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# Volume 39, Number 03 (March 1921)

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159 Dance of the Pine Tree Fairies.

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A MONTHLY IOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT, AND ALL MUSIC LOVERS. Edited by JAMES FRANCIS COOKE

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# The World of Music

The Baton Ronge Phillurmonic Orchestra is the first organization of this na-ture, of symphony size, to be formed in the State of Louisiana. It gave its first program January 11th.

intgest musical enterprises.

Gervane Elwes, the distinguished English teaor, died in Boston, January 11th, as the result of being struck by a train in the Back Bay Station.

Back Bay Station.

Otakar Sevetk, world-famous violin teacher, who arrived January 15th, to make America his home, is one of the few "Child Prodigics" who have fulfilled the precoclous promises of their early years.

promises of their carry years.

The Okinhoma State Federation of
Music Clubs recently held a three-day midwinter festival of music in Okinhoma City,
with a chorus of 1,000 and an orchestra of
200 performers, gathered from all parts of

The Forty-second Annual Meeting of the National Music Teachers' Association, held in Chicago, January 6th to 8th, was declared their "most successful one." Music in the public schools was the theme most prominently before them.

The Annual Subsidy of the Paris Grand Opera Honse, from the national treasury, has been doubled, thus raising it to \$300,000.

F. Cresson Schell has been "discovered and identified" as the "Father of the Phila-delphia Orchestra." What is now recognized as one of the leading orchestras of the world had its heginning in a small group of musi-cians led by Mr. Schell, "the piano player."

sans see by Mr. Schell, "the piano player," \$19,500 has been paid by Lloyds, of loadon, in settlement of their underwriting of the Ill-fated open-air performance of Aida it San Francisco more than a year ago, the insurance was against indement weather, the original demand of the creditors was for

Mannscript Compositions of William, Sec Byrd, in some numbers, have recently been discovered at Wimborne Minster.

Ernest von Dohnanyi, world-famous Hungarian pianist, is soon to visit America again for an extended concert tour.

Miss Lucille Kellogg, a cousin of the once famous Clara Louise Kellogg, made her debut in a song recital in New York, January

The Following Prizes will be awarded at the methic of the Ohio State Music Prizes and Prizes (\$100), the John, C. Frennel League of Daylon Prizes (\$101) for planists, the Digara Stillman Kelley Prize (\$15) for owner on "Ordentation," the Tailbott Prizes of the Prizes and Prizes and Prizes (\$100) for planists, the Digara Stillman Kelley Prizes (\$15) for owner on "Ordentation," the Tailbott Prizes and Priz

vo very interesting journals devoted ea-rely to their interests. The Master Musi-an and Music and Poetry do credit to their sterprise and advancement.

nterprise and advancement.

The One Hundredth Anniversary of
he first performance of von Weiter's Der
Freisekütz in Berlin will occur this year on
he 18th of June; while on next Christmas
the will come the golden jublee of the first
earing of Verdi's Alae in Carlo, Egypt.

noting the hest standards of choral music."

Hans Pfitzner, when the singer of the rôle of Cardinal Novagerlo in a recent Berlin performance of his opera Palestrina was taken suddenly ill, stepped into the part and did it himself.

「よんだといれた大きんだといれることである。

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tract, is to remain two more years as the conductor of the Detroit Symphony Orches-

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Serge Kansevitsky, progressive conductor and music publisher of flussis, cuty has the state of th Mine. Galli-Curel, halled by many as "Pattis only successor," and one of the "Tattis only successor," and one of the many successor, and one of the successor o

Dnel de Kerekyarto, who recently made his successful American début, hegan his career at three, made his début as a prize pupil of lluhay at eleven, and for the last few years has been most successful in central Europe. He was a favorite of Carmeu Sylva, Queen of Roumania.

Grissia, Monasevitch, an eighteen, year-old pupil of Frederick Hahn, of Philadelphia, Property of the Property of the Article of the States of the Property of the William of the the winner is entitled to one year of study with Sevelt at Ithaca. Monasevitch has af-tracted much attention in Philadelphia, where he previously won the Stokowski

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1 Jean Sibellus, the Finnish master-composer, Is announced as the next addition to the faculty of the Eastman School of Music at Rochester University. Mr. Shellus is to have the chair of composition. It would seem that Rochester must soon he recognized as one of the music centers of America.

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work for the coming Summer and Fall. Any advertiser will gladly send you additional information upon postal request.

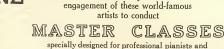
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MARCH, 1921

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VOL. XXXIX, No. 3

# "Keep Step to the Music of the Union"

THE ETUDE'S first principle is that of trying sincerely and enthusiastically to help as many students, music-lovers and teachers as possible. We confine ourselves almost exclusively to that which pertains to the profitable and enjoyable study of music.

Yet, we like to think that it is within our power to indicate how music may be identified with the great movements of the day for the coming good of all.

The sphere of music has enlarged so enormously within the last few years that the prospects are really staggering. We cannot in face of this take a supine "milk and water" attitude. Music has become part and parcel of the people, and we rejoice in it, The ETUDE is strictly non-sectarian. non-political; but it is all American in the sense that it aspires to promote those ideals which represent the best in our American civilization. It reaches out to musical people the world over and its contributions come from the four corners of the earth. We have been criticised at rare intervals in the past for being pro-German, pro-English, pro-this and that: but our staff is 100 per cent. American, and we have in mind those wonderful words of Rufus Choate delivered in 1855:

"We join ourselves to no party that does not carry the flag and keep step to the music of the Union."

# What Jenny Lind Demanded

WHEN Jenny Lind became Head Professor of the "Female Department" of the teaching of Voice at the Royal Academy of Music, in 1882, she was very definite in her outline as to how the department should be run. A recent article in the English Musical Times gives what might be called her specifications. Among other things she refused to receive pupils before the age of seventeen and after the age of twenty-three. Her outline for a course is most interesting. It was

(i.) Sol-faing properly classed and under the control of the head professor;

(ii.) Pianoforte and musical harmony;

{(a) English (pure enunciation, poetry, etc.);
(b) Declamation;

(iv.) One foreign language at least; and, as in course of

time instruction in one or other of the above-named subjects can be lessened or replaced by-

(v.) Concerted vocal music;

(vi.) Deportment, etc.

Many vocalists in this day fail to realize that they are "behind the times" unless they can play the piano acceptably and know the simple laws of harmony and counterpoint. With the opportunities at hand, ignorance is inexcusable. If the greatest singer of the day thought these were imperative forty years ago, how can they be disregarded to-day?

The nose and the ear are close rivals in the government reports. We spent last year 750 millions for perfumery and cosmetics. While there is a record of only 250 millions spent for pianos, organs and talking machines there is little doubt that three times that sum at least went for music as a whole.

# One Thought a Lesson

GERTRUDE M. GREENHALGE-WALKER, long a friend and contributor to The Etude, writes:

"Our Normal and High Schools are introducing a 'Daily Thought' idea. The pupil is given one thought at the beginning of each day and asked to give consideration to it during the day. Why not a Daily Thought for the Music Pupil? Would it not be feasible for the teacher at the beginning of each lesson on a certain day to give the pupil a slip of paper with the thought inscribed upon it? Take the following, for instance (unfortunately I do not know the author):

# OPPORTUNITY

"They do me wrong who say I come no more, When once I knock and fail to find you in, For every day I stand outside your door And bid you wake, to rise, and fight, and win."

Your editor was fortunate in having had inspiring teachers. They gave him something practical to think about until the next lesson. Yet there were a few whose lessons carried with them no uplift-nothing to make the ambitions flame, the desires strong or the will determined. Perhaps a real inspirational thought at each lesson would help.

# HOW YOU MAY HELP SOLVE OUR COUNTRY'S GREATEST PROBLEM

Next month it will be our privilege to present in Several of the most distinguished Americans of foremost Americans concede to be our country's this plan. gravest problem.

Church, the School, the Home, the Business, the Factory and the happiness of every citizen young You will be proud of everything you may be able and old.

these columns a proposed solution for what many the day have already enthusiastically endorsed

Here is a magnificent altruistic work in which It is a problem that concerns the State, the you may, without cost, have the privilege of taking the inaugural step. Music is an indispensable part.

to do to promote this plan.

Watch for "The Golden Hour"

# Mme. A. Pupin and Her Friends

MME. A. Pupin, for over a quarter of a century a regular contributor to The Etude, has been flat on her back for several years in a Los Angeles hospital. Picture to yourself the ennui, the monotony of being in one room, if you had to endure itfor only a few days. Suppose you were unable to stir and yet had a mind as active as a girl in her twentics. Wouldn't you welcome anything from the great outside world of art, music, activity, friends, to bring you a message of good cheer?

Mme. Pupin loves The Etude like a member of her family. We have tried to be kind to her but financial assistance alone will not put joy into the drab life of the average hospital, no matter how attentive and kind the nurses and doctors may

If you ever have read and enjoyed any one of the helpful and stimulating articles of Mme. Pupin in past years, you may do a good deed to-day by sending her a little letter of good cheer to break the hospital tedium. If you send a stamped envelope she may have strength to pencil an answer.

It is a long jump from playing concertos with the Thomas Orchestra to a hospital cot; but the vicissitudes of life are such that none of us know just where we may be a few years hence. Mme. Pupin has inspired and encouraged many in the past when she was a teacher, a lecturer in colleges and convents, a concert pianist, and a contributor to THE ETUDE. It is easy to forget such a service to the art; it is noble to remember. Mme. Pupin's address is Sister's Hospital, Los Angeles, Cal.

Civic attention to music is increasing in all barts of the country. The Detroit Chamber of Commerce, for instance, now has a music section

# A \$2,000.00 Average Minimum Salary

HON. PHILANDER P. CLAXTON, Director of the United States Bureau of Education, in a recent address made a bid for a \$2,000 minimum average annual salary for teachers in all parts of the United States. His observations are very interesting. If we are not mistaken we have seen another government statement indicating that the living wage of the adult, with a family, in America, at this time should not be under \$1,400.00. Hundreds of school teachers content themselves with less than this and music teachers without number receive less. The reason is two-fold.

A. The public does not yet realize that all important service rendered by the teacher. It does not perceive that the very foundation of our state rests upon making better, abler citizens.

B. The teachers themselves, so absorbed in the altruistic side of their work, have failed to put a proper value upon what they have to give. All honor to the Western educator who, knowing what his services were worth, refused to accept the presidency of a great university unless his salary was at least \$30,000.00 a year, or half as much as the income of some moving picture

The following from Dr. Claxton's address will interest many ETUDE readers who have been timid about working together for a little higher reward for their services:

"The average wealth production of the adult worker of the United States is not far from \$1,250 a year-probably somewhat more. The average for mcn and women of ability. preparation, and industry, of such teachers as we are talking about, cannot be less than \$2,000; it is probably nearer three or four or five thousand dollars. But in view of the fact that teaching is by its very nature an altruistic calling, and also because it may reasonably be supposed that the purchasing power of the dollar will increase considerably within the next few years and the cost of living as measured in dollars relatively decrease, let us agree on \$2,000 as an average salary for teachers in the elementary and secondary schools of the United States. This is three times as much as the average for the year 1917-18 and more than 150 per cent. above the average for the limited. It is absurd to go beyond it and still imagine that year 1919-20."

# No Excuse for Ignorance

大学·美术等。

In these days ignorance is a synonym of laziness. Never since the beginning of the world have opportunities for acquiring knowledge actually been thrust upon the public as we find them now. If you will only work and work hard you can accomplish almost anything within your powers.

Take the matter of general literature, for instance. Every music lover will gain by knowing more about general literature. "How shall I go about it?" you ask. Very simple. Just write to the United States Bureau of Education at Washington. The bureau has established what is known as the National Reading Circle. You can secure the materials outlining the course, without cost. The books you can borrow from any of the hundreds of free and traveling libraries. If at the end of three years you can furnish the Government with satisfactory cvidence that you have read the books prescribed, the Government will issue to you a ccrtificate bearing the seal of the Department of Education. You can start to-day, at the cost of a penny postal, by writing the Home Education Division, Department of Education, Washington, D. C., for particulars.

You say that you want to advance in your music but don't know how to go about it. If you cannot secure a teacher do not despair. You can teach yourself by writing to your publisher to-day for a copy of Guide to New Teachers on Teaching the Piano. This not only tells how to make a start but also indicates the essential studies, pieces, books to be used all the way up to grade ten. Of course, if you can possibly have a good teacher, get one. But if you are "stuck," don't give up. A little persistence along the right road will work wonders. The Guide to New Teachers points out the way and gives suggestions made by experienced teachers on how to proceed. This will be sent to any ETUDE reader gratis.

There are also innumerable courses and correspondence schools which many have found very helpful under certain conditions. No one but a fakir can promise invariable success in any case. A good teacher in person is invaluable, but what is more important is the will to fight one's way ahead, over obstacles mountain high, if necessary.

The bassoon has been called the "clown of the orchestra." When the saxophone gets in it will probably earn the title of "the soubrette." Both are horrible misnomers, as they may be used for the most charming effects.

# An Alien Language

The pepastic for the tergiversation employed by contumacious neophytes in music is one of the ineffable phenomena of psychological sedulity.

The foregoing sentence is written in English and is composed of words admitted to be in good use in our tongue today, providing you want to use them.

The following is also in the English language: Ich aens elder ben ich wes a winter and alere

Ic walde more panne ic dude mi with ah to ben more

But this is the English of pre-Chaucerian days. If you are another Dr. Francis A. Marsh you will not require anyone to translate these passages for you; but otherwise they will be

about as clear as a foreign tongue. When your editor was a very young teacher he had a pupil who was the daughter of a school principal. Once the principal came in to listen to a losson. Naturally this was an

opportunity for a young teacher to exhibit all his ability. After some time the principal said: "Young man, do you realize that that child has not un-

derstood more than forty per cent. of the words you have been

That was a lesson that was hard to forget. It made the young teacher in question start to create an entirely new yocabulary and one which the average child could not fail to comprehend. You are paid to impart knowledge, not to conceal it with pedantic terms. The vocabularly of the average child is you are a good teacher.

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# Practical Phases of Modern Pianoforte Study

By the Celebrated Russian Pianoforte Virtuoso

#### JOSEF LHÉVINNE

From an Interview Secured Expressly for THE ETUDE



# Biographical

He studied pianoforte with Crysander, a Swedish teacher, and also at the Moscow Conservatory under Safonoff, where he received the virtuoso diploma, the gold medal and later the Rubinstein Prize in the International Competition at Berlin. His first public appearance was made at the age of eight, and at the age of fifteen he played

"Just when one commences to evolve more or less definite ideas about pianoforte technic and pianoforte teaching is difficult to tell; but it is safe to say that nothing one has ever done from childhood up is lost. That is, from my very first lessons with a Swedish teacher named Crysander, there have been a series of experiences in what to do and what not to do which form the background of all of the public playing and the teaching I have done. From the very first I was thrown in a musical atmosphere. My father was an orchestral musician. He played the trumpet in the orchestra at the Imperial Opera. Rubinstein was one of his firm admirers and always liked to hear him play. Accordingly he placed me with a Swedish teacher named Crysander, who had come to Russia as the conductor of a Swedish choir Cryander was the author of A Beginner's Method and I am afraid that he thought far more about correct hand position and elementary technical exercises than about developing the musical qualities. His main object was to get my fingers to move as correctly and as precisely and as rapidly as possible.

Of course, the ideal way with a child is to develop the child's esthetic sense in a very simple way along with his technical development. I am also a firm believer in having the child taught to play from memory, from his very first pieces. This is not merely because it is the convention in these days to play everything from memory, but it is hard enough for an adult to play expressively with the eyes glued on the notes and when a child is confined to the notes. Again it is much easier to teach memorizing when the child is young than if this drill is deferred to a later year, when other studies crowd in more rapidly. Crysander did not teach me to memorize, and that was always a source of regret to me in my later student days.

# Stiffness Versus Independence

For six years I was constantly under the care of Crysander. He developed a good technic in the old-fashioned sense. That is, I could play with speed and some force, but my fingers were frightfully stiff. In fact, after a few hours' practice my fingers would feel exceedingly tired and would ache painfully. I saw other players perform for hours with little apparent effort and I knew that I could not be upon the right path. By this time I had played several Beethoven Sonatas and many Liszt arrangments, such as the Wagner-Liszt Tannhauser March, etc. It was at that time that I went to the conservatory and became the pupil of Safonoff. Tanieff was then the director of the conservatory and the directors insisted that although I was technically able to enter I was not old enough in years. Accordingly Safonoff

taught me privately in his home for six months. It was difficult to forget my chagrin when I learned that I would have to go back to the five-finger exercises as found in Hanon's exercises. That was a great fall from the Tannhaüser March. Safonoff, however, told me that the reason for my getting tired at practice was that I had never given my muscles a chance to get strong in the right way, and that I was straining them all the

He would tolerate no stiffness, but at the same time he would not permit the slightest hand motion. He re-

Usef Lhévinne was born at Moscow, Russia, in 1874. the Becthoven Fifth Concerto with the great Rubinstein the war he was interned in Germany, but is now in the conducting. After concert tours in various parts of Europe he became professor of pianoforte at the Imperial Music School at Tiflis, and later at the Moscow Conservatory. He then made numerous tours of Russia, France, England and Germany. His American debut was with the Russian Symphony Orchestra in 1906. During

> peatedly put things on the back of my hand, while I was playing scales and five-finger exercises, with the injunction that I was not to permit them to fall off. In order to do this the action at first was purely one of the fingers, but, at the same time, I had to strike the keys over and over again without the slightest strain. He was one of the most careful and insistent teachers one could possibly imagine, watching every muscle as a cat would a mouse. never letting me progress a note unless the hand conditions were entirely without strain. This was one of his secrets, minute attention to every detail. American audiences must have noticed that when he was the conductor of the New York Philharmonic Orchestra.

#### Safonoff's Helpful Ideas

He had many definite ideas about various phases of pianoforte playing. One was that the thumb should be suspended in a natural position under the curve of the hand in scale playing. That is, in the ascending scale of C, for instance, in the right hand the thumb strikes C and the moment the next note D is struck with the second finger the C is released and the thumb moves rapidly, lightly and gracefully at once under the second finger. This keeps it in playing position all the time and forms a habit that becomes very valuable to the player in later years. He also insisted that the wrist should be free at all times when the fingers were playing. It seems very easy to say, but it took me years to accomplish it.



Josef LHÉVINNE

United States, where he has made many public appearances this season. His playing is marked by its very musical and interesting tone coloring as well as his brilliant virtuosity. Mme. Galli-Curci, herself, a piano virtuoso before she achieved fame as a singer, declares her preference for Lhévinne above all contemporary pianists.]

More than that, one must know how to use the wrist, in finger work, in order to produce required effects. For instance, in a passage like the following, one soon learns to raise the wrist at the top note of the passage to get the proper accent, which the little finger alone can hardly



At the termination of such a run in either direction, in either hand, the elevation of the wrist brings certain arm muscles into action and finishes the run in either arpeggio or scale form, definitely and clearly. This is also the case where the thumb has to be used upon the black keys

# Why Scales Are Indispensable

Scales, it seems to me, are the basis of the development of a perfect technic. I always have been a firm believer in them. I am aware that some seem to think that they are not necessary, but anyone who has sat beside pupils and watched the almost magical effect that the right kind of scale drill produces upon pupils at a certain stage of advance could not fail to be convinced. Of course they must not be played in a perfunctory manner. Rubinstein could play a scale so exquisitely that it was almost heavenly. You held your breath with the beauty of it until he had touched the last note.

A perfect scale is one of the hardest things to play. That is, a scale with evenness and quality. One should play the scales until they become absolutely effortless. My wife is an excellent pianist, with also a diploma and gold medal of the conservatory. Safonoff used to say that she seemed to shake the scales out of her sleeve

That is a very good expression. Not until the student can shake them out of his sleeve can he play them well. His fingers should fall into their proper places automatically. There should be no need for thinking about what notes to play or what fingers to use. If there is any /such thing as that he should go back and play them very, very slowly, until he knows them. If in pronouncing a word one has to stutter or sputter over it, there is only one cure and that is to say the word in its proper syllables over and over with the proper pronunciation very slowly. It is precisely the same with scales. Fluency comes with knowing, and knowing comes with very slow playing. I was with Safonoff for six years and he invariably asked for scales at each lesson. I do the same thing with my own pupils.

At the same time no exercise should be mechanical. Someone created a fiction that a great pianist used to practice and read a book at the same time. I can scarcely credit it. If I were to practice it in that way every moment would be wasted. In fact if I am to accomplish anything at all I must concentrate every second.

# A Valuable Success Secret

If after playing for two hours, let us say, I find that irrelevant thoughts persist in coming up in my mind, I stop and do something else. It is a sign that my mind is tired and must have a rest. I do something else for

awhile and then go back to practice again. Concentration and interest are the secret of success in pianoforte practice. Any concentration without interest, that is, concentration that is manufactured by the will power, will not do. You must be mightly interested. Your concentration must be the result of a most intense desire and love for what you are doing. You must be happier while you are practicing than when you are doing any-

(This highly instructive article will be continued in "The Etude" for April.)

# Mercenary Methods and the Result

# By I. M. Baldwin

[EDITON'S NOTE.—An ETUDE friend has written us of a circular that has come to his attention bearing: the stamp methods conferring upon those who adopt the method certain imaginary privileges. This circular was put out by wo mere children whose only claim to musted ability was that the conference whose only claim to musted ability was the conference of the circular the very fact that these children had been thus permitted to buy the method and sell it to others entitled them to be classed with the best reschers in their town. At the same time we have beard the circular the very beard the circular than the conference of their town. At the same time we have beard the circular than the conference of the confe teachers in their town. At the same time we have beard of numerous other really well-established teachers who, stalled such methods only to throw them out as impractical, exorbitant and next to useless for most pupils, after a trial of a year. Mr. Baldwin gives his experience with such methods in the Middle West.]

Not long ago the following incident was related to the writer. The gentleman speaking had a son studying piano. He wrote:

"I have received several letters and advertising material. Among the letters the writer spoke very highly of a certain music teacher, saying that she was the principal teacher in that section of the state. I thought it something new. I had known this lady a number of years and never knew of her teaching further than the kindergarten steps. But I began to notice matters, and soon learned that this particular teacher was proing my son to take certain pieces of music. In comparing notes, I noticed that the firm writing me, and informing me that this lady was 'the leading instructor,' was also pushing a particular publisher's music, Then it dawned on me how she had suddenly become so well known and a 'high-grade' teacher."

The practice of this publisher in writing this man, in behalf of this teacher, caused curiosity, because neither was trained in music nor had a knowledge of the tricks of publishers.

Every student about to take up the study of music should find out first of all whether he is likely to be tricked into buying mercenary methods costing ten times as much as ordinary methods or music bought in the regular way. Just because certain publishers permit certain teachers to purchase their wares certainly confers no honor upon the teacher. Such an arrangement would be similar to having a corrupt book trust "permit" Harvard or Yale to confer degrees. Beware of mercenary methods put out at enormous prices to unthinking teachers.

# The Teacher Who Makes You Work

# By W. H. Moodey

HAVE you ever met the teacher whose greatest asset was that he had the power to inspire his pupils with the desire to work? There is one in the acquaintance of the writer. His musicianship cannot be compared with several of his rivals, but he succeeds because he has a kind of power over his pupils which keeps them busy all the time. He reminds one of the remark of Wendell Phillips: "What the Puritans gave the world was not thought, but action." The parents of the pupils want more than anything else "action." They want to see things move. Indeed the average teacher may use this as a barometer of success. If you have the gift of promoting action of starting the pupil to work and keeping him working you will probably become a successful

Everybody likes and respects self-made men, It is a great deal better to be made in that way than not at all.—Oliver Wendell Holmes.

# Some Common Failings and Their Correction

# By Marjorie Gleyre Lachmund

THERE are some mistakes of a general nature for which it is well that the teacher be always on the lookout. For instance, almost every one plays the left hand before the right when both have chords. I have known of but one case where a pupil played the right hand first. With a little care this is easily corrected. The pupil should listen sharply to hear if both chords are together. If the right hand is deliberately played first for a while, it seems easier to play them exactly together afterwards, as the left hand has learned to wait.

With beginners the inclination is to read the exercises by the fingering instead of the notes. It seems so much easier to them, as they have to stop to think what each note is. With most children a simple explanation of the trouble this method will later cause is sufficient to stimulate them to the proper effort. Show them in an advanced exercise how the notes move from the five-finger position: hence a note with 4 over it might be A or D or any other note instead of F, which they would play if reading the notes by the figures. When they get further on they will have to learn their notes anyway, and will only be kept back by their negligence. This appeal to their common sense rarely fails. Then to test them, keep the fingering covered while they play their

A pupil once seemed to be very slow in learning, though she was about sixteen. She did not learn her notes, principally from lack of application. The fourth lesson when asked what note was on the fourth line, she replied B, and I lost my patience. She felt that some explanation was necessary, and said she was not "Good at guessing." And that at her fourth lesson! Some pupils think they can accomplish everything at the lesson and do nothing at home.

Many times when pupils do not do well, the whole trouble is that they are not trying. They will assure you that they are-and indeed they really think so. They have to be waked up. You must make them work harder. Show them that they are capable of more than they think they are, and you will be surprised at the

## Making Strong Individual Fingers

Lifting each finger properly is another weak point with many. They play by jarring the hand up and down instead of lifting the fingers. They should be required to lift every finger before playing it, bring it down with a snap and press hard. This is necessary to develop the fingers individually and strengthen them for more difficult work. Often a pupil does not lift one finger by itself, but when one is raised all the rest go up too. Slow, careful work is the only cure for this. Scales of Schmitt's Preparatory Exercises are excellent to use. The pupil should play them slowly enough to see that each finger goes up alone while the others rest on the surface of the keys. Little children can be stimulated by pretending it is a game to see which hand can lift its fingers the highest,

The fifth finger is very weak and needs special attention. So often a player will drop his wrist and let the whole hand slope over when playing the fifth finger, Of course, this is incorrect and ruins a good position. The wrist must be held up when the fifth finger is used and the hand kept even across the top.

Some pupils, often without realizing it, play by ear instead of reading the notes. Knowing how a passage sounds they strike one note or chord after another until they get the right one, instead of simply reading what the notes are and then playing them.

# A Musical Waterloo

Staccato is the Waterloo of many. It is so often played incorrectly. Many do not seem to realize that a staccato note should be dropped on. The hand should start in the air, not on the key. The wrist should be held very loosely, and the hand starts in the air and ends in the air, moving from the wrist. The pupil should be told to get over the note, strike it sharply and leave it as quickly as if the key were red hot. If staccato is played slowly the extra time is spent by the hand in the air. It should not swing up and down, nor drop on the next key until time to play it. So you see, the teacher has all these common mistakes to watch for, to say nothing of each pupil's individual failings.

# Young at Seventy-Old at Forty

#### By M. C. Gowin

ONLY a short time ago I mct a man who was not in any way musical. He was fifty-five, fairly successful, but tremendously discouraged because he thought that he was growing old and all opportunities were being shut to him. It happened at that time that there was an extremely optimistic article upon this subject in THE ETUDE and I got him to read it. It seemed to give him a new lease on life. It was about practice and still more practice, just to contribute to the daily interest. He said to me "That is what I need Something fresh to practice upon. I have no avocation, but my books at the office. Nothing to look forward to when I get home but the newspaper. I am not studying anything. I have nothing to work for. No wonder it is all a confounded grind, week after week. No wonder I am sick of things. I see just what I need now; I need a goal, an objective, something to keep me developing." He did not take up music, but he did take up another study which was very interesting to him, and I am sure that he will always thank THE ETUDE. As he goes on he may some day be able to echo those lines which the ever-lovable Oliver Wendell Holmes said at the seventieth birthday of Julia Ward Howe: "To be seventy years young is sometimes far more

cheerful and hopeful than to be forty years old."

# Be Comfortable While You Teach

# A Word of Advice to Young Teachers

## By Anna S. West

WHEN I first began to teach the piano, how little knew how to take care of myself while teaching! As look back over several years of my teaching I see mysel as I was when I started with my first pupils-eager succeed, but not knowing or realizing that I must save myself all of the nervous strain possible. I have visions of a young teacher (myself, you know) hurrying up to the last moment before the first pupil's arrival. In come one, then another, each to be greeted pleasantly of course, hurrying one pupil out of the studio and hurr ing another one in (you know how slow the little people usually are in getting off hats and coats and overshoes)

Then I find myself sitting on the edge of the chair. watching the fingers and the fingering, listening intently, so that none of the finer points of the music are neglected -and if I did "let go" and lean back-where did I lean; On the stiffest kind of a stiff-backed chair! How little I knew, and how much I might have saved myself, and still have accomplished just as successful work with my

I gradually grew wiser, however, and now what do I Just as I am going to advise you I "Jak and I do not shirk my work either. In the first place I do not hurry so much before my teaching hours. I allow, and plan for at least ten minutes' rest, with my eyes closed, and my brain shut to all planning and thinking. I let it be "up to the pupil" whether he or she is seated at the piano at the appointed time. They soon realize whether they are losing those two or three minutes which count for so much.

I sit comfortably (not on the very edge) of a comfortable chair. This is the most important part of allhave a comfortable chair, high enough to see the printed music on the piano and also high enough to reach over a little, to illustrate any short passages desired-but, above all, keep yourself comfortable while you work!

It need not take away from your teaching powers, or your success as a teacher, if you lean back in an easy chair while you are listening and criticising your pupil. It rather will add to your success, for as sure as fate, a pupil takes on the mood of a teacher. When you are strained, anxious and feeling hurried, the pupil will feel so too; and the music is studied accordingly. So, my young teacher, "take it easy" as you teach. Be "on the job" (to use a slangy, but forceful phrase), but do not give out all of your nervous energy each day. Learn how you best can relax and rest-even while you are working; and then "go to it!"

"If young men had music and pictures to interest them, to engage them and satisfy many of their impulses and to enliven their days, they would not go to the low pleasures of the streets; they would have an alternative and would be too fastidious to do so."-

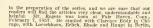
# Steps in Learning to Compose



THE ETUDE

By the Well-Known American Composer

# JAMES H. ROGERS



[EDITOR'S NOTE:—The following is the first of a series of articles to appear occasionally in This ETTOR in the future, attempting to tell those who aspire to compose music bow to proceed. Mr. James Hotchkiss Rogers, one of the leading American composers, has taken a personal interest WHENEVER I hear a musician say that he has never so much as attempted to compose, I always feel a touch

of regret What !--you say--isn't the world sufficiently deluged with ephemeral music, mediocre music, bad music? Yea, verily, it is all of that.

