially superb way. From him one learns that some of the greatest obstacles may be overcome by the most simple means. His supersonic technique is due in part to his wrists being relaxed. He may not be conscious of it, but his wrists are kept constantly relaxed by moving up and down whenever there is a rest, a pause, or when the nature of the passage allows him to do so. This is done gracefully, of course. In a recent article 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 proper gestures have much to do with making the music live.

Mischa Levitski exemplifies the value of the lateral movement of the forearm in a perfect technique. This refers, of course, to a sideward movement of the forearm, and this may be practiced by picking out from various pieces the passages where the arm is moved from side to side.

Paderewski is the greatest exponent of the importance of making the soft tones sound clearly. Most students give far too little attention to these subdued notes.

Denno Moisewitsch's playing illustrates the importance of well-placed accents.

Scarcely any feature of music produced by the piano gives it more vitality than accents of the right type, at the right time, in the right places. Students, take notice.

Josef Hofmann is especially eminent in his playing the lesson of "reserve power." "Never let the public know your limits," says this great artist, and in his playing he "practices what he preaches."

Josef Lhévyne and Leopold Godowsky are especially brilliant in octaves. Godowsky has been seen to play an octave passage of great difficulty during which the wrist did not move at all. Evidently this great artist gives a good deal of attention to the movements of the wrist and arm.

From these gleanings, it is readily seen that valuable lessons are to be had from attention to the playing of others. Keen observation is one of the most valuable attributes of the student.

The Teacher's Creed

By Dana Thomas Harmon

I BELIEVE in myself, my pupils, my ability, my pupils' receptiveness. I believe that, with divine help, I can benefit humanity, make this old world a better place to live in; death merely a passing on to a better life through my gospel of music.

I believe that my work is a university for self-development; and a great storehouse of knowledge for my pupils. That music is the finest of fine arts, the most inspirational of all arts.

That in devoting my life to conscientious effort and to treatment of my pupils I will be blessed with a happy old age, and with the knowledge of a life well spent can wrap the mantle of my life around me, and lie down to peaceful dreams.

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—give recitals which really delight audiences. It is interesting to note in this connection the actual callings of famous Russians who were first known for their music, music cultivated at first as an avocation and not as a profession.

- Musky-Korsakov, originally naval officer.
- Borodin, originally chemist.
- Cui, originally artillery officer.
- Tchaikowsky, originally lawyer.
- Dargomysky, originally government official.
- Cseruss, originally army officer.
- A. S. Tanieiev, originally government official.

ressed 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 a big margin as you can in what you sing or play. Do not strain to the last.

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

How Long!

By Austris A. Withol

"You can fool all the people some of the time, some of the people all the time, but you can't fool all the people all the time," has been attributed to everybody from Moses to Lincoln. Whatever its origin, the truth of the bottom of it applies as well to the teaching of music as to any other endeavor.

Judging from a collection of "Student's Recital" programs that is easily assembled, it would seem that many a teacher does not yet learn that the working of such a law is inexcusable. Master compositions are given to the most immature children; presumably with the thought of creating the impression that the pupil is a prodigy and the teacher a wonder-worker. A ten-year-old girl struggles with a Beethoven sonata. With a month or so of preparation, a young man appears in a recital of complicated works ending with Liszt's *Twelfth Hungarian Rhapsody*. Think you that this is the limit? Not at all.

A lady leaves the washbasin for music lessons. The teacher says, "You ought to appear in my next recital!" "When is your next recital?" "Three weeks from today," replies the musical sage.

Then follows an interesting discussion as to what the student shall play, as she has not practiced for the duce only she knows how long; and as that, she has taken but a few lessons in her sweet life. With one lesson in each of three weeks, figure out, dear reader, what the student played at that recital? Only the "G Minor Prelude" of Rachmaninoff!

At first thought one would write a sermon of flaming expletives against such a man nor of the earth?

music. But what's the use? The ones at which it would be aimed never would read it.

Most listeners prefer compositions with simple melodies rather than the complicated works of the masters, at least unless these latter are interpreted by master players. Hundreds of these exist if you set back for them. It is far better to play a small piece well than that we mutilate the masterpiece.

Have you heard the story of the San Francisco amateur who could play Beethoven, Liszt and everybody else that is big, but from whose piano the action had been removed, prevent his raising a concert? How long shall we work in such a condition? How long shall we to show off a little of that which glitters and makes the impression that the pupil is an idea beautifully? This adds something to the total of happiness in the world? How long till a better day? How long?

Musical But Partially Realized

By Roberto Benini

CAMPANELLA, born in 1568 and died in 1639 wrote, "If there were an instrument for all of us, by which we could enlarge the faculty of hearing, as the faculty of sight is 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 our achievements, that of comparatively recent years read quite a number of three-cent radio an accomplished fact, and the possibility of hearing, which knows what vibrations there may be in store in the way of stirring from the air sounds not made by man nor of the earth?

Artistic Pedalling

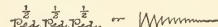
By LESLIE FAIRCHILD

Pedal Mechanism

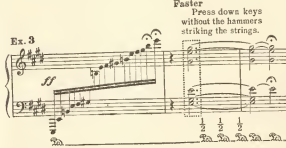
Felt wedges that press against the strings are called "dampers." When a key is depressed this damper is released from the string, allowing it to vibrate as long as the key is held down. When the key is raised the damper falls back against the string and immediately stops the tone.

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. By 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 skillfully 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; second, releasing it down immediately after the note or chord is struck (this method being called legato or syncopated pedalling); third, what is called half pedalling or trifling the pedal, which is designated by signs such as:



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



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



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 all the time. In some passages it is required to use all three pedals simultaneously. This is done by turning the left foot so that the ball of the foot presses down the una corda and at the same time allows the tip of the right foot to manipulate the susteno pedal, the damper pedal being used in the regular manner.

Susteno Pedal

The possibilities of the susteno 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 accredited to Steinway, of New York) should be studied so well by the student who wishes his playing to rise above the ordinary that he will become as familiar with it as he is with the damper pedal.

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

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



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

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

When using the susteno pedal the notes to be sustained must be pressed down and held before the susteno damper pedal fully raised before pressing the susteno 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 susteno pedals. In Grieg's *Wedding Day at Trondheim*, there is one such 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 slow-motion tempo, 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 the 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 pedals?
4. How do "sympathetic vibrations" influence the artistic quality of the music of the piano?
5. What is the effect of the "susteno" 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. Every evening he was honored by the ladies. Schubert was immensely gratified to him for introducing his songs. At the end of the songs Vogl was surrounded by groups of enthusiastic admirers, applauding him vociferously. Much to Schubert's astonishment he would sneak out of a back door timidly dodging the applause which his own masterpieces had produced. Vogl was wretched in the smoke of fame. Schubert was resting on the granite of immortality.

and lie of the long winter. Only occasionally does a shoot rise to sunny heights, and offer to the world, in playing and in teching, the wonder of a lightly swinging rhythm."

Scandinavian Plants

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

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

Good talents are found also in the German Baltic provinces, Latvia 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 Rumanic races, the French are unquestionably 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 conservatories.

Italy, the Paradise of voice-culture, has for a long time accomplished more with violin teching than with piano teching. 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 Jewish and German origin are not rare, and, when they appear are usually of remarkable gifts.

English and American Plants

The Englishman of the original stock seems to have been forsaken by muses and graces, since the decline of the Elizabethan mermaid 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 mixtures. Irish and Scotch are truly gifted. Both stems produce excellent violinists, occasionally also good piano-players.

Of the pure America one may say, as of a vineyard, that there are localities and vines good, and vines 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 varied mixture of peoples, needs only good schools and the Old World tradition and cultivation, to achieve perfection.

Why a Contest

By Genevieve Bowen

"AZL life is a race," said Benjamin Disraeli. Nothing in human life excites quite so much interest as a race, whether it is a contest to decide the prowess of pugilists, tennis players, chess wizards or the greater battle of nations.

Millions are spent each year in races for supremacy. Unfortunately these millions are given largely for trials of brute force. But the central principle, the race is the same.

Nothing stimulates interest among children as the same grade quite so much as a contest.

Appoint a specified time when a certain pupil or study shall be learned. Have these pupils meet at your studio and each one play in turn. Award a prize to the one who plays best from a musical standpoint. The idea of securing a prize will keep up

their interest while preparing for the contest.

Any study or piece which contains good technical material and is pleasing to the ear will serve as a contest. It may be very good; Clement, *Sonatina*, Op. 36, No. 1; *Austrian Song*, Pacher; *Solfeggiato* Bach; any Sonata, Chopin Waltz or Song. Transcription within the ability of the player. Rich Inventions, Studies of Czerny, Clement or Craymer may be used.

When the class begins the study of the desired composition, have it understood that it shall be judged according to the following points: Tone, accuracy, rhythm, phrasing, pedaling and speed.

"Artists succeed because of their ability to project their personality beyond the limits of the stage. For this an endless supply of vitality is required, and without this life-giving stream all talent is sterile."

