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PRESSER'S MUSICAL MAGAZINE

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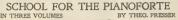
Miss Mary Venuble, one of the leading plane teachers of Cincinnati, and for twenty-five years a member of the faculty of the Col-lege of Music of that city, passed away in that city on May 31.

The Covent Garden "Grand" Opera Season, for the first time since the war is this year a success, hundreds are being turned from the doors nt almost all performances, and musical London is correspondingly happy.

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AUGUST, 1926

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VOL. XLIV. No. 8

The Jazzomaniac and Her Victim

"Why have the words Jazz and Jagg the same meaning?" asks the humorist.

"Because they are both an irrcgular, jerky movement from bar to bar," chortles the joker.

The world has been passing through a kind of musical jambource. Jazz, with all its symptoms, was literally a species of musical intoxication. Starting in America, it spread over all the globe. Out of the mêlée came a few minds which had been trained in the better schools of music. With great ingenuity, Whiteman, Gershwin, Lopez, Lange, and others, modified and beautified the Jazz orchestra until the results were often surprisingly interesting. Thus we believe that Jazz, like new wine, is purifying itself.

That it will unquestionably have a bearing upon American music of the future is generally conceded. How could it be otherwise? The cars of our children have been filled to the brim with these inebriating rhythms, for years. When maturity and training of the right kind is given to these youngsters the "pep" of Jazz will still remain in their subconscious minds. Like the voice of an epoch it will appear in its proper way and in its proper place and at the proper time.

The old Jazz of the screeching Jazzomaniac will not torture victims much longer. Our sympathies go out to the old gentleman on the cover of this month's issue. He is merely one of the thousands of parents who have invested in a musical education for daughters only to hear as a result the abominations of Jazz. Now that the fashion for Jazz is passing and better music taking its place, we may look forward to a time when our aural tympani will not be shattered by a pandemonium of horrible noises.

Why Some Teachers Get Ahead

THE BEASON why some music teachers get ahead and others do not is often a matter of business methods.

Good methods never made a poor music teacher a good music teacher; but many a very fine music teacher has been a "failure" in the worldly sense, largely because of the neglect to observe certain very simple and necessary business customs.

This is partly due to the attitude of the teacher in looking upon business with a kind of lofty disdain which seems to disregard the very obvious fact that if it were not for the necessary business machinery of the world art could not exist. This is an absurd and shameful pose which the great and sincere artists of the world are too broadminded to affect.

It is also partly due to habits of irregularity which the nose-lofty musical poseur cultivates in order to enjoy a kind of indolence all too welcome.

Business is promoted by diligence, system, attention to detail, and contact with the great world which needs the services or product of the worker, whether these services be blacking shoes or playing fugues, or whether the product be pop-corn balls or nocturnes.

In making this contact the music teacher must:

1. Plan to get patrons by systematic effort.

2. Keep accurate records of work accomplished.

3. Effectively demonstrate ability.

It makes little difference whether your canvass is by personal acquaintance or through printer's ink, in order to divert music teaching patronage your way your advertising should be regular and systematic throughout the year. Every month your patrons should have an opportunity to become acquainted with your progress.

Just at this time of the year the teacher should "work like a Trojan" through circulars or correspondence in interesting patrons for the coming season. It is all very simple. The more people you keep legitimately interested in your ability to render a service to them-a service that will bring beautiful, necessary and interesting things to their lives—the more profitable will be your coming year.

Do not, however, let it go at that. Strive to organize a system so that every week next year your patrons will be able to keep in touch with your work. Thousands of teachers have been removed from the worry of "a bad season" through attention to this all-important matter.

Our Pioneers

IF THERE is one thing for which American musical education deserves distinction it is for the labors of our pioneers, the men who blazed the way far out on the prairies of the art

Starting with the ridiculous William Billings, and followed by Francis Hopkinson, Lowell Mason and others of their ilk in the last century, America produced men and women who at least were American enough to think for themselves in Yankee fashion rather than according to models set for them by European musicians who, however great, could never foresee the problems of the New World.

Thus we find in the musical educational creations of William Mason, Stephen Emery, William Sherwood, E. M. Bowman and Theodore Presser, the real spirit of invention sired by experience and mothered by necessity. These men, and others of their kind, understood what was wanted in the New World, precisely as such writers and critics as Dwight, Krehbiel, Elson and Huncker knew what America ought to have in musical

What is the new generation producing? In the field of writing for the musical press we often notice a pathetic lack of the pioneer spirit among the younger writers. They are only too ready to accept the paradigms of the European masters and make little effort to do anything resembling original

The field of pedagogy in the study of the piano is by no means fully explored. There are always new angles, new helps, new devices, which an active, well-trained mind can evolve. The ETUDE is hunting for such material and is always ready to encourage young writers who have something in addition to mere words to sell. The great musical public, always eager to learn how to do things in a little better, little easier, more effective manner, is looking for real ideas, not mere adjectives.

Kevs

THE late Victor Herbert, whose wit was as truly Irish as was his delicious brogue, once said to the editor, in speaking of one of his English contemporary composers of light opera:

"Oh, that's the fellow who always writes in the key of G, and when he doesn't write in the key of G it sounds like the

Many composers have been very sensitive to keys. Berlioz had most positive ideas as to the effect of different tonalities. In his "Treatise on Instrumentation and Orchestration," he characterizes the timbre of the various keys as follows:

MAJOR

MINOR C Gloomy; not very sonorous.

Grave, but dull and vague.
Less vague and more elegant. C# Tragic, sonorous, elegant.
Db Serious; not very sonorous.
Da Lugubrious; sonorous; some-Da Gay, noisy, and rather common-

what commonplace.

elegant

The distinguished pianist, Wilhelm Bachaus, while on a

visit to the home of the editor said that he had always been

singularly attracted to the key of C-sharp minor. In fact, on

his coming tour of Australia, he is to give a concert composed

entirely of compositions in that key. While the key is con-

sidered by many as an exceedingly difficult one to play, Mr.

Bachaus points out that many of the most popular works have

been written in that key, citing the famous Nocturne of Chopin,

the Fantasie-Impromptu of Chopin, the Prelude of Rachman-

inoff, the so-called "Moonlight Sonata" of Beethoven, the

Brahms Intermezzo, Opus 117, No. 3, and many others. He

also points out that for some inexplicable reason a program of

compositions in C-sharp minor does not seem to cloy as does a

Individualism in Music Study

conservatism, Harvard University, became more iconoclastic

than any of the "saner" university presidents of his day, ever-

lastingly assailed the "lock-step" methods once so prevalent in

because of their ability or inability to march ahead in "lock-

step" with their companions. Like the zebra-clad inmates of

penal institutions, the students who did not keep precise step

were spurred on to the common level of achievement. The bril-

liant students were accordingly held back to this form. The

tendency was toward mediocrity. On the whole, "lock-step"

systems seem to raise the general standard of the group as a

accomplished in a quite remarkable way in classes, but only up

ists. They are stifled by systems and class methods. Usually

the great things, in art particularly, are accomplished by in-

dividualists. The individualists are the precious chalices of in-

abilities of the individualist. Chopin, Wagner, Moussorgsky,

Verdi, Schumann, Stravinsky, all suffered in their time, from

restrictions which the "lock-step" specialists would have placed

directed by broad-gage men and women with the ability to

identify the individualist and understandingly assist him to

the development of his precious gifts. The importance of the private teacher lies in his care of the individualist.

Siberia of oblivion by the old-fashioned "lock-step" methods of

The best conservatories and the best colleges are those

Question: How many royal talents have been exiled to the

whole and harass real talent and genius.

Students of other days were promoted or demoted largely

The result was of course that some of the weaker students

Every music teacher knows that certain things can be

There are certain music students who are born individual-

Dyed in the wool pedants are notoriously blind to the native

Dr. Charles Eliot, who in the very heart of scholastic

program of compositions written in any other one key.

Energetic, vigorous. Brilliant, incisive.
Less brilliant, more tender.

Gb Less brilliant, more tender.
Ga Rather gay, and slightly com-G# Dull; but noble.

Soft, veiled, very noble. Brilliant, elegant, joyous. (nil.) Noble, but without distinction.

Noble, sonorous, radiant. Noble, but not very sonorous.

education.

were accordingly punished.

to a certain point.

upon them.

itiative and originality.

Es Screamy, and slightly common-Fb (nil)
Fb Not very sonorous; gloomy;

F2 Tragic, sonorous, incisive. Gb (nil.)
Ga Melancholy; tolerably sono-rous; soft. G# Not very sonorous; mournful;

Ab Very dull and mournful, but noble. At Tolerably sonorous; soft, mournful, rather noble Bb Gloomy, dull, hoarse, but noble.
Bb Very sonorous; wild, rough,
ominous, violent.
Cb (nil.)

> brethren to lay the musical crime of Jazz to them. The novelties introduced in Jazz orchestrations, on the other hand, have already contributed a vast number of interesting colors to the palettes of the serious composers. King Jazz in his death throes may be proud of this legacy to the art that he loved to desecrate.

Jazz is no longer "fashionable."

tion that followed in the wake of the World War.



The Music Mart

There is no demand for mosquitoes, for flies, for poison ivy, for mad dogs, for befouled springs, but because they are not popular does not imply that they should be extolled as great

Many of the greatest pieces of music ever written are the most popular; and moreover they bring a high value in the music mart. Some day we propose to say something about some principles which seem to make certain kinds of music popular.

King Jazz is dying! His syncopating majesty, brothelborn, war-fattened, noise-drunk, is now in a stage of heetie de-

cline. Like many of the great frauds of the centuries, he has reigned long and not without some good end. King Jazz has brought a certain kind of dash and swing

to American music and to the music of the world, that might not have come in any other way. In itself, his potentiality was thoroughly temporal. Despite all the bang and smash, Jazz could never have the longevity of the most trivial rondos of Haydn, for instance; because the music for the most part was built upon an entirely artificial basis. The virile Marches of Sousa not only have lived for years, but many of them are also more popular to-day in all parts of the world than when they were first published. What Jazz pieces can you recount that have lived more than a few months—two years at the most? Jazz is a perversion of some of the remarkable syncopating rhythms to be found in the native music of many races. The negro race contributed some, but it is a libel upon our colored

His Majesty's music was one of unnatural noises, cat-calls, explosions, and often the vicious mangling of beautiful classics. Small wonder that he already has abdicated in favor of better music composed by writers with at least some semblance of a real musical training. After all, the Bier Stube is not a con-

The dear old gentleman on the cover of THE ETUDE will not be obliged much longer to endure musical paralysis when daughter plays the piano. Daughter has come to realize that

Here, then, is the Marche Funèbre-Moan, ye Saxophones! Blare Trumpets! Twang Banjos! Shrick Piecolos! Bang Cymbals !- the last steps in the cortege of King Jazz, emperor of the lobster palaces and night clubs of gluttony, boot-legging and whilom vice on the great white ways of the civiliza-



THERE IS a caustic school of would-be composers who look down upon any kind of composition for which there happens to be a commercial demand.