Nevertheless, it would be a pity if everybody were to stop writing music, or even if musical composition were restricted to a few chosen ones designated, perhaps, by that paternal government which so carefully keeps watch and guard over our outgoings and our incomings, especially the latter. For it is worth trying, this music writing.

The man who says he can't compose, doesn't know unless he has tried it. And he is in no position to try until he has learned something about how to go about it. This is a general rule. There are exceptions to it. I know two or three song writers who have done excellent work, even distinguished work, with little or no technical knowledge, in the ordinary sense of the words. How do they do it? I don't know; but I do know (or think I do) that we cannot consider exceptions in matters that pertain to the acquiring of knowledge. Many years ago I saw a young boy, maybe fourteen

or fifteen years of age, give an astounding exhibition of quick mathematical thinking as a sort of "act" in a vaudeville performance. He could, for example, write down on a blackboard the cube root of a sum that ran into a good many figures in less time than it takes to tell about What did that prove, with respect to the study of mathematics? Absolutely nothing. It did not even prove that the boy was destined to become a really great mathe matician, though to the layman it would certainly appear that his chances were uncommonly good Fine achievement, or the highest achievements are al-

most invariably the result of a process of evolution, as is proved by the experience of all our great composers, or practically all of them. Here is a fertile field for research; but I have been assigned a definite job, and must get to it, and leave ramblings and speculations for another time. I have been asked by the editor of The ETUDE to give some suggestions as to how one should set about this business of music writing.

First of all, learn harmony, though you determine, as you study it, to violate every rule and precept in the book. directly you are through with it. Almost everybody does, in these days, and, generally speaking, quite properly, though here we would make substantial reservations The mere producing of discordant noises is considered by some to reveal an artistic nature seeking self-expresion. Whatever may be the individual attitude toward this music of Schoenberg and his fellow-cubists, it is best for the student to follow, at first, main-traveled harmonic roads. Later he may branch out for himself. Little more need he said about this

#### Get a Good Teacher

Get a good teacher and learn the subject thoroughly It is by no means a formidable study. The mastery of it -I am speaking of its conventional substance, not of any daring modern experiments-requires simply application and intelligence, nothing more.

Now (as the movies have it) "six months elapse"or maybe longer-the time required depending on the student and not much less on the teacher. Then what? To my mind nothing so stimulates the mind to musical invention as does the writing of counterpoint. Harmony may be called musical mathematics, and not without justice, in so far as its orthodox procedures are concerned. The student has problems to solve, whether in writing chords to figured basses, or in harmonizing given melodies. If he solves them correctly that is about all there is to it, save that good taste may be shown in securing as facile a melodic flow of the voices as possible

Counterpoint is a horse of another color. The student has opportunity here to exercise his imagination, or call

it inventiveness, in the earliest stages of counterpoint. A definition of this branch of music writing that is perhaps as good as any other is this: a synchronizing of two or more melodies

The student takes a melody, or "cantus firmus," as it is called. To this he must write another melody. (It would not be correct to say another cantus firmus, however.) I refer, of course, to two-part counterpoint. Let us see how this works out-though it is not our purpose to speak of the rules of counterpoint. They are rather numerous, especially the "don'ts." Take this row of notes for a cantus firmus:



Not very exciting, I grant you. Anybody can get up as good a tune, and a better one, too. Still, it will serve. Let us add another voice:



Pretty dull still. Two notes to one will brighten it up



Let us see how the cantus firmus will work out in the bass, with four notes against it instead of two:



Suppose we mix up a bit the quarter notes and half notes of the counterpoint:



We might try a more harmonic treatment, and see how it works out:

and Fissot, Widor and Gullmant in Paris. Altogether he is one of the best schooled of American writers of music Some of his compositions have had a very large salc. Mr. Rogers' articles take a different aspect from the recently published and greatly liked article of Prof. Corder.]



Forsaking counterpoint altogether, let us see how our very insignificant theme will sound over a substratum of sustained chords:



So much for a few bald suggestions as to contrapuntal and harmonic treatment.

Let us consider the question of rhythm for a few moments. Once more, here is our row of notes:



Suppose, always keeping the same sequence of intervals, we see if there isn't a waltz hidden here somewhere. How would this do for a starter?



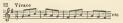
And so on. Here is another waltz motive:



Perhaps we can put a little Magyar snap in the tunelet; noting at the same time that it is quite feasible in a

That doesn't work out so very well. Too tame to portray the fiery Hungarian spirit. Here is a little scherze theme. Not especially promis-

ing, but something might be done with it. It is all in the



Maybe we could get a passable march motive out of ments of musical form.

our "row of notes"

Perspective in Teaching By Abbie Llewellyn Snoddy

At a Jarre & All Jote

And so we might run on, ad infinitum. From all this the student must not come to the rash conclusion that the making of music is a comparatively simple matter after all. There must be an individual message.

Herein music is akin with all the arts. If a work is not imbued with a definite personality, or (which means the same thing) if it is not original, its artistic value is small.

Imitators never have more than a passing vogue. But in order to express musical ideas one must command the means of expression. One's ideas must be set forth in order, in logical sequence. In a word, one must acquire the necessary skill; the creative artist must also be a resourceful and expert craftsman, or his natural gifts are likely to avail him little. Carlyle says somewhere (in Sartor Resartus, I think: I quote from memory), "Between vague, wavering capability and fixed, indubitable performance, what a difference"

In my next article I will discuss some of the ele-

# Learning to Like the Classics

By Edward Ellsworth Hipsher

THROUGHOUT all modern musical history there has been an endless striving to elevate the public taste to where the works of the serious-minded musician would be appreciated. So long as composers remain true to their aspirations and tell us in their language the great storic. of the human heart, that long will they find followers thirsty for the best they can produce and eager to interpret their gospel of good music to those who have enjoyed lesser advantages. And in the foreranks of these musical missionaries is that great army of earnest, conscientious teachers who are once and all the time devoting their energies to the improvement of the musical taste of their respective communities,

To these teachers most often comes, in some form, the question, "Can all learn to enjoy or appreciate classical music?" Interpreted, this is equivalent to, "Can everybody learn to appreciate good music?" For, to the untutored mind, whatever rises above the popular "slush" with which the market is flooded, is tagged as classical," regardless of the nice distinctions of the initiated as to the classic, romantic and futuristic schools of music.

And now to answer this persistent question, "Can I learn to appreciate classical (good) music?'

Most certainly it can be done, and to the same extent and with the same success that any set of earnest students will learn to enjoy good literature. In almost every educational institution, a class, varying in general tastes, in preparation and in capacity, is organized for the purpose of studying literature and acquiring a taste for the most artistic forms of expression through the medium of letters. Just as to a greater or less degree, each one who makes a serious effort will acquire that intangible something which causes his mind to demand a higher type of literature to satisfy his sense of the beautiful and true; just so, if he will follow some similar method of procedure, can anyone with a normal mind learn to discern and enjoy the beautiful in the higher forms of music.

By way of caution, do not try to scale Parnassus at a bound. Seek beauty first in the simpler things. Many selections from Schumann's Album for the Young, Op. 68, from Heller, Op. 47, Op. 45, or Op. 46, from Mendelssohn's Songs Without Words, the easier and simpler movements from the old masters, as well as many gems by modern composers, will serve as materials for study. In teaching a class in Musical Appreciation the wide-awake person need not ask, "What can I use?" There is such a wealth of material that it becomes a problem of elimination, because there is so much more of value than one could possibly present in any ordinary course on this subject.

Of course, anyone undertaking to study these works alone or to present them to a class, must be able to execute them in a finished style, with due regard to phrasing, dynamic effects and the meaning of the composition. If the blind lead the blind, all will land in a

First, select a composition of real merit, possessing an attractive melody, good harmony and a pleasing rhythm. And there are plenty of such. Study its general structure, its phrasing and the relation of one phrase to another. The first phrase of a period almost always leaves something of the impression of having asked a question; the second partially answers this, but leaves one somewhat in suspense by ending with a half or imperfect cadence; the third phrase repeats the first question, which it may emphasize by variations of melody, harmony or rhythm, to which there is no limit; the fourth phrase usually brings with it a sense of completeness, as if a final answer were given to the question. Sometimes the last two phrases will be repeated in a somewhat altered form, so that the period is made to consist of six phrases. Occasionally the third or fourth phrase only is repeated for emphasis, which produces a period of five phrases.

This language of the phrases, or development of alternate questions and answers, is one of the most notent means of stimulating interest in students. They soon will be listening, eager to tell you when a phrase has been finished. It is valuable practice to have them call "phrase" at the end of each one. It will destroy the æsthetic atmosphere for the moment, but you are now teaching them the mechanical outline that will make possible the æsthetic quality in their future playing. If they are slow to catch the phrase groups, study with them a few familiar standard hymn tunes, so they may get the divisions of music as they are fitted to the lines of poetry. Then apply this knowledge to instrumental themes.

When the students have begun to grasp the idea that there is a real language in music that is able to express an idea conceivable to the mind, then begin the study of selections in which the imagery or mood is clearly portrayed. Take, for instance, the Reiterstück from Schumann's Op. 48. Here not only the clickety-clack of the galloping horses' hoofs is plainly heard, but also the approach, the passing, and the departure in the distance of the hunting party are conveyed almost more plainly than even words could do. And all this is done

in two pages—a genuine "short story" in music, Bachmann's Pastorale is another composition of great value for awakening imagination. Here we have the quiet theme of the shepherd, the bell of the neighboring chapel ringing clearly through this melody, falling on the second beat of the left hand. Then comes the tinkling of the small bells of the flock interspersed with the deeper tones of a larger bell; and a little later the rippling runs of the shepherd's flute. And all these are woven together in an attractive composition which, if not truly great, is yet fine material for awakening the student's faculties so they will be able to grasp the more subtle significance of works of a higher order,

Macdowell's Scottish Tone Picture has two strongly contrasted moods graphically portrayed. First, we have the onward sweep and gathering fury of the waves as they approach and then break upon the rock-bound coast. Then comes the middle section-a plaint of pitiful loneliness.

As the studies proceed selections will be used in which the imagery is less apparent and in which greater demands are made on the imagination and sympathies, Gradually the point will be approached where the pure classics will be enjoyed for their beauty of form, their chaste sentiments and their more clusive significance.

WHETHER or not recitals pay, is usually discussed from the standpoint of the pupil. But there is another side to the question. A conscientious wide-awake teacher may, herself, learn a great deal from a recital by her pupils. There is a certain psychological influence in hearing them play before other people, which enables her to view them critically, dispassionately, as if through the eyes of another. For the first time, perhaps, she stands aside in forced detachment, and, unable onger to aid, correct or urge them on, she may merely

THE ETUDE

The chances are this will be, at least for the inexperienced teacher, as valuable a lesson as it is for the pupil. I shall never forget what I learned from my first recital

My pupils were all gathered in shining array; their mothers were seated, all ready for proud approval; and was beaming in the background. But not for long did beam. Before the third number had been finished, knew something was wrong; and as the hour word miserably on, I weighed myself in the balance and found myself wanting. Clearly there was a lack of preparedness; but where, and why? I had been so sure they would do well.

In a never-to-be-forgotten revelation, it came to me that I had never before heard one of my class play her number through entirely alone. I had interrupted with criticisms or corrections. I had hummed the melody, I had whacked and thumped on my end of the pianowith a deluded notion that I was inciting my pupil to loftier effort. And all the time I had quite lost sight of the effect of the composition as a whole. It was as it I had been minutely examining a butterfly beneath : microscope, and had been so taken up with a blcmi here and a tiny spot there, that I had forgotten that it was created to fly. I had lost my perspective-and per spective, mind you, is just as important in music as i art. Get hold of the wrong end, and your work will soon be hopelessly out of focus,

Recitals and more recitals! And in each one, it is safe to prophesy that the earnest teacher will learn of her own deficiencies as well as of those of her pupils.

# Arm Relaxation Applied to Finger Work

By Farle Laros

Many teachers of the pianoforte insist upon a standard position of the hand and fingers, assuming that this will bring about an accurate technic

A good position is the result of proper muscular conditions. A famous piano teacher has said, "When it looks pretty, it is right;" and this is not a bad guide Position will always be correct if the muscles perform their proper functions-not merely those of the hand and the forearm, but particularly those of the upper arm and shoulder.

In watching really great artists we see a beautiful position at all times. This is because they have discovered the secrets of muscular control. Faulty muscular condition may result in lack of velocity, blurred passages and frequently excessive fatigue. Even the excite ment and undue anxiety which sometimes accompanies performance causes a stiffening of the muscles which is njurious to the playing. If the upper arm and wrist muscles are tightened so that the finger tips rest rigidly on the keyboard, finger independence becomes impossib As the brain controls all good piano playing, we should have a proper respect for sensations in the arm. It is possible to conceive in the brain that the arm is floating, and that the muscles are released for playing without

The arm should always float over the keyboard with the wrist in an elastic condition. The energy exerted to strike or depress the key should cease the moment the sound is heard and a condition of proper relaxation be

The practice of rapid passages should be done staccato and at a much slower tempo than that ultimately intended. In this way we practice getting away from the keys, so that the rebound accelerates the speed when the rapid tempo comes.

It is reported that the late Rafael Joseffy insisted upon having his pupils practice all passage work staccatissimo. Thus by reducing the rise and fall of the fingers he produced the most delightful and gossamer-like effects, for which he was noted.

A good general rule is to keep the arm floating and cease all finger exertion at the moment of tone emission.



By EDWIN HALL PIERCE



IT is self-evident that one who wishes to accomplish any great undertaking must at least know what he intends to accomplish. Then, too, it must be something in accordance with his real inner character and the nature of his talents. One may, with diligence and skill, raise finer and finer roses from a rose bush, but never notatoes: the best razor in the world would make but an indifferent can opener-and it would ruin the razor, at that,

In examining the lives of the great musicians we find that each one of them had some guiding principle in his work which he carried out resolutely without counting the cost or reckoning the reward; but we must not expect that in every case this principle is to be found expressed in the form of a brief, pithy saying. Few musicians have been great phrase makers or proverb quoters, but as it is a dictum both of law and of common sense that a man's intentions are to be judged by his actions, it is not difficult, supposing we are sufficiently familiar with the facts of a person's life and work, to deduce the chief underlying motives in each individual's case. A "maxim," then, is not necessarily a verbal utterance, but simply a guiding principle sanctioned by experience and relating to the practical conduct of life.

One other caution before we proceed-what do we mean by "success"? If we mean the accumulation of a great fortune we shall find but an unprofitable field for discussion in the musical profession, although it is a pleasure to be able to recall some worthy exceptions, such as Verdi, who became immensely wealthy and made good use of his wealth; Paderewski; Caruso; Patti; Ole Bull; some half dozen others perhaps. Brahms, a composer, whom many critics reckon in the same class with Bach and Beethoven, by a lifetime of the most conscientious and enduring sort of work, accumulated a fortune of \$80,000. He is worthy of all respect, but no one, unless through a false and distorted sense of life's true values, would attempt to maintain that he was a greater "success" than Mozart, although the latter through a lack of worldly wisdom passed up his best opportunities for advancement (for instance a most flattering offer of a high salary from the King of Prussia) and at last filled a pauper's grave.

What then is success? To be what one is born to be-to develop one's powers to the utmost-to live life as a great adventure, taking bravely whatever hard knocks come to one, but never turning aside from one's main purpose! If one has great and peculiar talents, this is a great and peculiar problem, far other than that which comes to those whom Wagner (in one of his letters to Liszt) designated as "Dutzend-Menschen" -people who come in dozen packages!

We are now ready to consider some of the most interesting individual cases.

#### Bach and the Ministry of Music

The young music student who knows Bach only from the Inventions, a few Gavottes, Minuets and Bourées, or even that wonderful collection of preludes and fugues known as the Well-tempered Clavichord, is in no position to form any adequate idea of the real nature of Bach's genius. His greater organ works, such as the Fantasia and Fugue in G minor, display him in a more noble aspect, but above all he was by nature a composer of sacred music. His greatest works are The Passion According to St. Matthew (a work having the dimensions of an oratorio, and suitable for performance on Good Friday, or in general on the days of Holy Week), the Christmas Oratorio, and the Mass in B Minor, but his sacred cantatas and other miscellaneous church compositions number hundreds and embrace material suitable for every possible occasion of the Church Year. Probably the finest performances in the world of these works at the present time are at the annual Bach Festival held at Bethlehem, Pa., under the direction of Dr. Wolle. To listen to these renditions of Bach's greatest music under such ideal

conditions is a privilege to any musician, well worth much effort and sacrifice

Bach had excellent musical training in his youth, which he supplemented by constant study in later years, and by going to hear other great musicians of his day; he was untiringly diligent as a worker and had no vices or unprofitable habits; but above all, his success as a composer of sacred music lay in his intense sincerity. was a profoundly religious man-had some eighty books on religious or theological subjects in his library -made a practice of daily family prayers in his large household, and in the conduct of daily life honored the religion he professed. He was a member of the Lutheran Church, but so far removed from religious bigotry' that he wrote four Masses for the Roman Catholic service. The greatest of these, by the way (the B minor), has never been used in the Catholic Church, on account of its length interfering with the ritual, but portions of it have been used on some occasions in certain Protestant Churches, after the manner of

# Why Not More Bach?

Why lot More Bach?

Why is it that these works—the caustain, for instange—which are to be classed among the greatest music of all time, are dimonst never heard, in clutches locally. These mentions are the standard of the control of

But let us forget these unfortunate little blemishes, in view of the surpassing greatness of his work taken as a whole; what maxim seems to have been the guiding principle of life as a musician? We have his own "The true purpose of Music is none other than this,

to minister to the honor of God and the comfort of humanity, whereof if one take not heed, it becomes no true music, but devilish din and discord," Query-What would Bach think of Richard Strauss' Salome?-or of the "futurists," Ornstein, Schönberg, or

Haydn was an incurable optimist: the apostle (in music) of light-hearted, good-natured merriment and

Was he then akin to the present-day writers of ragtime or of ribald comic songs? Perish the thought! As Ruskin pointed out in alluding to the expression -"Vital feelings of delight" in one of Wordsworth poems-not all feelings of delight are "vital" (i. e., life-giving) some are deathly feelings of delight. There is a most important distinction, but we leave the reader to draw his own moral. Haydn's music always leaves

a clean taste in the mouth.

Stravinsky?

This, in spite of the fact that he had his own share of troubles, great and small, throughout his life. Leaving home at the age of six years, to be educated in music by a relative of the family, his fun-loving disposition often got him into trouble; thrashed for climbing up on a high scaffolding of a palace that was building; expelled from school for cutting another boy's pigtail (for so they wore their hair in those days); later on having to get his own hair clipped short and wear a wig, "for the sake of cleanliness," he explains. When a young man, falling love with a barber's daughter, where he boarded; but she became a nun, and he was persuaded to marry her sister, who proved a very disagreeable, quarrelsome and unsympathetic woman, so that it is not strange that he sometimes sought consolation in other society. In later life he was disfigured a wealthy banker, likewise a man of wide culture with

by a growth in his nose (a polypus), yet he never lost his cheerfulness. His dark eyes beamed with benevolence, and he used to say himself, "Anyone can see by the look of me that I am a good-natured fellow,"

Like Bach, he was an indefatigable worker, and one of his marked characteristics was his constant aim for perfection in his art. The greatest master of orchestration of his day (with possible exception of Mozart), he nevertheless, in old age said regretfully to a friend, "I have only just learned how to use the wind instruments, and now that I do understand them, I must leave the world." His musical penmanship was extremely neat with seldom a correction, "Because," said he, "I never put anything down till I have quite made up my mind about it." This element of clear, definite thinking is evident musically in all his compositions; nothing is ever confused or superfluous

His best works are decidedly not his piano sonatas, but his symphonics for orchestru, his string quartets, and his symphonics for creating and the Sensons; in recard to his appealing. Ornoidored from a purely musical standpoint, specially. Considered from a purely musical standpoint for the district special s

Haydn was a Free Mason, as were also Leopold Mozart, and his more famous son. In his old age, he attributed much of his success in life to the habits of untiring diligence which he had acquired in early youth through the hard discipline of Johanna Mathias Frankh, the relative who educated him. "I shall be grateful to that man as long as I live," said he, "for keeping me so hard at work, though I used to get more flogging than food."

Summed up in a few words, the maxims of Haydn's success seem to have been:

·Clear thinking

Constant striving for perfection in his art.

Frank expression of his own cheerful nature, A grateful and sincere religious faith.

# Mendelssohn's Happy Life

In the Leipsic Conservatory (founded largely through Mendelssohn's efforts) stands the motto, Res Severa VERUM GAUDIUM-"A perfect (strict, or exact) thing is a true joy." This same motto is said to have stood in the Old Gewandhaus, famous for symphony concerts for many years before the new building was erected for that purpose. That Mendelssohn chose this motto, we have no direct evidence, but it seems intrinsically probable, as the phrase would be so wholly characteristic of his character. His father, for whom he had the greatest love and veneration, brought him up always to finish one thing before he began another, and he early showed such methodical habits and such efficiency in all he undertook that his parents, though they had no prejudice against a

musical career, deemed him destined for a business man, A glance backward at his ancestry may be of some interest in this connection. His great-grandfather, Mendel, was a poor Jewish schoolmaster at Dessau. Mendel's son, Moses, adopting the European custom of having a surname (which was not yet universal among the Jews), called himself Moses Mendelssohn ("Mendel's son"), and this Moses Mendelssohn lived to become a great philosopher, one of whose books was translated into nearly all European languages and at least one Asiatic, His son, Abraham (father of the composer). took to a business career, and in course of time became

an intelligent appreciation of art, literature and music. The time came when he humorously remarked that in his youth he was best known as his father's son, but in middle age as his son's father! Abraham Mendelssohn gave his son Felix the benefit of a most thorough education, both in the more solid branches and in what may be classed as "accomplishments." He made such diligent use of his opportunities that, besides developing wonderful talent in music at an early age, he made translations of poetry from several different foreign languages into German verse, and he learned to sketch and to paint in water-colors, some of his attempts in this line showing almost a professional degree of excellence. In this, by the way, he resembled our own Edward MacDowell. He was a good dancer and fond of society, making hosts of friends, and in his correspondence he showed himself a delightful letter-writer,

Abraham Mendelssohn was a Jew of such an extransity for that he gradually drew sway from the velletion of his fathers, and his children, including young Fells, were standing perhaps encouraged to become members of Christian perhaps are used to become members of Christian perhaps are used in the Lutheran Chruch. This perhaps was confirmed in the Lutheran as subject for his first great vertages.

The wealth of the Mendelssohn family, coupled with Felix's own monetary success in his professional work, placed him in a more independent position than has been the fortune of most musicians, and he was able to carry out consistently the maxim which he adopted, of writing solely to express his own individual taste in the best manner possible, without regard to the critics-for even Mendelssohn was not exempt from much hostile criticism. He wrote some little verses expressive of his views, which we quote here in Sir George Grove's translation:

> "If the artist grovely writes, To sleep it will beguile,

If the artist gaily writes, It is a vulgor style.

If the artist writes at length, How sod his hearers' lot! If the ortist briefly writes, No mon will care a jot.

If the artist simply writes. fool he's said to be. If the artist deeply writes,

He's mad; 'tis plain to see. In whotsoever way he writes He con't please every man Therefore let an artist write How he likes and can.

# Chopin's Definite Path

If Mendelssohn's character may be called rich by its inclusiveness, Chopin's may be called rich by exclusiveness; he early realized what was his chief talent, and confined his energies within one narrow but deep channel, with wonderful results

Though born in Poland (of a French father and Polish mother), he lived most of his life in Paris, where he mingled in a circle of high society more distinguished for graceful manners and witty conversation than for fastidious morality.

Unlike other great composers of his day and earlier, he did not attempt every field of composition, but confined himself almost exclusively to piano solo, developing a new and characteristic idiom for that instrumentan intrinsic piano-style, free from the influences of orchestral or choral music. He wrote several really beautiful songs, which are less known than they deserve to be, but his few excursions into the realms of orchestral music (as in the orchestral parts of his two concertos) show that he was not thoroughly at home except at the keyboard. Aside from the returns from his work as a composer, he supported himself as a piano teacher, having a fashionable clientele and charging high prices, but experiencing some difficulty in meeting the expenses involved by living among extravagant people.

Its ablow two letters, and mingled so little among other processions are processions and the standard that the sample is not to finapire among of the reparded him as ampled, thin greatly, as did Schumann, and the latter did appeared to the strong opposition. Compositions in Germany, in the face of strong opposition. Compositions in Germany to development of the strong opposition was to confine thinged to the development of the strong opposition. It is not considered that the succeeding the strong of the strong opposition opposition opposition of the strong opposition oppo

# Schubert's Difficult Road

Schubert spent his whole life in almost squalid poverty, relieved occasionally by short periods of financial success. He had talents sufficient to have won him a com-

fortable position in the world, and he was by no means destitute of friends willing to be helpful, but he had one overwhelming purpose in life-to write down the beautiful musical thoughts which seemed to flow from his brain in an endless torrent of melody. The most incredibly prolific of composers, he appeared to write music with as little premeditation as one would write a friendly letter. To Schubert's absorbing devotion to this employment, regardless of consequences, we owe the rich treasure of music that has come from his pen. This was evidently his maxim-to produce what was in him. He could no more dare to turn aside from this than one of the old Hebrew prophets could refuse to speak "the Word of the Lord" when the spirit of prophecy came upon him. Who dares say he was not a "success?"

#### Brahm's Intense Sincerity

The keynote of Brahms' character was his intense sincerity in work and his tireless strife for perfection. One is reminded of Longfellow's verses:

> "In the early days of art. Builders wrought with greatest care Each minute and unseen part, For the gods see everywhere,"

We are fortunate in being able to quote authentically the maxim which he spoke to his friend, Sir George 'Henschel: "Beautiful it may not be, but Perfect it must be," As an athlete keeps himself fit by regular gymnastic exercises, so Brahms, even after he had become a mature composer, used to work exercises in counterwe defy the most experienced musician to take any one ciples in their art.

of them and actually improve on it by any change in detail. Of its kind, everything is perfect, which is just as he intended.

#### Grieg's Precept

When Grieg was a student at the Lelpsic Conservatory he was a delight to Robinske, his composition teacher, on action and the student of the conservatory he was a delight to Robinske, his composition teacher, on actine a great vecarion because he would not chey the thin-honored rules of horrors, and the student he would not chey the thin-honored rules of horrors, and the he with description in the law of the heart with description in the heart was a student of the heart with description in the heart was a student of the heart with the heart was the heart was a student with the heart was the heart

#### Concluding Remarks

Did space permit, we might continue this interesting discussion almost indefinitely, taking up the other great musicians one by one, and commenting on what appeared to have been their leading maxims in life; but we have already gone far enough to deduce a general principle; all these maxims narrow down to one-Know thyself and Be thyself!

So much for maxims which have a broad bearing on life as a whole; besides these, however, there are many little maxims, helpful to young musicians, which have a bearing on the technic of the piano or other instruments, and which may easily be searched out by those who are interested; such as Robert Schumann's Rules for Young Musicians, also many, many passages here and there in point, to limber up his brain. Not all of his compositions Great Pianists on Piano Playing, in which are quoted are equally happy in conception or pleasing in style, but various planists' views on the subject of important prin-

# Negative Criticism and Why It Fails

By Dean H. H. Bellamann, Columbia, S. C.

Between "Don't do that" and "Do this" lies all the difference between destructive criticism and constructive teaching. The first is all that is implied in its name, destructive. It hampers, narrows and discourages. The second has in it all of the elements of progress. It opens doors, points new ways and encourages effort. If it is ever permissible to say "don't," it is to say to the teacher, "Don't say don't,"

Only the thoughtful and observant and sympathetic teacher who has had wide experience in the training of young people, particularly those of the adolescent period, can know how sensitive their mental mechanism is and how delicately it must be dealt with. Intellectual habits are formed during these years and tastes defined. A permanent leaning toward music may be achieved or a lasting distaste implanted. The future is in the hands of the teacher. The very stuff of destiny is being dealt

#### New Ideas

The young mind, as a rule, really likes information and is genuinely hospitable to new ideas; but, with the growing sense of individuality increasingly noticeable during these years, is peculiarly sensitive to unfavorable criticism. A large part of the difficult problem of guidance is solved in the very simple and practicable matter of constructive criticism-and in the avoidance of

Take note of the number of times you say "don't." If, during the course of a half hour piano lesson, you have said to your pupil, "Don't play so fast;" "Don't sit so far from the piano;" "Don't forget pedal in that measure;" "Don't stiffen your wrist;" "Don't lift the fingers so high in a rapid passage;" "Don't forget the accent there," etc., imagine the cumulative effect of so many "don'ts." The pupil will leave the lesson hour with the impression that everything has been wrong, that he has made no improvement, that his practice has been in vain, that he has no talent, and with an ardent wish that he didn't have to study piano.

Wouldn't it have been quite as easy to say, "Move your chair closer;" "Play more slowly;" "No pedal in that measure;" "Loosen your arm;" "Fingers close to the key in rapid work;" "Remember the accents?" And this time the effect of several positive directions, instead of prohibitions, will create the impression in the pupil's mind that he has been told something new and therefore is progressing. He will altogether overlook the fact that the directions were criticisms and the psychological effect is overwhelmingly favorable and encouraging.

teacher, but sound in philosophy and practical in their psychological working.

Cast every suggestion in the affirmative and constructive mold. Say "Remember" instead of "Don't forget." At first trial the teacher will be surprised at how many times he must catch himself. He will be dismayed at the number of "don'ts" he must have used. The reactions upon the teacher will be noticeable at ouce. It will beget the habit of constructive thinking for the teacher as well as the pupil. The secret of progress is there.