Why She Made a Success of Teaching

By S. E. Spratt

"I NEEDED not fear to trust my child to her eyes. 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."

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

(2) Because she was a student of her work.

(3) Because she selected books and pieces best suited to the needs of her pupils.

(4) Because she traded with a music shop that always could supply her needs promptly.

(5) Because she read good musical magazines, attended teachers' meetings, lectures and recitals.

feld (Vienna), Alfred Reisenauer, Ferruccio Busoni (Italian, with Russian-Jewish mother), Frederic Landau (Scottish), Leo Strykowski (Russian) Vianna da Motta (Portuguese), Mark Hambourg (Russia Russia), Ossip Gabrilowitch (Russia), Karl Friedberg, Ignaz Friedmann (Polish), Gottfried Galston (Hungarian-Polish), Arthur Schnabel, Paul Godoltschmid, Leonid Kreutzer, Joseph Ljévième (South Russian), Severin Eisenberg (Polish), Bronislaw Biernatowicz (Polish), Of pure German blood are Hans von Bulow, Karl Klindworth (Hanoverian) Clara Schumann, Bernhard Stavenhagen, Konrad Ansoinger (German-Moravian), Heinrich Barth, Max Reger, Max Pauer, Josef Penabauer (Imnabruck), Frida Kwiatkowska, Waldemar Lutsch, Wilhelm Bachner (Linzitz), Elyz Levy (Rhineland), Edwin Fischer (Swiss), and others.

Liszt was pure Hungarian, so also are Ernst von Dohnányi and Franz v. Vecsky. Joseph Joachim was, as has been said, Jewish. Chopin was pure Polish. Ignaz Paderowski is likewise Polish; Joseph Hofmann, German-Russian, Teresa Carreño was in blood, pure Spanish, and Claudio Arrau also. A like high proportion of Jewish blood could be also found among singers, violinists, 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 Jews are in the minority, even though they have, at all times, dominated in the lighter musical forms, such as operetta and the popular music of the street. Creative genius like Handel, 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, and the political struggle to reach to the heights of the eternal mystery of God; the deepening of technique in the direction of great form, inner structure, and contrapuntal working-out.

Mahler

"The case of Mahler" proves this: He was first, Faust-like, Jew who sought to break loose from this inner race dissonance, 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, in 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), exercised a powerful, almost clairvoyant 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 fine shades and colors; exercise a powerful effect on all great creations like 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.

Jewish Plants

The following names show what a high percentage, of talent, especially in the virtuosic 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 Roslein, Josef Ascher, Wilhelm Goldner, Sigismund Thalberg (Paris), Ignaz Moscheles, Felix Mendelssohn, Jakob Blumenthal, Felix Blumenfeld (Petersburg), Karl Tausig, Anton and Nikolaus Rubinstein (both Russian Jews), Alexander Dreyshock (Czech), Julius Epstein, Theodor Leschetzky (Vienna), Arthur Friedheim (Russian), Moritz Moszkowski (Polish Jew), Xavier Scharwenka (German-Pole), Raphael Joseffy (Hungarian Jew), Emil Sauret, Moritz Rosenthal, Alfred Grün-

berg (Vienna), Alfred Reisenauer, Ferruccio Busoni (Italian, with Russian-Jewish mother), Frederic Landau (Scottish), Leo Strykowski (Russian) Vianna da Motta (Portuguese), Mark Hambourg (Russia Russia), Ossip Gabrilowitch (Russia), Karl Friedberg, Ignaz Friedmann (Polish), Gottfried Galston (Hungarian-Polish), Arthur Schnabel, Paul Godoltschmid, Leonid Kreutzer, Joseph Ljévième (South Russian), Severin Eisenberg (Polish), Bronislaw Biernatowicz (Polish), Of pure German blood are Hans von Bulow, Karl Klindworth (Hanoverian) Clara Schumann, Bernhard Stavenhagen, Konrad Ansoinger (German-Moravian), Heinrich Barth, Max Reger, Max Pauer, Josef Penabauer (Imnabruck), Frida Kwiatkowska, Waldemar Lutsch, Wilhelm Bachner (Linzitz), Elyz Levy (Rhineland), Edwin Fischer (Swiss), and others.

THE ETUDE

THE ETUDE

A Thousand Years From Now. Music in America in 1924

A Mid-Summer-Night's Phantasy

By LORNA GILL WALSH

"ONDER the Aero Car, Minerva; let's take a little trip," said Mars. "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 blown if I'll send her a Christmas card."

Landing at the Hangar, off Montauk Point, TORY Island. Emigration Officer: "What brought you here, Mars? and Min, too? Surely you do not think we'd let you and Min, too, 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 the consent of the Government?" "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 hundreds of that last war something had to be done. Right here in my department I shall show you what is being accomplished." (Mars harmonized these alien groups at once)—"It keeps them waiting peacefully. Such terrible fights history tells about between those Hungarians and Rumanians, Italians and Austrians, not to mention the awful rows between English and the Irish, and the Fighting 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 and the Community House workers; 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 charitable affairs."

"Vibrating in unison with nature," is the slogan of the day. 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 Efficiency:

"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. My staff was 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; they press this button for Tante Tunes, for tired workers; out pops, *Larentellas, Scherzos, Jags 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 mororing after."

And Musical Experts recommend more lifting music and less booch. Turn on the spigots of harmony (pointing to the various buttons) and they spring to work. "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 Harmony."

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 with music is a dangerous power in unscrupulous hands. Look at some of those Real Estate Developers who go into the country, with fine bands along, to auction off worthless tracts of land! Look in the newspapers 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's after the tonsils they clean up in a day under the influence of the Heavenly Mind! She really warms up a man's whole nature with a spirit of generosity, too, (attention charity workers!) toward his fellow man. He forgets his grudges and his hatreds."

Suppose that, Rip van Winkle, 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 1924 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 Ants 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 charneuses, because some people imbibed too very many of them."

"They have yet to learn, as the Prohibitionists, the invention of the devil, they say, as 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 novelists, Count Tolstoy, was so drunk with no mororing after."

"Musical Experts recommend more lifting music and less booch. Turn on the spigots of harmony (pointing to the various buttons) and they spring to work. "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 Harmony."

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

The Emigration Officer caught a glimpse of Mars trying to suppress a yawn; and Min, usually so talkative, had had a word to say for herself. "Come, come, you must take you to my apartment for a cup of tea; you must be tired," he said.

"Tea," whispered Mars, with scorn to Min. "I'm scalded with tea. What we need is a good beer, 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 Mars helped her to get 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'll 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. Oh! and 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 the fact that America is today—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 afternoon," said Mars, "if you're spiritually inclined," queried 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."

"That shows 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 has a right to be pleased. 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 Caruso or Jeritza. 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 for."

"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 or more."

"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 the movies, or jazzing it somewhere, when I was here before."

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

"I'd have quite a weakness for those fine cow-boys, and I just loved the little vamps," Mars ranted on.

"You'd scarcely know them from a real theater now, 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 heroines 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. "He 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?"

JAPANESE COURTESIES TO

RECENTLY returned from a tour of the Orient, Fritz Kreisler tells the readers of the Strand Magazine (London) something of his pleasant experiences in playing the violin to Japanese audiences.

"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 concert I was also presented with poems, as well as the most wonderful golden robes and magnificent porcelain.

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 Memorials, however, convicts us that it must have been much worse in the eighties of the last century.

"The night before we reached Salt Lake City Mme. Scalcchi's parrot died, which caused the excellent contralto to go into hysterics and take to a bed of sickness. I had announced 'Il Trovatore' in which the now despondent vocalist was to have taken the part of the vindictive gipsy, Azucena.

"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—telling that Mme. Scalcchi 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 no live bird), I found that it wanted but five minutes to the commencement of the overture.

"It is frankly unbelievable that the Greeks, for example, who were capable of a poetic, dramatic and plastic art which has never been surpassed, had not a music of correspondingly high development."

—W. J. 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 "Pinafore" among the very ten number pieces in "THE EUCLES, should be glad to know that the Gilbert and Sullivan operas are being revived at the Princess Theatre, London. Henry A. Lytton is the leading comedian and gives the following account of himself to the readers of the London Graphic:

On his way to the far East, Wilhelm Burneister, the noted violinist, stopped long enough in Genoa to take a look at Paganini's violin, now in a glass case in the Palazzo del Municipio. Burneister wrote of his visit in the Kabische Zeitung, and a translation appeared in The Living Age (Boston):

Recent revivals of "The Beggar's Opera" in London have reawakened interest in this famous old work first produced at Lincoln's Inn Fields Theatre, January 29th, 1727 (a century before the death of Beethoven). John Gay was a Devonshire man, and an account of his work is included in S. Baring Gould's book, Devonshire Characters and Strange Events.