If the great world at large were to be run in that way, life would certainly cease in a very short time. The only things which nature produces, for which there is no demand, are pests, the very existence of which is hard to explain.

raries, it can never grow old.

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Chronological Progress in Musical Art

An Interview Secured for THE ETUDE With the Noted Composer

IGOR FEDOROVITCH STRAVINSKY

Biographical

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this does not mean that I have sought to caricature the

polyphonic writers of the sixteenth and seventeenth

centuries. But we must realize that the polyphony of

to-day should be differently employed from that of the polyphony of other days. Consider the difference in

the speech of the Elizabethan period in England or the

would Bach say if he heard your compositions?" I can

only reply that Bach would unquestionably be aston-

ished, he would be amazed. But it is only fair to ask

at the same time what Bach would think and say if he

were to be transported to a modern American city so

utterly different from the quiet Thuringian village of

Eisenach. What would he say to all that he saw and

heard in the streets, the tall buildings, the electric cars,

the subways, the radio. He would probably think that

he had stepped out in an insane asylum filled with crazy

I have endeavored to catch the note of our marvelous

present, not the remote past. We do not live in the past, we live in the present. We must realize the neces-

sity for feeling the inspiration of the tremendous things

that are going on about us all the time. I feel this

modernity very deeply. More than this, I find in it musi-

cal forms which interest me tremendously. America,

with its gigantic growth, inspires me. The American

people expend enormous sums for music. However, it

is not this about America that interests me most but

rather the fact that there is no premium on laziness in

America. Everybody works. The possession of huge

Therefore in my music, particularly in my concerto

"Some critics have even gone so far as to ask, "What

France of Racine, from that of today.

people running hither and thither.

Igor Fedorovitch Stravinsky was born at Ora- tinctive works. In 1908 Siloti produced his Scherzo Fantastique, which immediately attracted nienhaum, near Petrograd, June 17, 1882. Very the attention of Sergei Diagilev, the director of early in life he manifested extraordinary ability the famous Russian Ballet, which startled Amerat the piano. His father planned to have him ica with its freshness and beauty a few years ago. become a lawyer, and preparations were made for Diagilev gave the young Stravinsky a commisthis career. The young Stravinsky, however, met sion to write the music for the ballet "L'Oisseau Rimsky-Korsakoff and became so interested in de Feu" (Bird of Fire). In Paris he was inmusic that he determined to abandon law. He stantly identified as a genius. Many other ballets, studied composition privately with the great Rusorchestral compositions and operas followed. sian master for four years. During that time it His music is so revolutionary that it is almost was reported that Rimsky-Korsakoff said that impossible to make any comparison with that of none other of his pupils brought him such dis-

THE ETUDE

66 W N CONSIDERING the possibilities of the pianoforte as a musical instrument in connection with the composition of my concerto, I was confronted with the fact that the treatment of the instrument by the composers of the nineteenth century made no appeal to me whatever in the sense in which I desired to employ it. The composer has a definite obliconventions. Consider for instance, the piano music of the nineteenth century. Is it not a very different music from that of the earlier composers for the instrument? If these composers felt the necessity for reaching out to new fields, why should not the composers of to-day. If Schumann had held to the conventions of Scarlatti, there

would have been no Schumann as we know him. "In its orchestral employment, the piano appears to me as a wonderful percussion instrument. The piano has its own individuality and its own significance. Like all art, it is subject to a chronological development. In the past the piano has been treated at times as though it were an orchestra, at times as though it were a vocal instrument-that is it was made to "sing," in fact it was cheated out of everything but its own very evident and individual character as a percussion instrument. The piano has its own melodies and its own harmonies. They are totally different from those of the violin for instance. To try to imitate the violin, the flute, the 'cello, the bassoon or any other instrument on the piano, is an error in art for which it is high time to atone.

"This concept of the piano seemed to be developing in my mind for a long time like a great tree. During the past year, it bore its fruit in my concerto. I have endeavored to restore the piano to its rightful place as a percussion instrument.

**E VERY composer must see and hear his artistic visions with his own eyes. Chopin, for instance, saw his piano in a totally different manner from that in which I see it. Through the better part of his life he wrote melodies for the piano which could be played by other instruments and even sung by the voice with quite as great facility. Yet Chopin is known pre-eminently as the composer for the piano. Please do not think that I do not admire his works enthusiastically. It is merely that he had other gods than mine. Aesthetically, he belonged to another age. Chopin is not my musical god. I have higher honor and admiration for the great Liszt. whose immense talent in composition is often underrated. Yet I do not go for my gods to Liszt, nor to the nineteenth century, but rather way back to John Sebastian Bach whose universal mind and enormous grasp upon musical art has never been transcended. One must go to the door of Bach and knock if you would see my musical god.

"I am sure that the native ear, that is the ear undistorted by musical convention, will find in the music that I am composing new auditory suggestions of my great love of the master of Eisenach. Possibly a badly trained ear might say that it is a caricature of Bach. Yet I am convinced that in Bach the composers of future will find immense inspiration. There is an organic character to his broad and rich art that carries with it not only the promise of immortality but also a kind of ever vernal character. Unlike the music of many of his contempo-

"Those who see in my music a caricature of Bach are to my mind greatly in error. My works have always been contrapuntal in character, but now they are even more so, more melodic and less harmonic in type. But wealth does not exempt the owner from work, if he de-

the works of other composers. Futuristic in the extreme, his orchestral scores have met with unusual appreciation. One famous orchestral director of America has gone so far as to make the statement that Stravinsky is the foremost of all living composers. His concerto, which is now familiar to American pianists through the artist's own interpretations, has attracted wide attention because of the composer's treatment of the piano as a percussion instrument. Stravinsky has brought a new flavor and zest to the whole art of musical composition of his day and generation.

sires to retain the respect of the people. The tempo of America is greater than the rest of the world. It moves at a wonderfully swift pace It all appeals to me.

"In my own musical training I had the advantage of studying with Rimsky-Korsakoff, He was a very remarkable teacher, exceedingly careful and particular. He was very wise and very witty. When he made a remark, it was made in such a way that it was hard to forget. One thing his pupils well remember and that is that he made no complimentary remarks. The pupil who expected pats upon the back would have been disappointed with Rimsky-Korsakoff. On the contrary, he could be unrelentingly severe in his criticism I did not study with the master at the Conservatory, but privately; because the formal life of the conservatory would have been abhorrent to me.

"As for my training in piano, I am largely self-taught. I was devoted to Bach and studied his piano works indefatigably. I also worked very hard with the works of Czerny for whom I have very great admiration. He was a wonderful fellow and many of his compositions are invaluable in forming a good pianistic education. He had a great temperament and possibly did more for pianistic training than any other teacher of his time or since.

The Supremacy of Bach

HE WORKS of the early English writers for keyed instruments such as Byrd, Bull, Gibbons, Purcell, made an immense appeal to me because of their freshness and originality. Handel seemed exceedingly dull to me in comparison with Bach. Handel was a schoolmaster. Bach, on the other hand, was a real creator in the same immortal sense that Rafael, Goethe and Brahms were creators. His resources seemed infinite. His art reached out in all directions. During the past year, I was in Switzerland and played my concerto in everal different cities. While there a friend asked me if I had heard the famous guitarist, de Segovia. I replied in the negative. "You must hear him," he answered. "Segovia's playing is a treat." He came and played part of what is known as the Sonata for violin solo. Schumann, as you probably recollect, wrote a dull accompaniment for these works. Much to my surprise, learned from de Segovia that Bach wrote these sonatas originally for the guitar and not for the violin. I cite this largely to show the many ramifications of the art of Bach which seems to reach out in all directions. So great is this accomplishment of one man that it is impossible to concede that one is well educated musically who has not studied Bach very thoroughly indeed.

Studies in Interpreted Composition

DURING the past six years I have given very close attention to a phase of musical development which has interested me intensely. This is the making of records for the piano. Making records to me does not by any means refer merely to the process of playing them. Of course the piano, which is the most generally used musical instrument, will always retain its position as a kind of door to musical education. It will continue to be played and studied indefinitely. However, the instrument has other possibilities than those confined to the fingers. These have been made accessible through the marvelous developments in the piano playing machines, so that the composer can now take records and add all necessary additional notes that could not possibly be played with ten fingers of any one player. More than this, he can so introduce these notes from the standpoint of rhythm, pedaling, touch and dynamics that he creates something quite new in musical art. In other

Beethoven's Literary Education

By A. Eaglefield Hull

words, these wonderful mechanical inventions are merely earrying out the possibilities of the piano which, in itself is really a music machine with a very great number o coordinated parts. The piano-playing machines enable me to 'orchestrate' for the piano. That is, I can take apart and study a work, not merely as the composer puts it down upon paper, but I can secure the nuances and the rhythms and the climaxes-everything. This is done by cutting the paper rolls. An infinite number of trials are made before the right artistic result is attained. Imagine what this means to the composer1 Heretofore he has been largely dependent upon the whims of this or that interpreter. This is fortunate, in some ways, because a variety of interpretations must add to the spice of life. Yet, what about the conception of the work which was in the mind of the creator? Surely this deserves to be considered and preserved.

Musical Etchings

"There should be no thought that these machines are mechanical in the sense of being hard or angular. Quite the contrary is true. In making a record in the newer sense, which I have described, I feel that I have my soul in my hands. The result is not like a photograph, in which the camera makes a negative that may or may not be touched up by the photographer, but which is always a mechanical result as compared with an oil painting. The results I seek are those of the lithograph or fine etching, in which the artist has completed his work upon the original plate. It is the work of his own hands. Only the process of multiplication of the lithograph or etching is mechanical.