It is possible to go through the lesson and make a score of corrections by saying "Don't do this and don't. do that" without having given the pupil one new idea and without having told him how to do a single thing differently. But it is not possible to go through a lesson making a score of corrections by naming the correct procedure and suggesting positive directions without having given the pupil a score of ideas, some of them new. As was said, it begets the habit of constructive thinking for both teacher and pupil and that is the true educa-

# The Fallacy of "Don't"

Aside from the purely psychological aspects of prohibitive criticism-and I might write at length on the baneful and stultifying effect of it—the unsound pedagogy of it-aside from such aspects of the question there are certain immediate, concrete consequences of a very serious nature. For example: "Don't stiffen your wrist"-what happens? An immediate wrist consciousness which is the very opposite of the result desired. If the wrist is stiff we must go around the difficulty without mentioning wrist and with nothing but positive directions. Vocal teachers know the fatal effect of saying to the singer, "Don't tighten your throat."

I would suggest to the teacher that he take note through one day of the character of his criticisms. Watch the "don'ts." Analyze the character of suggestions and determine whether or not they are suggestions that are constructive. Cut out of your teaching vocabulary all of those phrases which are merely prohibitive and substitute statements of the results you are striving to attain. It sounds simple. You will be likely to find that you, like thousands of able teachers who allow themselves to be stultified in their thinking processes by routine and stereotyped repetition, have fallen into that easy habit of saying "Don't," without offering to your pupils the only thing from which progress and enthusiasm may come-constructive criticism.

THE ETUDE





# The Soul of Poland in Music

By MICHAEL J. PIDUCH

Why the Land of Paderewski and Chopin has Produced so Much Great Music



Polish music in general, is like a kaleidoscope-so varied in color and tenseness that it seems almost impossible to acquire one definite, clear and comprehensive idea if it. Much less is it possible to discuss the subject per longum et latum in a few passing paragraphs. Therefore out of moral and physical necessity I shall limit myself to the sole consideration ofwhy Polish music is what it is.

Psychology teaches us that music, as such, is a finer sense of the human soul. Music belongs to the most subtle and most sensitive organs of the soul, and as such, it is necessarily controlled by the most subtle and tender activity of the human intellect. We see herein, the strong and evident possibility of certain given nations or races acquiring a certain taste in music under the influence of environment. Thus southern music (Mexican, Hawaiian or Spanish) differs essentially from the music we would expect to hear from the inhabitants of Norway, Sweden or Germany. Thus also, those of us who have a rather comprehensive knowledge of music at least in theory, can very easily distinguish between a French court ballet and a maxixe, between our own Sousa and Richard Wagner, between Drumheller's Love and Devotion and Schubert's Sere-

#### Sweet Melancholy

Furthermore, generally speaking, music expresses, more than does literature, the soul of a nation. A typical case of this truth is the music of Poland. Polish music expresses the soul of Poland more than the deep, mystical and inspiring words of Adam Mickiewicz, the famous Polish author. In Polish music each little folksong, each musical theme from the single oldfashioned country dance to the exquisite Valse Brilliante of Chopin, seems to breathe a different spirit. They all seem to suggest a different mood for the soulful listener. In Polish music, to speak in plain terminology, when we hear one melody, we love it, when we hear another, we love that too, when we hear another, we love it also, and so on, until-until our brains seem to be awhirl with that certain, unexplainable feeling of-bleosurable bain. Pleasurable pain indeed! Whence it came we know not: we do not even dare to analyze our feeling of sweet melancholy, lest it

should leave us for a moment or so. But a realistic world of pleasure do we find in this-pleasurable pain! On hearing a typical Polish melody, I recall that I smiled even through oncoming tears.

Could I say more about this unexplainable feeling? Could I say more about the effects of hearing Polish music? Oh, yes, I feel as though I could write and write,but what? There is much, very much to write, but the human intellect seems to call my thoughts back and say: so far and no farther. The task of delving deeply and successfully into the quintessence of Polish music is as hopeless as an endeavor to translate literally the Italian term "dolce far niente," the German "Gemütlichkeit," or the Polish word "zal."

The Countess d'Agoult asked Chopin, "by what substantive he called that which he enclosed in his compositions like unknown ashes in superb urns of most exquisitely chiselled alabaster?"

"Conquered," writes the flowery Liszt, "by the appealing tears which moistened the beautiful eyes with a candor rare indeed in the artist, so susceptible upon all that related to the secrets of the sacred relics buried in the gorgous shrines of his music, he replied: that her heart had not deceived her in the gloom which she felt stealing upon her, for whatever might have been the transitory pleasures he had never been free from a feeling which might also be said to form the very soil of his heart, and for which he could find no appropriate expression except in his own language, no other possessing a term equivalent to the Polish word ZAL, As if his ears thirsted for the sound of this word which expressed the whole range of emotions produced by intense regrets through all the shades of feeling from hatred to repentance, he repeated it again and

ZAL, then, was the principal motif of Chopin's charming music. And, it has been the principal motif of all Polish music from its very birth, especially from Nicholas Gomolka (1539) down to the last echo of Ignace Jan Paderewski.

Polish music! "Strange substantive, embracing a strange diversity and a strange philosophy! Susceptible of different regimens, it includes all the tenderness, all the humility of regret borne with resignation and without a murmur, while bowing before the fiat of nece-sity and the inscrutable decrees of Providence." Strange music of Poland!

What has caused this strangeness?

What strange hands have molded this wonderful spirit of "o strange philosophy?"

History and nature have been the strange hands that molded this wonderful spirit of "a strange philosophy." History and nature have been the parents of the Slav temperament, of his deep though simple and tense soul.

If we were to ask History, we would readily and undoubtedly discover that music, the finest and most exquisite of the arts, is very often the "bitter" sweetness distilled from suffering and privation. The most subtle development has always come from peoples that have suffered-from peoples that have been ruthlessly oppressed until they have lost their independence and national existence. We also know that happiness and content of life are desirable, but they seldom if ever breed artists or keen and exquisite temperaments of any kind. What Poland suffered, the world knows only too well.

"Probably no country in all history has been more torn and crushed in the political grinding together of

powerful and warring neighbors than Poland," says Leonald Stokowski in THE ETUDE of February 1915 Poland has been for centuries the bulwark, the outer fortress of Christianity, and as a celebrated American once remarked, "The vanguard of Democracy!" For years, nay even centuries, numerous enemy hordes of Tartars, millions of wild and maddened beasts came with a great fury and fiery onslaught than would seem possible to exist in human breasts. . . . They came, they pitched their white tents before the grim walls of Kamienietz; they attacked, but the wild tide of barbarians broke in twain on the Christian breast of fair, brave Poland, Kamienietz, Varna Zbaraz, Somo Sierra, Vienna! What brave and inspiring memories cluster around the crumbling walls of ungrateful Vienna!

Henryk Sienkiewicz, the modern interpreter of the soul of Poland, tells us that the Poles never felt safe and secure before the Tartar and the Turk. "In the spring the hordes will come," was a well-known word among them. The Tartar and the Turk did come, like a hungry and revengeful tide and overran poor Poland, but they could not hold what they gained. And Poland fought not for herself. She fought and even died to save the prospering West with its Christianity. Grunwald, Tannenberg will remain, forever in the minds of the civilized world like eternal monuments of life and effort sacrificed for Democracy. The autocratic and militaristic order of Teutonic Knights met the poorly equipped forces of Poland and Lithuania and suffered a defeat that robbed them of their powerful and usurping influence forever.

#### Time Old Enemies of Tartar and Turk

How impressionistic is the Polish soul is seen in their architecture and dress. The Tartar and Turk came, and brought with them all the mysticism and utter fatalism of the Orient. Soon the Turkish tide ebbed away, but the marks of the Orient remained seemingly forever! Even the most casual observation will note the Oriental effects on the European Poles. We see the Turkish impress on their architecture and dress. Passing through some of the down-town streets, we find many a beautiful minaret, arabesque tracery and Byzantine effect in church decoration. Moreover, very many of Poland's deepest thinkers fell victims to

the mysticism and symbolism of the Orient. Two of the greatest Polish poets, Juliusz Slowacki and Adam Mickiewicz, very often sing like mystic bards of Teheran.

Thus, centuries of almost continuous fighting passed, and finally, Poland, bleeding from a fatal wound, fell. "The partition of Poland," says Alison in his History of the French Revolution, "combines at once all that we hate and despise. It had all the meanness of political swindling, the fury of national rapine and all the atrocity of military massacre." Persecution followed upon persecution until the face of downtrodden Poland was covered with blood. Twice the indomitable Poles arose in revolt, and twice their noble attempts failed! To the readers of history Poland presents a bitter spectacle, a sorrowful and pitiable tragedy of base injustice that cried to God for vengeance. The last scenes of the history of Poland are an epic of shattered hopes, but of pure and bold ideals.

Art, and particularly music, nurtured in the breasts suffering all this, could not possibly have been different.

Nature, as it is visible in the Slavonic lands, and hence in Poland, also is generally monotonous. Rigor, gradually melting into the spirit of Oriental ease mixed



PADEREWSKI, WHEN PREMIERE OF POLAND, SURROUNDED BY A GROUP OF POLISH OFFICERS

"Getting Ready for a Recital"

By May Hamilton Helm

Making due allowance for going elsewhere for two

piano practice (where the teacher has not two pianos in

the studio), why should there be extra preparation for

a program generally made up of a string of solos, often

pieces." Knowing that the inevitable recital looms large,

when a pupil plays a certain composition better than the

Parents justly object to too much time being spent on

one wishes to appear at one's best in a recital. The wise

teacher decides upon the piece best suited to that pupil.

and plans accordingly to have it on the recital program

Individuality manifests itself very early. Even years

of experience will not always enable the ten her to give

The writer once assigned Godard's Chop and Raff's

A la Tyrolienne to two girls who were fronds, Gracia

and Ruth, and was surprised that they didn't seem to

"fit." Gracia suggested that they exchange pieces, when

presto l the effect was magical. Work accomplishes won

ders, but there are certain pieces that spenally appeal

to different individuals; and it is time wand to try to

make a pupil learn a piece, for public performance, which

Teachers often complain that their publi does not

"take an interest in pupils' recitals." No wonder! Just

others, why not accept Fate's clear indication that her

Many teachers use practically the same "course of

apparently "without adequate terminal facilities"?

the "show off" piece. Just as one "dresses for co-

without the slightest neglect of the regular work

just the right piece to the right pupil.

she finds distasteful.

with an air of melancholy, is the atmosphere it suggests. The vast undulating plains, like endless rocking seas of green fields, divided here and there by clumps of solitary elms, involuntarily make one sad. The eye seems to glide over the land in one second, drowning itself unexpectedly in the mists of the horizon. Very few landmarks arrest the eye. There are few, very few hills, but these are beautiful. Beauty-sleeping beauty, seems to be the indelible impression we acquire of the surroundings as they stretch out before us. Over all this resting pulchritude there seems to hover a spirit of mystery, unrest, a spirit of unexplainable sadness, loneliness and sweetest melancholy

The shepherds have led their flocks to the stables. Their flutes are silent for the night. All is silencethe deep, dreamy silence of a summer evening. Surely no music is heard; still one's soul seems to be overflowing with soft and tender barcaroles whose voices, echoing deep in its darkened chambers, seem to lift us to the heights of happiness. Alas, when we are about to dream of this new happiness, we seem to hear a mysterious whisper within us: "Thou shouldst desire more than this happiness. . . . Dost thou forget that happiness is not the sole goal of thy frail life? . . . 'Van-ity of vanities; all is vanity.'" We despair I Though we are cheerful, still one thought assumes control over our thoughts. It is the longing, the fond longing for something that would be real in perpetual unchanging value.

The beauty of Poland is monotonous, but beautifully monotonous. It breathes sweetness, delight, cheer, content, all crowned with this mysterious and unintelligible spirit of melancholy, this untranslatable-ZAL1 "Beauty in its highest forms," says Edgar Allan Poe, "invariably moves the sensitive soul to tears." The indomitable and sensitive Pole responds to this framing of all his art, but particularly his music, to the heights and depths of divine despair.

The Baptism of Fire

Thus Poland, baptized in fire and surrounded with the sweet melancholy of Nature, gave birth to a music of "a strange philosophy." She gave birth to a music that is simple and grand. Polish music is famous for its world-wide dances like the Polonaise, Oberek, Kuiaviak, Polka,, Krakoviak, Mazurka and others. Polish music soars high when we consider its originality and exclusiveness. There were, and there are many musical geniuses of other nations that exerted their otherwise pregnant and inventive minds to compose a Polonaise, a Kuiaviak or a Polka, but their honest and goodhearted endeavors were not blessed with the real, distinctive Polka, but merely a composition which they themselves designated as Tempo di Polacca.

In the valuable ETUDE of February, 1915, we read the following in the editorial: "Those who feel and know that the tragedy of Poland is in its last scene, and that the new Poland is to spring from the ashes of what the daring author, Michael Monaghan, has called 'the last war of the kings,' must realize that Poland has gained its greatest renown during the latter part of the nineteenth century through its wonderfully capable and inventive musicians. While there have been great Poles in large numbers of the other branches of Polish accomplishments-among them the giant, Henryk Sienkiewicz-the world at large has not failed to note that music is the art in which the genius of Poland has received its greatest recognition. Who can estimate music's debt to the land of Chopin and Paderewski?"

Poland, the New Poland is free and will be powerful once more. Nature will remain in its original suggestiveness and beauty and sweet melancholy, but the historical conditions will eventually be changed.

One of my girl students, fourteen years of age, who

has developed a scale speed in excess of twelve hundred

and eighty notes per minute and a proportionate speed

in arpeggios (Mason Series), recently assumed a similar

attitude toward her ability. She called my attention to

the fact that she was playing the Op. 27, No. 2, of

Beethoven, with my O. K., after seven weeks of study,

with a daily average of twenty minutes attention. And

almost entirely memorized. She is entitled to feel proud,

and it serves to illustrate what can be done when the

proper technical background is there. This is only one

Can all players attain such a high degree of speed as

that mentioned? Possibly not; for such a speed depends

upon a number of physical and mental qualifications.

But the fact that so many students ranging from twelve

to eighteen years of age have attained this speed and

even slightly higher proves that it can be done by others,

action of practically all of the muscles from the feet to

the finger-tips plus mental control. The development can

be brought about by the study and practice of a few

But remember the important fact that physical piano

technic cannot be developed by the practice of exercises

exclusively. Pieces must be studied and played in order

to develop not only the esthetic side of playing, but the

ability to release and control the power which is gained

through the practice of the exercises. Speed and me-

chanical ability must never be the "end," but only a

means to the end, artistic interpretation of music for the

of all gains in the speed of scales, arpeggios and thumb

exercises that were made by his students. Keeping such

records furnishes an incentive to greater effort. My own

pupils, young and old, are delighted when the metronome

Personally I can still feel the hearty slap on the back

when I managed to attain a speed of merely nine hundred

So students, start the metronome going and try to

develop a continual but gradual increase in rhythmical

speed. Every point gained will mean that much more

finish and create greater confidence in your playing.

You will find Dr. Mason's suggestions on scale practice

And please remember that even in the music of such

a modern as Debussy you will find plenty of demand

reveals a gain over a previous record.

for all the speed that you cultivate.

his satisfaction.

of the utmost value,

The late Edward Morris Bowman kept a strict record

Such a speed demands coordination in the control and

f many similar examples.

mental and physical exercises.

# Is the Development of High Speed Desirable in the Study of Scales and Arpeggios? By Alfred Edward Freckelton, Jr.

A NUMBER of articles have come to my attention, in which the writers decry the advisability of attempting to develop a high rate of speed in the playing of scales and arpeggios, stating that the playing of modern piano music does not require such a development because there is very little passage work in the music of modern writers.

Is this contention correct?

True, we seldom if ever find any passage work in Schumann and in the works of one or two others; but a few of us still play the music of Beethoven, Liszt, Chopin and even that of Mozart.

Is not a high speed essential in order to handle properly the arpeggio and scale passages in the sonatas of Mozart and Beethoven?

Leave them and come to Liszt and Chopin, What about the innumerable and beautiful "filigree" passages that we find in the works of both of these men? At first glance they seem to be purely ornamental, but really are an essential part of the perfected whole. Is not a high degree of control and speed necessary if we are to play these with the ease, delicacy or power that they demand?

And of Schumann? The proper playing of a selection such as the famous Whims is practically impossible without the ability to attain a reasonably high rate of speed in passage work. Why? Because the development of speed in passage work cultivates the ability to make the essential rapid changes in fingering that are found in the chords of Whims. Finger velocity is needed for

"But," said a fellow-instructor to me recently, "you speak of speeds of twelve hundred and more notes per minute. Surely you don't consider such a speed essential. for there have been only a few works written for the piano which demand such a speed,

No, not necessary, but desirable if it can be attained. Desirable, because such a speed constitutes reserve ability. Having the ability to play at a high rate of speed makes all slower passages playable with a much higher standard of accuracy and finish. Reserve power and reserve ability are the secret of success and artistic finish.

We buy a motor car and boast of its horse-power. But we seldom use all of it. A friend of mine recently purchased a car with an eighty horse-power motor in it. Asked if he had ever had occasion to call on it for its full power he replied, "No, but it is great to feel the way she purrs and how she can glide over any hill, and do you know I can make a standing start at the foot of Mine Hill and she will be giving me thirty miles per hour when I reach the top." Pride in reserve power,

The tragedy of Poland, the Old Poland is ending.

notice the length of the average program! Short re-What music may we then expect from resurrected

citals, oftener, might bring those interested in the performers, and who else is expected to come to pupils' recitals? For young pupils I have used gold, silver and blue stars on their reports, giving a gold star to any pupil for playing a new piece from memory at the weekly class. This accomplishes a two-fold good memorizing and becoming accustomed to playing for others. It also helps the teacher in "getting ready for a round.

# Unfair Competition By Thaleon Blake

THERE is one proper way by which larger carnings for teachers may be acquired, influence deepened, reputa tion expanded and prestige created. Advertising is that potent way,-not the gentle blowing of one's own horn for the financial echo that responds to each blast, but the expansion of one's reputation for making good.

Whether from fear of implied charlatanry or from false pride, the ultra-conscrvative teachers, like lawyers, and more especially physicians, seemingly making a fetich of non-publicity, although even in hard times they must maintain a high standard in appearance, in rentals, in wing. The higher cost of teaching is a real problem t can be solved only by more efficiently conducting the usiness side of professional work. There are two ways:

to save more, to earn more.

Paring down expenses is one way. Curtailment of outgo, however, is not increase of business, but thrift Increase of business is the sound method. Systematic advertising with newspaper's ink is the safest way to create a demand for our work. To attract new pupils bring in fees, and to lift fees to meet the cost of conducting the teacher's plant, is the peculiar province of newspaper and magazine advertising. No less than advertising by public appearance, it tells only what should be told, makes no drain on time or nerves, works all the time, by day and by night.

News print travels into nearby towns and villages and reaches students in need of advanced instruction. It goes into phonograph-equipped homes to reap profit from the inspiration such homes evidently derive from machine music. It comes under the eyes of those owning instruments who as yet cannot play them. It is the modern Aladdin's lamp that will open the door to opportunity for service. In short, printer's ink kicks up no unpleasant rivalry, and what dust it raises settles in the advertiser's pockets.

and sixty notes per minute in a scale that was played to Therefore, if there be any competition that is truly and wholly unfair, it is the competition of the nonadvertising teacher; and the unfairness comes in right here,—the non-advertising teacher is unfair to himself-The deduction is evident.

"Wherever there is good music there is harmony. Wherever there is harmony there are good citizens; and therefore the major proude all the good music that is possible to fill Philadelphia with the right kind of citizens,"—MAYON J. HAMPTON MOORE.

# Suggestions to Young Concert Artists

By a Pianist Who Has Given 3,300 Recitals in All Parts of America

# SIR EDWARD BAXTER PERRY

[Editor's Note .- This article is written out of the twenty-five years' concert experience of the famous blind pianist, a pupil of Clara Schumann, Franz

In a previous article the writer indicated some of the difficulties, as well as the possibilities, in the future for the rising generation of American pianists. A few hints with regard to professional policy and management may

First, everywhere and always, no matter what the discouragements or adverse conditions may be, put your whole heart and soul into the work, however small or seemingly cold the audience may prove. Pour out your best and strongest emotions through the medium of the instrument, like water, boiling hot, as from a volcanic spring. Be sure that there is some one in the audience whom you can help and quicken to a deeper and fuller life, and play for that one as if he were a thousand You never can tell whom you may be reaching or who may incidentally be of use to you later. Liszt used to say. "If you would warm an audience to a pleasurable glow you must be yourself white-hot, and must radiate emotion as a white-hot steel bar radiates light and heat." Chopin said: "The public is a sea of lead, it must be melted before it can be stirred, but I have not the strength for it."

Some may not consider it decorous or modest to strip your heart bare to the gaze of the curious multitude and let them see the red blood pulsing through it, and the quiver and throb of its sensitive life; but, rightly or wrongly, that is the duty and the necessity of the true artist if he would achieve results. The chief mission of music is to express, arouse and stimulate emotion, which is the mainspring of life and action. No matter what is said or written about sentimentality, exaggerated or morbid feeling, by those incapable of feeling anything but vanity and personal pride in technical achievement, emotion is the soul of art, and is what the world wants

#### The Technic That Amazes

We all love to "emote," as the saying goes; anything to get away from the dust and the comn the scholastic critics sneer as they will, give the public all you have and strive to cultivate more to give: for emotional capacity, like a muscle, grows with judicious use. The accurate and brilliant performances-I use this term deliberately-upon the piano, so much in vogue of late years, unimpeachable from a mechanical standpoint, but wholly devoid of real life and warmth, have necessarily resulted in making the piano the most unpopular of all concert instruments. And the piano recital is the least attractive and the least attended of all forms of so-called musical entertainment-except in a few cases where vulgar curiosity is invoked to hear; or, rather see, some great world celebrity.

We should always remember, if possible, as a Boston critic once aptly put it, that the piano was once considered a musical instrument, not a race-track or a gymnastic appliance.

We Americans as a race are greatly interested in and impressed by expert mechanical skill, the power to do; and we erroneously carry that interest over into the field of art. The highest development of technical skill on any instrument, though valuable as a means, is no more musical art than the accurate spelling of words is poetry or the faultless drawing of geometrical figures upon canvas is painting. A perfect circle is the most difficult thing a painter can produce without mechanical aid, but a canvas covered with circles is not a picture. The unfortunate mingling of the ideas of technical skill and art has led to the deification of the former and the practical ignoring of the latter in many minds.

As I have often reiterated, art is expression, not the conquering of difficulties. Yet it is the latter which most of our concert pianists, and I might add violinists and Liszt and others, Edward Baxter Perry. We do not, however, go to the same extremes as the writer in all points. For instance, while there have been

singers, chiefly strive to exhibit. And the most common adjectives applied to such craftsmen are "wonderful" and "marvelous," neither of which has anything whatever to do with real art.

It is the warmth and intensity of Paderewski's playing that has packed his halls again and again, while other pianists with as much scholarship and as much, or even more technic, play to half-empty houses. The public will forgive missed notes, but never missed sensations.

Secondly-Never play without a guarantee, however small it must be at first. You can volunteer your services to any worthy organization or cause if you wish to do some good and become more rapidly known, but never sell them without a stipulated price. It is not safe or judicious. The very town that will eventually guarantee you a hundred dollars, clear it, cover all expenses, and nay a good profit to the local management, generally will not nay hall rent and your hotel bill on the percentage basis. I speak from long experience, having tried the percentage plan in early life to get started-a mis-

The affair will be only half advertised, and less than half worked up, for the very simple reason that no one is responsible for the financial outcome. Your house will be small and the concert considered a failure by most people. Humans, like sheep, are gregarious, and do not care to go unless in flocks. You will be considered to be not a drawing card, will have killed that town for future appearances, and your reputation will suffer in consequence.

Thirdly-Put not your trust in bureaus nor in managers. They are often dishonest, always unsatisfactory. They begin by demanding a booking fee of several hundred dollars, which may or may not be used in your interests. They frequently demand exclusive control of some or all of your time and of certain given territory, where you might, but may not, make a number of good dates for yourself. Their object too often is to keep you out of that territory till they have placed with all the courses and colleges the artists on whom they can make the most money. Afterwards, they regretfully inform you that you are not in demand, either because you are too young and too little known or because you are a back number, have played too much, and are too well-known to be a novelty. Even when they do furnish you some dates at fairly good prices, they usually take the lion's share of the profits, letting you pay your own expenses for long jumps and unfilled dates between engagements, which takes most of what you have earned.

I have had this trick played on me twice in the past though one would naturally suppose that once would be enough for an averagely intelligent individual.

#### Never Degrade Your Art

Fourthly-Never lower and degrade yourself or your art for the sake of catering to the popular taste. It is always a financial mistake, not to mention other considerations; in fact, a bad case of "pearls before swine," and it is certain to fail. If you are really anything of an artist you cannot with all the will in the world make piano playing trivial enough, sensational enough, or vulgar enough to catch the masses-more correctly spelled "them asses." You will not become popular with them, but will disgust all musical people and end by pleasing neither class.

Fifthly-We must not forget that, however much our art may be loved and appreciated by the small minority for whom and by whom the artist must live, curiosity of a superficial, transient sort draws more than half of every audience. It is a factor with which we must

some notoriously dishonest concert agents, there are others whose business integrity is not to be questioned 1

reckon, however much we may dislike it. The farmer must rotate his crops to obtain best results, and we must rotate the fields of our activity. Curiosity once satisfied is satiated for the time, and will not prove a drawing force for a considerable period. Therefore it is not wise to visit the same section or town too often or too soon after your last appearance. It is better, when your name has become fairly well known, to divide the country into several sections of a few states each, work one section thoroughly this year, another next year, and so on. In the course of a few years you can return to the first section; and, if you succeed in securing and interesting a fairly good audience at your first visit, the chances are ten to one that you will have better houses, more dates, and should have more profit, on your second

However, as already said, beware of returning too soon and too often, or people will begin to say, "Oh, I've heard him!" with that tone of finality and dismissal which sounds the death-knell of artistic enthusiasm, aspiration and even interest. I know of nothing in the arduous life of the concert artist which is so discouraging, so disgusting, and so utterly fatal to his highest hopes and dreams as this one little phrase, "I have heard him." It shows that all your best work, all your nerve-racking effort and self-denial which you have put into it for years, and often decades, means absolutely nothing to them; that you mean nothing except one more addition to their collection of celebrities whom they have heard and can say they have heard. There are many who make such collections just as others collect strange beetles, foreign coins, or postage stamps, which, when once obtained, cease to be interesting.

Still, you may remember for your comfort that even among the swine you may sometimes awaken a latent soul, which perhaps is a higher mission than to feed souls already conscious of their æsthetic needs.

#### The Selection of Programs

A word about the selection of programs. If your work lies mainly outside the large musical centers, as is most probable at first, do not strive to present novelties. They are not wanted, and will not be understood at a first hearing. Choose rather good old standard works which have intrinsic merit, and distinctly emotional or dramatic significance, and about which many people have at least heard. These will interest them, do you more credit, and the cause of music more good, than the startling novelties of the new school, in which the style and diction, so to speak, are still like a foreign language to most of your hearers. Some of them may be called threadbare by weary and satiated critics in New York and Boston, but they are not so in provincial towns. And there is a good and sufficient reason inherent in the works themselves why they have been so much used.

Neither is it advisable to present always and only the severest classics. There is a wide range, including a large amount of interesting and excellent music from which you can select between the really bad and the heaviest classics. But never play what does not seem to you thoroughly good in its own way.

I am offering these suggestions, the gathered fruits of more than thirty-five years in the concert field, and the experience gained in giving more than thirty-three hundred recitals in all parts of the country and in all kinds of communities, from New York, Boston and Chicago to some of the smallest towns in Louisiana and Texas. I hope they may be of some value to young aspirants for fame and success as concert artists.



# The Orchestral Paint Box

#### By Hermann Becker

ALL lovers of fine music enjoy, as a whole, the performance of great orchestral music. Some a little more penetrating are able to recognize each different instrument by its quality of tone. Fewer still have the ability to tell which instruments are playing when unison passages occur, whilst one can probably count the number of listeners on the fingers of one hand, who imagine or feel the colors or color blends of tones given forth by the different instruments in ensemble. A deleveloped intuition or imagination should be able to associate colors with their relative musical tones. Undeveloped musical faculties are very often unable to understand or appreciate the beauties in fine music; in the same way can we not imagine the color relatives of musical tones until our imaginations are developed to respond, and even to actually visualize these relative colors? Scriabine, the composer, died, leaving behind just a

glimpse of what was to him a fact-that there was a real association between musical tones and colors.

At our next visit to an orchestral symphony concert let us, for a change, call the platform a palette, the conductor an artist, his baton a brush and the musicians with their instruments the artist's colors. Let us speak of these instruments as if there were actually colors emanating from them instead of musical tones. Each, on account of its wide range of tone, will, of course, have a correspondingly wide range of the shades of its

The stringed instruments, on account of their greater vitality and greater warmth of tone, are associated with the warmer and richer colors. Shall we then associate the colors red to orange and their infinite number of shades with the violin, viola and 'cello, the higher pitched violin taking the reds, the deeper and richer orange shades falling to the deeper toned 'cello passages, whilst the viola encompasses the intermediate mixtures of these two colors,

#### Reds and Greens

Of course, the rich G string notes which the violin produces are colored with the deeper reds and redorange shades, and would he somewhat similar in color to the higher notes of the 'cello. When the violins and 'cellos play a passage in unison, the tone qualities so blend as to be undistinguishable, but the red-orange tones would be rendered more vitalized and striking as a result of this combination. Some of the Tschaikovsky symphonies give wonderful instances of the soul-stirring effects of color derived from all the string sections of the orchestra playing in unison.

The wood-wind section of an orchestra varies considerably in its qualities of tone. For instance, the high notes of a flute are very cold in quality, whilst the lower registers are always rich and warm. We might therefore associate the colors from blue to green with this instrument, the colder blue shades corresponding to the higher passages and gradually merging to the cooler and richer greens as we descend the scale.

#### Clarinets and Bassoons

The clarinet is richer and more sonorous in tone than is the flute, and its deep green shades of cool color always blend harmoniously with the orange and redorange shades of the 'cello and viola, although lacking in the greater intensity of these stringed instruments, The humorous bassoon has the various shades of brown for its share of the paint box; we associate merry, brown and twinkling eyes with this instrument-the clown of the orchestra. Gounod and Tschaikovsky, as well as the immortal Beethoven, well knew how to obtain their humorous effects from a judicious use of this in-

The percussion section would correspond to the heavier browns and reds. The crash of a cymbal would produce a flash of lurid and flaming red, whilst the side drum would allow us to see a succession of dull staccato browne

Lighter blues, a few of the colder greens and perhaps yellows would appear from the higher and more metallic tones of the trumpets, whilst the trombones would utter a wide range of color tones from red-browns to deep ambers.