"Gay's friends sat in great uncertainty of the event, till they were vastly encouraged by hearing the Duke of Argyll, who sat in the next box, say: 'It will be a grand success. I see it in the eyes of them! When Polly Peachum sang her pathetic appeal to her parents—

O powder will not sever,
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 Babes in the Wood, familiar to the entire audience from their nurseries, the effect was magi-

"This, of course, is going back to the early days, though the incidents are as vivid as if they had happened yesterday. 'We were seven,' all down on our back and content to pool our few, often so famished and weary that but for one or two great hearts in our little band we might well have given way to despair.

"Our repertory consisted of songs, dances and sketches, and if the truth must be told, we deserved some of our chilly receptions. The Commonwealth, as we were in, survived until we reached Guildford, when a friend in need took pity on us and paid our train fares back to London."

PAGANINI'S VIOLIN

From these few bits of wood. This magnificent little object, covered with red varnish, helped its master to set up a tradition of violin-playing which, if it had been used in the service of a higher art, would have fully justified its existence.

JOHN GAY OF "THE BEGGAR'S OPERA"

The audience broke into a roar and the success of the play was established. "The plot of the piece was thin and poor, but the people were refreshed and rejoiced to hear again the old familiar notes of English music. There were sixty-nine airs in 'The Beggar's Opera,' and nearly every one was an old English ballad or song air. Gay was not himself a musician, but he had his head full of old ballads and their airs most, doubtless, picked up about Barnstaple or Bidford, and he set to the tunes words suitable to his characters and characters to the tunes. The author, according to Macg, got the entire receipts of four nights, amounting in the aggregate to £693 13s. 6d., whereas Rich, the manager, after the piece had been performed thirty-six times, had pocketed nearly £4000. It was well said that this play made 'Rich gay and Gay rich.'"

THE ETUDE

THE LIBRETTIST OF "FAUST"

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:

"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.

THE MUSICAL HEART

SAYS Romain Rolland, author of the best of all musical novels (Jean-Christophe), and of many works on music: "All is music to the musical heart. All that vibrates and moves, struggles and palpitates the sun-gilded days, the summer nights when winds blow, the filtering light, the glitter of the stars, the storm, the song of the birds, the murmur of insects, the quivering of trees, voices cherished or abhorred, familiar notes of the lute, the creaking of the door, the rush of blood which fills the arteries in the nocturnal silence, all that there is, is music; it is merely a question of hearing it."

HOW SAINT-SAËNS COMPOSED

From Watson Lyle's biography of the late Camille Saint-Saëns, the composer of "Samson et Dalila," the Dance Macabre and other well-known works, we learn how this versatile French master produced his brilliant compositions. "When composing the majority of his works, Saint-Saëns apparently wrote ahead pretty steadily until the construction was ended.

"The longer I live, the more I am certain that the great difference between men—between the feeble and the powerful, the insignificant and the powerful, the insignificant—energy, initiative, determination, a purpose once fixed, and then death or victory."

—SIR FOXWELL BUXTON.

THE ETUDE

WHEN THE LEAVES ARE FALLING

The latest composition of one of the most popular of living writers for the pianoforte. Grade

Tranquillo e dolce cant. M.M. ♩ = 84

Musical score for piano with multiple systems of staves, including treble and bass clefs, dynamic markings (mp, poco esp., cresc., un poco anim., dolce espr., calando, pp, a tempo poco tranquillo, a piacere, poco rall., pp dolcissimo, rit., pp, molto rit.), and performance instructions like 'The longer I live, the more I am certain that the great difference between men...' and '—between the feeble and the powerful, the insignificant—energy, initiative, determination, a purpose once fixed, and then death or victory.'

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EDOUARD SCHUETT

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LA CASCADE DE PERLAS

VALSE
On Mexican Themes

HENRY FRANCIS PARKS, Op. 1, No. 2

Waltzes of this type are played in slow and languorous manner. Not in strict time. Grade 5.

Moderato M.M. ♩ = 144

musical score for 'La Cascade de Perlas' in 3/4 time, featuring piano and bass staves with various dynamics and markings such as *poco rit.*, *a tempo*, *mf*, *resaca*, *ff*, *legato*, *cantando*, and *2d time 8va ad lib.*

THE ETUDE

THE ETUDE

musical score for 'The Etude' in 3/4 time, featuring piano and bass staves with various dynamics and markings such as *8va ad lib.* and *D.S. Trio*.

* From here go back to *Trio* and play to *Fine of Trio*; then go back to the beginning and play to *Fine*.

TATIANA RUSSIAN DANCE

FRITZ HARTMANN, Op. 186

A solemn opening movement, following by a wild peasant dance. Grade 3.

Grave M.M. ♩ = 72

musical score for 'Tatiana Russian Dance' in 3/4 time, featuring piano and bass staves with various dynamics and markings such as *p*, *ff*, *ritro*, *Allegretto poco piu*, *Grave*, *Fine*, *ff*, *Allegro vivo*, and *2d. 8va*.

ALWAYS MERRY

AIR DE BALLET

FRANCES C. ROBINSON, Op. 45

A graceful dance movement; to be taken at a moderate pace. Grade 3.

Allegretto M.M. = 116

The score for 'Always Merry' is written for piano and consists of 11 staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegretto' with a metronome marking of 116. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf*, *f*, and *Fine*. A section labeled 'TRIO' begins on the fifth staff, marked with *mf*. The piece concludes with a *D.C. Trio* marking on the eleventh staff.

* From here go back to *Trio* and play to *Fine* of *Trio*; then go back to the beginning and play to *Fine*.
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ALSO PUBLISHED FOR FOUR HANDS

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LITTLE CHINAMAN

A LA CHINOISE

WALTER WALLACE SMITH

A good characteristic number; note that the principal theme is based upon the Pentatonic (Five-Tone) Scale. Grade 2 1/2
Moderato (not too slow) M.M. = 108

The score for 'Little Chinaman' is written for piano and consists of 11 staves. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato' with a metronome marking of 108. The piece features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *p*, *mf*, *f*, and *smile*. A section labeled 'TRIO' begins on the fifth staff, marked with *mf*. The piece concludes with a *D.S.* marking on the eleventh staff.

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

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DRUMS AND TRUMPETS

THE ETUDE

R.S. MORRISON

To be played in lively military style; like a band.

SECONDO

Tempo di Marcia M.M. $\text{♩} = 120$

Musical score for Drums and Trumpets, Second part. It consists of six systems of music, each with two staves. The first system is marked "Tempo di Marcia M.M. = 120". The second system is marked "mf". The third system is marked "f". The fourth system is marked "ff". The fifth system is marked "ben marcato". The sixth system is marked "f".

THE ETUDE

DRUMS AND TRUMPETS

R.S. MORRISON

PRIMO

Tempo di Marcia M.M. $\text{♩} = 120$

Musical score for Drums and Trumpets, First part. It consists of six systems of music, each with two staves. The first system is marked "Tempo di Marcia M.M. = 120". The second system is marked "f". The third system is marked "mf". The fourth system is marked "f". The fifth system is marked "ff". The sixth system is marked "mf". The seventh system is marked "f". The eighth system is marked "f".

MARIONETTE DANCE

THE ETUDE

Play in a light and airy manner and with automatic precision. **SECONDO**

FRANZ von BLON

Moderato M.M. $\text{♩} = 72$

The second system of the musical score for 'Marionette Dance' consists of eight staves of music. It begins with a piano (*pp*) dynamic and features a variety of articulations and dynamics, including *p*, *f*, *mf*, and *f*. The piece concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

MARIONETTE DANCE

THE ETUDE

FRANZ von BLON

PRIMO

Moderato M.M. $\text{♩} = 72$

The first system of the musical score for 'Marionette Dance' consists of eight staves of music. It begins with a pianissimo (*pp*) dynamic and features a variety of articulations and dynamics, including *p*, *f*, *mf*, and *f*. The piece concludes with a *Fine* marking and a *D.S.* (Da Capo) instruction.

EN RAPPORT (SYMPATHY)

THE ETUDE

DENIS DUPRÉ

The flowing melody of this song without words must be brought out strongly, with the accompaniment slightly subdued, Grade 4

Moderato cantabile

p *ben marc.*

più mosso

mf

rit.

f *sostenuto*

Ped. simile

THE ETUDE

THE SOLDIERS

HANS AILBOUT

A lively march movement, with some interesting modulations. Grade 2 1/2

Tempo di Marcia M. M. ♩ = 120

mf

cresc.

mf

dim.

mf

cresc.

VALSE PARISIENNE

THE ETUDE

R. S. STOUGHTON

A very free waltz movement, more in the style of an air de ballet. Grade 4.

Valse scherzando M.M. $\text{♩} = 72$

Valse Moderato M.M. $\text{♩} = 63$

The score for 'Valse Parisienne' is written for piano in 3/4 time. It begins with a 'Valse scherzando' section at a tempo of 72 M.M., marked *mp* and *l.h.*. This transitions into a 'Valse Moderato' section at 63 M.M., marked *mf* and *sostenuto*. The piece includes various dynamics such as *mp*, *mf*, *f*, and *ff*, along with performance instructions like *rall.*, *leggi.*, *a tempo*, *più rit.*, *più mosso*, and *più rit.*. A 'Coda' section is marked 'Last time to Coda' and features a *ff molto accel.* instruction. The piece concludes with a *D.S.* marking.