"Most of the records I have made could not be played by hand. If it were not for this wonderful producing machine, this phase of my art would be lost. The machine is a practical way of preserving this. It is a different art from that of the playing of other days. One cannot compare the art of the racing chauffeur to that of the art of driving a coach. They are two entirely separate and different things. Entirely too little importance is laid upon the composer's ideas in playing his works. I have refused to have my concerto played by others at the outstart, because I have been confident that no one would know just the artistic effects which I have sought. It is better not to have it played in public by others until the composer has been given an opportunity to make his own ideals and artistic aims known to the public."

Self-Test Questions Upon Mr. Stravinsky's Conference 1. What orchestral employment does Stravinsky make

of the biguo? 2. Is it desirable to try to imitate other instruments

upon the piano? 3. Tell something of the teaching of Rimsky-Korsakoff.

4. What did J. S. Bach write for the guitar? 5. What is the real usefulness of piano playing machines?

Backing Up

By Corona Reminston

Two things I have learned in my piano practice that have helped me very much. In mastering new daily exercises, such as Hanon and Czerny, I try to learn one new exercise a day, but formerly found that by the time I had played through all of the old ones and had come to the new one in its consecutive order, my mind and fingers were too fatigued to spend the required time and concentration in mastering it. Now I start with the new one and travel backwards through the book. In this way I am fresh and interested in the new exercise and often play it five or ten times before going on to the next one; whereas, before, I was tired and a little bored and only wanted to finish and get to my "pieces." Thus the exercises grow easier and require less effort as I grow more fatigued. This may be "backing up," but it certainly is effective.

Another trick is studying exercises that contain difficulties similar to the ones in the composition I am working on at the time. If it contains trills I work on trills exercises-octaves, sixths, thirds; what not. In this way I do not have to put such endless labor on the piece itself and thereby avoid the danger of going stale on it or playing it to death in the hope of overcoming certain technical difficulties.

"Music is not an entertainment, an accomplishment. a side-show. It is as necessary for the people to have music as they march toward their civic and national goals as it is for an army to have bands or to chant folk-hymns on its way to battle,"

Was Beethoven possessed of good literary taste? Romain Rolland ("Life of Beethoven," Kegan Paul, 1918) thinks it was remarkable that Beethoven's taste in literature was so sound, in view of his neglected education. By education, I suppose Rolland meant school attendance and private tuition. This was partly atoned for by his intercourse with Breuning family at Bonn (and later). Frau Breuning took a special interest in young Ludwig and watched his mental development as carefully as she did that of her own son and daughter. In the Breuning home, the principal reading was confined to Lessing, Burger, Wieland and Klopstock. The last named (the German Milton) was Beethoven's constant companion in his country rambles. Later in life he loved chiefly Goethe, Homer, Plutarch and Shakespeare. Of Homer's works, he preferred the "Odyssey" and the "Iliad." He was continually reading Shakespeare (in a German translation), and we know with what tragie grandcur he has set "Coriolanus" to music. He read Plutarch's "Lives" frequently, as did all who favored the French Revolution. Brutus was his hero: he had a statuette of him in his bedroom. He loved Plato, and dreamt of establishing his Republic in the whole world. "Socrates and Jesus have been my models" he wrote in one of his notebooks

Still, on the whole, I think Beethoven can hardly be added to the small list of composers who may be regarded as sound literary crities. The composer's mentality is not as a rule, of the order which can appreciate the fine niceties of language and poetic metre. Beethoven's vague reply that the clue to the wayward D Minor Sonata (Op. 62) could be found in Shakespeare's "Tempest" is a case in point. This sonata is a tragedy; the "Tempest" is comedy. One might well say that all Beethoven's thoughts on literature were musical and broad, loose and hazy. Certainly his random reading influenced his music: but he had only this use for it. Such a man could not possibly be a great writer of songs or even of vocal music. We cannot argue much from the fact that Goethe was his prime favorite: no one living at that period could possibly escape being caught in the floods of admiration which flowed round the great man of Weimar. Beethoven could no more ignore Goethe than an Engish composer could ignore Shakespeare.

How did the two great men get on together? Beethoven admired the genius of Goethe deeply. "Goethe's poems give me great happiness," he wrote to Bettina Brentano on February 19th, 1811; and also "Goethe and Schiller are my fovorite poets, together with Ossian and Homer, whom, unfortunately, I can only read in translations," He used to say that Goethe's poems exercised a great sway over him, not only by their meaning but by their rhythm also: their language urged him on to composition. But the composer's character was too free and uncouth for the personal liking of the poet, "bear" though he too was often called. Beethoven himself tells us of a walk they took together, when they met at a Bohemian spa, Töplitz.

"Kings and princes can easily make professors and privy councillors; they can bestow titles and decorations: but they cannot make great men or minds which rise above the base turmoil of this world....When two men like Goethe and myself are together, these fine gentlemen must be made to feel the difference between ourselves and them. Yesterday, as we were returning home on foot we met the whole of the Imperial family. We saw them approaching from a distance. Goethe let go my arm to take his stand by the road-side with the crowd. It was in vain that I talked to him. Say what I would, I could not get him to move a single step. I drew my hat down upon my head, buttoned up my overcoat, and forced my way through the throng. Princes and courtiers stood aside. Duke Rudolph raised his hat to me, the Empress bowing first. The great people of the earth know me and recognize me. I amused myself in watching the procession pass by Goethe. He remained on the road-side, bowing low, hat in hand. I took him to task for it pretty severely and did not spare him at all."

Nor did Goethe forget the scene. Goethe said to Zelter. "Beethoven is, unfortunately, possessed of a wild, uncouth disposition. Doubtless, he is not wrong in finding the world detestable; but that is not the way to make it pleasant for himself or for others. We must excuse and pity him, for he is deaf."

After that, Goethe did nothing against Beethoven-nor did he do anything for him; he ignored hun completely, At the bottom, however, he admired Beetleven's music and feared it also. He was afraid it would cause him to lose that mental ealm which he had gained through so much trouble.

A letter of young Felix Mendelssolm, who passed through Weimar in 1830, gives us a very interesting glimpse into the depths of Goethe's storm-to-sed passionate soul, controlled as it was by a masterly and powerful intellect, Mendelssohn writes :-

. . And first he did not want to hear Beethoven's name mentioned; but after a time he was persuaded to listen to the first movement of the symphony in C minor, which moved him deeply. He would not show anything outwardly, but merely remarked to me, 'That does not touch me; it only surprises me.' After a time he said: 'It is really grand, it is maddening; you would think the house was crumbling to pieces.' Afterwards, at dinner, Goethe sat pensive and absorbed, until he began to question me about Beethoven's music. I saw quite clearly that a deep impression had been made on him."

Even the whole-hearted admirer of Goethe, Bettina von Arnim, who visited Beethoven in 1812, writes to Goethe about the composer :-

"When I saw him for the first time, the whole exterior world vanished from me. Beethoven made me forget the world, and even you, O Goethe . . . I do not think I am wrong in saying this man is very far ahead of modern eivilization."-Musical Opinion (London),

"I Will"

By Joseph L. Galton

How much ean you put behind those words, "I WILL?"

That is one of the most serious questions of the music student, at the beginning of the season. Think what Beethoven, Wellington, Sir Christopher

Wren, Benjamin Franklin, Wagner, Lincoln, Edison and Roosevelt put behind them.

your success, whether your ambition be to play a "Mendelssohn "Song without Words" or to write a great sym-

The will is called the executive faculty of the soul. It is the "I Will" in you which determines -how hard you work at the keyboard

-how long you work at the keyboard -how carefully you work at the keyboard.

Make a little sign, "I Will," and put it on your music rack. This sign has been the ticket which has carried thousands to success. The journey may be long and rough, but with that ticket in your hand you need not top until you have everything you want in this world that your talents and work entitle you to have.

The writer once had a pupil who could play the Grieg Concerto with comparative ease, from memory. Suddenly she commenced to stumble here and there. She practiced even harder to make up for these irritating lapses of memory. The condition grew worse. She was instructed to let the concerto strictly alone for three months and practice upon other works. This she did, "I Will" is the engine which supplies the power for and at the end of three months she attempted to play the concerto again and went through it flawlessly, without any recourse to the notes.

Those who know the human mind best stand in unceasing awe over its complexities. These memory guides, however, have been valuable to the writer in music

Don't fuss about your memory. Work steadily and systematically with the idea of remembering without effort or pressure.

2. On the other hand, don't be too indulgent. If you cannot remember, rest a little and then try again until you are convinced that effort for the time being is

3. Do a little memorizing every day.

The Series of Analytical Articles upon the Beethoven Sonatas, by Professor Frederick Corder of the Royal Academy of Music of London, will be resumed in September-

THE ETUDE Musical Fundamentals Which Every Student Should Know

By J. ARKO MENDELSOHN

EFORE proceeding with the consideration of the and that even the designations of the metronome can pass Ex.0 meaning of elemental musical formations, I beg leave for a short but necessary explanation.

As in life all forms, however complicated, are units, and all these innumerable units again are united with each other and finally form the universe, so is it in science and art. For instance, we cannot understand anatomy without physiology, biology, chemistry, physics, and so on; and again, within the realm of anatomy we cannot understand the function, for instance, of the muscles without considering bones, ligaments, joints, tendons and nerves. In order to understand the meaning of the different formations of the body, we must dissect it; that is, as far as possible divide it into its component parts. The same procedure must be applied to a work of art, and the difficulty in both cases is just to know how far this separate contemplation of the elemental formations may proceed without regard to the effect of their inter-relations, that more or less affect and alter their original function and meaning. To give only one example: there is no melody without rhythm, and a different rhythmization may change entirely the meaning of a tone-succession, as everyone may perceive at the following two phrases,

fort The life of the

the first of which suggests a plaintive tonging, the second a good-natured raillery; and if we change not only the rhythmization, but the harmonization, again innumerable varieties of meaning may result.