The listener with a vivid imagination is thus able to enjoy a wealth of color emanating from the paint brush of the conductor artist. At one moment will these colors crash or move discordantly against one another, only to blend in a harmonious resolution of color har-

At other periods contrasts of reds and greens, oranges and blues will be revealed to the imaginative listener, whilst we have momentary glimpses of groups of color harmony battling with discords and contrasts of color tones in one huge cacophony,

The conductor-artist's deft use of his paint brush thus can produce discord, followed by beautiful resolutions of color harmony in bewildering succession, and an orchestral performance can thus be made as delightful a wealth of color to the eye as it is a wealth of beautiful tones to the car. But we require the eye of an artist as well as the ear of a musician to appreciate this color har-

# Two Mothers and Two Daughters

#### By Harold M. Smith

Two mothers were discussing the musical progress of their two daughters, each of whom had studied the piano for three years under a different teacher,

"I can't understand," said Mrs. C. "why my Alice cannot play comparatively simple songs and pieces below her grade when she does so well with her assigned pieces. She never can play new songs when her friends wish to sing, yet your daughter, Mary, is so quick to pick up new music."

"Well, well," answered the other, "Mary is always trying new pieces outside of the work assigned by her teacher, and so reads at sight more readily.

"Why, I never let Alice practice anything but her regular work, for I don't want her to waste time."

"But how is she going to become a reader if she doesn't read? I think it wrong to forhid a child to read new music. Of course, I see to it that Mray practices an hour a day on her lesson, but I encourage her to spend as much time as possible on reading new pieces from the collections I buy for her." "Wouldn't her teacher disapprove of such a method

if he were to hear of it?" asked Mrs. C.

"Certainly not. He strongly advises it. In fact, some weeks he tells her to omit the studies and practice only scales and pieces. He says that the ability to read at sight many pieces of various types is as much to be desired as to play ctudes."

At this point Mary's teacher happened in, and gave his opinion as follows: "Suppose, Mrs. C, that your daughter continued les-

sons for ten years, learning new pieces at the rate of twenty a year, which is really an excessive estimate. At the end of that time she would have played only two hundred pieces. Do you think it possible to secure a broad and comprehensive knowledge of music by studying these few compositions? Few mothers realize that a teacher cannot give the pupil the number of pieces necessary to properly educate her, owing to the short lesson period. The pupil who is independent and continually reaching out for new things never fails to become a good reader and a dependable musician. Conversely, the student who ties herself down to just what she has for a lesson, and never learns anything by herself, will never arrive.

"Personally, I think that too much time is spent on studies. I would recommend a modification of their use. Why not omit all studies every third week, or even oftener, and substitute sight-reading? Give the pupil an album of melodious and well written pieces of a grade within her grasp. A splendid means of providing new music, as well as valuable reading matter on the subject, is to subscribe for a musical magazine. I find this a wonderful aid in my teaching, for the pupil always has new and interesting material from which to gain experience and broaden his musical vision. I am cenvinced that studies are frequently overdone, and, to borrow Goldberg's witty saying, they often 'Don't mean anything,' for, as a means to an end only are they valuable. If we can't accomplish the desired end, then t is time to investigate the means. Etudes are necessary for the acquisition of a firm technic through the discipline of mind and fingers, but, like medicine, they must be prescribed according to the needs of the particular individual. And they must not constitute the

"To sum up, then, the real goal in piano study is the ability to play not only a limited number of pieces learned after laborious effort, but any number of compositions of all styles and schools. My advice to the student, therefore is, read-read-read."

Not long after this Mr. X had a new pupil, and that pupil was Mrs. C's daughter Alice.

It's always morning somewhere in the world,-

# A Different Method

## By Helen Lucille Potter

GRANTED, we all have different experience, hence we teach differently. However, our methods should not necessarily be the easiest or quickest, but the surest, most thorough and comprehensive for the pupil.

In the May ETUDE there was an article entitled, "Do You Make Music a Puzzle?" I also have had that writer's experience, but I solved the problem in a different manner. Perhaps my solution may help some-

Yes, I had pupils sit with a puzzled expression seeming to understand nothing; and I, too, started by calling out the note each time they waited and waited. Quite true, that by this method, we went faster, covered more ground at the time, and the pupil eventually learned

But that did not satisfy me, for I was studying child psychology and pedagogy. Here we learn that the problems we solve for ourselves live longer in the memory than those which are solved for us by a too obliging instructor. Certain it is, these things have to be explained so fully that the child understands on t what is expected of him; so simply that there is no puzzle; but that is teaching. Therefore, I let them think for them-

We all know how the sign at the road ide, "Stop! Look1 Listen!" affects us-no one think of asking, "Why?" Now, when pupils look to me, to ask about some puzzling group of notes, or something else that they should know, I give them-not the "Step! Look! Listen!" warning, but an admonition of one word, "Think!" instead of telling them each note Then, providing I have drilled them enough on their eg b-d-f and f-a-e-e, they know immediately, just what third space, fourth line or leger line means. I never yet have had pupils seem bored or even rest-

less, under this treatment, as I always try to present things in an interesting manner, and tell them why I say, "Think!" I let them understand that I am doing it to be their helper and friend. It is no puzzle to them now, for all has been explained; it is "up to them" to concentrate. I find it excellent in my scale work, or in fact, almost anything, if they are confused, to stop them at once and see that they really think every note they play

This might be called an embryo of constructive psychology, in process of making them think for themselves, of doing their own independent reasoning.

# What is the Best Method

#### By Wallace U. Burton

HERBERT SPENCER hit the nail upon the head when he reached the conclusion that, in the training of children, the right method is the one which is productive of the most interest and the most delight.

If the child is not delighted with the method you are teaching, drop it at once. Many teachers in the past have been blamed for the failure of their pupils, when these very same failures might have been turned into great successes merely by changing methods.

Who has not seen the lofty teacher who "gives nothing but scales for six months," or the supercilious Miss who gives no pieces or even tunes for a year. That is like making a child work in a garden of weeds, pulling out the weeds laboriously for a long time and never once seeing a pretty flower or a pretty fruit.

# Which Fingers Have You?

#### By Aldo Bellini

A young lady with hands in which the joints were very loosely knit gave a great deal of trouble at her lessons because the fingers would not keep that curved shape forming the arch so necessary to good execution. After repeated remonstrances till nerves were about to blow out a cylinder head, she looked up and gurgled,

"But, professor, you know my fingers are collapsible Well, it took some minutes before either of us had our "risibles" sufficiently under control to renew our attack on the lesson-dragon; but when we did, at least one of us had an idea vividly planted in his "gray," and that was that fingers are of many varieties

Question: What kind of fingers have YOU? Study your hand carefully, decide if your fingers are of the close-knit, inelastic, what-not, or "collapsible" sort. Then go intelligently and earnestly at work to remedy their THE ETUDE



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



# Karl Maria von Weber 1786-1826

THE immortal author of Freischütz, Eurvanthe. Oberon, surely deserves a place of honor among the great musicians whose secrets of success we are trying to discover in this series.

Weber himself reveals to us in a letter he wrote to the father of his favorite pupil, Julius Benedict, which way he thought the best to arrive at the highest artistic goal, "My good Julius," he writes, "gives me great pleasure and I trust that time, serious study and industry combined with his undoubted talent and his many intellectual qualities, will one day give the world an admirable artist. But carnest study of art can only proceed by slow and tedious stops; by such alone can any sure foundation be laid. It is one of the saddest signs of our times that our young men now content themselves with superficiality; they absent themselves from the classes and they afterwards lose themselves in vain and unsteady efforts at effect. It makes me smile sorrowfully to think that while many years are considered necessary to learn the humblest trade, the study of art. the deep and all absorbing study of a life, is looked upon as accomplished by a few months fluttering here and there" Weber shows us here the only way that may lead

a musician to success. The same way he himself had trodden as a pupil, first of Michael Haydn, the brother of the famous Joseph, and then of Kalcher in Munich and of the Abbé Vogler.

In his own biographical sketches Weber writes that he owed to the clear, gradually progressive, careful instruction of Kalcher his mastery and skill in the use of art means, principally the pure four-part writing, which ought to be so natural to the tone poet if he is to make himself and his ideas intelligible to the hearer-just as orthography and rhythmical measure are necessary to the

Also Abhé Vogler had a far-reaching influence on Weber's artistic development. Vogler had been also the teacher of Meyerbeer and was of vast service to Weber in bringing the chaos of his previous teachings into

#### von Weber and Nature

But one may say that these channels conducive to success are too obvious. We all know in fact that talent. excellent teachers and strenuous study combined are likely to bring great results. There is, however, something quite exceptional in Weber's career, and that is his peculiar ability to translate into music everything he saw. Color, form, space, time were transformed by a mysterious process of his inner being into sounds. Out of the strangest and most inharmonious noises his ear sucked in the most original and striking effects. Strange to say, lines and forms seem to have called forth melodies within him and sounds gave rise to harmonies. His musical ideas, he was wont to say, came thickest upon him when the sight of outward objects was accompanied by the rolling of carriage wheels. Landscapes were symphonies to his ears and melodies sprang up from every rise or fall of the road, from every trembling brook, from every waving field of corn, whilst the sounds of the wheels supplied the richest harmonies. Thus certain drives and walks were involuntarily connected in his mind with such or such musical ideas. Whenever any picturesque spot recurred to his mind it was combined with the recollection of the melody it had inspired.

(I tike a will early in the morning in Brooklyn's Prospect Forc. The same minds the process of the control of the control of the will be best are the volume to feeding the animals comes, about circl or check, all the will be best are the program of the will be the long, the for a modernist. This miduge ensemble sounds transparedous, but fee moders compose is not ferrily of the force of the control of the con

Other composers, although in more limited proportion, have sought inspiration from the outward world. Mendelssohn used to hear music in everyday noises, like baron (Weber belonged to an old aristocratic family) rolling of carriages, dripping of water, etc. When composing his songs he used to recite loudly and with great pathos the poetry he intended to put into music and he then noticed attentively the different inflections and modulations of the voice and he found that the music was given as if by magic from the recitation. He said that the composer had only to listen to it and write it

But happy as might be the ideas then elicited by outward objects, Weber was slow in accepting them.



KARL MARIA VON WEBER

Experience had taught him that such musical inspirations strike upon the ear with brilliant and startling effects, yet fall upon the paper dead and cold. Portions of these fleeting musical apparitions to which he assigned no greater value and which he considered as unworthy of being stored up, he would reproduce in his inimitable improvisations at the piano-being not only a great composer, but also an eminent pianist-and as he played he would unroll before his mind's eye the panorama whence the musical thoughts had sprung.

It is indeed one of the most precious assets of a reproducting arrise to be able to form in his mind a vivid picture arrise to be able to form in his mind a vivid picture her founding the property of the property of the founding the format in the more intense the picture he format in his imagination. The more intense the picture he format in his imagination, but the property of the picture her format in his imagination, but only one of the picture here is not being the does not follow the picture of the picture has been and possess. He was, for instance, very found of his follow supil Meyerbeer, and for instance, very found of his follow supil Meyerbeer, and for instance, very found of his follow supil Meyerbeer, and her light just he saw with regret that the immoderate ambition of Meyerbeer for wringing appliance from the anti-considered the trust principles. "My heart heefs," he want, "I see a German arisis gifted with his own natural or order to each the appliance of the crowd. I do not say that such appliance should be despised, but it should not be the call and the each the."

In 1799 a strange incident very nearly gave an unexpected direction to Weber's whole career. Senefelder, by turn actor, artist and poet, not being able to find a publisher for his comedies, discovered a cheap and easy means of reproducing MSS, which he himself could carry out, and thus become the inventor of lithography. Senefelder initiated the Webers, father and son, into his art, which seemed to open to the infatuated old the most brilliant prospect for both. His enthusiasm proved contagious, as also young Carl Maria, fascinated by the idea of combining in himself the position of author, printer and publisher, worked with great zeal to attain proficiency as a lithographer and actually, though scarcely fourteen years of age, introduced considerable improvements in the lithographic press. Fortunately for the world and for himself, his father and Senefelder after some time fell out and henceforth Carl Maria devoted himself to music.

Another curious episode in Weber's life was his connection with the royal family of Würtemberg, where he found a dissolute, poverty-stricken court and a whimsical half-crazy king. His nominal duty was that of secretary to the king's brother, Prince Ludwig; but the king had on several occasions treated him in a rude, offensive manner. Weber, therefore, hated the king, and at last his indignation prompted him to have revenge by playing a practical joke on the king. Meeting an old woman in the palace one day near the door of the royal sanctum, she asked him where she could find the courtwasherwoman. "There," said the reckless Weber, pointing to the door of the king's cabinct. The king, who hated old women, was in a transport of rage and, on her terror-stricken explanation of the intrusion, had no difficulty in fixing the mischief in the right quarter. Weber was thrown into prison and, had it not been for Prince Ludwig's intercession, he would have remained there for several years.

In the composition of his operas Weber trod an entirely new path. In the overture his original idea was to give a complete epitome, nay, the very essence, of the opera. In his experience as a conductor he had observed that the forms of opera sanctioned for so many years did not answer to the requirements of the age. Each piece in the lyric drama belonging to the Italian repertoire, whether an aria, duet or a morceau d'ensemble. was complete in itself as a musical composition and might be performed without scenic effect. It was of a stereotyped form, without any attempt at individuality. Weber's first aim was to endow each of his operatic works with a distinct color of nationality. To understand Weber, the composer, one must think of him not only as the musician, but as the patriot and interpreter of the heart of the people.

Like all daring innovators, Weber had to suffer from autonomial and autonomial auto

#### Berlioz and Weber

Only Berlioz, the great French composer, recognized the genius of Weber. "It is difficult," he wrote in one of his essays, "to find in the old or new school a score so irreproachable from every point of view as that of the Freischütz, so uniformly interesting from one end to the other, with more freshness of melodies, more striking harmonic inventions, more striking rhythms, more energetic employment of the vocal and instrumental masses. From the beginning of the overture to the last chord of the final chorus, it seems impossible for me to find a single measure the suppression or alteration of which would be desirable. Intelligence, imagination and genius pervade the whole work with an intense brilliancy,"

Weber would have liked to bring a reform also in the humiliating position of the artists at his time, 100 years ago, but it was not in his power to effect it. Benedict, in his memoirs, so describes the "Tafel Musik" (dinner music) of the Saxon court Weber had to conduct at the state banquet of the king at Pillnitz in 1820. "In the orchestra, with Weber conducting the performance. The

frock coat with an embroidered collar and large gold

buttons, white breeches, buckled shoes, a three-cornered

hat under his arms and a long sword at his side, at times

dangling most uncomfortably between his legs. An in-

strumental overture was selected for soup and fish; a

grand aria, Divanti palpits, sung by Mile. Tibalda,

came in for the entrée; a short piano solo suited the

vegetables; a quartet as pièce de risistance accompanied

the roast, and a sentimental ditty for the tenor was

hardly heard under the popping of champagne corks and

1823 Weber was invited to go to Vienna to direct per-

sonally the first performance of Euryanthe. Weber tells

in his biographical sketches of his meeting with Bee-

thoven, who showed him the greatest interest, and com-

plained to him about public, theaters, Italians, and more

specially about his ungrateful nephew. Weber advised

him to leave Vienna and go to England, where his works

were so much appreciated. "Too late," cried Beethoven,

pointing to his ear and shaking his head sadly. He then

invited Weber to dinner in the hotel where ne used to

take his meals, and the stern, rough man paid him much

attention and served him at table with the most delicate

care. After a long and most interesting conversation the

time came for departure. Again and again Beethoven

embraced Weber, and it was long before he would release

the thin delicate hands from the grasp of his mighty

In 1824 Weber was invited to go to England to write

an original work in the English language. In spite of

the contrary advice of the renowned physician, Hedemus,

who warned him that his shattered health would allow

him only a few months of life, he accepted the offer of

£1,000 for the direction of Freischittz and Preciosa and

the composition of the opera Oberon taken from Wie-

land's poem. The poor sufferer, struggling with death,

began to study the English language just before his

departure for London, and in short time became familiar

with that idiom. On his way to London he stopped at

Paris, and Cherubini, Rossini, Paer and Onslow gave

Weber was very shocked at the system then existing in

fashionable circles of London toward artists. Whilst in

Germany and in France princes and princesses asso-

ciated in friendly terms with distinguished artists; in

London, musicians were only considered as saleable mer-

chandise. In the reunions of the aristocracy artists were

not expected to mix with the company. Shut up until

him the heartiest welcome.

fists. The two great musicians never met again.

The Right Word By Grace White

large dinner hall sat the royal family and their retinue; everybody had assembled in a small room, bidden by the the galleries around were filled with the members of the insolent lackeys to enter the drawing room by a back household and visitors, while on a round platform were staircase, even separated in some cases by a cord from the principal artists of the Italian opera and the whole the invited guests, commanded like menials to perform their numbers; the concert over, either directed to take poor man was ill at case in his stiff court dress, a green their refreshments in a separate room or to go home supperless-it was not to be wondered that even richly remunerated artists were disgusted with the treatment they received. Weber's ungainly figure formed also a bad contrast

with the handsome Rossini's who had been fêted in London the year before. Weber was a little narrow-chested man with long arms and a thin, pale face from which the sentations of Oberon, the late hours to which he was pleased a smile played over his otherwise serious mouth.

We with manding the many letters of introduction he had been the many letters of introduction he had been the many letters of the many letters of the professional engagements in Landon were limited to three foresterns of follows one of these receptions: "At half-company! Splendid remos, about 600 people assembled, all company! Splendid remos, about 600 people assembled, all company! Splendid remos, about 600 people assembled, all company is provided by the splendid remos, and the father of the splendid splendid property and the father of the splendid sple the serving of the ices. Then his majesty would rise, followed by the whole court, while artists, ochestra and spectators stood like so many statues speechless and Similar to Mendelssohn, von Weber's system of compos-ble idea of a mastern piece would shall illustrate and them the idea of a mastern piece would shall illustrate and them the terminal theory standing assuming a perfect than the remain theory standing assuming a perfect if down on paper. He noted down the volces fully and the perfect information we to be an only the standing of the perfect information we to be an only the standing of the perfect information with the standing of the standing of the perfect information was more like the trail effects of the standing of expression, as if we will have been standing of the perfect in the perfect in the the marks of till the shading of expression, as if we will the marks of till the shading of expression as if we will have been also standing of the open as the perfect in the case to explain the standing of the open Europathia from his Section computed why days.

After sixteen most laborious rehearsals his opera was given at the Covent Garden and brought him his last and one of his greatest triumphs. The reaction after such a great exertion was terrible. The nightly representations of Oberon, the late hours to which he was unaccustomed, could not fail to hasten the final catastrophe. On the morning of the 5th of June, 1826, when the servant of Sir George Smart, at whose house Weber was living, knocked at his door he received no answer, Alarmed, all rushed immediately to the room. They burst the door open and found the beloved friend lifeless in his bed. The corpse was embalmed and found a resting place in the Moorfields chapel. Seventeen years after, specially through the efforts of Richard Wagner then capellmeister in Dresden, the mortal remains of Weber were transferred to Dresden and laid in the family vault.

An anecdote:

On the occasion of the production in Dresden of Mehul's opera Joseph in Egypt, the tenor Genast introduced into his part a florid passage in the distorted Italian style. An angry look shot upon the stage by Weber so frightened the singer that as soon as all was over he tried to get out of the theater as fast as possible to avoid the coming storm. But Weber was too quick for him. He caught the delinquent and "What's that you were doing?" he thundered at him. "Don't you think that if Mehul had wanted any such 'crinkum-crankum' he would have put it better than you? No more such tom-foolery for the future! Go home and sleep off your fit of Italian intoxication!"

Resuming we find in Weber's career the following striking points:

Prominent teachers and strenuous study combined, fecundated his natural genius. He sought and found inspiration in the observation of

nature's wonderful forms and phenomena. Utter indifference to the applause of the crowd. Daring innovations in the overture and opera.

He must be considered as THE FATHER OF MODERN ROMANTIC

The Relations of the Arts

What music, painting and other arts owe to literature is well enough known, perhaps also what literature owes to them. But the indebtedness of music to painting, and especially of painting to music, is either not at all or imperfectly known. Music, for many centuries to a large extent architectural, has been becoming more and more pictorial, with less and less of form and more and more of color. But painters, are you aware that your art is growing more and more musical? Are you aware that the same is true of the arts you cultivate? Somebody says somewhere that what sculpture was in antiquity to the Greeks, what painting was in the age of the Renaissance to the Italians, that music is in the present day to modern peoples. There is a great deal of truth in this remark. I do not say it boastingly, for I love the other arts as much as I love my own. A beautiful building, a piece of sculpture, a picture interests me as much as a musical composition.

But, a fact is a fact. Mankind is becoming more

and more emotional, or perhaps I should say more and more emotion-loving. Indeed, we might go so far as to say it is becoming more and more addicted to emotional drams. If you look at the present state of art, whatever art it may be, you will find that emotion takes the upper hand, that in the majority of art works the esthetical element plays a subordinate part. If we keep this fact in our minds, I think we can understand how it is that music should exercise such a great influence on the other arts at the present day. No art is better qualified to give expression to the emotions than the musical art. And as at the present day emotion is what is most wanted by the public, music naturally exercises a greater influence over the sister arts than they over her, be this as it may, I hold with Schumann, who said that a musician could learn as much from the study of a Raphael Madonna as a painter from the study of a Mozart symphony .- Dr. FREDERICK NIECKS, in The Monthly Musical Record,

THE necessity for a good vocabulary is often cm. phasized in the case of the minister, the lawyer, the business man, and it is coming to be understood that the music teacher, to be successful, must have some command of language and the ability to choose the words which best convey the meaning of the music he is to teach. In every lesson he must translate the "intangible something" of the printed page to a reality that the pupil can grasp. Merely to say "loud," "soft," "slower," "faster," is not enough. Unless the student knows and understands the exact effect to be produced, how can he learn to play correctly? To be sure, he will sometimes "stumble on" to the effect, or blindly copy his teacher's playing; but such methods could hardly be classed as scientific." The only intelligent way is by words, the fewer and more carefully chosen, the better.

For instance, the pupil is working out some soft, light phrase, and the teacher says, "softly"-still without the right result. But let the teacher say, "fenthery," or "rippling" or "tenderly" or "swaying" or "vapory" or whatever expression most resembles the exact effect to be produced; and the result will be immedia

One of the best ways of reaching and developing the pupil's imagination is by using words which will suggest to the student's mind the impression he is convey in his playing. A tedious story about a picco is usually worse than wasted. If such methods must arouse the student's interest, the story should come from his invention, not the teacher's. If a pup ays that a composition sounds like a brook, or the mid, or the ocean; that is his impression-let him keep at. point out such exact imitations robs most awasic, save the realist's, of its greatest charm—the different appeal that it has to each person's individuality. \ famous musician once remarked, "I can tell a man mentality, when I know what he hears in a piece of a sie." But the right word here and there in the lesson will act as a stimulus to the pupil's playing,

This is especially helpful in teaching techno, a subject sometimes referred to as "cold." The solving of the problems of technic can be made as interesting to a pupil as a voyage of exploration. The use of expression suggesting simple actions often has a remarkable freeing effect. Many pianists, teaching a certain kind of stace cato, say, "Suppose the piano is a hot stove how would you touch it?" and the result is the much admired light. crisp, bounding tone. There is no "cold to nic" about In teaching violin, one of the little stumblingblocks is the playing of a series of notes with downbow. The pupil is apt to scratch. If he can be led to think of the action as describing a number of circles with the right hand, the effect of clear, well-rounded tones is soon produced. Hundreds of examples could be cited, but all teachers will find their own explanations the most useful and will find thems lives greatly repaid when they seek to express exactly the impressions

# The Irresistible Personality

By C. Whitaker-Wilson

It should, I think, be taken as a definite principle that the personality of the master should be so powerfully fascinating (I use the word in its highest sense) as to compel the keenest attention to detail upon the part of the pupil. Teaching is all personality from A to Z. The patient who consults a specialist, and on introduc tion comes face to face with one of those delightful beings who by the grace of God (and through deep thinking) has "grown" a face which lights up with the glow of knowledge, is much more likely to benefit by a consultation with such a man than with one whose personality is meagre. Faith is a very great thing. The man who is really going to succeed as a teacher must study personality as an acquirement; he must inspire absolute trust. But apart from the personal aspect of the teacher, the art of teaching demands the keenest diagnostic perception. The man who teaches in the same manner, with the same gesture, the same form of expression, to two pupils who take their lessons concurrently on the same afternoon, is a man who is going to fail-unless the pupils happen to be twins; even then he stands a chance of psychological failure.—The Musical News.

"Popular music, after all, is only familiar music."-THEODORE THOMAS.

# Training the Muscular Sense in Piano Playing

By HANS SCHNEIDER

[Editor's Note. - Mr. Schneider is a splendidly-schooled musician and teacher, with one of the largest classes in the East. He has delved deeply into practical piano problems.]



In the technical reproduction of music our sixth sense plays a most important part. This so-called muscular sense consists really of two separate ones-the muscular sense proper and the motor sense. Of these two, the latter is the true, technical sense, dealing with location, distance, the keyboard and fingering.

THE ETUDE

Thé muscular sense regulates tone-volume, i. e., expression, to use a most uncertain and misapplied term. Both these senses are controlled by two other senses; the motor sense is affiliated with the sense of sight and trained by seeing, while the muscular sense stands in the same relation to the sense of hearing. But this hearing sense is not alone a mere recording sense of the final result of muscle activity on the keyboard, but more a retaining or echo sense, so to speak, a part of our memory, to which it is the foremost aid.

Both of these senses play quite different parts in our life experiences. The sense of seeing is the one by which we penetrate the outside world, while the sense of hearing is the door through which the outer world enters our life. The sense of hearing leans strongly to our emotional life; it is sympathetic, while the sense of seeing is more intellectual. To see somebody suffer does not affect us as strongly as when we hear him moan. An absolutely isolated feeling or emotion does not exist. All our emotions are associated with each other and are complex emotions, with the exception of the primitive ones-fear, anger and affection. Through memory all our experiences in life are associated, either in toto or in part; subconsciously or co-consciously. This whole associated complex of feeling, of joy and sorrow, situations we have lived through, successes we have achieved, failures we have suffered, form a sensitive and constantly vibrating resonance board upon which the action of music-making, which emotions crave in the musician, is projected. It is from this sounding board that it derives its true intensity. It is this sounding hoard which sends out waves into the world to reach other soul resonances to vibrate with sympathetically, and this is the only psychology of all true music making. There is no other. It is because our hearing sense affiliates itself so closely with our feeling that it becomes the musical sense par excellence, far beyond the mere recording of sound waves and

#### Changing States

These constantly changing states of the ebbing and flooding sea of our human emotions find their prompt and true parallel in the increase and decrease of muscular action. These, when projected upon the keyboard, become tones of different volume and character, shades, nuances and the expression of the impression made by the composer upon the player. Thus the hearing sense becomes commander of muscular energy, anticipator of tone quality and quantity by regulating the key attack, which alone is responsible for both.

This cooperation between hearing and the muscles is by no means a matter of course, except in the born musician. In others it must be brought about by conscious training under control of will power, to acquire that judgment and discrimination which must carefully weigh the too-much and the too-little muscular energy. Thus the muscles will be finally able to act subconsciously as direct reflexes of feeling states, and in this sense we can speak of the technic of expression, which, in spite of its illusionary character and purpose, is, like all skill, a matter of careful and persistent

mechanical training. While pure technical training is forever held before the mind of the plodding student, this technic of expression is quite often entirely ignored as a matter worthy of practice and training, and yet, from a musical point of view, it is as important as the other.

Feeling without technic is powerless; technic without feeling is-the mechanical piano.

A student can learn everything connected with piano playing by will power and persistency except one thing -to feel what he plays and to make others feel it. because nobody can develop resources he does not possess. Often this faculty may lie dormant, and steady occupation with music may awaken it. But there is a camouflage of feeling, which might be called artistic or tasteful playing, and this can be learned, practiced and cultivated, as it is but a matter of agogic and dynamic forces, that is, of speed and quantity of tones. These are matters of mind and muscle consequently. subject to training, habits, etc., and they must be practiced just as carefully as the technical material in order to become reflex and habitual. We may call this phase of piano playing the mechanism of musical

#### Cause and Effect

Some teachers who expect their pupils to become familiar with the keyboard where piano playing is realized, by dreaming about the divine power of music, or by adoring rhythmic cadences, or by raving over the crisp high lights of a staccato dancing like teasing sunbeams over the scintillating surface of a Chopin Scherzo in the expression of exuberant and unbridled joy of life's fullness, well !- those may call this psychophysiological exposé of the discipline of expression too material, but, nevertheless, the laws of cause and effect must never be lost sight of, for the activities of the human machine (and piano playing is one) are subject to these laws and every one of them, whether they are made for practical purposes, instinctive functions or the active carrying out of most exalted ideas, are governed by them.

Ideas and actions belong together. An idea is always followed by action, whether such action is real or imaginary. To the person himself this will not make much difference, as to him, the idea has been acted out either way. The transaction is closed. It is different with the listener, who does not know what goes on within the player unless it it demonstrated by the actual efforts on the piano.

The most frequent reason for monotonous and colorless playing is that the player does not feel what he plays and, therefore, his motor centers do not respond spontaneously and instinctively. But even in that case he might acquire cooperation of mind and motor elements by sheer will power, intellect, and finally acquire artistic habits that would deceive even the elect as to his musical powers. But having neglected to form such habits through proper practicing his playing naturally cannot show any effects of it. He may see and understand the expression marks, he may acknowledge the necessity of their observation. In many cases he even imagines that he observes and reproduces them, but he deceives himself. As there is nothing in him for music to impress itself upon how can there be in turn something expressed, and, furthermore, as no connection has been established between mind and motor centers through practice how can both cooperate?