RUSSIAN DANCE

THE ETUDE

Edited by C.V. STERNBERG

In this mad Russian Dance, from The Nutcracker Ballet, one forgets for the moment that the actors are dolls. Grade B.

P. I. TSCHAIKOWSKY

Molto vivace M.M. $\text{♩} = 138$

The score for 'Russian Dance' is written for piano in 2/4 time. It is marked 'Molto vivace' at a tempo of 138 M.M. The piece is characterized by its rapid, rhythmic patterns and includes dynamics such as *af*, *f*, *ff*, *mf*, and *ff*. Performance instructions include *più rit.*, *più mosso*, *più rit.*, *ten.*, *stringendo cresc. poco a poco*, and *prestissimo*. The score features complex rhythmic figures and multiple first endings.

*) Special attention should be paid to it that in measures 1 and 3 the first beat only is strong. The same holds good in all subsequent reiterations of this motive.

FULL MOON PETITE SERENADE

THE ETUDE

In the Italian style, melodious and characteristic. The mandolin imitation must be very light and delicate. Grade 3.

R. DRIGO

Andantino moderato M.M. ♩ = 84

con espressione
Musical score for the first system of 'Full Moon'.

Musical score for the second system of 'Full Moon', featuring a *rall.* marking.

Musical score for the third system of 'Full Moon', featuring a *(Strumming of the Mandolin)* section with rhythmic patterns.

Musical score for the fourth system of 'Full Moon', featuring a rhythmic pattern.

Musical score for the fifth system of 'Full Moon', featuring a rhythmic pattern.

Musical score for the sixth system of 'Full Moon', featuring a rhythmic pattern.

Musical score for the seventh system of 'Full Moon', featuring a *p* marking and a *rall.* marking.

Musical score for the eighth system of 'Full Moon', featuring a *con espressione* marking.

THE ETUDE

Musical score for the first system of 'Dream Pictures'.

DREAM PICTURES

This number is not to be played as a waltz. It is a song without words. Grade 3.

NORWOOD DALE

Moderato M.M. ♩ = 126

Musical score for the first system of 'Dream Pictures', featuring a *mf* marking.

Musical score for the second system of 'Dream Pictures'.

Musical score for the third system of 'Dream Pictures', featuring a *f* marking.

Musical score for the fourth system of 'Dream Pictures'.

Musical score for the fifth system of 'Dream Pictures', featuring a *ff* marking.

Musical score for the sixth system of 'Dream Pictures', featuring a *f* marking and a *D.C.* marking.

HEATHER BLOSSOM.

GLENN WASHLEY

The principal theme is sung by two voices in duet style. Grade 3.

Tempo di Valse M.M. ♩ = 68

Musical score for 'Heather Blossom' in 3/4 time, key of D major. The score consists of a piano introduction and a Trio section. The piano introduction is marked 'p' and 'sf Fzno'. The Trio section is marked 'TRIO' and includes dynamics like 'D.C.*' and 'rit.'. The score is written for piano with treble and bass staves.

PENSÉE D'AMOUR

IRENE MARSCHAND RITTER

An expressive reverie or song without words. Appropriate for picture playing. Grade 4.

Musical score for 'Pensée d'Amour' in 3/4 time, key of D major. The score is a single melodic line for piano with various dynamics and tempo markings. The tempo markings include 'Lento', 'Andante', 'poco rit. a tempo', 'Più mosso', 'allarg.', and 'rit.'. Dynamics include 'ff', 'mf', 'poco cresc.', 'cresc.', 'mp', 'p quasi cadenza', and 'mp'. The score is written for piano with treble and bass staves.

THE ETUDE

EVENING MEDITATION
ORGAN

W. D. ARMSTRONG

Gt. or Ch: Melodia and Dule.
Sw: Salicional, Dulciana, Vox Angelica
Ped: Bourdon and Dulciana

A soft voluntary of much charm, with a very sparing use of the pedals. Good either for church or picture playing.

Andante con moto M.M. ♩ = 72

THE ETUDE

a) This passage may be played one octave higher on organs with extended compass.
* From here go back to the beginning and play to Fine; then play Trio.

AU BERCEAU

THE ETUDE
JEAN ROGISTER

By using the lower notes (in smaller type) an effective *ad lib.* Cello part may be had.

Moderato

Violin

Piano

Sordine

mf

pp

mf

pp

mp poco accel.

rit

a tempo

rit

a tempo

rit

a tempo

più lento

a tempo

pp

più lento

a tempo

pp

p

perdonasi

mp

mp

THE SONG OF THE CHILD

MANA-ZUCCA, Op. 70

THE ETUDE
HELEN JEROME

Andantino

dolce

When I wake in the dark, Moth-er, what if you were not near? Warm-ly hold-ing with arms en-fold-ing,

p

con Ped.

hush-ing my child - ish fear; What if my ba - by feet should fal-ter, hurt by the stones of life,

rit

Oh

And you not here to dress the wounds and shield me from the strife?

a tempo

cresc.

rit.

a tempo

stay with me when the world grows chill, this world that makes me a-fraid, Small am I and the jour - ney long, and

p a tempo

Meno mosso

heav-y the toll to be paid; No one will ev - er love me, Moth-er, in your sweet self-less way,

f

ff

slower

Knowing and loving the evil and good in me; God! Let my Moth-er stay!

ff

slower

p a tempo.

IN THE LONG, LONG, LONG AGO

GEOFFREY O'HARA

Gordon Johnstone
Moderato

I've wan-der'd a-round, But I've nev-er found, Some-thing that I've looked for, years and years;
I'm wan-der-ing now, And wish-ing, some-how, I were back there where my heart would be;

I'm lone-ly each day, My heart's far a-way, Where they all have smiles to dry your
The old scenes I love, The sun-shine a-bove, With the good old friends so dear to

tears: And I long to sit at sun-set's glow, With a lit-tle girl of
me: And I want to dream when lights are low, In those lov-ing arms I

long a go. It's a long, long time I've been gone dear. It's a
used to know.

long, long time for me: And the world nev-er seems made of beau-ti-ful

dreams, Like the old world used to be: It's a long, long way back to you, dear,—

Where the ros-es smil-ing grow, When I loved you in truth, In the gray dawn of

youth, In the long, long, long a-go. long a-go.

WOODLAND REVERIE

C. C. CRAMMOND
Op. 142

A good little teaching piece, in singing style. Grade 2 1/2.
Andantino M.M. ♩ = 60

poco rit.

mp

mp a tempo

Piu mosso

rit. *Fine*

poco rit. *D.C.*

THERE is hardly anything more exciting to the musical ear than to hear singing out of tune. It is even wondrous on an ultra-modern composition written in quarter tones. And yet to sing perfectly in tune involves a quality of voice which has a 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, or a sharp 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. Fabre Rousselot, who is recognized as the greatest authority on the science of Phonetics. The apparatus used consisted, firstly, of an instrument registering the sound vibrations on a graph; secondly, of a unique set of tuning forks, the fact that the value of the latter exceeds one million fractions, and that it is the only such set existing in the world, will give an idea of its importance. Hundreds of tuning forks ranging from the deepest note which the ear can feel "as a note" to the highest are each provided with ingenious clamps, by the adjustment of which the number of vibrations can be regulated one by one. The largest fork, about 2 ft. high, with prongs about 1 1/2 sq. in. sectional area, produces for instance (at a temperature of 20° Centigrade), 28 vibrations per second, and can be adjusted to 29, 30, 31, and so on and on until we come to a tiny fork, 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 motion by using bows (from double bass to violin).

A Test of Tune

Now suppose someone sings middle C exactly in tune, and the vibrating middle C fork is gradually approached to his mouth, then the sound emitted by the fork will make a strong crescendo as it comes nearer, and often be doubled in volume when it is about an inch away from the singer's lips. If the vibrations of the note sung differ from those of the fork, then no crescendo will result.

Notes sung by a number of noted artists (from the Grand Opera, Paris, and the concert platform), teachers of singing, and students at the Conservatoire were tested. All had been selected on account of their reputation of singing in "perfect tune." The result was rather surprising. While the average number of notes sung "in tune" was out of 22, there were some excellent singers who did not get the correct pitch one in 30 trials—the number provided for in the test; and precisely those were the voices that appeared to us most beautiful and perfect.

The second group of "subjects" were so-called natural voices, mostly people who could not read a note, none of them trained, and none of them having a beautiful or even a good voice. All that could be said for them was that they sang in tune. The results were as surprising as those of the professional group; average number "in tune," one out of eight; highest number, one in five; lowest one in eighteen—i. e., better than the professional average, who sang most in tune had the hardest, most unattractive voices.