That is why it was mentioned in the first article that the different musical structures were selected rather at random: and, indeed, complicated harmonic formations were treated there that should have been preceded by more elementary ones of intervals, tone succession and

Rhythm

R HYTHM by no means belongs exclusively to music. It is a property of every art that reveals itself in motion, of poetry, dance, mimicry, as well as of music; although in the latter it finds its richest development. Already, in nature the beating of the pulse, rising and sinking of the wave, of the sea in high and low tide, is perceived the sequence of equally or almost equally divided moments of time, the contrast of pressing and relaxing force, expansion, mass. Accordingly in the human work, rhythm announces itself in both its elements, succession of time (or motion) and stress. Both furnish the measure that is apportioned to each single moment. I tarry as long as the present moment arrests my attention, or no other attracts it away from it; I hurry from one moment to the other if my interest strives more lively or cursory after the next moment; I apply the greater measure of force (stress, accentuation) to that moment which is more important to me. In each case the rhythm is the expression of the will and judgment of him who forms it; in it we perceive either the will power of the artist or his judicious pleasure in a well-ordered and gracefully or significantly changing succession. In both directions rhythm is a necessity for music. Already in the regular vibrations of the tone it

is, as it were, secretly foreshadowed and intimated. Rhythm in music, therefore, comprises the motion of a whole composition as well as of its single tones and rests, ordered in measures, and the accentuation of tones.

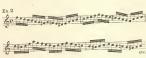
Motion

EVERY one knows the meaning of motion and is acquainted with its different qualities: Fleetness, slowness, intermittence or stagnation, uniformity, inequality, and so on, not only from music, but also from language, action, gesture and other human attributes. So the different "Tempi" in music correspond to the livelier or centler emotion which the composition presupposes or intends to arouse. Since the emotions themselves, according to their nature, have no entirely definite measure and depend not only on their object but also on the character and mood of the person seized by them, and on various external incalculable circumstances. One sees here how natural it is that our designations of tempo also do not at all indicate an absolute measure of time, impression of measure,

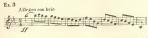
not as an absolute law, but only as a more exact indication for the execution.

However, if we want to render clear to ourselves the meaning of motion in detail, we must distinguish:

(a) Motion by itself-the more fleeting or more moderate passing of a row of tones. Listening, for instance, to an aimless, cursory row of tones,

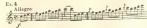


we understand that here no single tone is essential, but that the hurried passing through all of them is the sense of the movement, or at least of its rhythmic formation. (b) Motion From Out a Fixed Point, as in the following example (from the first movement of Beethoven's Fifth Symphony),



in which, as it were, the fluttering escaping tones hold on to the fixed one like fluttering colors to the flagstaff when the standard-bearers lead the men into battle. (c) Motion on to a Fixed Point, to an Aim, as in the

following passage (from the finale of Beethoven's Fifth



where the aim attracts and draws into itself the surging

row of tones, like victory its exultant cheers. The sense of the last two forms of motion is conditioned by the force, with which one point holds or attracts them, by the force which we express at or in the motion, or by the steadiness of will with which we strive for the goal, either in an uninterrupted or in a hesitating and halting manner. So we see at this swift motion towards a fixed goal,

the force of the object tone which drags toward itself so many tones in so swift, uninterrupted succession Again, a persistently equal and at the same time forceful rhythm lends firmness to a melody:

A combination of persistency and livelier progression imparts to it animation, ardor, fire:



corresponds again to the sense that lies already in the denomination (halting, hesitating). A like effect is produced in a slow tempo by syncopation, which effaces the



although in a livelier tempo syncopation appears to express stubbornness or pertness,

since it wilfully opposes the order of measure. A similar sense of sauciness is the result of the conflict between rhythmical and tonical motive in the following passage of Beethoven's Eroica

where motives of two tones are included in rhythms of three beats (the home-coming soldiers vent their carefree spirits in frivolous songs); while the motives of four tones in rhythms of six beats in the following example (taken from Beethoven's Sonata, Op. 27, No. 1)



seem to suggest agitation, induced by joyful expectation or remembrance,

Legato and staccato also are rhythmical forms, the first being a more fluent, gentler way to represent connected tones, the second a looser and hence often more piquant manner to execute rows of tones.

A LTHOUGH accentuation can be achieved in two ways, it has only one aim. What we accentuate we designate as the more important. We do this either by dwelling longer at it, or by imparting to it a greater mass of sound, stress, a stronger tone. Through longer duration and stops the tones E G C, in Example No. 8, are set off already before the others, even without any emphasis. Through emphasis, not only the accent of the stopping can be strengthened (as intimated in Ex. 5 by the fz's), but an entirely different sense be given to one and the same tone succession. So, if we wished to accentuate in No. 2 after the above-or below designated



or in a still different manner.

From hence we conceive also the difference of the measures. The less accentuated notes a measure has, the more mobile and fluent it is. Therefore, tripartite measures are lighter and smoother than bipartite, compound lighter than simple. Hence, it is not at all the same, if (for instance) a movement is written in 3/8 or 6/8 or 12/8 measure. In the first case (at A)



we have four accentuated notes, where in the second (at B) there are only two, and in the third (at C) only one. The last way will thus be the most fluent, the first the most articulate and emphatic,

Single measures of a composition combine to larger rhythmical masses which may follow each other symmetrically or unsymmetrically. In these formations the same sense is manifest as in the measures, only in a freer and richer application. Each section is a whole for itself and, as such, a moment in the whole tone piece. The shorter these moments, the lighter is the pace of the whole, the more easily and fleetly we hasten from one to the other Thus here



in a little sentence, which consists of sections of one measure only. The more expanded and comprehensive these moments are, the more steady and satiating becomes the whole. This sentence of rhythms of two measures,



makes it perceptible at once.

In these larger rhythmical formations a considerably different effect of the numbers two and three is notice. able. Rhythms of two measures, like their number (2) among the divisors, are the simplest and easiest. Those of four measures appear broader and more dignified; but they, too, are comprehensible and calmly flowing, because the number two is felt in them. Rhythms of three measures, on the contrary, seem at once more agitated or violent; their character is so decidedly different that Becthoven, for instance, in one of his greatest works, finds it worth while expressly to call attention to it. In the scherzo of his Ninth Symphony rhythms of four measures prevail-



and turn later into rhythms of three measures,



which Beethoven indicates with "Ritmo a tre battute" (rhythm of three beats-namely, measures).

Rhythms of five measures, finally, become broad, pressing, if not dragging, and so forth.

Again, equal or symmetrical sections give the whole a more uniform, comprehensible, calm tenor; changing or even irregular ones bring unrest or inconstancy and finally discomposure into the whole-which may be a mistake, soon striking expression of a passionate, unsteady frame of mind.

The student should habitually practice to recognize the rhythmical order in actual compositions and to feel and perceive its sense, its effect on the whole. The composer should produce all classes of rhythm, in order to imprint into his feeling and consciousness their manifold expression and to accustom himself to characteristic representation. Both-flucnt and sharply delineated delivery of the tone rows-must be familiar to him and serve him at the right time. One-sided education affords only the one or the other, the thoroughly educated artist-before all others Glück and Beethoven-is master of both,

"However little any individual may realize it. music, nevertheless, is the common heritage of all humanity, and, as such, it is one of the most potent possible forces for bringing human thought and feeling to a common plane,"

-OSBOURNE G. McCONATHY.

The Bugaboo of Memorizing

By Patricia Rayburn

MEMORIZING, that great bugaboo of the music student! Reams have been written on the subject-but here are a few suggestions that will prove helpful:

1. Memorize thoroughly every piece you study. The more you memorize, the easier it becomes.

2. When you are ready to begin, go through the selection and note its divisions into natural sections. Every piece of music is made up of repetitions and variations of rarely more than three themes. If you will take careful note of this, your actual work may be cut down from three pages to less than one.

3. Memorize a whole section at a time. Do not waste your energy in learning one small passage after another. Thus you will think of every movement in complete terms and will not be encumbered by a conglomerate patch-work of individual measures and phrases.

4. If memorizing happens to be easy for you, do not fall into that dangerous habit of memorizing through one sense only. Three senses should cooperate-sound, touch and vision. That is, know you are playing correctly by sound, by the positions of your fingers on the keys and by the mental vision of the forms your fingers take on the keyboard.

5. Once you have memorized a selection, never let it depart to the limbo of lost things. Dig it out, even if it has retreated to the inmost recesses of your mind, and polish it. Before many months you will find that you have gained a very worth while and complete selection of numbers.

The Enthusiastic and Popular Teacher

By Dorothy Bushell

A PUPIL should be treated as though he were the only member, for the time being, in the teacher's circle. He should be welcomed with a cheery remark or comment on some local, current topic. Every moment of the lesson time should be spent in full concentration on his work. Praise should be given where praise is due in preference to discouraging censure for things undone. Allowances should be made for nervousness and for the difference in touch between the teacher's piano and that on which the pupil has been practicing. By eliminating "nagging" and indifference the music lesson can be made one of the best and pleasantest hours in the pupil's week.

A vital interest in the pupil's practice and progress can be maintained by having him keep a note-book. As he plays his lesson for the week or repeats what theory he has learned, comment can be made in a note-book and the next steps briefly outlined, such as, "Study No. 3 needs more care in the last phrase. Practice slowly, separate hands," and so forth. Underneath these instructions lines can be drawn for date, time and minutes of daily practice. The pupil will clearly realize that the book is for daily use, and will seldom fail to bring his book showing the directions carried out. Also, by referring to weeks gone by and comparing notes with later entries he is more able to gage his own advancement and will try to make his note-book a visible record of steady progress.

To Keep Up a Repertoire

By Eutoka Hellier Nickelsen

Pupils have come for lessons, giving as their reason for making a change, "My teacher never played for me." Often examination has proven that their instruction has been excellent, but lack of confidence in the teacher's ability to play has caused them to make a change,

The following points are of great service in aiding the instructor to keep up her repertoire:

1. Assigning only compositions that she herself can perform in a creditable manner. 2. Playing for the pupil occasionally at the end of a

lesson. This likewise is an incentive to further effort in but as a chamber pianist he stands unrivalled." 3. Studying "two piano" numbers with more advanced

4. Playing alternately arpeggios, scales, and five finger exercises with different pupils.

5. Joining a music club and being willing and prepared to contribute to any musical programs given throughout

Teach by Comparisons

By Robert M. Crooks

A CHILD usually looks upon everything as being difficult, as there is so much for his untrained eyes to observe There are the notes, more than likely in both clefs; the time unit which must have its count, and the figures for the placing of the fingers. Perhaps, if we could read the youngster's mind we should find in it almost utter despair. Cheer the child with the thought that the work to he done is really not so very difficult. In all beginners' books we find measures and phrases that repeat themselves many times.