#### The Emotional Element

And how about the player of musical instinct, who feels what he plays and whose feeling guides his musical efforts? He cannot practice "feeling it," but he, too, must practice its realization on his instrument just the same. If a player really feels his music he cannot help demonstrating it in his playing, for his motor efforts are the necessary consequence, the reflex of his emotions-yes, even more-his motor acts are the emotions themselves.

Huneker is quite correct when he calls "music a snecies of emotional mathematics," for its record on the paper is a matter of algebraic division of space, time and counting, but its record through the body and mind is motional and emotional.

The movements of our limbs constitute the external expresssion of our emotions, according to Ribot, and James goes still further when he says: "Bodily changes follow directly the perception of the exciting fact, and our feeling of this same change is emotion." Mantegazza calls the identity of emotional feeling and expressive movements "mimic synonyms" Musical interpretation of emotion and feeling can, therefore, only be understood and appreciated as a motor act upon some instrument.

The fact that music is called "a language of our emotions" is perhaps directly due to this close connection of feeling and motor action, for language and motor acts are also one

The centers of language are located close to the centers of our arm-motion and we all know that gesture and language are affinities of expresssion, especially among the more excitable Latin and Eastern races. If, then, our motor acts are emotion, special training of our muscular sense in dynamics, that is, different quantity of tone values, is absolutely necessary and the more easily our muscle sense responds, the more beautiful will the playing be.

I recollect sitting, one afternoon, alongside a concert pianist (Slivinsky) in the Parker House in Boston, while he played a pearly cadenza continuously for at least half an hour, trying to get the shading at the end into a finer and finer pianissimo. He did not practice the notes or the keys, or the fingering, but he was training his muscular sense in the production and appreciation of values and quantities of energy which mean shades and nuances, and he consciously practiced them. He was consciously forming muscular habits which he could make use of later in his recitals absolutely unconsciously. And everybody else must do the same,

#### Nuances and Shades

All nuances and shades are applications of dynamic power, of different states of muscular emotions. In many cases so much more or so much less will spoil the effect and therefore the proper "dosis" must become a matter of record, of consciousness first, in order to become subconscious and reflex later on. It is that part of the virtuoso's work that Huberman complains of as a curse when he says: "Is there any greater agony possible for a thinking, feeling human being than to be compelled to practice again and again certain individual passages, technical intricacies of composition, the soul of which we have long exhausted?"

An architect dreams of a lofty cathedral and makes sketch and design of it, and then the artisans will take his plan and bring it into realization. The artisans are quite as necessary as the architect, for the flight of the architect's imagination would amount to nothing without the exact working of the rule of the mason or the trowel of the bricklayer. The performing musician is in the fortunate or the unfortunate position of being the architect and mason in one person. But as long as he must be both at the one time, he must pay as much attention to the job of one as to the other. He can only dream at the piano, can only follow the rose-bordered path of his imagination into the wonderland of beautiful music, if in his mind and muscle, eyes, ears and fingers have been drilled unmercifully until they have become what they finally must be, the mechanical slaves and subjects of their majestics, his musical Instinct and Feeling. It recalls the old joke, "What is necessary to become a good piano player?-First, technic: Second, technic, and Third, technic." It is a pity that it is so, but that does not alter the fact, and if it were not so, surely the gifted virtuoso would not devote so much time to the purely technical and mechanical side of his work. But if the virtuoso, gifted with an inborn musical sense, with a highly developed physical coordination, with a hypersensitive muscular sense, finds it imperatively necessary to bractice and bractice the shades of his playing-the audible demonstration of his bidden emotions and feelings - how much more necessary must it be to the average music student to do so, as he cannot depend upon instinct and super-sense to act for him and must depend on his body to act out what his intellect deems necessary in order to make his playing "musical"? As soon as he considers these also a part of his daily technical work and gives them individual and detailed consideration, his playing will have color of tone, light and shades, whether his be a matter of

inborn feeling or of acquired good taste.

Beautiful music beautifully played is a wonderful to warm up old brain cells. Therefore, if you revive Mark the Counts with Roman Numerals gift, one that warrants all the labor we must devote to it in order to possess it and then to give it away. It is not sufficient to tell the pupil to play forte and piano, but most of all to tell him what muscular conditions will produce this piano and forte, and to impress it everlastingly upon him to practice that very forte and piano as much as the purely technical material. In some far-off Utopian piano land some time there will be raised a generation of piano pupils who will voluntarily and faithfully do this, and the teacher who will administer to these super-pupils will know that he has left this planet and is now residing in Heaven.

Much as this condition is desirable and alluring, I hope that it will be quite a while yet before you and I are called to teach this ideal class. But mother says: I have done so little with my

music since I was a girl, and methods change with the Well, let us say this to mother in reply: It is a psychological law that we secure pleasure and benefit from

your music interests you will get, first of all, this experience of pleasure from wandering anew in the mystic paths of your own old garden. You will find that to take an interest, with the teacher, in your daughter's music education will prove of itself to be a finc pleasure. It is a creative, constructive activity. You will be delighted to have become a member of the music faculty of your home music school.

And then, a word or two about new methods. They do not change in many essential particulars. The fundamental fact, or, as we may say, the body of doctrine, remains true for all time. If, formerly, you had even a glimpse of it, you can revive it.

Finally, the pleasure you will have from day to day in being a fellow-student with your little girl is a joy above price. The common phases of life are numerous enough, but here is a joint interest in an excursion out into the real fairyland, not of Make-Believe, but of Reality-into the wonderful land of Beauty. Nor does it fade away when you turn to humbler tasks; rather, its the revival of early experiences. The act may be said Glory rests upon them and they are no longer humble.

# Beethoven Anecdotes

# By Commendatore Eugenio di Pirani

a duet with Ries and as a young nobleman at the other work. end of the room persisted in talking to a lady, Beethoven suddenly lifted Ries' hand from the keys and exclaimed in a loud voice: "I play no longer for such hogs!"

He once agreed to sit for an artist and maintained his pose for five minutes; then he forgot all about it and went to the piano where he began improvising. This suited the artist, who got a good position and worked along until he got the likeness, finally leaving the room without the master's knowledge.

The Swedish poet Alterbohn and Dr. Teitteles, distinguished literary men, called at Beethoven's home one hot afternoon. Their knocking met with no response, although they knew the master was in, as they heard him singing and occasionally striking a chord on the piano. Finding the door unlocked they entered and went in search of him, finally discovering him in an inner room. He was in extreme dishabille, busily noting down his thoughts on the plastered wall. He had probably intended changing his clothes, and while disrobing these thoughts came crowding in on him to the exclusion of everything else. Beethoven, facing the wall with his back to his visitors, was unaware of their proximity and they left without being discovered by him, as they

Beethoven was playing at the home of Count Browne did not wish to confuse him or interfere with his

Frederick Stark called on Beethoven one morning and, being a friend, was given the privilege of looking him up. He went from room to room and finally found him in his bedroom. He was just beginning to dress, his face thickly lathered with soap that had been put on the previous evening and had dried there. He had prepared to shave but had forgotten to go on with it. During a walk with Beethoven at Carlsbad Goethe was bored by the repeated salutations of the people he met and he mentioned his annoyance to Beethoven, who

said: "Do not trouble yourself-I expect they are for me !" Of Handel he used to say that he was the greatest composer that ever lived. "I would kneel at his grave with uncovered head!"

Of Mozart he said: "All my life I have been one of the greatest admirers of Mozart's genius and will remain so until my last breath, but the sacred art of Music should never have been degraded to the foolery of so scaudalous a subject as Don Giovanni. The Zauberflöte will ever remain his greatest work."

Of Cherubini's Requiem he said: "My ideas are in perfect accord with his and sometimes I mean to compose a Requierr 'n that style,"

# "Connecting Musicians with Banks"

#### By Helena Maguire

In one of Arnold Bennett's late books, The Lion's Share, the hero is a musician who kept a detailed and exact account of every penny received or expended.

The heroine had most implicit faith in Musa's genius, and adored him as such until she made this astonishing discovery. At once doubts assailed her. Could a man who kept a cash book on his table, and who knew just how much it cost him to live, and just how much he owed everyone-could such a man be a real genius? Was there ever a true genius who treated his agents as agents, as neither angels nor devils, but just as agents? It was contrary to all that had ever been said or read of musicians, yet here was Musa! She married him because her love for him was even stronger than her doubts, but Musa waxed prosperous; Musa made money as well as fame; Musa was a "real genius"-but he became a rich man, just the same.

Now Arnold Bennett is a realist, and writes of things and people as they are, and I don't believe there is one person who read this book who has not known Musas.

The other day my brother came home from selling some houses we had had for years. I glanced through his list of prospects, and was arrested by "----- Smith (Musician) offers -

"Tell me about this 'Smith, musician,' " I said.

"Well," Brother said, "he owns a whole lot of property right in that neighborhood, and he is making twenty per cent. on his money, so, naturally, he is quite ready to buy more." Then he added, "Oh, and he owns twenty thousand dollars' worth of property in Los Angeles, too."

This "Smith, musician," resides in the same suburb where we live, and the men who ride on the back platform with this little shabby musician with a violin hugged under his elbow, treat him with a careless, pitying half scorn. Their manner says, "poor devil of a musician!" and not one of them but would be surprised to know that the "poor musician" could, as the saying is,

"buy and sell" almost every one of them! Why is it so often taken for granted that musicians must be poor? that genius cannot flourish except in a

Which reminds me of the way the mother of one of my pupils put it:

She was telling me that they had built their home through the cooperative bank. I said, "Yes, I believe in the cooperative banks. I am in the 'Volunteer.'"

"You!" she exclaimed in much surprise. "Why not?" I replied.

"Oh, yes, of course," she murmured confusedly; "only one does not connect musicians with banks, somehow!" But this is what we hope that the Americanization of music may do, "connect the musicians with the banks." Not a commercializing of music, of course-praise be! -not that.

Like "Musa" it is perfectly possible for every musician to keep an exact cash account and to study it, to insist upon full value for services rendered, and to use sense in turning the pennies into pounds. There is nothing in this that is beneath the artist or teacher. It is a duty, as well as being the surest means of compelling the respect of the other members of our little world. So let us "connect the musicians with the banks" in reality, and in the minds of our neighbors, too,

#### By Edwin S. Thorpe

THE first thought of the reader, if a teacher, on observing the above legend will very likely be; "h is all very well to mark the counts, but students get them mixed with the fingering. The writer had the same complaint to make until finally conceiving the idea of using Roman instead of Arabic numerals for

Also, the Roman numerals can be very neatly written with a colored pencil (blue is best), the use of which is a still further aid to the student in making a proper differentiation between the two markings. It is inadvisable to mark every count in a piece. Only those that present a new problem to the student or that are unusually complicated should be marked.



# Heed the Fingering

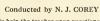
By E. R. Kroeger

PROBLEMS of fingering are always of great interest to the pianist. All agree that systematic the ring is a necessity. The main object of accurate for coing is to secure a legato and to insure correct phrating 1f the student be left to his own resources, he i ery apt to break his legato and to spoil his phrasing. Hence the advisability of studying editions carefully Ungered by competent authorities. The student is easily impressed at the outset by the inequality of the fingers. The thumb is so much stronger than the rest. The middle finger follows, and the forefinger is third in strength. The fifth finger in some positions seems strong and in others weak. The ring (fourth) finger is decidedly the workest.

Now the problem of equalizing the five fingers is manifest from the start. It is clear that exercises especially adapted for this purpose are essential. They are dry, musically, but are indispensable. Soon after there is the necessity for mastering the scales. Then comes the difficulty of "crossing." The thumb must pass under the fingers or the fingers must pass over the thumb in such a manuer that no break is discernible. This seems never-ending source of worry. Months yes, yearspass before perfect equality in crossing is obtained. It is the result of incessant practice. When this is accomplished the runs seem to be so smooth and so pearly that the student is convinced that the "end is worthy of the means." After this stage is reached, he is inclined

Scales beginning on black notes, wherein the ordinary C major fingering is used, seem to offer a most attractive field for practice. The crossings here are more difficult than when the regular fingering is employed. This leads him to the point wherein he wishes to finger all positions in sequences alike. The daily studies of Tausig and Pischna are planned in this way. Some positions seem impossible of accomplishment, but perseverance usually brings success. The student then becomes interested in the different fingers in works of the masters. Especially do the etudes of Chopin offer material for study. The editions of Klindworth, Scholz, Kullak, Mikuli, Friedheim and others reveal differences of opinion on the part of these authorities which are intensely interesting. The inventions and preludes and fugues of Bach in the Czerny, Busoni and Mugellini editions are worth the most minute study. Let no student, therefore, think it unnecessary to give close attention to the fingering in the studies and compositions he practices. It is of vital importance that he heed carefully the fingering set down. Possibly some day he may be sufficiently authoritative to use a system of his own. Until that time comes, it is wise for him to follow the systems considered

# The Teachers' Round Table



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



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#### Memorizing

"What is the best way to teach memorizing?"

The mind with which you are dealing modifies this to some extent. Some players say that they always had the faculty of remembering a piece after the first playing. But such near-genius as this probably does not often console your labors. For general purposes you should understand musical form well enough to indicate motifs, sections, phrases, and periods to your pupil. Divide your picces into the shortest and most easily noted divisions. Pupils do better to observe natural pauses if they conveniently exist. Study these portions carefully until all mistakes are eradicated, for mistakes once committed to memory are almost impossible to eliminate. Commit by sections and periods until the whole composition is learned. This fixes things better in the mind than the method usually employed by players, viz., a sort of unconscious absorption after constantly playing through from end to end.

A systematized process is always better than the haphazard method which characterizes nearly all undirected effort. The most musicianly way of memorizing, if one is sufficiently advanced and thoroughly trained, is to sit down away from the keyboard and memorize a given passage in the mind, and then go to the piano and reproduce it without the notes. This faculty can be cultivated extensively. From a short phrase one can in time learn to commit a passage of indefinite length. Von Bulow once committed a new composition while riding in a railroad car to the city where he was to give a recital. He played the piece for the first time at the public recital. I knew an opera singer who learned the entire soprano rôle of La Boheme without having access to a piano, and heard the orchestral part for the first time at rehearsal. The same singer learned a new light opera role on the train from Chicago to St. Louis, in a case of emergency. While she did not boast of it as a finished performance, yet she saved the situation. From these incidents you will note that there is a musicianship that the average musician has no conception of.

#### Arm Touches

"1. I am familiar with the up and down arm touches, but am confused as to when to use them. Will you please explain?
"2. What is hand touch and how is one to know when to use it?"—G. E.

1. Both down and up arm touches are much used in combination with finger movements, which are difficult to explain with words. A peculiarly engaging effect is produced for example, in playing certain melodies with the down-arm touch in combination with finger pressure. The down-arm touch is used in chord work, especially when a skilful use of the pedal produces the legato. By it great variety of tone quality and power may he produced. Staccato chords are made by the up-arm touch, which is especially valuable in loud and brilliant effects. Take, for example, the loud and ringing tone produced by the upward sweep of the hands in the final cadence of a brilliant composition. The up-arm movement is also very often used after the final note of a phrase, the hand and finger descending from above on the first note of the next phrase.

2. In the hand touch the hand rises up and down with the wrist joint as a hinge. It was once the stand-by of octave and chord playing, but has been largely superseded by modern movements. Leschetiszky directs its use in moderate staccato runs and passages, but Mason does not sanction it except when modified and combined with arm and finger touches. The study of these touches in Mason's Touch and Technic begins from the very first finger motions and is continued in the fourth book on Octaves. Mason's descriptions are very elaborate and analytical, and rather difficult to understand except under the supervision of a teacher. Every teacher, however, who wishes to be up with the times should make a thorough effort to do so. My observation of teachers trying to study this out has been that they proceed far too rapidly, passing from point to point before any of them are thoroughly absorbed and digested. The fourth book should not be looked at until after the minute details of the first are absolutely comprehended and the various touches differentiated and self-applied. Mason did not reduce these things to a science in a week; neither can anyone to whom it is new understand it except after long and patient study.

#### Spring Recital

Last May we printed a request for suggestions for a "Spring" recital that could be easily arranged for pupils, and thereby afford them something new to awaken the interest. Of course May was too late for anything practical, as preparations need to be made months in advance. Now is about the time to be planning for the coming Spring, and therefore we print the following answer to the request from Miss Mary Lichthardt, of Berkeley, California, which is an account of a recital

"I asked my pupils to give me the names of the children they wished to invite, as the affair was given strictly for children, and I wrote out the invitations myself, using light green paper and dark green ink. They read as follows: 'The members of the Musical Improvement Club extend you a cordial invitation to spend An Afternoon in Spring with them at the studio of Miss Mary Lichthardt, 1800 M St., on March 31st, at two o'clock.

"The members of the club wore flower costumes made of crepe paper. These were easy to make and inexpensive. When all the guests had arrived, a little girl passed around a basket of 'spring leaves' made of dark green photograph mounting. These leaves were cut in halves. On one half was written a composer's name, on the other the date of his birth. In matching the leaves the children became acquainted and found their partners for the afternoon.

"Programs were then passed out. These were also made of the green photograph mounting, the cover design being a drawing of a rabbit blowing a horn, from which hung a banner bearing the name of the club. This was done in white ink. The inside of the program was made of white paper, and here the writing was in green ink. To each of the programs was attached a white pencil. On the first page of the program was inscribed this yerse:

"In springtime the trees and the flowers Awake from their winter -----, The birds their ---- are ---And the earth in beauty dressed

"The - of the flowers are bending In the playful little breeze, That sounds like a ---As it rustles through the trees,

"Then come, let us welcome the springtime, For she holds the magical ----, That opens the door of summer, With its wonderful -

"The blanks were to be filled with words pertaining to music. They were: 1, rest; 2, songs; 3, singing; 4, stems; 5, harp; 6, acolian; 7, key, and 8, harmony.

"The children were then called to a corner of the studio and were told to guess the names of the real leaves that were pinned to a large piece of white cardboard. They were allowed a certain number of minutes for this, and those who had guessed the names of all the leaves were told to arrange the first letters so as to used: Marigold, Elm, Nasturtium, Dandelion, Ever- season's study with the average student.

green, Lilac, Sage, Oak, Huckleberry, Nettle. The composer's name: Mendelssohn. "A short talk was then given on composers who had

written 'Spring Music,' The púpils then played a number of selections with spring titles, such as To Spring Grieg; Rustle of Spring, Sinding; Gathering Wild Flowers, Spaulding, and a number of the pieces mentioned in the May ETUDE. The last selection was the song cycle, Springtime, by Ashford, which the children sang in unison. Light refreshments were then served. The children looked so pretty in their flower costumes that I had a photograph taken of them."

#### A Case of Oblique Vision

"A pupil of mine knows the notes well, but when playing a piece she will strike the wrong key with the right hand and not correct it. She then keeps on playing wrong from that note, being one behind or ahead according to the way in which she struck the note, and unless I am there to correct her will keep on in this manner until the end."—L. I.

Your question is not clearly put, and does not state whether the pupil is a beginner or more advanced. But, meanwhile, I cannot conceive of a player making the error you describe unless a beginner still playing on five key positions. In this case if she moved her hand from off the position on to the next five keys, she might continue on the wrong keys until the end. Or in the case of each hand playing notes of the same value she might strike one ahead or behind the left hand. But if she is far enough advanced to play pieces with the hand moving about and with notes of many values, I am unable to understand how she could continue the error without observing it in one way or another. I once had a pupil when I was living in Boston who, playing in five-finger position, used to play the upper staff with the left hand and the lower with the right, and could not be made to perceive wherein she was wrong. Whether she ever learned better under another teacher I never knew, as I gave up discouraged at the end of the term. If your pupil is a beginner a fine corrective for her will be Mrs. M. B. Hudson's A. B. C. of Music, in which there are no notes, but the pupil first learns to play by letters. This may be followed by the same author's Melodies Without Notes. Your pupil should also memorize her little pieces and learn to listen intently for any and all discords she may make, which ought to improve her perception.

#### Cramer

"Please give me the order of study in which Billow's Cramer Studies should be taken. I under-stand many of them are not considered necessary and are omitted."--P. L.

The number of valuable studies is becoming so enormous that a sorting out process is more and more necessary. There is no general agreement among teachers, however, in regard to omissions among the Cramer-Bülow Studies. Furthermore, the needs of pupils vary in accordance to previous training. For example, some teachers carry their students to an advanced stage without introducing the practice of double thirds. To start directly into this practice in the Cramer studies, without preliminary training, invariably results in tension and stiffness in the hands and fingers. Hence it is sometimes necessary to omit all of these studies temporarily until the pupil is drawn into line by a diligent practice of double thirds and sixths. Assuming that you have no troubles along these or similar lines, the following order is a good one, and as you acquire more experience you can vary it to suit your needs with pupils of varying ability and special needs: 1, 2, 9, 3, 19, 6, 18, 22, 7, 10, 20, 14, 5, 4, 8, 13, 17, 15, 16, 23, 24, 21, 26, 27, 31, 32, 11, 12, 33, 34, 36, 37, 38, 40. There are thirty-four studies in this list. I am not sure but it would be better to reduce spell a composer's name. The following leaves were it to twenty-five. This latter number would fill an entire

THE ETUDE

# Are You Stagnating at Forty-Try Music

# By Katharine Atherton Grimes

I am forty-three years old. In the days of my youth I gave piano lessons as a teaching side-line, and for a little while devoted practically all my time to music teaching. Then other things came along and crowded out the music; teaching for a number of years-then my home and the care of two children, and now, for a dozen years or so, the work of an editorial office. So I got to thinking of my music as something that might have been worth a lot to me, but that "at my age" was impossible of further development.

Not quite a year ago at an advertising club meeting I met a young piano teacher who had been inveigled into playing some accompaniments. As I watched this girl's bright and wholesome face through the course of a rather tiresome business discussion, it suddenly dawned upon me that I wanted music more than anything else in the world, and that there was no real reason I should not have it. My children were both grown and gone and I was conscious of a growing dullness that needed some sort of tonic. A few lessons under the guidance of this young lady struck me all at once as the very thing I wanted and needed.

I talked it over with her and asked her if she would take me for a dozen lessons or so, and then let me stop if I must. She consented and was nice about it into the bargain, though I know now that spasmodic work of that sort is the very bane of her existence.

I took my first lesson before I left her studio that day. My poor hands were stiff and my technic-never anything to brag about-was just about nil. I read slowly, but I think pretty accurately. We began bravely with one from a little group of six Loeschhorn etudes, the first of the advanced Pischna studies, and Scharwenka's Polish Dance as a venture.

How my hands suffered from this unaccustomed use of them no one ever knew because I never told. I was afraid to because I feared the little teacher would advise me to go more slowly, and now that I was actually back at musical study my old love for it arose in an overwhelming flood. So I massaged and oiled and bathed and rested my screaming muscles and held them to their job every available minute. Of course, it was exactly the wrong thing to do, and fortunately my teacher discovered the situation and called a halt before irreparable damage

am nearing the first year's close. It has taken a lot of the process of the proce

I must practice mostly at night, after a long office day. Naturally this time is often unavoidably broken into. But if it is no more than half, an hour, and no matter if I am physically wearied to the limit, I keep this one little scrap of time inviolable. And it sends me to bed rested and ready to sleep.

In the last eight months I have memorized, and can easily reproduce now, ten selections of the grade and length of Chaminade's Les Sylvains, Liebling's Spring Song, Schutt's A la Bien Aimée and some of the easier Chopin waltzes, nocturnes, etc. No astonishing array, of course, but more or less a triumph, considering all the circumstances, and one for which the conscientious, steady painstaking of my young teacher is as much to be credited as any effort of my own. My hands are growing flexible again, and the runs and arpeggios that were at first so jumpy and uneven are mellowing to something like fluency and rhythm. I came from my lesson to-day with my head held high over my teacher's generous praise of my "interpretation" of MacDowell's Scottish Tone-poem; "artistic and beautiful" was what she actually said, and it was my accolade,

But the greater thing is that my lessons have been a real toole. The unity is real and relaxation after the strain of heavy office work of the strain of heavy office work of the strain of heavy office work of the strain which would require my utmost effort. Not having the which would require my utmost effort. Not having the from the time and money specify of commercial returns an free to enjoy every hour of the work. It is keeping an free to enjoy every hour of the work. It is keeping inevitable with middle age and is unamily thought of as innertiable with middle age that the summittee of the work o

I will never do anything beyond very ordinary work, yet folding has ever been so well worth while. Because I here to think the word worth while the property of the same other woman who has reached the years of localities that come when the volces and steps of children here goas that come when the volces and steps of children here goas present of half-foregoten analogies she same tone I have found; also in the hope of encouraging teachers, especially impore that, here grown stiff from years of those. The girl who has dealt so patiently with any shortcomings these them when the same property of the property of the same the property of the same than the property of the same than the property of the same of her own youth, her brightness and optimism, and I am vastly better to the same than the property of the more than a united at the property of the same than the property of the property of the same than the property of the same than the property of the property

# Seven

## By Frank D. Oneto

In the study of music has it ever occurred to you how important and interesting is the number seven? One might say that everything in music is founded upon this magic number.

The musical alphabet is made up of seven letters-A, B, C, D, E, F, G-which gives us the names of

seven tones in music. There are, generally speaking, seven sharps and seven flats; each one of these tones may be the keynote for a major, as well as for a minor scale, so that gives us seven scales with sharps and seven with flats.

Remember that in all the major keys beginning with C, whether C#, Cb or plain C, everything is seven; that is, C sharp major is made up of seven sharps; C flat major is made up of seven flats; C natural is made up of seven naturals. These are the only scales that employ everything seven in their construction.

Practically speaking, there are seven tones in every scale, five whole tones and two half tones. In committing to memory the major scales, that is, learning how many sharps or flats each contains, if you will work on the rule of seven, you will readily see what an interesting study you have before you. For example, let us take the key of "D" major. This scale uses two letters of the alphabet for sharps, "F" and "C"; that leaves five letters of the alphabet remaining; which, to make Db major, we convert into flats. Thus you see we have used the seven letters of the alphabet between the natural key and the flat key of the same letter "D," so the scales stand as follow: "D" major, F and C sharp; D flat major, B, E, A, D, G flats.

In this manner you can figure the rest of the scales, with the choice of figuring either from a flat or natural key. If students will give this feature just a little attention and thought for a short time they will notice how interesting this numeral seven will make the study of the scales

# Prejudiced Pupils

# By Mrs. S. E. Foster

Have you ever thought, before beginning a lesson, how important it is to have your pupil in the right mental attitude toward what he was about to do? If you allow your small pupils to say I can't you keep their minds in prison. Teach them to say I will, as that sets them free.

One tiny but ambitious pupil, had been begging for sometime for a piece which I thought too difficult for her, but she persisted in asking for it. At last I consented, thinking that she would thereafter be content to rely upon my choice. She very courageously began to read the selection, which was much more difficult than any she had studied heretofore. After struggling through several measures, she said, "I was just going to say this was hard, but, if one thinks a thing is hard, it is hard."

Thus I discovered that this young philosopher, in seven short years, had come to know the secret of success which many do not learn in a lifetime.

A teacher should never accept a pupil who, she knows, is taking lessons against her will, unless she is sure that during his first lessons she can successfully change his mental attitude. If you attempt to do this, arrange his lessons in such order that each new point is developed from the last learned, so that the line of continuity may not be broken, or the child feel at sea. Use his creative instinct to arouse interest, as this is the root from which concentration must grow. Help him to create high ideals by telling him of the brave endeavors of the great masters, while they were yet children, and play some selections from the classics to show the results of faithfulness.

Our ideals, as beckoning angels, stand at the goal of our ambitions, and if these are once vividly formed by the pupil, the teacher's grave problem of how to get the child to practice is solved.

# Music Necessarily a Slow Growth

# By T. L. Rickaby

Music pupils are impatient as a general thing, although probably no more so than their parents, and they are not willing to wait patiently for results. They are like children, who, when they sow seed, go next morning and dig it up to see what it is doing. All that really can be done is to sow the seed and wait. If condition are right, something grows. Music teaching is a seedsowing, and, as in the natural world if the conditions are right, something will grow, but not immediately Once in a while, as in agriculture, there is a crop failure, but as a rule there is always some harvest to gather.

What are the conditions referred to? First, the pupil must have some musical talent to develop. Then, in addition, he must be willing to work regularly and hard and faithfully follow out the teacher's instructions to the best of his ability. Eventually there will be results, more or less satisfactory.

All things of real worth grow slowly. To reach maturity the oak requires a century. The must room grows overnight and decays as quickly. Music is a slow growth a very slow growth. Do not nervously and impatiently look for sudden results. To do so would be truitless and disappointing.

There is no apparent improvement from one lesson to another. A certain piece or study may "go" better than it did, but the musicianship and knowledge are not perceptibly greater. Rather compare your wark and acquirements to-day with those of a year ag. Then you will be able to make a correct estimate of your improvement. Study, think, read, listen and work | Ind. Under these conditions results have a way of taking care of

# Little Steps in Sight-Playing

# By Ethel V. Moyer

THE value of sight-playing cannot he ov restimated. It should form a part of the pupils' regular work from the start, advancing in proficiency as their ther work

In the first stages, a most satisfactory plan is to play duets with the teacher or another pupil, using such material that a change from treble to bass man be made, thereby gaining fluency in both clefs. Besides the little duets of the beginner, a rapid drilling in reading single notes and chord combinations in all positions of the keyboard is a very helpful way of gaming alertness of mind and location on the keyboard. While this is a rather disjointed way of reading, it nevertheless helps the pupil to think quickly, and will be one more aid in overcoming that laborious plodding over a piece which seems so hopeless at times.

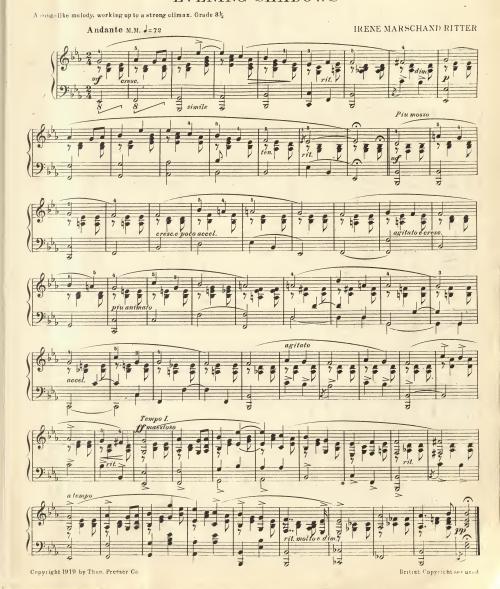
After the first stages of reading have been accomplished, a special duet may be set aside for two pupils to read between lessons, taking one small nortion for each reading, and never stopping for errors. This must be strictly observed, as the cardinal principle in ensemble playing is the "getting together," and all things must work to that end. At each repetition some little place, a chord or run that was badly done, should be improved, so that after a few repetitions it should commence to sound well with the expression marks observed.