The graphs made of notes sung by all these people revealed the fact that the voices which appealed most to the hearers were those which constantly moved round the tone required—i. e., alternately lower and higher—but with a constant variation

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

(the total of which was less than 1/4 of a tone) above and below the required note. If the total variation was 1/4 of a tone or more there could be heard a slight "vibrato," increasing to a tremolo as the variation became greater. The "truest" voices, which were also the hardest and coldest, scarcely varied at all.

We may compare this to the vibrations of a string on any string instrument. If the finger pressing the string against the finger-board is kept perfectly steady the vibrations will be constantly alike in number and the note "true." But such a note will be far less appealing to us than one sounded while the finger of the left hand moves slightly backwards and forwards, with the correct position as the centre of these movements. The discovery that the notes of a voice or a string instrument in order to appeal to us must have slight oscillations provides also a scientific explanation of the fact that many "rich" voices and string players possessing a full tone in time develop a "vibrato" or a "tremolo."

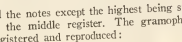
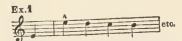
However, these alternating variations from the "true" are not the only factor which makes the quality of a voice. A secondary reason is found in the volume of the harmonics; it would, however, be wrong to say that this constituted the principal reason, for it was proved that two notes (produced by the same singer) which had similar variations from the "true" note but different volumes of harmonics, the one having stronger harmonics was not the more beautiful of the two.

Beauty of Tone

The beauty of a tone does not principally depend on the volume and the number of different overtones which our ear can register (though not necessarily distinguish apart from the fundamental tone), but on their evenness or proportion. If, for instance, all the harmonics are in correct proportion to the full voice (as they are in organ-pipes of wide scale) but by a preponderance of lower overtones; or they lack in brightness. Bright voices sound the open organ-pipes of narrow scale; soft, but dull, or monotonous voices produce only the odd series of harmonics—as a stopped organ-pipe or the clarinet. If the harmonics are out of proportion—i. e., instead of favouring the lower or the higher or the odd ones, give more of overtones which are in irregular intervals—then the quality will become shrill and unpleasant to the ear.

It was illuminating to watch the difference of harmonics in the chest, middle and top registers. Uneven voices are wholly due to differences in the proportion in the volume of the various overtones, and as the voice sings higher some of these increase in volume. One particularly fine voice, a deep contralto, showed an extraordinary difference in this. It was decided to make a gramophone record of it, using a particularly sensitive sound-box attached to the

recording needle, with the result that on reproducing the record, one of the harmonics which had been sung and heard by the human ear. She had sung:



all the notes except the highest being sung in the middle register. The gramophone registered and reproduced:

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 even the reason of, the "blasting" notes heard in gramophone or phonograph records. Careful observation will show that "blasts" occur most frequently when the note sung is the only one of some accompaniment instrument; but it would happen only 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 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 to transmit and record the extremely rapid vibrations of the highest overtones, and also because from this there may result what is scientifically called "interference of sound waves," with a consequent rattle or blast. A somewhat similar effect is produced by some organs. If certain notes in certain registers are sounded together, leaded lights of the church will rattle very strongly. (This does not happen with all organs, and where it does happen the notes and registers will vary according to the instrument.) The reason for this "interference of sound waves" and the rattle of the leaded lights corresponds to the rattling of the diaphragm of the recording sound-box, which produces a "blast" when the note is reproduced on the talking machine.

I am not prepared to say that the statement just made is a proved fact; experiments could not be made, as there was no apparatus available at the Institute which would have enabled us to record or related what I have stated.—From the London Musical News and Herald.

I consider the most important qualifications for success in the study of voice to be: Voice, personality, enthusiasm and intelligence. —Sergei Kibiansky.

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 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 his mouth closed. Until this is accomplished it is perhaps impossible to give forth in purity of tone just what the mind wishes to produce and 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 eye. To this end, the study 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 without 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 far less appealing to us than one sounded while the finger of the left hand moves slightly backwards and forwards, with the correct position as the centre of these movements. The discovery that the notes of a voice or a string instrument in order to appeal to us must have slight oscillations provides also a scientific explanation of the fact that many "rich" voices and string players possessing a full tone in time develop a "vibrato" or a "tremolo."

However, these alternating variations from the "true" are not the only factor which makes the quality of a voice. A secondary reason is found in the volume of the harmonics; it would, however, be wrong to say that this constituted the principal reason, for it was proved that two notes (produced by the same singer) which had similar variations from the "true" note but different volumes of harmonics, the one having stronger harmonics was not the more beautiful of the two.

Plinket Greene on Singing

In Musical Canada the great Irish basso, who delighted opera and oratorio audiences of two decades ago, had the following apt observations worthy the singer's attention.

- 1. Say your words nicely and distinctly, and keep your tone with the melody in your heart and the rhythm finding a response in every nerve of your body. 2. Don't sing with your voice—sing it purely a matter of emotion. 3. Avoid too much vocalism. 4. Remember the importance of the great abdominal muscles. 5. Don't get fussed over your song. The less breath you take, the easier it is to sing, and don't forget to sing upon your word. 6. Here is a fine voice going to nothing through opening the mouth too wide. It is like a bird beating its wings against the bars to get out into the sunshine. Don't do anything different in song from what you do in your speech. Remember the rule for your enunciation: your lips and the tip of your tongue and the back of your teeth.

"A SMALL voice may be only a child without food and exercise; nothing to grow upon. An unlovely quality may be only an acquired and artificial condition, a false shell which careful cultivation of the ear and of the musical sense will remove, the crystals holding the butterfly."—Dow.

"REPEATEDLY, expressiveness, high-strung sensitiveness, all of you to make up what is called the artistic temperament, a necessary concomitant of the vocal artist's equipment."—MARCELLA CRAFT.

THE ETUDE

The Climax of a Song

By Alexander Henneman

No matter how good the rest of the song may have been, if the climax does not "climax" the whole effort falls to pieces. A good pianist satisfies fully many of the most discerning listeners, and their enthusiasm and applause often create the impression of success, no matter how poor the rest of the work may have been. This being the case, a consideration of how a climax should be studied and prepared is desirable.

In practicing a song the highest tone one can reach before the end of the song is cut out, before the start of the song is begun. This holds good not only for the beginner, but for the advanced singer as well. No attempt should be made to sing a lower note instead. Let us say we describe a melody in E flat major and high B flat the climax-note. The teacher should substitute the tone G and instruct the pupil as if it were an exercise in the practice of the flat climax-note. Then at a lesson when all goes smoothly and a fine G has been achieved, it is well to quietly tell the pupil, "Now begin eight measures ahead of the climax and sing the high B flat of the voice. Anything else is poor psychology. To first prepare the pupil for the tone by a special drill is inadvisable. He has already done this in his transpositions. In the drills the phrase should have been carried by transpositions, not only to B flat, but to C. And now the assurance of the singer must not be disturbed by the fact that the tone is extremely easy thing to do, he is asked to take the proper tone.

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 analyzed in the first place. The proportion of the truest beauty of life, should quality of voice grow.

Sustained Work or Florid Exercises

By Frederick W. Wedell

Certain prominent vocal instructors have advocated, for the first study, the use of sustained tones. On the other hand, an English teacher, one of his pupils, issued a book of studies in which he pointed out that it was unreasonable to expect the beginner to do more than make a short, light tone, correctly, at the beginning. And one thing is evident: Here again is an opportunity for the exercise of the skilled teacher's judgment. But one thing is certain. It is not wise to force the student to practice of sustained tones too long. Also, over-practicing of florid music, without the steady influence of work on sustained tones, tends in some cases to cause the voice to become tremulous and more or less unridable.

Florid Singing

Some voices are naturally adapted to florid singing and master the art with comparative ease. These should be given careful work on sustained tones at an early stage, with great care that there is no attempt at pushing for power of tone, but insistence on absolute freedom from rigidity at the tongue. Other voices are not so well adapted naturally to singing rapid scales, runs and ornaments; and sometimes the careful practice of this type of exercise is of great value to them in "loosening up" the voice. In most cases "power" of tone is most surely and safely

be taken. This is a sign that either more details are necessary, or that the pupil has made a special effort and thus frustrated the natural action of the vocal organ. The pupil's attitude for B flat must be the same as it is for G. If he changes this, then he interferes with spontaneous action, increases his will and decides what courses shall bring the effect desired; and this is fatal.

Even though the high tones come well at this lesson, this does not assure continued success. The pupil must be warned that he may be in poor physical condition at a later practice of lesson, and care is essential. All students, before every climax will or will not respond properly. If a feeling of uncertainty arises a few measures before the appearance of the climax, the rest must be substituted. After we have decided to sing the extreme high tone, I instruct my students, should fear arise, to substitute the lower for the higher tone.

The psychology involved in the production of a climax-tone is extremely complex and intricate, and the teacher should realize this and apply psychological principles to the extremely difficult and highly important feat of producing a fine climax tone. Too much attention or care cannot be lavished on this matter. Not only is it the crux of the success of the performance of the singer. And, if he has been roused emotionally, his placement is instinctive and spontaneous, and a new good tone has been added to his range.