Take, for instance, this little old melody which is used merely by way of illustration:



Show the pupil that the bass has only two changes of harmony. Then have him compare similar measures in the treble. Take the first measure of the exercise and show him that it is made up of the simple triad of C. He may not be able to grasp this information at first, but before long he will begin to understand. (ompare the phrases. Have him to point out the similarities and differences. Insist upon the study of a piece away from the instrument, as a part of the pupil's daily study.

Competent Chopin Commentaries

"He is something which you have never seen, and someone you will never forget."—Berlioz, to Legouvé.

"In order to appreciate him rightly one must love gentle impressions and have the feeling for poetry."

* * A Parisian Critic. "I have heard all the best and most celebrated stars of the musical firmament, but never one has left such an

impression on my mind." GEORGE RUSSELL ALEXANDER.

"There is something so thoroughly original and masterly about his pianoforte playing that he may be called a truly perfect virtuoso."—MENDELSSOHN.

* * * "It is so perfectly beautiful that I could go on forever playing it over and over, all the more because by no possibility could I have written it."

MENDELSSOHN (of one of the Preludes).

"He was never known, even in moments of the greatest familiarity, to make use of an inelegant word; and improper merriment or coarse jesting would have been repulsive to him."-LISZT.

* * * "Chopin made great demands on the talent and diligence "Chopin mace great demands on the tatent and diagnostic fit be public. A holy artistic zeal burned in him; every word was an incentive and inspiration. . . Single lessons often lasted literally for hours."—MIKULI.

* * * "After the hammer and tongs work on the pianoforte, to which we have of late years been accustomed, the delicacy of M. Chopin's tone, and the clasticity of his passages are delicious to the ear."

* * * HENRY CHORLEY,

"He has neither the ponderosity nor the digital power of a Mendelssohn, a Thalberg, or a Liszt; consequently his execution would be less effective in a large room;

* * * Edinburgh Courant.

"Nothing equals the lightness and sweetness with which the artist preludes on the piano; nothing again can be placed by the side of his works, full of originality, distinction and grace. Chopin is an exceptional pianist who ought not to be compared with anyone."

La France Musicale.

Music and Morocco

A Fascinating Article on Oriental Music Life by the Eminent Russian Piano Virtuoso

MARK HAMBOURG

tries, other forms of art, other religions, was absolutely the acme of politeness. and other points of view. Till this winter I have never been in Morocco, but the unexpected and welcome offer of a short gier drew me thither.

proached our destination.

I must make a note to the credit of that in safety. cumstances, but she also carried no band! world of unchanging Islam, of Allah, of resting. So our sea-sick pangs were undisturbed Kismet, of the Arabian Nights! Everyfor once by the ubiquitous jazz, and I where the white-robed, stately Moors; the myself practiced soundlessly on a dumb mysterious high-walled houses, with their piano which accompanies me on all my flat roofs and absence of any windows; scas, therefore, was all the music with their panniers filled with every kind of

somewhat further off, after all, than the ultimate centre of attraction was the marsouth coast of England! On leaving the ket place which teemed with every maniship I was taken charge of by two amiable festation of this strange vivid life. cicerones or "Banditti," as I called them,

Where Atlantic and Mediterranean Meet

Our stout steamer sailed out bravely us across the warring tides of the straits nets; the whole created a symphony of from the great port of London in a tre- where the Atlantic and Mediterranean cacophonic sound which even the most mendous storm of wind and rain, and meet. This little ship brought us into the modern of our composers could scarcely toiled for what seemed endless hours in bay in front of Tangier where we were equal. heavy seas. At last the ship came into met by a motorboat full of dignified I think the Moors are really fond of muport, and I looked out eagerly, expecting Moors dressed in their long white djellabi, sic—their own native variety, I mean to see the interesting faces of Abdel Krim which appeared all the more strange to The great Pasha of the Atlas Mountains, and his Riffi. Imagine my astonishment me on that turbulent water. It seems al- Sid Glaoui, who is a patron of all the when all that greeted my gaze were the most incredible to realize that they were Arabic arts, sent to Egypt, where I be well-known friendly features of the in-sailors, and some of them even soldiers, lieve the finest exponents of Arab music wen smown irrenuly issued of the instance of t has a vast coast line!" However, after able apparel," thought I, "for such pro- greatly esteemed and I was told some go much more toiling amongst mountainous fessions." But these Moors proved them- from one great Kaid's house to another, wayes, through which our gallant steamer selves most efficient, and, in spite of the much in the manner of the old troubahattled with the greatest courage, we aplike a mere matchbox, we reached the pier their talent as singers. Their singing is

The booming of the mighty the crowds of mules, camels and donkeys, which we were regaled on that voyage. merchandise; the water carriers bearing Eventually we disembarked at a place their goat-skins full of water. But the

Music of the Market Place

best policy never to travel with anything The beat of a kind of primitive drum; the of a dutiable nature, and it made me laugh discordant twang of an instrument that

MUSICIANS IN A STREET CAFÉ

HAVE TRAVELED all over the lated with him indignantly, saying; "You later, the music I heard in the great market world in many lands, and I love go- cannot do such a thing without first ask- place of "El Fna" was quite extraordinary. ing far afield; for it stimulates the ing the Señor which of his bags he de- Opposition bands of flutists, violists, and imagination so much to see other counsires to have opened." This I thought drummers played next door to each other regardless of their rival performances; singers sang in loud, harsh but gripping voices: teachers recited passages from the Koran in passionate tones; snake charmers holiday stay from a friend living in Tan- DROCEEDING on our journey we got charmed snakes with raucous incantations into a very small steamer which tossed and strange notes from primitive clari-

rather throaty and declamatory to Euroship, not only did she ride the ocean with On stepping ashore I felt immediately pean ears, but it has a certain wild and as firm a seat as possible under the cir- that I was in a world transformed—the melancholy beauty that renders it ar-

Playing for the Pasha

and when I told him that I could not play eight hours, and found myself in conse-Arab music, he said that he did not care what I played so long as he might watch he agility of my fingers. Runs, trills, rapid passages delighted him, and when I am not of the slimmest myself, and I really had finished he said he must make me a do not know which of us suffered most: present of a carpet made by his own weayers in the mountains, as he had so much complained bitterly after the first hour. enjoyed hearing me. He kept his promise She kept on protesting that though she

roses when one is in a hurry. It is all claimed viciously: "Non, mais comme of a dutable nature, and it made me laugh discordant twang of an instrument that when on this occasion the customs officer looked like a viol; and the continual piping right if you have plenty of leisure and threatened to open one particular piece of of the native flute. In the wonderful my baggage and my "Banditti" expostu- Moorish city of Marrakesch, where I went by motor in order to reach my destination by motor in order to reach my destination by motor in order to reach my destination. in time for my concert in the evening, inch more room than we had got, and as it and I had often to travel ten or twelve is truly said that the French are a logical hours, and then play the same night. (All nation, this obvious fact silenced her. passenger transport is done by motor in Morocco.)

Of course, I did not intend to do con-cert work. I thought only of a holiday. I WAS GREATLY impressed by the eart work. I thought only of a holiday. But I was urged to play in various places, quisite manners, and princely bearing; by and so succumbed. One of the halls I their regard for everything pertaining to and so succumbed. One of the haus I their regard for everynning pertaining to played in had the high sounding name of the arts and for those who practice them. "La Haute Ecole des Etudes Berberes," As an instance of their perfect courtesy and here I gave my audience Becthoven, I would like to tell of a man whom I Chopin, Debussy and Ravel, in fact, just met at Rabat, a most lovely and interestthe same kind of program as in Europe, ing town on the Atlantic Coast. This and found the public both understanding gentleman, exquisitely dressed in a long

and enthusiastic. ure to the French, who have done wonders French hotel manageress what there was been there. Marvellous roads have been directing me to the famous Moorish gargenerally high standard of living and edu- asked me in halting French if he might to be admired in the French Zone, and me round the gardens and museum also their friendly relations with the Arab He proved a most charming guide and population. The French run excellent after having showed me all the beauties automobile services all over Morocco for of the place he made me another bow the convenience of tourists and passengers like a prince and said; "I regret that I generally, and these are comfortable, pro must now leave you as I have to go to vided one takes the precaution of payin the Hammam and take a Turkish bath." for one more seat than one actually re quires.

I must say, no one looked less in need of a bath than he; I never saw anyone more



MUEZZIN SINGING AT SUNRISE

ONE OF THE distinguished Pashas I I was unaware of the advisability of met was very anxious to hear me play, doing this on my first long motor trip of customs house with the tumost skill and true tumost skill and true, alternating harsh and plaintive.

HERE WAS always music; weird Arab turbanity. As a matter of fact I find it the tunes, alternating harsh and plaintive. for me the same afternoon. or me the same afternoon.

Travelling in Morocco is not a bed of my wife, who is distinctly slight, and ex-

Moorish Courtesy

black cloak and spotless white embroidered This, I must say, is due in a great meas- vest, heard me asking our charming n Morocco in the short time they have to be seen in the city. He noticed her made by them all over the country; ma- dens overlooking the port, and he at once jestic hotels have been installed; and a approached me with a graceful bow and ation is maintained. All these merits are place himself at my disposal to show

Page 564 AUGUST 1926

be at least some great Kaid by his lordly genuity of their patterns—that is to say, bearing, but, when I inquired at the hotel, in their craftmanship—rather than in any shop-keepers of the bazar, and sold car- artistic outlook approaches nearest to the Musicians are continually meeting (Escalier means 'staircase') is a most Musicians are continually meeting (Escalier means 'staircase') is a most Musicians are continually meeting (Escalier means 'staircase') is a most most fine the means 'staircase').

princes themselves live in the utmost classical works, splendour and magnificence. Marble halls, two large baths opposite each other, one Koran being charted in curious whole lions of Bach Pergolest, Hence are already and Cima-two large baths opposite each other, one Koran being charted in curious whole lions of Bach Pergolest, Hand and Cima-being used for saoping, and the other for tone modes. In the picturesque "Soulsa" resa. There are sculptured groups rep-and objects of more or less interest." rinsing off the soap. The Moors think as the Bazaars are called, and about the resenting Music and Poetry attended by To these objects, by the way, has been

lavishly entertained by a noble Moorish dow above you; up a side street in the Pasha in his magnificent mansion. He was distance; or played by a merchant's assista splendid man to look at, quite six feet in ant sitting cross-legged on the floor of his height and with a fine countenance. When open shop, or even by a beggar boy squatbe went out riding on his big white mule, sitting on one of the high peaked crimson

Talking of beggars, I noticed a touch-Arab saddles, he looked absolutely marvel- ing fact about the Moroccan ones, which

at first to eat gracefully with the fingers if possible, than himself. of the right hand only, as is the custom

when travelling in Morocco if one is lucky as my compatriots by adoption. enough to have friends amongst the generous inhabitants. I must say that I found the same charming characteristic prevailed among the European community in whose delightful houses I spent many

Cosmopolitan Audience in Tangier

INVITED my friend, the Pasha, who in his notive arts? concert there, and he accepted. The Moors? audience on that occasion was one of the 4. What musical sounds can be heard most cosmopolitan gatherings I think I on the streets of a Moroccan town?