From time to time the pupil may be given a separate piece to take home to read, with the admonition that it should be played only once a day and after regular practice time. Of course, these special pieces should be very much simpler than the regular practice material; but they will be an added enjoyment because they can be easily mastered. The teacher may gather together endless numbers of good sight-playing material from the musical magazines.

If this habit of sight-playing is encouraged we would have many more people playing after their lessons have been discontinued. It often happens, especially with older people, that they have dropped the practice of their old pieces, and not having developed the habit of regular reading, they have no resources to fall back upon, and consequently give up all musical endeavors.

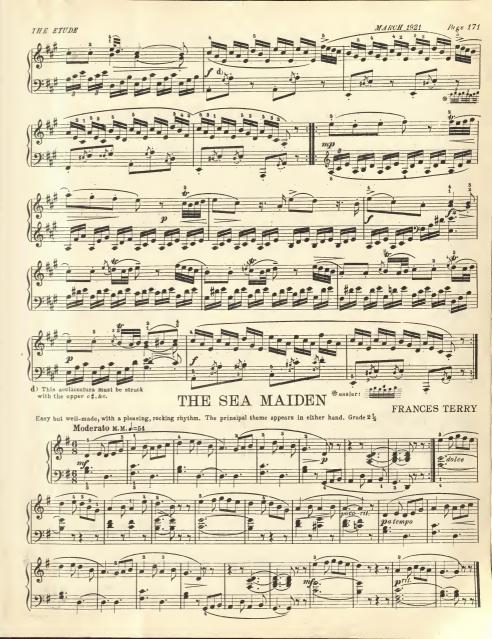
Schumann, in his essays on Music and Musicians, tells how the wonderful Liszt, during a series of concerts in Leipsic and Dresden, in 1840, played a Mendelssohn concerto and the Schumann Carnival practically at sight Liszt had been giving several recitals in the two cities, and had the Mendelssohn concerto in his possession only a few days, and had had very little time for practice between concert giving and rehearsals, but upon returning from Dresden to Leipsic he played the concerto most

# EVENING SHADOWS



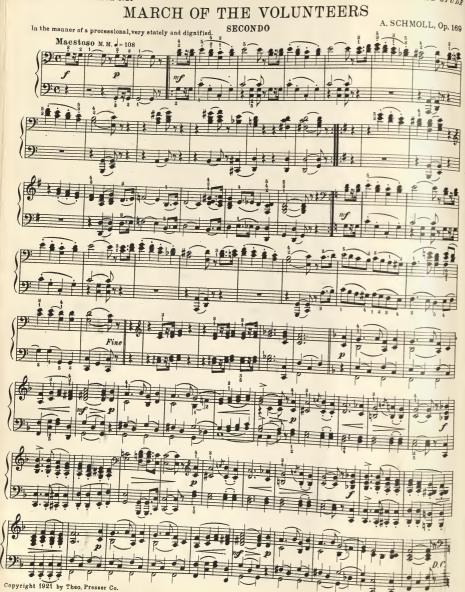
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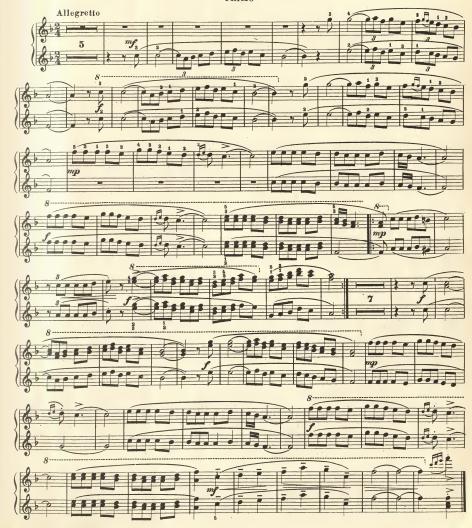
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#### Music in the Harem

A WRITER, concealing his identity under the name "Loligo," wrote a most interesting article upon Egyptian music, in The Monthly Musical Record of London (February 20, 1920). Among other things he notes that the Egyptians are among the few people of the world who regard music as disreputable.

A Little Hillie

MAEN PRISH FYES A DE SAND L 3 Do Believe

SMILIN'THROUGH

MOTHER MACHRE

Grateful. @ Lord Am. F.

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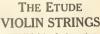
ADE IN

"It is rather remarkable, that although the Egyptians are among the most musical people of the world, they look down upon the actual cultivation of music as being an abuse of time, and leading a person into vice and bad habits. No man of any position in a town or district will give any time to the practice of an instrument or of singing. The playing is therefore left entirely in the hands of the peasants, beggars and professional entertainers. Although the higher class people will not take part in music themselves, except in religious service, vet such is their passion for it that no entertainment or festival is complete without the attendance of the professional musicians who are found in every town or city ready to be hiredand at a good price, too! From early childhood the people are brought in contact with music. The whole of the Kurán. Bible, is learnt by heart and sung to kind of chant. Also a great number of ongs are sung during various labors and omestic occupations-by the peasants in ising water, the boatmen in rowing, the capers, the servants carrying loads, and n many other occasions

# Low Musical Standards

"The general style of Egyptian music is not easily understood or imitated by Europeans, but when they have become somemore refined forms of vocal and instrumental works become very pleasing. The natives themselves are frequently quite vercome with joy in listening to the performances of their entertainers. They applaud noisily, and make frequent use of such expressions as 'Allah! Allah!' 'God bless thy heart!' 'God preserve thy voice! and similar exclamations of rapture. The musicians are mostly men, and often of ery dissolute habits. They are regarded being on a level with the common public dancers, yet they are engaged for the most important feasts. During the cening they are often supplied with randy and other spirituous liquors until they become so intoxicated as to be unable to play or sing a note. There is a fixed fee of about two or three shillings a night each (3s. = 15 piasters), but as this is collected from the guesas, the players often receive a great deal more, especially at large and well-to-do gatherings.

"Of course, female musicians are also necessary, because no men but the husband or, close relations are allowed to enter the háreem or women's apartments. The female performers are generally seated in a small room adjoining the hareem, from which they are separated by a lattice-work screen, in case the master of the house should happen to be present with his women: for a man must not see a woman's face, and the performers generally remove their veils when playing. However, many of the poorer and less scrupulous have no veils. These female musicians are often very highly paid, and it has been known for a rich merchant to pay as much as fifty guineas (in English money) for a single woman musician. The women of the hareem are sometimes so overcome by the singing of an 'Al'meh' that they shower upon her gifts which they cannot really spare and of which they repent at



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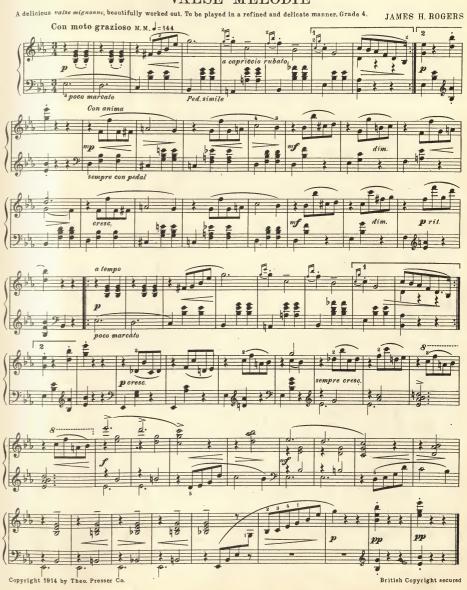
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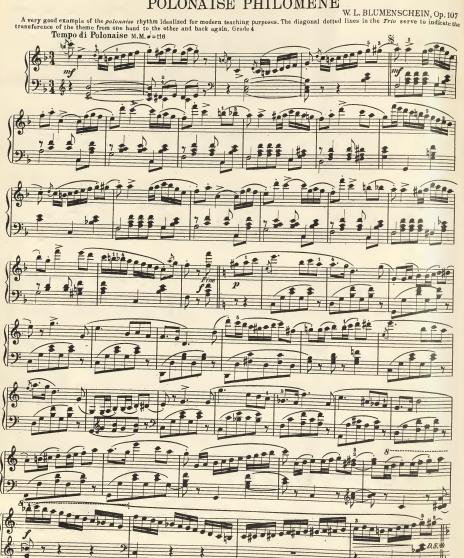
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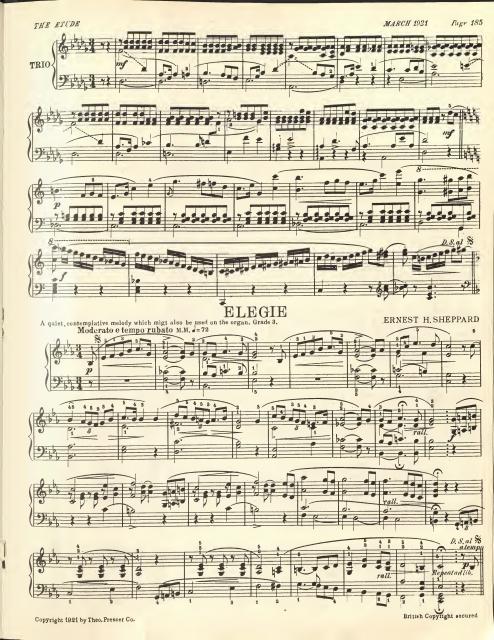
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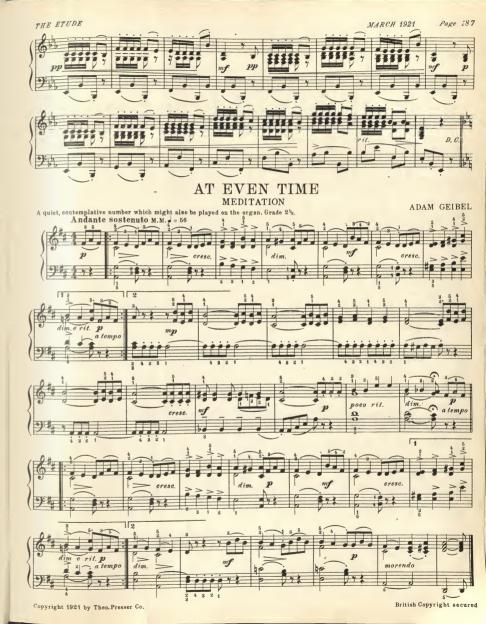
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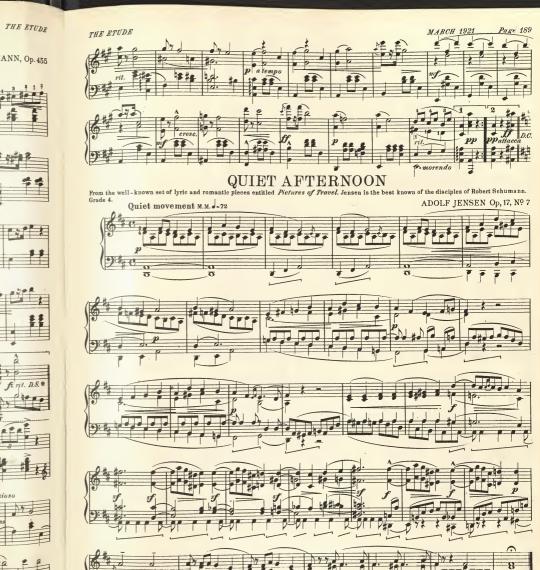
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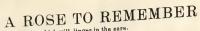
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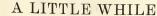
THE ETUDE

# MARCH 1921

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By L. E. Eubanks

heard to say that the two greatest deter- been imperceptible to the pupil. A year's rents to the average pupil's progress were intelligent practice, even a week's, is bound (1) Unwarranted belief in potential genius to bring results, unless the pupil is in an merely because of some little natural tal- exhausted condition. I might add that ent, and (2) Disposition to become discouraged when advancement seemed to lag. The first of these has been discussed frequently in these pages; but a great many music workers, both pupils and teachers.

do not know how properly to interpret

and treat discouragement It should be explained to every pupil that progress does not, and cannot, in the nature of things, maintain the same rate nature of things, maintain the same rate at which it starts out. It is strange, but many people reason that development, mental, physical or artistic, proceeds cumula-are not quite right, or our nervous energy tively, much as money does at compound interest. The physical culture pupil, for instance, makes rapid progress for a while, amount of knowledge and precaution can but as his physique approaches perfection it becomes harder and harder to add bulk and strength to his muscles. It is the same in the study of art; at first we have it all teacher must teach that these are a part of to learn, and every week shows results: but the time comes when we seem "full." and the reservoir seems empty. Certainly, we realize at the time that we "don't know day" comes and vitality, hope, etc., appear it all," but our receptive power seems ex- to have fled in the night; when nothing hausted. In hand technic, perhaps we seems worth while and all past effort have seen no increase of skill for a year! seems to have been wasted; when these asks the ambitious pupil.

own work to judge it. Let him play for ambition will return, and then work should some critic who has not heard him for a be resumed. Nervous energy is a variable year. This listener will see the aggregate quality; and days will come when your of the many minute gradations of improve- ability seems doubled.

of someone who has, for this needless oc-

currence happens in even the best regulated

families. Needless? It usually is, for the

not many eyes can determine whether it is

or not without making a test with a level.

its importance will be better realized when

you have become more familiar with the

Floors sag unexpectedly, and the time

spent in leveling the piano may enable you

to auticipate a heavy repair bill on the

floor. Another factor worth considering

is the matter of covering the piano when

We read of dustless homes, but as a

matter of fact they are about as plentiful as leopards at the North Pole. And dust,

as we shall soon learn, is one of the chief

causes of player-piano indigestion and sim-

ilar ailments. Let us look inside the

At first glance the player mechanism

seems very complicated. As a matter of

every bit of appliance must function prop-

erly if correct reproduction is to be ob-

tained. The perforated rolls, too, are not

through the tubes that are attached to the

perforated mouthpiece over which the rolls

pass. The rolls usually move in response

as mysterious as they seem.

would otherwise miss.

player mechanism."

it is not in usc.

A SUCCESSPUL teacher of piano was ment which, considered individually, have when skill is such that a year's work cannot add appreciably to it, the pupil has the very best of reasons for continuing practice, for he indeed has something worth maintaining.

Discouragement is not all psychological; it has a physiological phase. I read of a man who smashed a valuable violin to pieces because he could not play up to his usual standard on a certain momentous

is below normal, The sailing cannot all be smooth: no

When the Player-Piano Balks

By Smith C. McGregor

home? If you haven't, you probably know a perforation for each note of the key-

player-piano is a faithful servant when sufficient to depress the corresponding bar

treated with reasonable care, and will give in the rear, just as though that note were you many hours of enjoyment that you struck by hand. The length of the slit

To begin with, is your player-piano principle applied to the other perfortations

level? "Why," you think, "how absurd! results in the correct piano reproduction of course it is level." It ought to be; but that selection. But if there is dust in the

You may consider this a trivial detail, but and faulty, "blurred" reproduction results.

fact, it is quite simple, and for that reason out, and in such cases it is not a good plan

When you work the pedals, air is forced all the blame on the manufacturer. First

to a chain drive connected with the bel- knows. Player-pianos are rather exlows; that is, they are controlled by the peusive to tinker with, and if your brain working of the pedals, giving everything cannot locate the trouble, inexperienced necessary a simultaneous start. The hands are not apt to either

HAVE you a balky player-piano in your "mouthpiece" over which the rolls pass has

prevent the little ups and downs. Variations are bound to occur, and if misunderstood they are often disastrous. The the progress; that they must be expected, and that on the whole they are as often favorable as otherwise. When the "off "Is that not cause for discouragement?" times come, drop the strenuous part of the work, take things easy a day or two, but The advanced student is too close to his remain cheerful. In a few days vigor and

Then, when the roll passes along, the air

pressure through the slits in the paper is

determines the length of the note, and this

tubes, then certain of the little hammers

will not strike the strings as they should,

If the piano is not level, we can see

how there is going to be unnecessary wear,

for everything is put in with the suppo-

sition that it will be level, and no allowance

is made for side friction. The chains are apt to get off the track if the difference

is very great, thereby making it impossible

for the rolls to pass over the perforations

at the proper speed. The rolls in turn are

twisted, and the wrong notes are sounded

when the air tubes operate on a roll that is

In the majority of these "balky" occur-

ences, it is the operator, not the piano that

is at fault. One can hardly expect good

the tubes are clogged with dust. The loops

in the ends of the rolls are sometimes torn

to substitute pins; for you are quite liable

to ruin the roll through twisting, if it is

look at the mechanism carefully, and if

you are unable to reason out what the

trouble is, send for a repairman who

enroduction if the piano is not level, and

running diagonally across them.

not drawn over the reels evenly. When the player-piano balks, don't lay



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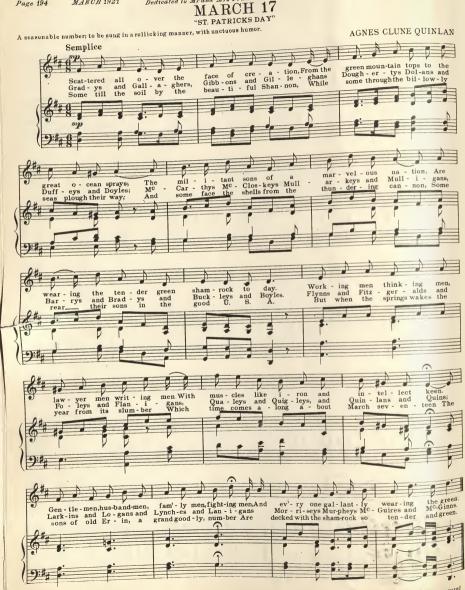
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# Department for Voice and Vocal Teachers

Edited for March by D. A. CLIPPINGER

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# How To Begin

By D. A. Clippinger

often asked me by students who are going out to teach. This is a legitimate question and deserves as complete an answer as can

The student who has devoted several years to preparation for teaching has doubtless accumulated a considerable amount of knowledge pertaining to the voice, especially his own voice. How to apply this knowledge to the training of other voices, none of which will be quite lake his own, is a problem which gives him sing below the staff with a full tone it is a rather helpless feeling. "What shall I give him first?" is the question that is ever presenting itself. The easiest way to begin would be to give the pupil a book of vocal studies, two or three songs, and tell him to go to work at them. This course is often followed. It makes the pupil think he is getting on rapidly, and for a time makes him enthusiastic over his teacher, but sooner or later he discovers that he has been misled, and that his voice is getting worse rather than better. It is this kind of teaching that is responsible for the large number of ruined voices. It is manifestly not the way to begin.

The young teacher feels that if he gets properly started the subject will unfold and take care of itself. At least it will give him a breathing spell in which to get his bearing. To answer the question,
"What shall I give him first?" by saying, Give him what he needs most," is stating a truth which admits of no contradiction, but it leaves the young teacher little wiser than before. It does imply, however, that he must, in some way, find out what the pupil needs. It is unwise, not to say foolish, to write a prescription before a diagnosis is made.

# Examining the Voice

What does it mean to examine a voice? It should mean comparing it, to the smallest detail, with artistic standards and finding wherein it is wrong and wherein it is right. But what the teacher really does is to compare it with his own ideals. The more perfect his ideals are the higher will be the standard he sets for the pupil, Merely to hear a few scales and say "Baritone" or "Soprano," as the case may be, is not sufficient evidence on which to outline a course of study.

From the beginning of the examination the teacher is called upon to exercise his musical judgment. Suppose the pupil is a young lady, and she is asked to sing G, second line, treble staff. Immediately a large number of things call for judgment, It is surprising how much may be learned from this one tone. Is it true to the pitch? Is it flat or sharp? If the pitch s untrue, is the cause a defective ear or faulty tone production? Is it steady? If there is a wave in the tone, is it sufficient remedy lies in securing right action of the in color? In untrained voices the scale is to produce uncertainty of pitch? If so, is vocal cords. the wave up or down? That is, does it make the tone sound flat or sharp? Is the there any imagination in it? The pure Are the tones produced with equal without gripping it. But it is quite posi-

known as the middle register mechanism? Is the tone the right color or quality, or it too white or too dark?

Does the tone quality indicate an alto or soprano? It is amazing how many go wrong on this point. Sometimes a soprano will sing a somber tone through the middle and lower part of her voice, and the teacher will be fooled completely and call her an alto. Especially is this true if she surprising how many would call her an alto and let it go at that, because it is so much easier to let her sing low songs than it is to fix the upper part of her voice. Even the great ones are sometimes mistaken. The writer remembers that when he went to Julius Hey in Berlin, at the first lesson he was given a rather low song, and that day he was baritone. At the next lesson a higher song was given him, and that day he was heroic tenor.

# Tone Quality Determines the Voice

Now no one should allow himself to be misled in this way. Soprano is a quality. Alto is a quality. The compass is secondary. The teacher should be able to tell from the fiber of the tone what its natural quality is. He should be able to tell this even though the tone is wrongly produced, It is hoped that no teacher will be so

unwise as to tell the pupil that her voice is both alto and soprano and that she should sing high and low songs with equal success. Such things have been told to students, but they disclose such a glaring misunderstanding of the vocal instrument that they will in a short time alienate the most desirable class of students.

But to return: Is the tone resonant? On this point the teacher should be alert. Untrained ears often mistake a hard, metallic The resonance of the pure singing tone is a certain richness and carrying quality resulting from the reinforcement of harmonic overtones. Helmholtz says that when these overtones are strong the tone sounds almost like a major chord.

Again: Is the tone breathy? I have asked many young teachers for the cause of breathy tone. The answer more often than any other is, "Lack of breath control." There may be lack of breath control, but thickness of string. my experience is that breathing exercises The cause is a wrong action of the vocal instrument. The vocal cords must offer enough resistance to the breath to convert it into sound waves and originate vibrations strong enough to create sympathetic take voices with all manner of imperfecresonance in the vocal cavities. When the tions and make them produce an even tone is breathy the vocal cords, for some scale of pure musical tone, reason, are not doing this. Therefore the

To continue: Is the tone sympathetic? Is the upper part of its compass.

one of which is full of imagination and the other entirely lacking it, is sufficient to call for different courses of study.

It is remarkable how a few tones will reveal the individual, especially his musical experience. Those who make a study of handwriting. With no less certainty may and it might be well if students thought chirography can read one's character in his one's character be read in his voice.

But there are many things yet to learn about this young lady's voice before we may know how to begin her training. Let us see what a scale will reveal. If we transpose this scale until it reaches the speak in the middle and lower part of the learn many interesting things.

#### The Even Scale

It is fairly well understood among vocal teachers that the trained voice must have an even scale. Is this scale even? Are the tones of equal power throughout the compass? They are rarely ever so in the untrained voice. Sometimes the lower tones are weak, sometimes the middle, sometimes the upper. Which is it in this voice? Are there any weak tones or depressions indicating that bugbear known as change of register? Now registers are things about which the teacher should think much and say little. It is not well to have the pupil think of his voice as having three sections more or less detached. of it. Nevertheless, every teacher, whose ear is quality for resonance and try to cultivate cumulations of tension in the vocal chords there can be little doubt: but they must be reckoned with or there will never be an even scale. To say there are no such things as registers, or that all tones of the voice are produced with the same mechsubject; but it does not solve the problem.

furnishes the teacher with problems; and his success depends upon his ability to

Further: Are the tones of this scale even most likely to become white and thin in the understand that it is possible to produce

make the tone sound and without gripping it. But it is quite tone free or is it forced? Is she using the singing tone always sounds as if one's feeltone free or is it forced? Is she using the singing tone always sounds as if one's feelircedom throughout? This is rarely ever ble. In fact the upper voice is not rightly

THE question, "How do you begin?" is thick, or chest mechanism, or what is ings were close to the surface. The contance. The difference between two voices, of it as being perpendicular. Our staff notation encourages this. When they see notes at the top of the staff they instinctively reach up for them. This invariably produces throat contraction and results in a thin hard tone. The vocal scale is no more perpendicular than the piano scale,

#### The Troublesome High Note I am often asked why high tones are

more difficult than low ones. Most people practical limits of her compass we may vocal compass and they usually do it without effort because their thought is on what they say rather than on how they say it: therefore, the control is indirect and the response is automatic. This is as it should be. But when one begins to sing he soon goes above the compass of the speaking voice into new and undeveloped territory. He finds that the voice does not respond as freely there as it does in the lower part and he soon begins to force it. In a very short time he has developed a resistance in the upper part of the voice that makes the tone production difficult. This soon becomes a fixed habit and remains until he falls into the hands of a vocal teacher who knows how to get rid

The origin of this habit is in trying for what a voice teacher's ear should be, will a larger tone than he can produce without detect in a majority of untrained voices effort. This abnormal desire for hig tone certain readjustments; and they occur at is continually getting singers into trouble. about the same places, namely, where the They are unwilling to begin with a tone half steps are on the piano. These read- which they can produce without effort and justments may be so slight as to be wait for a normal growth. This is discarcely noticeable, or they may be abrupt rectly responsible for the small number of breaks. That they are the result of ac- beautiful voices among the many singers we hear.

Another reason why upper tones are difficult is that in their eagerness for "big tone," students produce their upper tones with too thick a mechanism. In order to anism is an easy way to dispose of the produce high tones with ease singers must do that which approximates what the It is no nearer the truth than would be the piano does, that is, use a lighter and statement that all tones of the piano scale shorter string in the upper part of the are produced with the same length and compass. The small number of altos and sopranos who make any use of the real I readily admit that in the trained voice head voice is appalling. Sopranos force alone will not cure a case of breathy tone. there are no noticeable changes of regis- the middle register up to G and even A ter; but the trained voice is not under above the staff, resulting in a metallic, undiscussion. It is the untrained voice that steady, unsympathetic tone. The marvel is that their ears will stand for it. Altos carry the middle register up to E or F and as that is as high as they usually have to sing they make no use whatever of the head voice.

It seems difficult for young singers to a high tone with clear, ringing quality scious throat effort whatever. I am convinced that the proper use of the head voice is not universally understood.

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But in the singing of these scales other things should be noticed. Is the voice flexible? Whether or not we like the word technic, the singer must have it. It is as essential to his success as it is to the instrumentalist. No singer may expect a successful career unless his voice is sufficiently flexible to meet the technical demands of ancient and modern music.

#### Messa di Voce

To proceed: One of the fundamental principles of singing is variation or contrast. Has this pupil such control of her voice that she can produce a perfect messa di voce? That is, can she go from pianissimo to full voice and return on any tone in her compass, without a break and without sacrificing the quality. The old Italians considered this a reliable test of voice production. They insisted on their students being able to do it. It usually required half a dozen years or so of careful study to accomplish it, but the time was well spent.

The practice of the messa di voce. which is the perfect swell, will reveal whatever defects there may be in breath

Before dismissing this young lady she should sing a song. Here the teacher will tion, "How shall I begin?" will be anobserve many things. Does her singing swered. He will see clearly the pupil's show evidence of design in each word and need and how to supply it.

produced until it can be done with no con- phrase? Does she sing with imagination? Does she create a definite mood? Has she that basic element of phrasing-legato and sostenuto? Does she deliver the text with a full understanding of its meaning? Is her enunciation all that it should be? Has she the right idea of the relation of vowels and consonants? The singer must look the song as well as sing it. Do her facial expression, tone quality, and delivery of the text all contribute to the same

mood? Many other things should be learned in the examination of this voice. For example: the student's mental attitude toward study, her musical experience, the present condition of her musical taste, and f possible her degree of industry and pereverance. These should all be considered in making up a course of study for her.

It will be well for the young teacher to remember that the pupil is the problem, and that if he have fifty in his class no two of them will be exactly alike. To put all of them through the same routine of studies and songs spells failure, I have abundant evidence that students are often examined hastily, and a course of practice outlined which, after a few weeks, is found to be unsuited to their needs and must be changed. This should not be. If the teacher will examine each voice as carefully as is outlined above, the ques-

# Hints to the Vocal Student

By D. A. Clippinger

THE problem confronting the vocal stu- throat effort until it reaches the stage of discomfort. dent is how to make a good voice out of a had one

He should know that it is musical intelligence that sings, and that thinking intelligently about music is as different rom scientific or mechanical thinking as lectricity is from steam.

He should know the meaning of musical taste, and that what he sings and what he ought to sing may be vastly different. It requires a long time to discover the difference between musical taste and his own

He should know that voice training is largely a matter of learning what sounds well, and that it is rarely possible for a dent's musical nature and less to trying to beginner to sing a full tone with pure musical quality.

so-called commonplaces of music-intervals, time, tonality, etc. There are many people who sing, but not many musicians. This is why so many are ordinary and so few extraordinary.

He should know about mental growth. Ideas grow like plants. They must be properly cared for, but their growth must two songs he can make one comparison, not be forced.

its importance and the time required to master it. He should know the difference between direct control and indirect or automatic control. He should know something of the psychology of singing to keep him

from the mechanics. He should know when his tone is free and when there is effort or resistance in

it. The average student does not detect dred great artists the principles of artistic

He should know that the natural voice, meaning the untrained voice, is no nearer right for artistic expression than a phase of nature is right for a perfect picture, a thing which Whistler says never occurs. Something must be added and something

subtracted A good voice without musical sense never amounts to much but an ordinary voice with an artistic mentality to guide it will do beautiful singing. If more attention were paid to the psychology of singing and less to the mechanical, if more thought were given to developing the stumake his vocal instrument do certain things in a certain way, the number of CITY, He should know the importance of the good singers would be visibly increased. From the beginning the student should endeavor to sing thoughts. Only as he suc-

ceeds in this does his singing escape being meaningless. We learn by doing, not by theorizing.

The student who knows but one song has no basis for comparison. If he knows but if he knows five hundred songs, or He should know the meaning of technic, the best of all of the song classics of all countries and all times, his basis for comparison, generalization and judgment is unlimited. It is this large vision, this comprehensive grasp of the meaning of music, the meaning of life, that must form the basis of artistic success. Sound artistic from becoming mechanical and save him judgment is imperative.