Care and courage are the watchwords. The first, to make sure that conditions are favorable; the second, to do the thing with the utmost confidence and assurance, convinced that the preliminary drills having prepared the way, the conditions being right, all fear being eliminated—a fine climax must and will result.



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The Singing Student's Equipment

By Alice Clausen

The young person contemplating the entrance upon preparation for a singer's career will find the requirements for success very succinctly collated in the following short article which Harold L. Butler recently contributed to Musical America:

"The high school student who is contemplating taking the serious study of singing will want to know something of the advantages and disadvantages of this work. He will also want to know what he must do to prepare for a successful career."

"I am placing in the order of their importance those things absolutely necessary to the ambitious student of singing: "First: a good, natural voice."

"Second: good health. "Third: a good general education. "Fourth: at least four years of first-class instruction in the proper use of the voice, together with training in artistic singing."

"Fifth: a good musical education. This means thorough training in sight-singing, theory, history of music and, if possible, in some instrument, such as the piano. "Sixth: a knowledge of the foreign languages in the order of their importance: German, French, Italian."

"Seventh: the opportunity of hearing many performances of the best music, both vocal and instrumental. "Eighth: the opportunity of singing often in public—in ensemble as well as in solo work. "Ninth: money."

"Tenth: energy. "Eleventh: and more music is becoming a part of the every-day life of the normal man or woman. Never in the history of this country have there been so many per capita who demand music as a part of their recreational pursuits. The smallest towns have their concert and gymnasium courses, and more and more these courses are given over to the presentation of good music by well-trained artists."

"The singer is still the favorite performer. No instrumentalists before the former. No instrumentalists before the latter. Singers are in constant demand as teachers of voice and singing in colleges and universities, as well as in private conservatories. Salaries for such positions range from \$1,000 to \$5,000 a year."

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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. "I have so little time to myself, and it's no use trying to practice unless one has at least two hours clear."

Well, naturally, two hours seem all too short for a student who has been in the habit of practicing five or six hours a day; but, since half a loaf is better than no bread, one can learn, not exactly to content oneself—but at least to train oneself to make the most of the time that is left for one's teaching. Someone has said that time is so precious that God gives it to us moment by moment, and when we have learned to use those moments well, we have learned one of life's most important lessons.

"Why should not the singer have as thorough an education as the pianist or violinist? Singing is a great art."

—ELENA GERHARDT.

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(b) Ability to read at sight. (c) A good development of the left hand. The pupil, remember, is a beginner and if the teacher makes out a program which is too ambitious in character, there will soon be one less account for the teacher to keep.

The major scales are worked out first, because they will give the pupil a finger instinct which will make accurate fingering come naturally and easily. They will also be the basis of a sound technical foundation when used in various rhythmic patterns with different tone colors. It is best to start with the five-note scale used so often by vocal teachers as exercises, and from that gradually work into the octave, nine-note scale, and two octaves. The pupil always finds it easier to play the scale in contrary motion when he first puts both hands together.

At every lesson read something at sight. Start with the very easy piano pieces and when the pupil reads them easily, leave them. As soon as possible, use songs in the them. As soon as possible, use songs in the them. As soon as possible, use songs in the them.

The left hand must not be allowed to 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 intelligent interpretation of the song.

Write the Words By Jean McMichael

One of the most satisfactory means of memorizing the words of a song is to write them, not once but many, many times, on paper, correcting them each time before attempting to sing them from memory. In this manner the words are literally photographed upon the brain.

Not only does this simplify one's memory work, but also it makes the story of the song more clear, and less difficult to interpret, as the words will be found to be more pret, as the words will be found to be more pret, as the words will be found to be more pret.

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ETUDE COVER CONTENT See Page 501

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Few instruction books for the violin give any information about tuning other than to E, A, D, G.

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"



Ex. 1

Many teachers, even, take too much for granted and fail to give the pupil the benefits of the many little details of the task...

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 instrument.



Ex. 2

(There is a scientific reason for this, but the explanation, though well understood, is too long to give here. Suffice it to say, that too long to give here.)

For tuning in places where there is no piano or other ready-tuned instrument, one should have either a cor or a tuning fork of the correct standard pitch.

Endeavor as early as possible to learn to tune while bowing, although that takes quite a knack with the left hand fingers.

Who is not that average pupil taught by... shall we say, an average teacher reaches in a short time a certain point of development and there remains in spite of prolonged lessons and at least a certain amount of practice?

Who has not heard, "Oh, I took lessons for six years, but I can't play a thing." This reminds me of a college professor who said of a boy that "he was 'exposed' who sailed off with the music teacher."

(In what comes next, the beginner is in mind; more advanced players are sufficiently familiar with the sound of the proper intervals to proceed more intelligently.)

Little Helps to Correct Tuning

By Ben Venuto

realy be an perfect tune, but practically this is impossible without a slight further correction, which is made during the recitation, which is made during the recitation...

The Stand-Still Pupil

By Jean de Horvath

Why is it that the average pupil taught by... shall we say, an average teacher reaches in a short time a certain point of development and there remains in spite of prolonged lessons and at least a certain amount of practice?

Fake Violin Labels

Labels in violins never absolutely nothing at all this time. Labels of all the factory-made fiddles, countless inferior violins have been made in Germany...

The Growth-Up Violin Student

By Sid G. Hedges

It 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.

Some measure of truth lies in this assertion—but really it doesn't matter very much for at acquiring professional...

The growth-up student does not require any extraordinary technical attainment, yet extraordinary mental development.

The growth-up violin student needs a specially qualified teacher. So many teachers never adjust their curriculum to a pupil, but always...

The Stand-Still Pupil

By Jean de Horvath

On the other hand, what a joy a teacher receives from the pupil who comes with each lesson thoroughly prepared, carefully following out the directions as given in the previous lesson, and ready to imbib...

Nothing can give a musician more joy than to watch under his tuition, the development of a new spirit, the gradual but constant building up of a reliable...

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Labels in violins never absolutely nothing at all this time. Labels of all the factory-made fiddles, countless inferior violins have been made in Germany...

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Somehow he has reached the point of playing with an orchestra he is generally under competent direction, or knows his art sufficiently to direct the orchestra himself, and clearly to direct the orchestra himself, and clearly to direct the orchestra himself.

Someone has said that the function of art is not so much to furnish the basic harmonies as to disclose what the hidden emotions and motives that the characters feel but cannot express in the single lines of their own accompaniment.

Hence, to accompany even a difficult manner seldom requires any special technique.

There is hence a student field of accompanying which is almost as broad as that of a solo performer.

Man's part in the solo instrument. It is not his solo but the solo accompaniment which is to furnish the listener hear every fragment of his music.

Man's part in the solo instrument. It is not his solo but the solo accompaniment which is to furnish the listener hear every fragment of his music.

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There is one great asset possessed by the growth-up student which gives him an immense advantage over the average child—it is the "will to learn."

There is just one defect which proves an almost insuperable obstacle to some would-be violinists—the fact that they "have no ear."

So, providing the growth-up student is seriously anxious to learn, is not afraid of work, and is able to procure a practical, efficient teacher, there is every chance that he will one day be able to play the violin well enough to give himself and others considerable enjoyment and satisfaction.

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The Etude's Mail Box

Imagine a mail bag with more than a million letters! THE ETUDE publishers receive more than that during the year. Some of them are mighty interesting for our readers, and we are always glad to print a few.

Practicing with Padreszewski

To THE ETUDE—
If I cannot have this wonderful pianist as a companion in our practice, at least we can have his spirit in our work.

We are told that Padreszewski's night before he to play. Here is a hint that may save much of the drudgery of practice. The mind, soul and body do get so weary by the endless repetitions so often indulged in when trying to master a difficult study or piece.

Try this plan. It did the select a short group of notes or a phrase. Now collect every bit of the mind and concentrate it accurately, positively and definitely first on your ideal as to just how this should sound, and then to incur the exact motions that will be required to insure this effect. Hear it mentally and feel it nervously and muscularly several times; and then produce this at the keyboard. Repeat the formula. When this group is mastered, try another. Gradually the lengthened list several phrases can be done at one time. Thus an immense amount of mental and physical fatigue is saved.

Hoping this may help some other one, I am cordially yours,
HILDA KITCHELL (ARIZONA).

Getting the Children to Sleep

To THE ETUDE—
One of our neighbors has been telling how his wife "started in" to "read" his little son to sleep; and how, the longer she read, the more awake was the child.

This reminded me of the yesternight when I saw two wires as ever breezed through a nursery.

When they were tucked away for the night, I used to go to the piano and sing. What? Any of the world-famous arias, such as "Ah, Perfido," "Ah, fors e lui," "Als in Mitternacht gestunde." The glory of this music seemed to strike these two little ones much as it does the more sophisticated audience at the opera. I would feel the silence out on all children's room; I knew they felt with you the world. Oh, it was magnificent! Soon after, they had passed on to the dreamless slumber of happy childhood.