I the Sultan of Morocco, an ex-Russian S. What traits of the Moroccan's Prime Minister, Englishmen, Frenchmen, fonceter are particularly noticeable and Polosian. Sominorth, Italians, Berbers praiseworthy? most cosmopolitan gatherings I think I from the Riffi country-they were all present, drawn by the spell of the greatest musical classics of Europe.

There was only one piano in the town of sufficient size to be fit for use in the concert hall, and this had to be carried there on the heads of eight Arabs, down a hill nearly as steep as the side of a a hill nearly as steep as the sade of a blue, I how you come with torn music that rhythm of the march had be. The distinctive of seventy-five steps a minute. Such again to its home on the top of the hill, makes it hard to find things in your book, steady, authoritative heat of druming come. In addition to them are the terms of the same of t again to its nome on the top of the min.

When you do not think and move as bals or tom-toms accompanying and regus funeral march, slow, impressive and mourn-

I round, on the warm, which is a precision in the many models appeared to the Moors and that repetitions necessary, most of all the executive side of music when you leave some of your music at military maneurres and on the field of sate below to the pupil, but also some interesting the warm of the pupil, but also some interesting the warm of the pupil, but also some interesting the warm of the pupil, but also some interesting the warm of the pupil, but also some interesting the warm of the pupil to the pupil, but also some interesting the pupil to the pupil, but also some interesting the pupil to the pupil, but also some interesting the pupil to t

immaculately clean. I thought he must the appeal lies in the intricacy and in-

as the bazaars are caued, and about the resenting astuse and referry attended by 10 times objects by of me way has been undeanly to rinse ourselves with the humming market places the very eastern muses and goddesses. There are statuss added in recent years a number of phonosame water in which we have washed noise is weirdly musical. The native of Handel, Gluck, Lully, Rameau, and Are they right, I wonder?

While I was in Touche T.

Arab instrument, the reed flute, is also many others. The 'Escaler d'Honneur' sung there. While I was in Tangier I was most always to be heard somewhere; at a win-

Self-Help Questions on Mr. Hambourg's Article

formance is of most interest to the Mo-2. How is the same preference shown

entertained me in Tangier to come to my 3. What type of melodies appeal to the

Pupils' Time-Wasters

By Sarah A. Hanson

When you come late.

When you have a lesson poorly learned,

ment of the lesson time. I found, on the whole, that simple When by inattention you make tiresome

The Paris Grand Opera House

By Victor Wynn

pets. He never attempted to take me into ideas of our ultra-modern musicians who references to the Paris "Grand Opéra," beautiful creation of white marble, Alhis shop, or inveigle me to buy. It was rely mainly on contrasts of rhythm and but few save those who have seen this pleasure to be the courteous technical skill in the manipulation of new great edifice where so many noble works and striking effects, and not on the creations of the property of the pro great edifice where so many noble works have had their first production have any side, what it looks like. Perhaps this de-If carpet-sellers in Morocco have the tion and development of melody or rappearance and manners of princes, the mantle sentiment as expressed by our scription from Paris, the Brautiful, by There are four tiers of boxes in the audi-orinces themselves live in the numeral classical works. Lilian Whiting, will make the conception torium. The grand foyer, lined with mir rors and sumptuously decorated with CONESS that I feel there was music

CONESS that I feel there was music

The superb Opera House, designed by a series is a hundred and secondary feel in

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The superb Opera House, design trees, bubbling fountains and lovely cool visited. Even the beggars ask for alms in of broad steps, and the seven arches of the kngth and some fifty feet in width, with visited. Even the beggars ask for alms in of broad steps, and the seven arches of me length and some lifty text in width, with believe the lakes; all vie with one another in impart—a kind of musical sing-song; them as you portion are embellished with groups of a height of fifty feet. It is one of the important of the window of the seven arches of the lakes and the merch of the seven arches of the lakes and the merch of the window of Declaration, "Idulice Poetry," Drama, open house contains a fine musical library, but the merch bathroom there were a concadal Mouse passages from the 'Dance,' Lyric Drama.' There are medial a museum of manuscript scores, busts and bathrooms. In each bathroom there were a concadal Mouse passages from the 'Dance,' Lyric Drama.' There are medial a museum of manuscript scores, busts and

Caruso's Meeting With Puccini

His dining room was a veritable ban-queting hall of noble proportions and the does has bit by giving to the poor remains with the composer of "La Bohème;" for queting hall of noble proportions and the does his bit by giving to the poorer than with the composer of "La Boncine; nor many rich and varied dishes which he had himself, and so on right down the various surely the names of the two musicians are many rich and varied distress which he had minister, and so or regular to the beggar in filthy inseparably linked by this, Puccini's masserved to his guests showed a technic in stages of society unto the beggar in filthy inseparably linked by this, Puccini's masser are Perhaps you have not looked well at served to me guests source a suggest of search was suggested as a suggest of search with the culinary art of a very high order in-rags, whom I saw stooping to give a terpiece. In his life of Caruso, Pierre V. the score, reproved Poecini, 'else you deed. It was a little difficult to manage farthing to a blind man even more ragged. Key tells how this work first brought would have seen that the marking shows them together.

I cannot quit my golden memories of In 1897 Caruso was leading tenor at C, at his pleasure.' of the Moors, but they say that when you get used to eating in that way, it is far Morocco without giving myself the satisLivorno, and a project was on foot to "'Oh yes,' agreed Caruso. 'But it is cleaner than having dirty crockery and faction of specially praising again the stage "La Bohème," but an artist was the custom to put it in.' cutlery to wash, and also saves endless boundless hospitality I received from my needed for the rôle of Rodolfo. Caruso "Never mind; sing me well the aria own countrymen. They showed me un- was promised it, provided he met with and I will not care for the high C. Gen-The Moors are tremendously hospitable, ending kindness, were one and all full Puccini's approval. Puccini happened to erally the tenors sing all the music badly and always have one or two comfortable of knowledge about the place and the be staying near there at the time, and one in order to save themselves for that one bedrooms in readiness for any of their people, and took great interest in my visit Sunday Caruso was taken by a mutual note? friends who need accommodation for the night; and I was told that one is hardly to act the model to be able to achieve the model to be able to achieve the night; and I was told that one is hardly to achieve the night; and I was told that one is hardly to achieve the night; and I was told that one is hardly to achieve the night; and I was told that one is hardly to achieve the night; and I was told that one is hardly to achieve the night to achiev night; and I was told that one is hardly to meet them, and to be able to claim them of Torre del Lago. At their host's suggest the friend who had brought him saying, then returned to the picturesque little pearance of Signor in my "Bohème." house. "Comfortably settled once more," 1. What phase of instrumental per-

THE recent and much lamented death much about you, but never have I heard is, that whilst the rich man riding on his of Puccini gives particular point to the you sing. Do you know my "Bohème?"

the singer may, or may not, take the high

tion, all three went out upon the lake, and 'Tell Lisciarelli that I approve the ap-

Caruso was a beginner then. Those who says Key, "Puccini turned to the singer and heard him in his prime will be amused at said: 'Signor Caruso, people have told me his fear of the high C!

Research

By Gertrude Greenhalgh Walker

tions and delving into the world's mys- enthusiasm in the troops, teries. The music teacher who does a little "Second, to secure and facilitate constands what a march is. The march varies army manoeuvres. just as much as any other form of compo- "There are three distinct types of the sition. Edward Baxter Perry, in his de-lightful book, "Stories of Standard Teach-nations * * * First and most coming Pieces" thus explains at length: "The mon, the ordinary parade march, leisurely. name march is derived from the French dignified, yet stirring, adapted to the rate word, marcher, to step. The distinctive of seventy-five steps a minute. * * * but since I had to leave early the next under the norming, I still remain in ignorance of its quickly as possible, utilizing every molating the tread of moving bodies of foot ful, and the wedding march, brilliant, joy-

"The practical use and importance of Every composition has a history and not tle, have been fully recognized by all army fact of the composer's life will bring him

This is the age of research, of explora- "First, to stimulate courage, ardor, and

is the required subject given for new ma- checks the impatient * * * and insures terial, it is well to see that the pupil under- mathematical certainty in execution of

soldiers, formerly spearmen and archers. ful, and the wedding march, brilliant, joy-

interests them. This is not surprising notice,
when one considers that in their own
when one considers that in their own
when one considers that in their own
the you waste time fumbling for less
fold:

Fascinating Journeys in Music Land

By the Noted American Composer

CLAYTON IOHNS

Professor of Pianoforte Playing in the New England Conservatory

This interesting series will be continued in later issues of "The Etude Music Magazine."