The student who has heard but one great artist cannot tell what constitutes his greatness, but when he has heard a hun-

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tutes pure art, and to give a reason for which young America seems to be perthe faith that is in him.

feel is not enough. A bottled up artist is the ancient sage: "The ear trieth words no artist at all.

The student must not allow himself to think that his musical taste or his musical word and a discriminating ear. conditions in general is ever fixed or final. Man is never fully developed, never com- would agree that the tone must be resopletely finished, nor will he ever be. To nant, sympathetic, steady and capable of think of man as having reached a condi-wide variation, but notwithstanding this, it tion where it is impossible for him to is a fact that no two would exactly agree learn anything further, or to be told a on what the tone quality of a particular thing which he does not already know, is voice should be. If a large number of incomprehensible. There is no deadlock in teachers should in turn teach the same

The singer who can sing but one kind of a song proves thereby that he is a person of one mood. On the contrary, the and that is what he undertakes to make artist is one to whom all moods are familiar.

singing seems to be effortless. The singer who makes his hearers conscious of a throat, a distorted facial expression and a feeling of uncertainty, has not yet found the way. The best of you must go out with the tone. The most lovable, sympathetic part of your nature must find its way into your voice. This it can do only when there is a sense of absolute freedom. The student should know that singing is

more than merely vocalizing. Words contain definite ideas, and the aim should be to send forth the idea. If the idea is definite in the singer's mind it will do much toward forming the word and the voice. The reason diction is difficult for many students is not due to lack of interest or unwillingness to work, but to lack of general culture. How rarely do we find a vocal student whose manner of speech indicates an intimate acquaintance with classical English. The youthful idea duction. These are the right idea of of effective speech is something characteristic, peppery and punctuated at short trinsic and extrinsic interference in the intervals with a terrific bit of slang vocal instrument. When these principles learned on the college campus-the shame become operative the individuality of the of it-or at the ball game. To change such a style of expression into good Eng-

expression begin to take form in his mind and dramatic intensity is a real achieveand he becomes able to tell what constipetually short and in dire need. Some-The faculty of expression, no less than thing more than a knowledge of the the voice, must be developed by use. To mechanism of speech is necessary. Said as the mouth tasteth meat," therefore the student must have a taste for the pure

The student should know what consti-There is no such thing as finality in art. tutes good tone. Perhaps all teachers pupil, each one would demand something slightly different from all of the others. Each teacher has his own concept of tone the pupil produce. Now each voice has familiar. The student should know that all good and these individuality, given it by nature, and these individualities compare only in a general way. Their variation is as marked and constant as that of handwriting, consequently a voice will produce its best tone when it is expressing its own individuality, not that of its teacher. Is there, or can there be, such a thing

as a standard tone? The elasticity of language makes it necessary to ask for a definition. If one defines his standard tone as being steady, rich, resonant, sympathetic, full of the element of freedom, we are ready to admit that all voices should be so. But a tone is something to hear, and if he insist that all voices should have the same quality, that is, sound alike, then we say emphatically no. If all voices were perfectly produced they would not sound alike, nor do we wish them to do so. We want individuality not monotony,

There are certain fundamental principles which should govern all tone probreath control and freedom from all invoice will begin to appear, and the teacher should look for this rather than to try to lish with a melodic flow and emotional make the pupil a copy of himself.

# The Importance of the Consonant

By Sidney Busl ell

THAT "Vocalization is largely Vowel- face; whereas the medium of speech is the ization" is generally acknowledged, but outer mouth or the lips. the mission of the consonant is not so clearly defined.

It should be remembered that the for- unhindered flow of the tone in the tone mation of words is brought about by the interruptions and modifications of the steady flow of tone or "vowel" by the con-

sonants which constitute their framework. The inclusion of consonants in the daily practice is therefore very necessary if the student is to escape disappointment and vowels alone. For no matter how beautiful a tone he may be able to produce on he is no judge of tone anyway. all the simple vowels, if the consonants have been neglected he will experience difficulty when he has to shape his beauti-

ful tone into words. The mechanism of speech and that of placement. A famous vocal teacher has tone are not identical. The area for tone said: "One who makes a habit of speak (as every pupil has drilled into him) is the ing correctly is immeasurably helped "masque," or the frontal bones of the thereby in his singing."

area, and the shaping of that tone into words by the articulator. When practicing a song, never sacrifice

Attention in consonant practice should

be directed to two things: The continuous,

text for tone. To be compelled to do so in order to get the tone betrays unfaithfulness to the consonant in practice; moreover, the average listener in an audience much prefers to hear what you are singdiscouragement when he attempts to sing a ing about than to have you demonstrate song after long and faithful practice on how beautiful a tone you can produce on your pet vowel. The probability is that

Set aside a portion of your vocalizing period for reading or recitation each day and pay special attention to nice and unexaggerated pronunciation as well as tone

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As means of contributing to the development of interest in opera, for many of the first of the f

#### Puccini's "La Boheme"

STUBERTS of heredily find in the case of Giaseno Pucchia a case comparable in musical history with the Bach family, the Wester family, the Couperin family, the Strauss and the Strauss of the Strauss of

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regeria, as a coy, sowed intert curricular inclination for music; but his mother was a treey analous that her son should carry on the family traditions, and he was accordingly sent to the local institute, where he had to be the continuous and the state of the stat ingly sent the local institute, where he hecame a pupil of Angeloni, who was a hand, Streatfield, the English critic, insists that Puccini has caught the fanciful grace

The youth started his career as an organist The youth started his career as an organist in 1875. It is first stage work, Juno, a commenta, failed to win a prize in the competition performance of Adda, he was inspired to become a drauntle composer. He then spent three years at the Milan Connervatorio under Bazzini and Ponchelli.

In first opera was Le Villi, produced in 1884 (fair surveys), his second was Balgar Lecond 1885), was an unpossible of the Lecond 1885), was an unpossible of the Lecond 1885), was an unpossible of the

Lescaut (1893) was an unquestioned tri-umph, and La Boheme (1896) convinced all the critics that Italy had a new and great master. This was substantiated by the production of all of his subsequent works: Madam Butterfly (1904), Girl of the Golden West (1910), La Rondine (1917), Il Tabarro,

Suor Angelica, Gianni Schiechi (1918).

One distinctive characteristic of Puccini One distinctive engraceristic of February lands and the control of the deat of the work he is setting to music.

La Boheme,

Puccini in his youth was the recipient of the text of the work he is setting to music. the text of the work he is setting to music. Once the work is done the words and the music seem indissoluble, and many of his most superh effects clearly follow the in-spirational values in the drama.

Despite a long series of successes, there are many who regard La Boheme as Puccini's as a most wise investment.

that Puccini has caught the fanciful grace of Murger's style and has knit the text and the music in remarkable fashion. Dramatists have criticised the work for a

Dramatists have criticised the work for a lack of continuous plot, but Puccini has suc-ceeded in giving us four scenes from the Bohemian life of Paris, all dealing with the same individuals, which perhaps make one of the most artistic pieces of musical dramatic work of its kind. Puccini's skilled librettists, Giacosa and Illica, both expert playwrights. have done a really remarkable piece of stam

work in putting together this work.

Puccini is evidently a very rapid worker.

The manuscripts of his scores look to the uninitiated like so many scratches and scrawls. He writes and rewrites and rewrites until his manuscript is hardly legible to any but an expert. Few composers have the ability to write such intensely impassioned passages as Puccini—one of the finest of which is the wonderful love duct at the end of Act I of

a pension from Queen Marguerita of Italy. The enormous returns from his works, the great honor he has brought his native land and the opportunities he has given to

# The Story of "La Boheme"

The plot of the opera is an adaptation of Murger's La Vie de la Boheme. It pictures life in the Students' Quarter, of Paris, in 1830.

one in the Students' Quarter, of Peris, in 1830.

Act I opens with a lively scene in the lodging of the four "Bohemians'—Rudolph, a polt; Marcel, a painter; Celline, a philosopher, and Schausend, a musician—who make life-syl in spite of hunger. The others leave Rudolph at this writing. A tindi knock amountees the unitrance of Minsi, a destitute embrodery girl, from a room above, who has come to the unitrance of the new results of the exchange of the steriles of their lives sympathy these many than the contraction of the steriles of their lives sympathy these many contractions.

soms into love.

Act II is the famous seens on the terrace of the Cale Mossus, with an artist's carrival.

Act II is the famous seens on the terrace of the Cale Mossus, with an artist's carrival.

The "Robensians," with Mins, colorate are considered in the cale of the carrival of the Cale of t 'Quartet," with which the act closes.

Nature... with which the act closes.

Act IV begins with Marcel and Redolph pretending work, but really dreaming of their sweethearts. At the entrance of Schwanord and Colline they brighten up and Joliffs over their supper. Marcel in internation the festivities by entering to say that Mind, deserted by Aleisdovo, has returned to die. Placed on Redolph's bed, Mind captice and the certain descences on Redolph's despairing cry, "Allies" Montry.



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# The Organ Concertos of Georg Friedrich Handel

By Gordon Balch Nevin

a composer becoming so old that he is consideration. really new! This is explained by the circumlocutions of the public taste-which swings in circles-and by the inevitable processes of time which keep bringing to the surface that which has great worth, irrespective of its antiquity. In rare cases these recurrent periods of popularity are either brought about by, or largely aided by, some new development of the instrument or technic of that instrument for which the music in question was written; by this is indicated the well-known truth that nearly all of the great composers have written in advance of their time, i. e., have demanded a technical facility over and bevond anything known at the time of their writing. Consequently their works often go under a cloud, temporarily at least, and later are hailed as the very apotheosis of the idiom of the particular instrument.

It would be foolhardy at this late day to claim prophetic powers by hazarding the guess that the organ concertos of Handel are about to enter a renaissance; these concertos (they are really more or less formal suites, in essence) have had in other days a great popularity. There is, however, one element which would indicate that a new interest in them is about to be awakened, and that element is the fact that they can be perfectly rendered for the first time on the modern organ with its electropneumatic action; these compositions are as little suited to the ancient tracker action as are the most pianistic writings of the modern school of organ composers.

Handel (whatever may have been the emotional shortcomings of his instrumental music, whatever the lack of profundity) was emphatically a master of nuance. The secrets of manifold variety in phrasing were an open book to him; he wrote for an organ which was to be developed a full two hundred years after his period of activity in that field. We now have that instrument-the organ capable of producing those nuances and subtleties of phrasing which he indicated.

The life of Handel is of exceedingly great interest, especially to organists. His days were more or less closely associated with the organ for many years. We are told that at a very early age he was given opportunities to practice upon the organ in the chapel of the Duke of Saxe Weissenfels, and that his marvelous powers amazed all the musicians of the chapel. It is also known that it was upon the representations of this same patron of music that the father of Handel was finally induced to withdraw his objections to the lad's embarking upon a musical career. Even at this very early age (he was less than ten years old at the time) his ability in improvisation astounded all who heard him; this very faculty was later to pro- recital music; they can be, however, ef-

Parental objections being removed, Handel became a pupil of Zachu, the famous organist of the Cathedral at Halle, studying organ, harnsichord, violin, canon, counterpoint and fugue, and to round out this little list of subjects the hautboy (oboe) was included! We can hardly imagine a student of the present day encom-But in those day thoroughness had not become a lost art. In three years the famous Zachau stated that his pupil, Handel, knew more about music than he (Zachu) did himself! His powers as an improvisateur had by this time become

#### New Interest in Handel

Handel's early entrance into the operatic field terminated his career as a church organist, his last position being as organist of the Schloss-und Domkirche, at Halle, in 1702; from then on he waged a series of operatic battles until in 1737 he became oratorio, producing the great works which are most closely associated with his name. It should be noted, however, that he never gave up organ playing, and that many of his organ works were the direct result of improvisation in public-between the parts of his oratorios.

#### Great Simplicity

Now what are the characteristics of these works? First and foremost stands that element which perhaps more than any other indicates the mind of the truly great composer-the element of lucid simplicity. We are beginning to appreciate this quality again; recent years have witnessed an increasing and labored striving after complexity-as instanced by the average modern "tone-poem," but there are shadows cast before which would show that the pendulum is about to swing in the opposite direction. The state of stability is maintained only by the operation of force and counter-force, and we have had about enough of the present bewildering tur-

Secondly, must be noted the fact that these organ works are distinctly of concert nature and not of churchly style: Handel lived much of his life in the atmosphere of the theater, and the greatest effects which he produced are interwoven with the technic of the theater. It is because of this very fact that his effects rarely, if ever, "miss fire." He knew effects so well that he could construct them and then say confidently (in essence, if not in exact words):

"This will do so and so. I know!" The concertos therefore are primarily

hecause their greatest usefulness is in recitals. But in this latter, their principal field, the Handel Concertos are a veritable mine of excellent music; the brilliance of rhythmic and harmonic invention, the frequently unlooked-for twists in the harmonic scheme, the unexpected modulations, the general atmosphere of gaiety, happiness passing such a catholic list of studies! and good cheer-these all fit eminently for recital use the works of Handel. Much ink has been shed over the organ recital program; writers have endeavored to prove that the great public is uncouth when it steadfastly refuses to swallow programs which are notable chiefly for their gloomy oppressiveness and lack of contrast. These same writers will freely admit that the piano recital program must possess variety and charm, together with not a little of the frankly salon or semi-popular style of music-if there be any hope of enticing the same audience for a return date! But they fail to see that the mere fact of an instrument having been associated with ecclesias bankrupt, when he turned his attention to tical ceremonies for centuries does not in any degree whatsoever influence the character of the program to be used-when that instrument is used for recital purposes. Much of the lack of popularity of the organ as a recital vehicle is due to this misunderstanding.

A detailed analysis of these concertos cannot be undertaken in the space of an article of this character; they run with few exceptions in the style of the suite: four movements are the rule, generally a slow introduction, followed by a well-constructed allegro, then a slow movement (usually of emotional content) and finally a very brilliant finale. Very occasionally the order is inverted, but as a rule the order just given is followed. In all of them a wealth of invention awaits the student. The technic employed should be of a rather snappy, crisp, quasi-pianistic nature, with exceedingly minute attention to the little details of note-grouping, crossphrasing, etc. One caution may be advanced: do not take the frequent FF marks too literally; the modern organ is much more powerful than was the organ of Handel's day, and the use of full organ should be more sparing now than then,

# Bach and Handel

The fact that Bach and Handel were contemporaries has in a measure contrived to lessen the recognition accorded the latter's organ works; the mere fact that they gan studies of this nature come much more happened to be born in the same year should have no weight in the appraisal of Handel's contributions to the literature of essential to sustain notes for their proper the organ. The explanation of the dissimilarities of style, thought and method in this regard are frequently quite com-

EVERY once a while we note instances of duce the organ concertos which are under fectively used for festival occasions or of the two masters may be found in the postludial work, and need not be neglected different training they underwent and the different walks of like which they pursued: Bach's life was closely associated with the church; Handel's with the theater. The results were just what would be expected; one wrote subjectively, the other objectively. The shadow of the church falls over the most of the music of the great John Schastian; the bright lights of the theater illumine much of Handel's work. But we need not neglect Handel's compositions for our instrument because of that fact, in truth-it is really because of this very thing that we should study and use them; the organ needs gr. 1, brilliant music, and we have very little of it. In the most eminently satisfying manner do Haudel's Organ Concertos till this re-

# What Constitutes an Organist?

# By E. R. Kroeger

As a rule, the organist comes to the organ bench after having had a course in piano training. He is then familiar with the positions of the keys, and the consequent rules for fingering, and also the cardinal points of legato. 11owever, the first thing he discovers is that legato on the organ is not quite the same thing that it is on the piano. The release of the key means the discontinuance of the tone, whereas on the piano, the pedal allows the tone to sound even after the fingers have left the key. It takes the utmost care and concentration to watch legato so that it is really a legato and not a staccato. Of course, ere long, good legato becomes "second nature" with the competent organist. It is essential to practice manual legato exercises and studies until this is thoroughly mastered.

There are some standard books which contain many excellent technical problems. When the student is sure that he is on the right track, then polyphonic (or part) work must be taken up. Two parts and sometimes three parts in one hand are frequently met with. Should he have pro viously practiced Bach's Two and Th-ce Part Inventions, and some of the preludes and fugues contained in the Well-Tempered Clavichord, he will find that his oreasily to him than would be the case if he had not practiced them. It is absolutely ment of the most minute attention to securing accuracy in duration of tone.

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With the efforts to attain mastery of the fingers, comes the necessity for pedal care and discrimination. A judicious practice. From the beginning the two feet combination of the different schools must should be used equally in pedal exercises. be made. His repertory must gradually The various uses of toe and heel, separ- increase until it includes the great master ately and in combination should be dili- works of Bach, which are the apex of gently studied. The position should be organ composition. He must plan reshifted so that the right foot plays in the cital programs, and see that contrasts lowest register of the pedal board, and the in the character of the selections ocleft foot in the highest register. The vari- cur. He must take good organ journals ous legato and staccato strokes should be and note what is being done by organists carefully practiced. When studies comelsewhere. He must know the biographics bining the manuals with the pedals are of the principal composers and should be taken up, they should be practiced as fol- well posted in the history of music. He lows: hands separately; hands together; should study harmony, composition, canon, pedals; left hand with pedals; both hands fugue and orchestration. He should be with pedals. The student will find that at proficient in transposition, in reading varifirst it is a rather difficult matter to have ous clefs, in deciphering ancient notation. the feet move in a contrary direction to the left hand.

#### Polyphonic vs. Homophonic Practice Polyphonic practice is better than homo-

if the student succeeds in this, the other not the intention here to recommend any to give information, and it is generally most minute attention. Its characteristics in the instrument. must be thoroughly dissected. When this order to ascertain fitness and applicability, Good taste in registration is certainly one of particular he must be careful to work drill in an authoritative manner. The upon well-established lines, for bizarre and of the organist. Besides his purely tech- be a versatile man if he is to succeed in nical studies for the purpose of maintain- his profession. He must constantly study ing the manuals and the pedals, he must and practice in order to maintain his posiselect a few standard hymns and play is worth the candle." There is a fascinathem with various registrations. He tion about organ playing hard to explain. should try them on different manuals, and The great "pope of instruments" "grips" also in using his right hand on one man- you for life. And you willingly accept the ual and the left hand on another. In embrace.

plex, but there cannot be any relinquish- these ways he acquires facility, and is thus

Compositions by the principal composers for the organ must now be studied with

## The Construction of the Organ

The serious organ student should know something of the construction of the organ. There are excellent books on the phonic. It is, of course, more difficult, but subject, but he should, if possible go to an books of exercises or methods. There are practical and valuable. This technical several very good ones. It is no trouble to knowledge will be found to be of much procure them. Then comes the study of assistance when occasions arise when the the stops. Each stop should be given the organist needs to rectify some disturbance

Finally the organist must be familiar is done, combinations must be made in with anthems, cantatas, oratorics, sacred solos and concerted numbers. He will doubtless have to direct his choir, and the most valued possessions of the organ- in order to do so successfully must know ist. But if he lacks acute judgment in this his ground sufficiently well to conduct and members of the choir will look to him for incongruous combinations immediately instruction and advice. It may be seen stamp him as lacking in the finer qualities from the above that an organist needs to needs study hymn playing. He should tion among his colleagues. But "the game

# if the student succeeds in this, the other organ manufactory and see how an organ organ comes comparatively casty to him. It is is built. The workmen are usually willing the intention here to recommend one. Is Your Complexion at Ease The Final Touch

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that craves scrutiny, knowing that the more critical the gaze, the more pronounced the praise.

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# What an Organist Ought to Know

By Carrie B. Adams

My Dear Mrs. Adams:

studying to become a teacher; the second reasons why she should not become an orthinks of specializing in domestic science; but the third does not seem to have any choice as to her future work, and is perfeetly willing to abide by my decision in though it may have nothing to do with the the matter, I think I will make a musician case in hand. of her-preferably an organist, since I notice that there are not enough to provide for emergencies in most cities, and salarics must naturally be high. Please advise me as to what she will need to know in with professional success.

Sincerely yours, Mrs. J. M. S. (2) that her mother thinks of making an omission they will have to answer for, organist of her because of the apparent sometime-somewhere!

scarcity of organists and the high salaries I have three daughters. The eldest is that must result. Both are most excellent 7 ganist but since the die is cast for be it from me to shirk the responsibility of cataloguing the necessary equipment even

In the first place, an organist needs to be thoroughly, intensely, temperamentally musical. There is no field in which musical feeling is so much needed as in organ playing. A sense of tone color that is in the order to command a good salary coupled blood so to speak; an ear for tone effects; a mind quick to choose from the hundreds of beautiful combinations at hand; the good taste and sense of proportion that It gives me genuine pleasure to answer leads to orchestral effects while keeping in the foregoing letter. To be sure there mind the fact that an organ was never are one or two points that I could wish meant to take the place of an orchestra; were different before enlarging upon the and the temperamental organist's instinct, knowledge necessary to the musical and if you will, that imparts an individuality financial success of this third daughter as and style to one's work that no mere an organist: (1) the fact that she is in- teacher can give. Many organists, howdifferent as to her future work and will- ever, who lack these requisites are teching to abide by her mother's decision and nically above reproach—but what sins of



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to be thoroughly grounded in piano work. All that the average skilled pianist knows and much more, both technically and musically, should be the foundation laid by one who expects to achieve success as an organist. Every study, whether in velocity, will. phrasing, expression or endurance, that is become an intelligent pianist, is just as necessary for one who expects to become an intelligent organist. Seldom do we find a good organist who has not given years to the study of the piano, partly because the piano is always available. While the technique differs from that required in organ playing, the fundamental principles of music are the same and the knowledge gained of the "form" side will be of ines-

In the third place: an organist needs to be familiar with harmony and composition; and if he can include a knowledge of counterpoint and the psychology of music in his equipment he will never regret it. Every accompanist must be a psychologist to some extent, and an organist's duties perforce make of him an accompanist. Without a good working knowledge of harmony an organist's work is quite likely to be without form and void, when put to the test. By a knowledge of harmony I do not mean simply a scientific knowledge of chords and their resolutions with rules governing the same; but rather, an everyday, free working acquaintance with each interval, chord, phrase, motive, and musical period or sentence that goes to make up a composition, whether of simple or elabor-

timable value to an organist.

This knowledge must be coupled with an ear quick to recognize chord effects. Among the many organists I have known, one, of many certificates and diplomas, was quite unable to name a series of chords played by a fellow-organist, although he proudly referred to his graduating thesis on "The Value of Harmony and Composition to an Organist!"

Another-a very volatile young ladyvolunteered the unique information that she had finished the study of harmony when she was fifteen l-just when she was ready to begin, if she only knew it. Still another gave it as her opinion that anybody could write music if he had any originality at all-and proceeded to illustrate her point by reharmonizing a standard hymn during the church service, taking to herself much glory for said exploitation. She was fond of referring to her efforts as being "out of the beaten track" So they were. What she needed was enough real knowledge to show her that she violated not only every known rule of composition but of good taste as well, by her improvisations during a part of the devotional service of the church in which she acted as organist. An organist of real attainments and spiritual power would have saved the improvisations for some week-day practice hour.

Study Orchestral and Choral Work In the fourth place: an organist needs to hear and be familiar with the standard orchestral and choral works. The possibilities of an organ for musical expression rank next to those of an orchestra. An organist's responsibility is as great as that of the conductor of an orchestra. He must know what tone effects will support certain voices and he must get these effects without any apparent effort, and must plan for them many pages in advance, very often. Certain voices in choir work require certain tone qualities in support, and it is the organist's business to know what and where it is. He cannot give it unless he feels the singer's needs and appreciates the spirit of the composition. Many a soloist of ordinary equip- ocre organists in the field. "Many are ment has acquired a high reputation be- called but few are chosen!"

cause of the sympathetic support given In the second place: an organist needs by the organist. On the other hand, many be thoroughly consuded. by the organist. On the other hand, many a singer of fine attainments has achieved indifferent success because of the mechan ical accompaniment supplied by an organist lacking that greatest of all qualifica-

In the fifth place: an organist must deemed necessary for one who expects to have spiritual power. If all church organists could enter more fully into the spiritual side of their work, a real uplift and musical awakening would result and more effective work would be done in both choir loft and pulpit. There is a dignity to be preserved in the choir loft just as there is in the pulpit. A frivolous, inappropriate offertory played on a dignified organ is about as appropriate as a mother-in-law joke in a sermon (or any other place). But organists and preachers sometimes give us a glimpse of their real caliber unintentionally.

#### Choir Loft Etiquette

If I were to add a Sixthly it would be this: an organist who doesn't know how to behave in church-who doesn't know church etiquette, i. e., everyday good manners-might better get an engagement as organist in a vaudeville house or moving picture show where he will be required to behave every day in the week, thus securing an opportunity to strengthen the weak spot in his education if he wishes to hold his position. The church organist who lacks the evidences of good breeding in his behavior is an abomination to the Lord and to his people everywhere. Current literature and writing materials have no legtimate place in the choir loft, and the church officers who employ an organist (or singer) whose mental poise is such that he habitually makes use of them, are very much at fault. After an active experience extending over thirty-five years as organist in churches of a dozen different creeds, and listening to pulpit oratory of every grade, from novitiates of painfully self-conscious manner and stumbling speech, from men of national reputation as orators and thinkers, and from men long since past their most useful years in the pulpit yet willing and anxious to keep their hand to the plow, it is my firm conviction that one is in danger of losing some valuable thought if one does not listen to the sermon in the course of the church service regardless of the scholastic attainments of the preacher. If organists would use music that is as good in its place as the sermons preached in the average pulpit are in theirs, success might be estimated on an entirely different basis.

A spiritually minded, temperamentally musical organist of innate refinement with eyes to see and ears to hear is worth a hundred organists possessed of certificates, diolomas and technique alone-although these are all much to be desired attributes. In addition to these and all other requisites, the organist who grows up with classical music so that his heart and soul are filled with it; who begins to sing and play in his early childhood; who accompanies choirs and soloists very early in his career and who loves an organ with a never-dying love-that organist may safely count on being a success. Tem perament, talent, taste, training, technic and time will make an organist that is worth while. "I hope I make myself perfectly clear," to quote Ralph Rackstraw. and I also hope that Mrs. J. M. S. may feel that her third daughter will be justified in entering the lists; but if there is a shadow of a doubt, don't let her enter. There is already an oversupply of medi-

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Is Musical History Necessary? Diminished Fifths.

Q. How should a fifth be termed when it is a semi-tone less than perfect? I have heard it called both diminished and imperfect; which is correct?—Hilla, Wellesley,

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the constant teaching of a private
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In a finished Piths.

Musical History Necessary?

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Interpreting Difficult Passages.

Interpreting Difficult Passages.

Q. The anser you gave me last month about the correct seay to interpret some flecthouse passages has been provided in the correct seay to ender the following: I ask this question not because of these pieces, but to understand the principle of the thing.—M. S., Des Molines, 10va.

Pressurance Control of the Control o 9444444444

"Orphéon" and "Fanfare."

Q. What is the difference between an "Orphéon" and a "Fanfare!" I find the terms in a French muscal apper.—W. W. A. An Orphéon is a singling club or society of male voices. A Fanfare is a brass band, The latter term is sometimes applied to a flourish of trumpets, such as that which an nounces the coming of the Governor in Betcheven's Heldio. 6 Verretter er Accidental. O. What is the exact definition of an accidental.—A. R., Roxbury,
A. An accidental is any sharp, flat or natural which does not belong to the key in which the peece is written, or to any pussing key, into which the tecomposition may have made a temporary excursion. di marinisti

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# Department for Violinists

Edited by ROBERT BRAINE

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# Attack Difficulties Separately

The great Napoleon, with practically all reasonably well, with slow, separate bows, come by counting sixteen to the measure, pressure on the strings, thus producing a the countries of Europe allied against him, the tempo can be increased, using very while learning the study, thus giving one rough, harsh tone. Instead of this, an conquered through the fact that he always managed to attack the various armies laid, the bowing may next be taken up. If is done, care must be taken that the three used in practicing double stops, until every sent against him separately, instead of the slurs are found too long at first, four notes of the trill, on the first of each waiting until they had combined. There may be slurred instead of the entire numis a lesson for the violin student in this policy. Where a study contains many different difficulties, these should be taken up ferent groups of notes get their proper one tap. This tapping should be done very and conquered one at a time, as far as proportion of bow. A very common mis-quietly, as it is very annoying to hear a possible. For instance, it is a good plan, take is to use up the bow too fast on the music student thumping with his foot on where there are long passages of many first part of a long slurred passage, the the floor while he is playing. notes under one slur, to play the notes result being that so little bow is left for separately at first, or with a smaller num- the last few notes that only a fraction of ber of notes under one slur, gradually the proper volume of tone can be given working up to the point where the passage can be played as written. Where there are trills, turns, grace notes, and embelish a phrase. lishments of various kinds, the student will The notes and bowing having been masoften be greatly assisted by leaving the tered, the accents should next be taken up. embellishments out until the bare notes of the passage can be played with correct pressure on the first note of each group,

and thus the work of perfecting the passage will be greatly simplified. To illustrate this method of study, take bow too long, so that it is continued to the following passage from one of the the note or notes following the one which famous trill exercises of Kreutzer, No. 20: is alone intended to be accented. Practice



bowing and in correct time and tune. This

This study has many changes of key and positions; and it is difficult enough for the average student to play the simple notes in good intonation, to say nothing of the bowing, trills and accents. The difficulties should be attacked one after the other. Let the student first play the notes slowly, without the trills, with a separate bow to each note, paying scrupulous attention to his intonation, and taking care that his semi-tones are correctly placed in the

short bows. The foundation having been count to each sixteenth-note. When this elastic, not too strong, pressure should be ber. Finally, the passages may be slurred count. If the student keeps time by tapas written, care being taken that the dif- ping with the foot, each sixteenth will get as written. to them, the effect being like that of a study which contains many difficulties, singer who has not sufficient breath to fin-

These are executed by a sudden momentary making that tone stand out in relief like done, the embellishments can be added, a gilt letter on a sign-board. Accents of this kind are difficult for the beginner, as he is apt to keep up the pressure on the of accents of this kind is of the greatest importance, and is one of the prime elements which lead to bow mastery.