What wonderful joy young and old can get from good home music. Mothers, make yourself familiar with the best in the tone art. Begin when the children are two or three years old and let them grow up in an atmosphere filled with good music. Let them breathe the inspirations of the best masters into their young souls so that as they mature they will be their natural heritage.

Mrs. VON TITZEL,
Wisconsin.

What I Heard at Vladivostok

To THE ETUDE—
We arrived at a semi-modern Vladivostok in the middle of January, 1919. The rather fine railway station was crowded in the middle of the day with a time with refugees; and though at such a time one would not expect much artistic activity, there were opportunities for hearing really good music.

One of these was by a Russian choir. An interpreter kindly explained the nature of each selection, previous to its rendition. The voices, and especially the basses, were magnificent. They were dressed in all kinds of nondescript garments and sang, and their work was beyond praise. One could not but compare them, at first, with the choruses in immaculate evening dress which are seen in our own country; yet all which are seen in our own country; yet all the joyment of the true fine art which they presented.

It was the music of the Russian Church, and one could not but feel and be impressed by its dignity and solemnity, colored by that unmistakable shade of melancholy which is such an oft-recurring and yet fascinating characteristic of Russian music.

Another entertainment was an orchestral concert given by Austrian prisoners. String and wind sections were well represented, and the instruments were handled with consummate skill. It was like meeting a familiar face in a strange land to hear again the strains of the "Ezer Grot Suite," which was rendered perfectly. One could scarcely realize that there were performers who, but a few days before, had been our active antagonists; though now, as it were, we were sitting at their feet and to the publishers.

NATHAN H. ALTERMAN,
New York.

Wants an Organization of 'Cellists

To THE ETUDE—
I should like to see all the 'cellists organized into a guild, to make the instrument more popular among the masses. Most people know only the piano or violin. Perhaps one instrumentalist in ten thousand plays the 'cello.

A phonograph is found in almost every home, but in how many homes will you find a 'cello record? A few managers have 'cello artists on their lists, but there is less demand for them because the public in general is not acquainted with the lie in general is not acquainted with the beauties of this instrument that has a tone so near the quality of the human voice.

An organization of 'cellists would raise the standard of playing and create a demand for 'cello artists in the concert field. This would be to the advantage of all commercially, industrially, artistically and to the publishers.

NATHAN H. ALTERMAN,
New York.

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Early grade studies of a melodious nature designed for special purposes. Each is devoted to some special feature, such as double notes, wrist work, repeated notes, velocity, accents, embellishments, etc. Grades 2-3.

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MASTERING THE STUDIES AND ARPEGGIOS

By James Francis Cooke Price, \$1.50
Complete treatment is accorded scales and arpeggios in this volume. With this work the teacher is enabled to start scale study with very young pupils and carry it on to the highest degree of proficiency as they progress and become advanced students.

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(Continued from page 441)

Louis Vitor Sagar has been offered the United States dollar prize for the American Music Contest at the University of Chicago.

The Wisconsin Music Teachers' Association will hold its annual convention at Stevens Point, April 29-May 3, 1924.

Sir Edward Elgar, generally considered the foremost of living English composers, has been elected to the post of a distinguished foreign member of the American Music Teachers' Association.

The Society for the Publication of American Music will receive original compositions for the 1924 contest.

The Capeton Orchestra, Mr. Theo. Werdn, conductor, finished its 1923-24 season at Stevens Point, Wis., on May 13th.

The Conservatory for Jewish Music, which is to be established in Palestine, has been organized by the Jewish Agency for Palestine.

The Theodore Thomas Memorial Service will be held in Chicago, Ill., on July 27th.

The Norwegian Slaves' Association of America held its 8th annual convention at St. Louis, Mo., on July 27th-28th.

The Johnston (Pa.) Opera Company has given preliminary performances of "The Bohemians" and "The Merry Widow" in Erie, Pa.

The J. Fischer & Bro. music house of New York City has had a honorable record in musical activities of organ cooperation in the holding out of organ cooperation.

The Annual North Shore Festival will be held during the week of May 26th at Woodstock, N. Y.

Miss Eugenie Papenbaum, one of the greatest of the American organists in America, died in Los Angeles early in 1924.

Herbert Montess' engagement as conductor of the Boston Symphony Orchestra was announced on July 24th.

The British Music Society (National Association of Music Teachers) held its 1923-24 annual meeting at Liverpool, June 24th-26th.

The American Music Teachers' Association will hold its 1924 annual convention at Stevens Point, Wis., on April 29-May 3.

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Reflections for Music Students

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Silber is known to Ervum readers by his numerous contributions to this journal. He is the dean of the Sherwood School of Music in Chicago and has had musical experience as a pianist and as a teacher.

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July, 1924

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Table with 2 columns: Title and Price. Includes items like 'New Theory Book' and 'Reflections for Music Students'.

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First Lessons in Bach by Walter Carroll. A new and carefully prepared edition of a popular compilation of the easier numbers composed by Bach.

The Castaways - Operetta for Women's Voices by Fay Foster. The musical work of this operetta is melodious and charming throughout.

Premium Workers

An exceptionally attractive lot of premiums is offered on the inside back cover of the June this issue. If you have not already engaged in the fascinating game of securing rewards for new Etude Music Magazine subscriptions, now is the time to try.

We wish to add below a few additional premiums which are really worth while and for which there will be space in the regular advertisement.

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The student who goes to a teacher and imagines that the teacher will cast some magic spell about him which will make him a musician, has an unpleasant surprise in store for him.

The August Issue of THE ETUDE will be exceedingly interesting!

In it will be discussions by leading authorities upon "THE JAZZ PROBLEM." Large printings of recent issues of THE ETUDE have been exhausted quickly. Those desiring to secure the August issue should place an order early with a dealer or publishers.

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Musical Tempests

By John M. Harglin

It is little short of amazing to note the number of intelligent people who seem to be delighted with the various musical concoctions known as "Storm" written for the organ. Many of these, it is true, are improvised by the performer. We know of one man who made a handsome income for a number of years as a kind of Jupiter Plavus of music. Every night he drew crowds of people to a huge church to listen to a somewhat ingenious but thoroughly clap-trap performance. How are we to accuse him of being a musical quack?

The people who heard the "Storm" were delighted by it; some went twice; some went several times. They were of the class of those who "didn't know enough to come in out of the (musical) wet." Why should we make fun of them?

E. M. Bowman, a very fine organist and an able musician, used to play a musical storm at the Baptist Temple in Brooklyn. At the proper moment the electric organ over the organ would flash on and off the words "Gloria to God," simulating lightning. I asked him once why the "Storm" was liked so much at the Baptist Temple. He replied with a twinkle, "I guess it's because they are Baptists and believe in water." Bowman used to say that he was washed away the wreck of the "Storm" after every performance with the Bach *Minor Organ Fugue* which he played in really remarkable fashion.

An organist in London has apparently been working the "Storm" game with the customary meteorological musical success. "The Choir" in an editorial says of his performance, "I don't know what Handel would say, I'm sure. I was at the Central Hall, Westminster, one evening when Mr. Meale gave once more his representation of a storm at sea. All the lights in the place were extinguished, and even the player sat in the darkness while the thunder rolled. Somebody on the platform afterwards declared they heard a cry of 'Steward!' I should like to think the popular organist must have given his "Storm" pieces in London a few thousand times. The trouble is that the more ignorant sensation-lovers who yell for them seems to have the idea that they are far cleverer than anything else, and I fear he hasn't the foggiest notion as to what constitutes Mr. Meale's best work."

Clothes Bespeak the Wearer

By Judson R. Dowdy

SOME time ago the mother of two boys remarked, "You know my children, even the tiny like to see their teachers look nice. Often my boys will tell me about a new teacher. They are attracted to him. People certainly have more confidence in hat, or something that has attracted them another occasion a pupil remarked that a teacher she knew often taught in a dust cap in the mornings because she had not finished her work at teaching time."

Often when we are very busy we do not take quite as much time to attend to our own looks as we should. We think that if we are good teachers small things like this, dresses we wear should not matter. They don't most probably—to the parents—but children have to be attracted to the teacher

as well as to the music. And we all feel a little pleased if our new dress is commented on by some little pupil.

Another phase worth considering—the well-dressed teacher looks prosperous. People certainly have more confidence in a prosperous-looking person. People certainly have a curious way of wanting their children to study with a prosperous teacher. We all feel better if we know we are dressed in good taste and look our best.

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Great Masters and Little Actors

By Rena I. Carver

We were sitting in the music room one evening listening to the talking machine. At the end of one of the selections Cousin Bob asked, "What was that?" "That was that?" "Before anyone else had time to speak, Betty Ruth, who sat on his knee, gave the correct answer. This so astonished us that we proceeded to investigate. We put on an old record and she shouted the name after hearing her delight in dressing up and "pretending." We made a costume and let her play that she was Mozart's sister. One day while she was wearing this costume, she begged to be taught a piece on the piano, so she could play as Nannerl did; and she was given her first piano lesson.