and the great singers were singing. Ed- her two daughters. The only means of supand the great singers were singing. Let a consequent the sold include the passed all hour of the solding first the sold matter and the passed all hour of the solding first the sold matter and the passed all hour of the solding first the sold matter and the passed all hour of the solding first the passed all hour of the sol

tra at the Volksgarten. We went to the to three or four "paying guests." races in the Prater, and spent some time On arriving in Berlin, and after a few a lecture at the university. We were along the outermost edge of the precipice. races in the create, and provided a set of the last day I went days at the hotel, I went to Frau von not matriculated but certain lectures were I don't know why, but he does. From at the picture gainery. The last day I were the process of the public. Professor Grimm, Chamouni, and over the Tête Noire, and the content of the public of Schubert's graves and picked some ivy My unprofessional friend of the bath tub leaves, which I still preserve. The next in Nuremberg, and my Wordsworthian day I left Vienna and went to Berlin. My friend in the English Lakes, coming to summer holiday was over. After a few study in Berlin, we three foregathered days at the hotel, I found lodgings for the and spent that winter in the family of

the April issue of the ETUDE, page 265, great friends. and for the sake of sequence, and recent and was my one; study, out I was whom I had met in the English Lakes also interested in German and French. merry. There was a Christmas tree, of At the end of my friend's convales whom I had met hi the English Lakes and discressed in Octiman and French, gave me a letter of introduction to Joa. My first teacher of German, was a student course, and we all exchanged presents, cence, I ran up to Monte Generoso, north chim, the great violinist. After my arrival named "Gabriel" whom we called "Erin Berlin Joachim received me in a very friendly way, he being naturally kind and genial. Under his influence I began to study with several teachers belonging to the faculty of the Hochschule (High School). My work with them was entirely haben" (still to be had!). private. Friedrich Grabau, with whom I studied the piano, was a very musical person, a rover of the best; not a great pianist, not even a great teacher; but he led HERR GABRIEL took us to a "Commere" to student took us to me in the paths of musical rightcousness.

year, he fell ill, and I was obliged to make a change. The change was in favor of where we saw a number of duels, students Oscar Raif with whom I continued to nipping off their ears or noses, or slashstudy until I left Berlin, June, 1884. ing their faces. One had a gash on his Raif was a "born" teacher from whom cranium which caused him to flinch; that I got many valuable hints. My teacher showed such a lack of pluck he was dropin counterpoint and composition was ped from the corps. I was interested to Friedrich Kiel who was a delightful old go once, but never again. A few years gentleman (I should think something like later in Heidelberg I saw a lot of of the Hochschule faculty were violently their wounds, parading themselves to show against Liszt and Wagner, who represented their bravery (?)! The wounds were kept the modern school, while the attitude open by making the scars as broad and of the Hochschule was strictly classical. deep as possible. I was told that the Kiel once said to me: "It is a sin for you irritation of the wound was increased, to go to hear a Wagner opera." Think and made more decorative, by rubbing in of that! Joachim and the others being salt and pepper. Many years afterward I conservatives it was no wonder that I was saw a number of bull fights in Seville. blind to the greatness of Liszt and Wag- didn't like student duels, nor did I like ner. I can now see, "there were giants bull fights; but come to think of it, I in those days." Liszt and Wagner were don't know which I disliked the more. musical giants. Other pianists and com- To go back to my study of German, posers have appeared since, but the "scent we soon dismissed the "Archangel" and of the roses will still hang round" Liszt in his place engaged Frau Dr. Hempel and Wagner.

Daily Life

Wilhelm and Crown Prince Frederick. music, as well as of German. All went well for some time; but, unfortunately, General von Schack having forged or cheated at eards, or something of the sort, he was disgraced and the result D many concerts, also frequently to Mont Blanc, but we saw it in all its glory, his Royal Imperial Highness, Prince

Frau von Schack, and Frau von Schack Risking the repetition of a paragraph in being a delightful person, we all became

angel nor archangel only a stupid person. By way of making conversation I asked him about his family. He said he had three sisters, one was "verheirathet" (married) the other two were "noch zu

Student Life

where the students sang songs and drank After having studied with Grabau for a beer. Another student took us to the "Mensur" (the students duelling place) "Pana Haydn"). Kiel and all the members students who had been plastered over

in his place engaged Frau Dr. Hempel with whom I studied for two years, taking lessons twice a week. Nobody ever companion," we went to Switzerland, lights played and sang. had a better teacher. She was "a wonder."

Winter Pastimes

The opera was "going"; Materna Berlin, determining to support herself and schools. Every week, Thursday afternoon, mule-back climb was another new expeeach week. We occasionally went to member how the mule prefers to walk belonging to the famous Grimm family, over the Simplon Pass, we went down to was a delightful lecturer. The weeks the Italian Lakes. That Wonderland! passed by pleasantly. We liked every- There my unprofessional friend fell ill and thing we did. I won't say, we did every- we hurried on to Milan where he had thing we liked. In the course of time, diphtheria. As the doctor refused to let Christmas came along. Christmas in me see him, I had to put in the time as Germany was a great event for young and well as I could. I think I saw every church Music was my chief study, but I was old. Frau von Schack made Christmas and every picture in Milan, zengel" (Archangel). He was neither cadets belonging to the family came, so Owen Wister. Monte Generoso was a we were not made homesick in a foreign lovely place looking over Lake Lugano.

After Christmas, the days being short lish people, with whom we made friends and dull, we began to plan for a spring weeks' trip to Italy, going as far as Naples,
The pictures and architecture were a minute factor on, in London.

The pictures and architecture were a minute factor on, in London.

The pictures are the pictures delight. In Rome I found some Roman- remained for a week or two; then I went American friends who made life pleasant. back to Berlin, alone. Occasionally I went to a ball or went out Arriving in Berlin, I found that Frau to dine. I remember an interesting even- von Schack had made very different ing when Raphael's Four Hundreth Anni- plans for the Winter. An aunt had taken versary was celebrated when Sgambati charge of the Pension, with Frau von played, and Prince Odescalchi spoke. The Schack's daughters, because Baron von

me the more. our way south, we went directly north marck's chief financial advisers. His place from Rome to Venice. Venice was rather was in the Behrenstrasse, where Frau von cold and windy. I like to think of Venice Schack was given a suite of rooms in in the Summer, where I passed so many the palace, with a carriage and a coachhappy weeks subsequently. Leaving man, when she could go and come as she Venice and stopping in Vienna, we return- pleased. ed to Berlin, took up our studies and continued them until July, when we went

traveling again. Now if the agile reader will take a

In Switzerland

joining the friends with whom we LET ME NOW say a word about my She knew English as well as German, had crossed the ocean in the Scythia the remains of her former glory kept in the daily life. A friend in Boston gave me knowing Faust from cover to cover, year before. In Geneva we found Phil- touch with the Royal Family. On the a letter of introduction to Frau von Schack, Beginning at any line, she could go on at lips Brooks. Mr. Brooks knew the family birthday of Kaiser Wilhelm, she took me a German lady of high degree, who had any length by heart. She was also a de-with which we were traveling. We, there- to the Kaiser's palace and let me see "come down" in the world. She was lightful person with a sense of humor, fore, saw more or less of him. We were the presents displayed in one of the family Countess Blumenthal, niece of Field Mar. In the spring she used to take her pupils looking forward to hearing him preach rooms. The only presents I remember shal Blumenthal, and Hof Dame (Lady into the country ("Land partie", a sort Sunday morning, but, as the "Genevan were different Gromzes. On one of them in waiting) to Princess Frederick Charles. of picnic) where we ate and drank, and Journal" the next day said: "Owing to the was a card from the Crown Prince and the General von Schack being "in waiting" to talked bad German. Nevertheless I still breadth of Mr. Brooks' shoulders the con-Prince Frederick Charles ("The Red maintain that she was a marvelous teacher, gregation lost the pleasure of hearing the Prince's sister) on which was written Prince") Countess Blumenthal and Gen. I daresay some of the subscribers of the breadth of his opinions." As a matter of "Für Papa, von Fritz und Louisa." (To eral von Schack were married in the Etuas may remember her, as a number fact, the resident clergan had no sur- Papa from Fritz and Louisa. On the Palace under the protection of Kaiser of her pupils were American students of plice large enough to cover Mr. Brooks and from the present ex-Kaiser Wilhelm ample form, so we left Geneva without (he was then about 24), was written "Für hearing him preach.

was that he fled to America and she with the theatre, for the sake of improving contenting ourselves by going over to William of Prussia.)

OUR NEXT stop was in Vienna, him. After two years of unhappiness in our German. The Berlin Picture Gal- Flègère, and back to Montanvert, from where we remained for some days. New York she left him and returned to lery was representative of the different where we crossed the Mer de Glace. Our

At the hotel we met some delightful Engand with whom I dined, later on, in Lon-

Prince's voice and his Italian were so Bleichröder had made Frau von Schack beautiful, I don't know whether his per- 'a handsome financial offer to become formance, or Sgambati's playing pleased the head of his house, and to take his daughter to "Court." Von Bleichröder Having made our stay in Florence on was a widower millionaire, one of Bis-

Dining with Ambassadors

FRAULEIN von Bleichröder was not particularly attractive, nevertheless, her leap backward to the April number of father did everything to bring her forward the ETUDE and read the whole article called before the world. There were grand din-"A Personal Recollection of Liszt," then ners with ambassadors and diplomats from we will continue my story in the following all nations. Frau von Schack, being the head of everything, she invited me to the dinners, and to the musical parties and

Frau von Schack still clinging to the Kaiser Wilhelm von Seiner Königliche, Chamouni and Mont Blanc were our Kaiserliche Hoheit, Prinzen Wilhelm von

A Court Ball

ROWN PRINCE FREDERICK Was adored by everybody. The present-day ex-Kaiser got his deserts owing to his acute egoism. On the evening of the birthday, there was a brilliant celebration in the "Weissem Saal" (White ball room) of the old palace, where the world assembled to honor the old Kaiser. An act was given from an opera, a short "tucked me in" by special permission, pupils must first of all be impressed with where I took my place in the gallery where I could look over the whole scene. The from the key below, and flats from the costumes were brilliant. The Hungarians The old Kaiser was there, of course, and or black, and the flat is the next key to the the same an octave higher. When the the Crown Prince and Princess, Bismarck left. Children must be drilled in naming pupil is able to do this he goes through not do.

chaperonage in Baron von Bleichröder's play the C scale one octave ascending, then palace, Fraulein von Bleichröder married go over the scale again inserting the nearan Austrian officer. Her father presented est key to the right of each one played, he is counting aloud, as this makes him her with an estate in Silesia. The officer calling it the sharp of that key. Next concentrate. took his mistress on the wedding journey have them play the same scale one octave be able to play in correct time without and placed her in a little house near the descending, then insert the nearest key to gate of the estate. Shortly after the the left of each one played, calling it the much help from the teacher. marriage, they were divorced and finally flat of that key. Put special emphasis on she committed suicide. Frau von Schack the fact that a sharp or flat is not necesreturned to her simple life with her two sarily a black key. It may take some time daughters. I stayed with them for several for them to realize that F is the sharp of days, passing the days together pleasantly, E, and E is the flat of F; also, that C in 1888. My unprofessional friend, a few is the sharp of B and B is the flat of C. years later, went to Berlin to see them. The natural sign is used to cancel or on his travels; Frau von Schack had take away a sharp or flat. The note thus died and the two daughters lived tomarked is always played on a white key. gether very quietly in a remote quarter Sharps, flats and naturals are signals diof Berlin. Since then, I have heard nothrecting the musician what note to play. ing of them. My intimacy with the family He must obey them just as the traveler of von Schack made a marked impression on the highway does the "Stop" and "Go" on my life.