When notes, bowing and accents have een conquered, the trills can be put in. At first the passages may be practiced with a single, and after that with the double trill. The single trill passage will consist of three notes, and these three notes must occupy only the time of the one-sixteenth note, over which the trill is placed.



Many students play passages like this

Studied in this way, violin studies lose half their difficulties, and many students who seem hopelessly unable to acquire a succeed much better when they are first taken up, one by one, and mastered sepa-

Another excellent example of such a study is the No. 40 of Kreutzer, as illustrated in Ex. 3.

Here we have a combination of difficulties. Some very talented students might attack the study as written, but the average student will do better if he divides the difficulties. The upper notes might be first studied without the trills and then the lower ones, care being taken to observe intonation. Next, the exercise may be without the trills. The quarter notes had until these double stops have been mastered. scale passages. Having acquired the study very unevenly. This fault can be over- play double stops, immediately double the them as a whole later on.

trace of grit and scratching is eliminated. with single bows, they next may be slurred The trills are taken up last. As a pre-

liminary, all the trills should be practiced without playing the accompanying note, care being taken that the trilling finger trills either a full tone or a hali tone above the principal note, as the intonation demands, and neither too high nor too low. Playing trills atrociously out of tune is very common with violin students who do not seem to be aware of the fault They will often trill a semitone for a full tone, or vice-versa. Some even make quarter-tone trills. Singers also are notable of fenders in this respect.

All the separate difficulties having been mastered, as indicated above, the study may be practiced as written, and if all the preliminary work has been faithfully done the final result will be much better than if all the difficulties had been attacked at once.

Many other examples could be cited, but the above will suffice to give the student an idea of how to proceed with a study or composition where there are many technical difficulties to be overall accidentals and to preserve accurate come at once. The study must first be played in its simplest form, just as, in played in double stops, as written, but building a house, we first construct the foundation and the framework, and then best be played as whole notes, in very add the other details, one after the other. slow tempo, with long, steady bows, one This is the method which is observed by to each note. Nothing further can be done the greatest teachers. It is almost mi The intonation must be perfect, and both slow practice, patiently taking up diffinotes must sound simultaneously at all times. culties, one by one, and mastering them, Many violin students, when they try to thus winning the power of overcoming

# Supplemental Studies for the Violin Student

the mistake of adhering to a stereotyped come professionals. curriculum year after year, thereby getting into a rut. It is just as impossible to successfully take every student through the the rut mentioned above; but the average when he first came to you and carefully, routine of Kayser, Mazas, Kreutzer, etc., teacher who is busy every day in his as it is to jump into a suit of "hand-medowns" and walk away with a feeling that not have time to write out individual exeryou are well fitted. The dealer expects to cises for his students and will do the next make alterations to suit the individual. So best thing-order a book which probably should the teacher supplement, omit and contains over ninety per cent of exercises revise the studies of his students. There other than those he wants for his particular has never been and there never will be a purpose. This adds to the burden of the method of instruction placed upon the student and only serves to awe, antagonize the student is the study of double-stopping market that will meet all the requirements and perplex him in the thought that he and the playing of harmonics. The purof all students alike.

As a rule the teacher maps out a course cises very similar to those already done. of study that is the exact counterpart of

Too many teachers of the violin make students are not fitting themselves to be- of his work for a few lessons will show The teacher who writes special evercises for his students manages to keep out of ually wean him from the book he had

studio, probably at half-hour shifts, does him as methodically as a physician would must wade through another book of exer-

No matter what method the student or study that is the course he followed when a student, brings with him at his first lesson with arranged in the average instruction hook forgetting in so doing that "the world do you, give him his first instruction from we will make a study of natural harmonics move" and also that a vast majority of his that particular book. Careful observation on the violin.

you what he lacks in technic. Then, if you have something better for him, gradpatiently and constantly "prescribe" for prescribe for his patient after a diagnosis had been made. No stereotyped course of instruction in these days is a success any more than is a box of medicated pellets guaranteed to cure every ill under the sun.

The hardest and most tedious work for pose of this article being to bring home to the teacher the fact that he must give supplemental studies not clearly or logically

The string length is thirteen inches from the bridge to the saddle. Taking the E string, half-way up the finger board, or six-and-a-half inches from the nut, we find

the octave - . If this note is six-and-ahalf inches from the nut, and the string length is thirteen inches, then the distance from the bridge down the finger board to the note must also be six-and-a-half inches. If the tone is produced with the bow in its usual position near the bridge, it follows that the same tone, without moving the finger, should be heard just as clearly the bow is used near the saddle. This statement should be followed by a demonstration to prove its correctness. Forever

after, has a definite, a visible location on the finger board, and the bugbear of studying natural harmonics loses its power right at the beginning.

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The next step is to locate the fifth above.

and then the double-octave, . Now,

harmonics on the E string, by moving the with a flat bow near the bridge.

finger from away from the bridge, or in the opposite direction from that first used, making it possible to produce the same tones on two widely different positions of having established the three natural har- the finger board on the same string. In attempting this the fifth above is now

monic tones, , on the E string, played and the double-octave . Of

course, what is done on the E string can beginning at a point six and a half inches be done on all the others. The student's from either the nut or the bridge and producing them by moving the finger towards ascend in tone while descending the fingerthe bridge, the pupil is next shown some board, producing tones just like the first tone work that always fills him with astonishment and delight, something not yet ing impression upon him, that he soon found clearly elucidated in any book of inetruction for the violin; namely, that the flute like beauty. Do not forget to tell the same three tones can be produced, also as student that these tones are best produced

# The Study of Difficult Passages for String Players

The usual musical composition of more than "elementary" or "easy" grade is very (1) likely to be made up of two elements: themes or subjects, and "working out" or (3) development material. The latter frequently consists of scale fragments, ar- and so on. peggios and broken chords combined and embellished according to the recognized first with two bows to each measure, and practice of harmony, counterpoint and in-

Sometimes a composer will see fit not to sacrifice his musical idea even though the technical demands are almost, if not quite, out of proportion to the musical value of the composition. Or it may be that, for good and sufficient reasons, the composer, having a thorough knowledge of the limitations as well as the possibilities of the instrument for which he is writing, will difficult to work out and keep going, but occasionally find it impossible to express they are of especial value in the attainment himself without having to bring into use of mental control over the fingers. unusual keys, difficult fingerings, and trying shifts or positions of the hand.

Having first decided that the musical end is worth the technical means, the student may set about his task with the following plan of attack. Persist until the best possible fingering of the passage has been discovered, keeping in mind the fact that the mechanical employment of the fingers to the best advantage and the production of the best possible effects of tone and phrasing are each equally necessary considerations. It is well not to be in too great a hurry to decide upon the fingering; but after the decision is finally n.ade, do not change it unless thoroughly convinced that it is faulty.

Now play over the passage very slowly. Notice particularly the most troublesome places-note groups, or parts thereofand give these some special attention, until it i possible to get through the entire passage, still very slowly, without having to stop or to hesitate badly.

Third, the student will now work out the passage with the stress (both of accent and duration or time value) shifted from its normal place in the measure to most needed. one or another of the rhythmically weak tones within the group. To illustrate: let points represent notes, and the dash represent the special shifted stress. We will assume that the passage consists of eight several possible stress shiftings:

The first three of these should be studied later with one only. Number four, with its further modifications, must be taken in one bow only

(2) ~

and so on

These last two exercises, stress groupings in threes, will prove somewhat more

Passages in triple groupings, six, nine or twelve notes to the measure, may be treated according to the same general plan, shifting the stress successively to the second and the third notes of each group. Gradually the tempo may be increased,

and eventually also the stress will be reduced until it finally disappears.

This method of overcoming or reducing difficulties is not of course a panacea for the string player. It certainly will not supply the deficiencies of an entirely inadequate technical foundation. It will. however, show up the weak places (difficulties) more conspicuously, and thus the student will be enabled to analyze his problem more clearly and intelligently; and this result will be accomplished in far less time than by the too prevalent practice of repeatedly "running it over" in the hope that chance will take care of results. And, what is of even greater importance, the critical attention as well as the constructive energy of the student will be concentrated, by means of the shifted stresses, upon those points where it is

The process is not a difficult one to put into execution. It does not require a very great proportion of one's practice time. The student who gives the idea a fair trial will be surprised at the rapid and certain notes to the measure. Thus we may have control which he will acquire in the playthe following arrangements, based upon ing of passages which seem to resist the ordinary methods of practice.

# The Age Limit

whether it would be of much use for him is the people who take up violin study for to resume the study of the violin at the the first time, comparatively late in life, age of twenty-six, after having dropped who do not seem to be able to get anyall practice since his boyhood, when he where in their studies. A technical founmade a serious study of the violin for dation acquired in early life, can be added some years. There is little doubt that he to and developed at almost any age, if it could resume his practice and add greatly has been a good and thorough one in the to his technic, for the reason that he ac- first place.

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lur.

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S. S.—The weight of a violin how—light medium or heavy—is a matter of individual preference. The matter of people received in the preference of the matter of the people received in the preference of the people received in the preference of the people of S. S.—The weight of a violin how—light

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# Characteristics of Famous Operatic Composers

Perhaps one of the gratifying reflec-tions of the non-professional music lover, often forced to listen to the irritating raptures of hero worshippers, is to realize that the great opera composers were first of all men, often more daubed with human clay than many of their biographers liked to admit. Some of them were woefully mercenary and "practical" enough when it came to the exploitation of their own works. However lofty they may have been at the moment of divine inspiration, in the serious matter of promoting their material interests they were not very distant from the very aggressive merchants of their day.

In the case of Meyerbeer, for instance, we find a man who, according to Mme. Viardot, would sit next to the chief of the Claque at a performance of so beautiful a work as La Prophéte, and actually alter the score so that applause might come in at the right time under the marshalship of the professional applauder and his gang of hand-clapping hirelings.

Rossini, like Mozart, was clearly inspired in his best works, for they were written "like lightning." One of the best mots attributed to Donizetti was that uttered when he heard that The Barber of Seville was written by Rossini in forty-eight hours. Donizetti's reply was, "It is not surprising, as Rossini is so lazy."

Sir Charles Villiers Stanford draws attention to the "Dr. Jekyll and Mr. Hyde" character of Richard Wagner. Here was a man with a mind and soul hobnobbing with the gods and a body often rolling "in the kennel." Indeed, his physical condition was often so exhausted by bodily weaknesses that in his letters he repeatedly tells in his own words of the terrifically severe routine and privations he underwent in order to get himself ready for one sublime hour of composition.

One of the most interesting instances was that of Hector Berlioz. Possibly fearing that some unkind writer might deal with him harshly, Berlioz took the precaution of writing his own biography. This is done in a grandiloquent and immensely readable style, which leaves one with the impression of heroic dimensions of Berlioz's own effigy of himself. Unfortunately, the composer very humanly tells only those things which look well in print.

#### "Borrowed" Melodies Cases of deliberate plagiarism in music

conspicuous was that of Handel who thought nothing of stealing from his former works or those of a predecessor. As a rule, a master is so fecund that he does not have to descend to rascality to get his melodies. One of the large American publishers tells the tale of a popular composer who sent a set of the same pieces to six different publishers. The set was accepted by all and the composer pocketed the fees from all and skipped. One popular publisher admitted to the writer that his most successful members of his staff deliberately purloined themes from the masters when they wanted new ideas. Perhaps one of the worst cases of plagiarism known was that of Buononcini, the well-known rival of Handel. This composer was very fertile with his melodies and had no reason to steal. He was, however, commissioned to write an anthem for the funeral of the Duke of Marlborough and deliberately stole an anthem by Lotti, writing his own name at the top of the copied manuscript. When this was discovered the excitement was so great that it led to Buononcini's downfall. He left for the continent and all track of him was lost. It was believed that he died in Venice about 1851; but no date is certain. Surely the way of the transgressor is hard.

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Music

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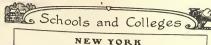
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# Don't Grumble

By Nelson J. Newhard

SIR FREDERICK BRIDGE, of London, ad vises musicians not to to grumble. "Musicians," he claims, "are naturally nervous and sensitive and prone to grumble." He tells an interesting story of a young man, a friend and former pupil of his who became a chronic grumbler. "The young man," says Sir Frederick,

"had received a very fine organ appointment in the country; I went to see him one day and asked him very naturally how he was getting on. 'Oh, pretty well,' he hesitatingly replied, but at once, in his usual fashion, began to grumble. 'The place,' he said, 'is so inartistic.' I saw at once that I was in for a long recount, in his innocent grumbling fashion, of the various things in his new environment which were not exactly in harmony with his desires, so, interrupting his semi-crit ical comment, I rudely broke in upon his half-finished remark, exclaiming, 'But what a nice lot of illuminated texts you have on your walls! They are beautiful 'Yes,' said he, his tone and manner undergoing a wonderful change-there was no show of grumbling-and these were drawn by a young woman friend of mine. I broke in again, 'So you are going to be married?' 'I hope so,' he smiling replied. 'Good for you: I am glad to hear it,' I remarked; 'but look here, my dear boy, now if I give you a text of my own make, will you get the same young lady to draw it? And will you place it among these other texts, and will you read it often and get all the good out of it that you possibly can? It will do you and her, too, a world of good, I am sure. The Scripture sub jects on your walls are excellent, I admit but they do not reach the case in hand He promptly assented. 'Very well,' said I 'my text is this—get out your pencil.' He did so. "Don't Grumble." Now write it down.' He did as directed. Not a word was uttered by either of us, but we thought, and we thought straight into each others thoughts. Thinking often goes deeper when not a word is uttered.

"Some months later, I went down again to see him. He had kept his promise. Directly before my face, as I entered his room, in a conspicuous place, beautifully drawn, and in the same artistic style as the other texts which adorned his walls-the work evidently of the same hand-I read the two simple words, 'Don't Grumble.' He, at once, as I entered the room, grasped my hand, and with his left hand pointed to the text. I looked as he directed, but spoke not a word, nor did he speak. I thought and he thought, I thought my own thoughts and he thought his thoughts, but they were one and the same thought. After a moment's silence he said: 'I can assure you my dear teacher that text has done me a world of good already. I did not

son, but you did!" Many music pupils, are grumblers; neglectors, but they seem not to know it; they fail to become players, but they do not know why they fail. Now, if the two words, "Don't Grumble," can cure, in an that I have been unfortunate enough to honest heart, the grumbling hahit, ought displease you tonight [sī, sì, certo, altro], not the four words, Do Right and Go but unless you discontinue making such a Straight, to cure in the honest heart of a noise I shall feel bound to repeat the music pupil the habit of carelessness and whole of my scena." This witty appeal neglect, of Doing Wrong and Going so tickled his hearers that it was received Crookedly? Let us hope for the best.

know,' he added, 'that I needed that les-

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#### His Last Appearance In a certain Italian city, the tenor, who had in his younger days been a great public favorite, essayed a part for which his

vocal resources no longer sufficed. He

was duly fischiato (whistled at), and his

efforts drowned by cries of basta, basta

(enough), và via (go home). He bore

these indignities patiently for a time, un-

til, at length, he became exasperated, and

approaching the front with a gesture of

his hands to obtain momentary quiet, he

addressed the roaring audience in these

words: "My friends [laughter], I know

with rounds and rounds of applause, in

bowing to acknowledge which he was seen

to reel and then fall heavily to the floor

The audience, believing this to be a bit of

extempore acting, applauded still more

noisily, but the unhappy man did not rise.

He had to be carried to his dressing-room,

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financing its introduction into the Public Schools. So important is this step for the musical faster of America that Mrs. Fitcher-Copp. closed, between the public schools are supported to the public schools. It is proving an entire scene. A normal class will be held opening June scene. A normal class will be the opening June scene. A normal class will be the opening June scene. A normal class will be the opening June scene. A normal class will be the opening June scene. A normal class will be the opening June scene. A normal class will be the opening June scene. A normal scene scen For full particulars apply to

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where, before the uproar had subsided, he he his swan song.-Francesco Berger, in expired. His aria had indeed proved to The Monthly Musical Record.

# THE ETUDE

# Why Ireland's Flag is the Only One with a Musical Instrument

By Semus McKeon

posers, in a statement made some years posed words and music for pieces extolling posers, in a posers, in a pose wards and music for pieces extolling ago, said that Ireland was the richest treasago, said that it can be became the victim of intemperance and refused the victim of intemperance and refused to tions of the world. This reference is not play or sing until he had had strong liquor merely a numerical one. It referred to the from his hosts. One of his best-known the sheer beauty of so many, many Irish tunes is known as "The Receipt for Drinktunes. Although a very great number of ing Whisky." When in his cups he was lovely tunes and sprightly jigs and reels supposed to have prophetic gifts, and, inhave been catalogued, there are doubtless deed, many of his prophesies came thousands that have never been put into strangely true. When he died his wake notation, tunes that have faded into obliv- lasted four days and was attended by ion because of the fact that for centuries great numbers. "The harp was never these melodies were transmitted from gen-silent." His funeral was attended by eration to generation by ear.

# A Haven for Classical Learning

At one time in Europe it was the custom to look upon the Irish as a race recently sprung from the type of primitive life which characterized most of northern Europe six or seven centuries ago. It is now known by most intelligent people that Ireland was the custodian of classic learning, acquired by the wise men, poets, bards and priests when most of continental Europe was torn by the bloody wars culminating in the middle ages. It was, indeed, a re-Hamilton Harty, Victor Herbert and markable seat of Christianized learning others, the wonderful music of Ireland is and art effort of a highly civilized charac-gaining the respect among the musical nater. It even sent missionaries to the contions that it has always deserved. There is tinent, such as the able St. Kilian, whose good reason why Ireland is the one nation works may be traced in various parts of with a musical instrument on its flag. Germany.

Irish music of an academic character dates back almost to the time of St. Cellach, who founded a monastery in Switzerland. In the Crusades the Irish harp made music for the religious zealots. Even Dante alludes to the heauty of Irish harp playing, and John of Salisbury said in the twelfth century: "Their musical skill is beyond comparison superior to that of any other nation."

A harp, with thirty strings, attributed to Brian Boru, is still kept in Trinity College, Dublin, and one of Robin Adair is kept at Holybrook in Wicklow. In all these years the Irish musician and poet was held in high honor in Ireland, and there can be no doubt that the great number of folk tunes was due to this attention paid to music. In the 16th, 17th and 18th centuries Ireland was war swept and musical interest was insignificant at that time.

# The Irish Harp

The Irish harp had a range from "C" in the bass clef to the "D" four octaves above. The old harpers played the instrument with their long finger nails rather than with the fleshy parts of their fingers. One of the last of these Irish bards was Turlough O'Carolan, who died in 1738. He was blind and was known as "The Irish Handel." He lost his sight from smallpox when he was twenty-two and used to say, "My eyes have been transplanted into my ears." His father had him taught the Irish language and music, and provided him with a horse and an attendant, and thus in highly picturesque and poetic manner the blind Irish minstrel started out to sing the songs of his land to the people who loved them. He was welcomed everywhere by the nobility and

ONE of the foremost European com- the gentry, for whom he immediately comsixty clergymen of many denominations, the nobility and gentry and vast crowds of the "humbler" classes.

# Modern Composers

There is small wonder that such beautiful tunes as "The Last Rose of Summer," "The Minstrel Boy" and others seemed to have grown in Ireland as luxuriantly as the shamrock itself. Modern composers the world over have been inspired by Irish themes, and now that Ireland has many modern masters of music, such as Sir Charles Villiers Stanford,

"Music, that gentler on the spirit lies Than tired eyelids upon tired eyes," -TENNYSON

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# The Music Club

#### By Isabel Rose

# By Julia L. Williams

In last month's Junior Etude you read a list of ten musicians who lived before the beginning of the fifteenth century. This month we will start at the beginning of the fifteenth century, and you will notice that each date is later than the one before it. Do not forget to copy this list in your note-book with the other list. 1400-1453. John Dunstable, English.

A very famous writer of counterpoint. 1420-1497. Henry Abyngdon, English. A great organist and teacher of the children of the royal family.

1483-1546. Martin Luther, German. Composer of hymns. 1515-1595. Fillipo Neri, Italian. A priest who gave "oratory lectures," which were the foundation of the form of com-

position called "oratorio." One of the most famous writers of church

1543-1623. William Byrd, English. Composer of motets and music for the rhythm.) "virginal" (a forerunner of the piano). 1567-1643. Claudio Monteverde, Ital- pieces it would improve their ear. It is a

ian. Composer who developed harmony and wrote operas. 1571-1631. Michael Praetorius, Ger-

man. A great organist and writer on club, musical science. 1580-1652. Gregorio Allegri, Italian. for president? Composer of church music.

1583-1628. Orlando Gibbons, English. Organist and composer of hymns.

# A Queen of Fairies Ten

# By Rebecca Helman

I am a Queen of Faries-A Queen of Fairies ten; They are my nimble fingers Who do the best they can.

They dance upon the keyboard: The black keys and the white Are pressed by dancing Fairies At work to learn notes right.

Sometimes, I find, they're naughty, They hate to practice scales, The Queen of Fairies drives them Up black hills, down the vales.

A good Oueen keeps them nimble. And scales are easy then: Oh! hear the dancing Fairies. The dancing Fairies ten.

How are your Fairies working? Don't ever let them shirk, Nor ever let them idle When they should be at work,

(THIS little play may be given with very little rehearsal, each child makes his own sign on a large piece of paper.) Characters:

9: 0 27 # 6 # ~

is seated at a table \$ The purpose of calling this meeting is to form a club, that we may plan ways of becoming better known. To-day I heard line like a parrot on a perch. someone practicing; and, if you had heard the way your rests were ignored and the complete lack of rhythm, you would real-

ize the necessity of forming this club, Rhythm! How many students can tell what that means? It might be described as the swing of the piece. 1525-1594. Giovanni Palestrina, Italian. Why will some people insist on playing in poor rhythm? (Plays a familiar melody in

poor rhythm.) It is just as easy to play it in perfect rhythm. (Plays same in correct # If pupils would sing the tunes of their

splendid training to play a piece with the eyes closed.

b I thought we came here to form a \$ So we did. Whom will you nominate

9: Miss Chairman, I nominate Miss

Treble Clef. \$ Any other nominations? All in favor

of Miss Treble Clef please say aye. (All me of a Z walking backward, say, "Aye.") Miss Treble Clef you are elected president. I will resign the chair I deeply appreciate the honor and I shall do all in my power to make

the club a success. Nominations are now in order for vice-president. I nominate Mr. Bass Clef for vicepresident.

Whom will you nominate for secretary?

b We need a keen person for that. I nominate Miss Sharp. (Miss Sharp is Fellow-workers, we are now organized. What needs our first atten-

- I speak for twin Half Rest and my- torio? We are constantly being mistaken for each other. What can be done to teach pupils which is which?

The trouble is that people do not use Miss Natural, chairman of the meeting, their eyes. I always remember you, Mr. Whole Rest, because you hang down from the fourth line like a monkey from a tree whereas Mr. Half Rest sits up on the third

> \* Speaking of rests, pupils seldom call me by my right name. Some say that I look like a seven, and they should remember that seven and one are eight, and call me an eighth rest.

\$ I would like to ask if I look like any one else here? Y You remind me of Miss Sharp.

X Everyone here has had something to say, but I have kept quiet because that is my business; but how many players keep quiet when they see me?

# Mr. Quarter Rest, you always remind

Well, I think our meeting to-day shows us how much work there is for us to do.

Miss Treble Clef, I hope at some future meeting some way may be found to distinguish me from the phrase sign or the slur. If players would only look carefully to see if the curved line connects the same

notes there would be no trouble. - I move we adjourn. 9: I second the motion,

The meeting is adjourned,

# The Game of Notes By Rebecca Helman



Who Knows?

When was Handel born? 2. What other famous composer

was born in the same year? 3. In what country did he spend most of his life?

4. What is his most famous ora-

5. How many operas did he write? 6. Are they given at the present time?

7. Who wrote "The Messiah" and what is it? 8. What affliction did Handel suffer

during the last years of his life? 9. When did he die? 10. Where is he buried?

Answers to Last Month's Questions 1. John Sebastian Bach was one of the greatest composers of all time.

2. He excelled particularly in fugue writ-

g.
3. He played the violin and organ, as well the clavichord (a forcrunner of the piano).
4. A fugue is a certain form of composition which the first subject or theme is fre-ently repeated on different intervals of the

n 'Y You remind me of Miss Sharp.

Miss Sharp, will you please stand he beside me so that we can show that we do not look alike.

I do not look like Half Note either, yet we are sometimes taken for each other.

And I know I do not look like Miss Gharrer Note; and yet I am frequently played for a quarter note.

X Everyone here has had somethine to the standard of t

# Stools and Chairs

## Letter Box

# DEAR JUNIOR ETUDE:

I have not seen any letters from any boys in the Letter Box of THE JUNIOR ETUDE. I am sure boys love music, they certainly do, for most of the great composers were men. I live on a farm, and cnjoy my music very much. I would be very glad to hear from any of my JUNIOR ETUDE friends. I would like to read some letters and stories written by boys. Wishing THE ETUDE every success.

From your friend, FERRIS K. LEHMAN (Age 14), Kahoka, Mo.



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Subject for story or essay this month, "The Piano." It must contain not over one hun-dred and fifty words. Any boy or girl under fteen years of age may compete.
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address of sender (not written on a separate piece of paper) and be sent to the JINNOR ETUDE Competition, 1712 Chestnut Street, Philadelphia, Pa., before the twentieth of

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and do not use typewriters.

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# A MUSICAL FABLE

A MUSICAL FABLE
(Prize Winner)

ONCE there lived a great king, Melbo, who

ONCE there lived a great king, Melbo, who

Ignal came to his court to try to make him

Helen Weber, F. Cecella Gruskin, Frieda

Palsner, Jillian M. Engle. Helen Zeigh. Jene land came to me controlled plad.

Delas, a young shepherd, heard of this, and determined to make the great king happy.

One morning he started off to the court with

One morning he started off to the court with his flute strung over his shoulder and with his heart brimming over with joy because of the beautiful world he was in. He seated himself outside the walls of the court and began to play strains of beautiful music,

throbbling rapturously.

The king, who was in the garden grew entranced and commanded the lad to be brought to him. "My boy," he said, "You have made me wondrously happy, and you shall be any son all the days of your life."

This proves that music will make one happy when everything else fails. ything eise rans.

Kathleen Frantz (Age 12),

New York,

#### A MUSICAL PARLE (Prize Winner)

One day as John and Francis were play-ing football, John accidentally kicked Franing footbell, John neclearistly bleece Franeis, who, not knowing the same, or supprising, who and knowing the same, or supprilies, and the same supprise that the same supprise of the same supp WALTER CARBOLL (Age 11), Pennsylvania.

# A New ETUDE Picture Idea for Little Folks You Must Help Us Decide (See Preceding Page)

AFTER food and play children probably multitude of ways in clubs, classes and love pictures better than anything else. schools as well as in the home, Thousands of children all over the country pay a penny a piece for pictures to use IMPORTANT

in their school work. On the opposite may be used in the following way: I. Cut out and use as a little book plate on the piece of music you are

studying. II. Cut out and paste at the head of a sheet of paper to be used for a composition on the composer.

III. Cut out and mount on an appropriate card the size of a postal card as a pleasant souvenir of a lesson. IV. Cut out the pictures and mount

them in a little note book so that you can have a collection.

to The Junior Etude. Don't forget the In fact, these pictures can be used in a postal.

A MUSICAL FABLE (Prize Winner) ONCE I was playing the plano when there suddenly appeared a liftle fairy.

"Who are you?" I asked.

"I," said the fairy, "am Fairy Careful, and I am very necessary in good practice," and

I am very necessary in good practice," and instantly she disappeared.
Then appeared another fairy.
"Who are you?" I asked.
"I," said the fairy, "am Fairy Goodtouch, and I am very necessary in good practice," and instantly she disappeared.
Then there appeared a small eff.
"Who are you?" I asked.
"I," said the eff, "am the Eff of Expres"I," said the eff, "am the Fif of Expres-

"i," said the ett, "am the Eif of Expres-sion, and I am very necessary in good prac-tice. Sometimes I and my sisters, Goodflouch and Careful are called Technic." So, remem-bering my three friends, I am improving by good practice every day. LORRAINE YOST (Age 12),

# Honorable Mention for Compositions

(This was omitted last month.) Marjorie Young, Rachel L. Maurice Mariorie Williams, Lorene Gertrude Meyer, Marguerite E. Spath.

# Puzzle Corner Prize Winners

Virginia P. Miller (Age 13), New York: Arthur Fetzner (Age 14), Missouri; Helen Rebekah Newell (Age 12), North Carolina.

Helen Weber, F. Cecella Gruskin, Frieda Palsner, Lillian M. Engle, Helen Zeuch, Jen-nie Van Dongen, Auastasia van Barkalow, Waiter, Carroll, Arthur Abramson, Thelma Norris, Itelen van de Poiscele, Gertrude Greenburg, Anna Kapelowitz, Rita M. Laugh-lin, Cheriotte Regarden, Stanley Homer Greenburg, Anna Kapelowitz, Rita M. Lough-lin, Ch-iubte Regarden, Stanley Homer Sicher, Mary Labin, Silva Marie Marougo, Cheng Mary Labin, Silva Marie Marougo, Decan Brewales, Anna Petch, Mary Change, P. Morin, Lena Rasmer, Mary MeHarg, Lewis M. Stark, Carolyn Estex, Margaret Edith McMunn; Virginia Orr Anderson, Jean Mc-vogler, tather Kahn, Orr Quald Watta, Meta Mac Wil, anns, Helen Stockard, Philip Haldon, Loulse Kodgers, Ruth Varney.

# Answers to Hidden Musicians Puzzle

1. MacDowell. 2. Godard. 3. Caive. 4 Weber. 5. Massenet. 6. Thomas. 7. Glück. 8. Bach. 9. Verdî. 10. Beethoven. 11. Wag-ner. 12. Chopin. 13. Abt. 14. Flotow. 15. Gounod. 16. Nevin. 17. Grainger.

How nice 'twould be if JUST ONE DAY Were quite enough to learn to play, But music is not learned that way, And so my teacher I'll obey And practice hard, and hope I may Perform so well that folks will say They do not mind how much they pay Or even go a long, long way,

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iors and enough teachers we may con-

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pend upon you. If you want it in

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though it is a very expensive addition

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