This idea has been expanded into very entertaining and instructive playlets giving the childhood of the great masters. They may be obtained from your publisher, who ever knew a child that did not like to show in our childhood more than in any other time.

In some cases it was impossible to obtain the correct facial resemblance and Aunt Lucy, who in girlish had studied modeling, moulded heads for us which we tinged. Each day Betty Ruth which we tinged. Each day Betty Ruth which we tinged. Each day Betty Ruth which we tinged.

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Young Folks' Opera Gems

Price, 75 cents

This is a comprehensive collection of fairly easy arrangements of the favorite opera selections from the great composers from Gluck to Mascagni. The aim in each of these numbers has been to present a playable piano solo of an opera air, trills and variations having been avoided. There are seventeen composers and twenty-three operas represented in the twenty-seven selections in this album. Most of the numbers are in grades two and three.

Contemporary March Album

Price, \$1.00

A collection that is a study to many. It answers many demands upon the school, lodge and church pianist. Schools will find excellent material presented for the accompaniment of drills, marches, calisthenics and other systematic work. There are dignified march numbers covering other needs also included in the thirty numbers making up this album. Most are effective march numbers of their individual types, yet all are within the ability of the average pianist.

Favorite Musical Readings and Pianologues of Coyla May Spring
Written and Compiled by Clay Smith
Price, \$1.00

Clever entertainment material is presented in the numbers making up this album. Coyla May Spring is one of the foremost artists in the Lyceum and Chautauqua field and these numbers are picked from a most successful repertoire of musical readings and pianologues. There is humor and philosophy in these numbers and the piano accompaniment lays just right for playing one's own accompaniments.

A NEW PIPE ORGAN ALBUM

Lemare Organ Album
TRANSCRIPTIONS AND ORIGINAL COMPOSITIONS
By Edwin H. Lemare Price, \$3.50

Mr. Lemare displays master musicianship at the instrument, and the same master ability is displayed in his compositions and transcriptions. In addition to several fine original compositions there is in this album a generous lot of folk songs, hymns, operas and other favorite melodies that have been transformed into effective solo numbers for the pipe organ. An excellent album for theater and concert organs.

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The Three Players

A COLLECTION OF SIX-HAND PIECES FOR THE PIANOFORTE

Composed, Arranged and Edited by A. Sartorio Price, \$3.00

There has been a long-felt need for an album of this character, but publication of such an album was to be undertaken tentatively as it was desired to make it something more than a compilation of six-hand piano pieces of the material available. There are thirty parts throughout this collection about the ease with which they may be assembled. There are several original compositions by Sartorio, arranged a half dozen arrangements of melodies by the old masters and the balance of the numbers are arrangements of excellent numbers by favorite contemporary composers. The numbers are about grades two and three in degree of difficulty.

A VIOLIN WORK RECENTLY ISSUED
25 Selected Studies from H. E. Kayser, Op. 20
WITH SECOND VIOLIN ACC. IN SCORE
Selected and Edited by Chas. Levenson
Price, \$1.00

Everyone knowing anything about study material for the violin is familiar with the position held by Kayser, Op. 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 work is in its clearness and its perfects the pupil in time, rhythm and ensemble playing in general while developing technical ability in fingering and bowing.

NEW CHORAL PUBLICATIONS

Four Seasons

FOR THREE-PART CHORUS OF TREBLE VOICES

By Richard Kiesler Price, 50 cents

About twenty-five choruses is required to present 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 Chorus 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 20 to 40 minutes. There is graceful 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 Kiesler
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 Te-Po-ry* and *Romany Life*. Directors of music in college seminars and schools for girls will find this an attractive work. This work also would make a fine feature number on the program of a woman's club.

A CLEVER MUSICAL COMEDY

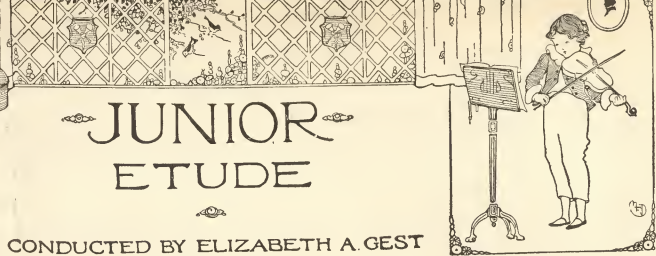
Knight of Dreams

A MODERN PYGALON OR CALATEA
A MUSICAL COMEDY IN THREE ACTS

By Basil Lynne and Music by May Hewes Dodge and John Wilson Dodge

Volume Score, with full dialogue, Price, \$1.00
Stage Manager's Guide, Price, \$1.00

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 alto or high baritone, one baritone, one baritone or bass and two contraltos. 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 costumes being easy to arrange.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A. GEST

That Queer Piano

By Rena Idella Carver

List of Musical Terms (No. 7)
This list was begun in the January issue.
Largo—a very slow movement.
Leggiero—lightly and delicately.
Adagio—a slow movement, but not quite so slow as largo.
Litessio—same as *litesso*, see last list.
Leger Lines—short lines placed above and below the staff for the tones that extend beyond the staff.
Legato—in a smooth and connected manner.
Lyrical—Melodious music, or poetry, suitable for song.
Ma—bu.
Maestoso—in a majestic and dignified manner.
Marcato—well marked or emphasized.
Marcia—a march.
Madrigal—a secular composition for three or more voices without accompaniment.

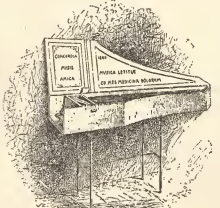
DONALD had been trying his best to practice his next music lesson while shouts of his playmates came clearly through the open window. Finally he grew impatient and exclaimed, "Oh, shoot! I believe comes against the string, preventing its further vibration."
"And just look! There is only one string to a key. Each key has a separate string." In pianos each key has three strings," Donald declared.
"The Spinet had but one string to each key. A later instrument, however, had three or four strings to a note," commented the man with the wig.
"Please tell me about it," pleaded the boy.
"Yes, that is the way with these youngsters. They are never satisfied with what they have, the man broke out crossly. and seemed so fast that he closed his eyes around to get from getting dizzy. At last something urged to let go and he dropped with a thump upon a chair. When he could get his breath, he opened his eyes and held a tiny, triangular-shaped instrument.

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 date and your name to show that you are really in earnest. Then put the length of time you will practice each day. For some 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, pieces, new ones, old ones, memorizing, and so on.
Give particular attention to old pieces. Try to review, or rather, "renew" all the pieces you had last year and even the year before, and have them all perfectly memorized.
During the regular season there is not always time to go back over some of the old pieces, as there are so many new ones to learn; but in the summer time they should all be put carefully on the "little shelves" of your memory, and labeled, so that at any moment you can bring them out through your fingers and play them for your own pleasure and for your friends. DO IT NOW.

??? 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 standing near;
"I think, sir, that you are quite wrong; the music to-day is more modern, of course, 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;
"Especially when handled with care; in fact, I prefer that the music should have 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."



HANDEL'S HARPSICHORD

"Why, what a funny old thing! Just look at those keys—only three octaves," he burst out.
Donald heard a great, hearty laugh behind him; and there stood a huge, bulky man, whose long, curly white wig encompassed his fat, red face.
"So you thought a concert grand piano was a musical instrument that really is old-fashioned, did you? Now here is an old-fashioned, it is a Spinet. Let me show how the string is set in vibration. This is done by *plucking* the string with a quill set in a jack at the end of the key," said the man answered.
"Oh, those little things standing up at the ends of the keys are called quills! Aren't they queer? Just like soldiers standing at attention!" exclaimed the boy, much interested.

Donald tried the Harpsichord again. "Oh, such a crazy old thing as this. No wonder they invented the piano. Gee, I wish I was playing mine right now. I guess it must be quite up-to-date after all," he concluded.
He felt himself being whirled rapidly through the air for what seemed like a long, long time. Then he was dropped with a gentle thud. When he was able to open his eyes, he was seated before his own big piano in the music-room.

Ambition

*I'll practice just as teacher says,
And learn my lessons well,
And then some day you'll come to hear
My concert. Who can tell?*

Wolfgang Amadeus Mozart
M—any a young student when taken Mozart as a model, for whom this is only three years old he played in public.
T—his 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 hearers.
T—hus he began at a very early age his brilliant musical career.

*I sometimes think I'd like to be
A very famous man,
And, if I do my practicing,
Why then perhaps I can.*



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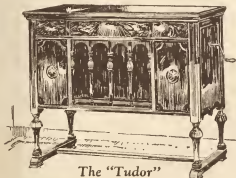
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New York City (Private engagements)
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CARL FENTON AND HIS BRUNSWICK ORCHESTRA
New York City (Private engagements)
OLD COLONY ORCHESTRA
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