The Real Chopin By S. A. Walsall

A PARALLEL between the Chopin conceived by writers of romantically inclined and the Chopin of reality is well drawn by James Huneker, in "Overtones." He observes: "That Chopin was a Pole, who went from Warsaw to Paris, there won fame, the love of George Sand, and a sad death are facts that even school girls lisp. The cross directly in front of the note head. pulses. pianist-composer belongs to the stock-fig- Also: ures of musical fiction. He was slender, had consumption, slim, long fingers, played vaporous, moon-haunted music, and, after his desertion by Sand, coughed himself off the contemporary canvas in the most gen-teel and romantic manner * * * All this is Chopin romantically conventionalized by artist-biographers and associates. The real man-as nearly as we dare describe a real man-was of a gentle, slightly acid temper, and of a refined nature, who had a talent for playing the piano that was without parallel, and a positive genius in composi-His life was stupid, if compared nated by the signature. The pupil who is with an actor's or a sailor's, and was de- not absolutely tone deaf will detect the void of public incident. We can see him error and correct it at once. Children who giving a few piano lessons to prim, chaper- do not detect glaring errors of this nature oned misses of the Boulevard Saint-Ger- are much in need of car training-an exmain; in the afternoon making calls or ercise of far greater importance in music studying; in the evening at the opera for than training the eye. an hour, later in the enchanted circle of countesses who listened to his weaving music, and afterward, with a space for breathing, at a fashionable cafe before retiring. Public appearances were rare; this aristocrat loved not the larger world and its democratic criticisms. His was a temperament prone to self-coddling. Only to the favored few did he reveal the richness of his inner life. That he suffered intensely from the petty annoyances before which the ordinary man would hunch his shoulders was but the result of a hyperaesthetic delicacy. An Aeolian harp! you cry, and the simile is a happy one. But no wind harp has ever discoursed such music as Chopin's piano." be treated.

Teaching the Sharps and Flats Improving a Pupil's Sense of Planting a Musical Garden Rhythm

By Charles Knetzger

"Before I came to my lesson to-day I CHILDREN are often confused when clapped through both my pieces, and Jimmy could guess what they were just called upon to distinguish between sharps by hearing me clap!" Such an announceand flats and, strange to say, after one ment presages a good lesson. or two years' lessons, are frequently un-If a child claps insteads of plays the able to locate them on the keyboard. Such

piece and at the same time counts aloud, the rhythm is separated from the melody, and he begins to get the "feel" of it key above; that is, the sharp of any key Next, the piece or etude is played with secmed, to me, to be the most splendid, is the next key to the right, whether white each hand alone, the instructor playing and Moltke, too, and many other great and locating these keys. Mere telling will the piece, taking one hand while the teacher takes the other. By this time a After two years of Frau von Schack's As a preliminary exercise they might good idea of the rhythm is grasped.

Then the child may attempt to play both hands together. During all this time

Geometric Gymnastics

By Elizabeth McConkey

the gymnasium: the whole amount to be nant are written. raised by the school children! So many On the cover of each book the school need music for dancing!"

Many activities require concerted action. flats on the printed page, and being able gether. These movements recur at certain ments of the colored flowers. Roses, nasto locate them correctly on the keyboard, unvarying intervals. pupils should also learn to write them on

other. It is spread over time as a paint- may be put on exhibition for the parents the staff, as in the following example: ing is spread over canvas. Being a time- and friends to see. art it takes minutes or even hours to be These gardens are really a record of the \$ 10 to to to to to

from many parts. The parts of the desk for the teacher, this is well repaid in the roll the teacher that is something we incentive they give the pupils to further see, a space unit. In music the units are work and the insight they give the parents Notice that the lines of the sharp signs parts, not of space, but of time-measured into the work already accomplished.

These recurring time-lengths form what we call rhythm. It is by this the rower measures the pull of the oars; the soldier to be to be to be to the step forward; the dancer the recurring

Musical time-lengths tell not only when to step or pull or dance, but also how. Here the head of the flat sign occupies This is done through the use of different a complete space. A very small head arrangements among these units. There are three main types depending on the To show the necessity for sharps and relation between the strong and weak flats a good plan is to play a familiar pulses:

> (weak) (weak) (weak) (strong) (weak) (weak)

Your Teacher Enjoys (weak) The numbers above the fraction lines indicate the number of beats in a measure, By Sarah A. Hanson The numbers below the lines show the unit of measurement, which in this case is a

(strong)

CLEAN hands with nails attended to. Your being neat and clean otherwise. Promptness at lessons.

would appear grotesque.

melody omitting the sharp or flat desig-

ors row to ¾ times. Your doing your best to learn Your trying to be pleasant. Your treating her as you would like to need a plano to elacidate the intricate fig-culties it will not cause the trouble it ures of dances and gymnastics.

By Lucille Nancy Wagenfeldt

A MUSICAL garden should be started in September, since there is more need of flowers then than during the warm sum. mer months. Each pupil has six plots in which to plant the flowers he likes best,

In the first plot he plants Scales; in the second, Arpeggios; in the third, Studies in the fourth, Pieces; in the fifth, Memory Selections; in the sixth, Original Work,

By Dora T. Nye

The plots are pages of white drawing paper nine by ten inches. On the scale page is painted or pasted any flower the pupil chooses to represent this section. At the top of this page the teacher writes the number of major and minor scales the student has learned. Near the bottom of the page the staff is made by the pupil and a scale written thereon.

The Arpeggio page is done in a similar manner. The number of studies learned and their composer is written on the third page. The flowers are placed as the pupil

The number of pieces studied is put on the next page. On the Memory Page is written the number of pieces memorized The flower used in this plot may very aptly be the Forget-me-not.

On the Original Page a composition of the pupil's own invention i let down. It he cannot compose, preliminary chords, Seven hundred dollars for a piano for such as Tonic, Sub-dominant and Domi-

canvasses; so many steps; so many pen- drawing teacher draws a harr. The pupil nies: and before the campaign ends-so colors the harp as he likes, with gilt paint many doubts and questions: "Why do we or yellow crayons, and the strings a darker need a piano for marching? Why do we shade. The teacher fastens the pages together with small, gold-colored clasps.

No two books need be alike and great Besides learning to recognize sharps and Rowers pull together: soldiers step to- originality may be shown in the arrangeturtiums, pansies and asters make most A melody is heard one sound after an- attractive books. At recircle these gardens

But, being an art, it forms a whole Though they mean a little extra trouble

Helping the Beginner

By Caroline V. Wood

By TEACHING the beginner to help himself by reasonable and methodical study, we give him the greatest and most lasting elp we can.

I have found it a good plan, when a pupil is starting in on the Mathews Graded Course, for example, to have him go through the following drill upon taking up each new piece of music:

1. How are we going to count this piece?
2. Tell me what kind of notes you see in this piece and show some of each kind to me

3. Are there any rests? What kind (if

4. How many phrases are there in the

5. Name the notes of the left hand, then those of the right (even if both hands play alike, an octave apart, as this facilitates reading notes in different stages, a very necessary part of the drill).

4th or quarter note())—just as one might right hand part; then both together; call 3 inches 3/12 (of a foot). Soldiers altrays counting.

march to 1/4, dancers dance to 3/4, and sail- 7. If special stress is laid on the left We need a ruler to solve the complicated always directing particular attention to the hand part from the very beginning b problems of geometry; still more do we left hand first and working out its diffiusually does.

THE ETUDE

NONCERNING the value of musical arrangements in general, there has been no small amount of controversy. To this latter we have no intention of contributing just now, our object in the present paper being to define our terms and distinguish between them, also to support our definitions and distinctions by typical instances or examples. Perhaps the best definition of an arrangement, pure and simple, is that given in Stainer and Barrett's Dictionary of Musical Terms, in which the expression is defined as one denoting "a selection or adaptation of the parts of a composition to fit them for performance by other voices or instruments than those originally designed."

The late Sir Hubert Parry declared the functions of a musical arranger and those of a literary translator to be more or less analogous, requiring in both cases "a certain correspondence of feeling with the original author." At any rate, it is generally agreed that any arrangement, to be artistically successful, must be faithful to its original, setting forth the salient features of the latter without the introduction of foreign material, and reproducing as nearly as possible the composer's effect, although altering his original disposition of parts and subordinate rhythms. The latter course is almost always a necessity, in order to translate effectively the idiom of one instrument into the corresponding peculiarities of another. In fact, it is just at this point that the skill of the arranger comes in; just at this point that the arranger and the transcriber part company. The latter, as Mr. J. A. Fuller-Maitland says, "rarely, if ever, fails to add something of his own to the work he selects for treatment." Indeed, as Sir Hubert Parry complains, many modern transcriptions destroy "the bal-Well-Known Transcriptions ance of the original works by undue enlargement of particular parts." On the and Arrangements for Piano other hand much useful work is done by transcribers who have, by "compression and condensation," rendered long and elaborate orchestral or choral works available for performance upon, let us say, the "king of instruments," the organ, or upon its more intimate and domestic relative, the modern pianoforte.

musical arrangements is that the process six of these same symphonics as sextets own powers. At any rate, the workmanof arranging was not then described by for strings and flute, the excellence of ship in most cases was so bad, that it is Sonatas for Pianoforte and Violin. the term at present so widely used the work thus voluntarily undertaken not well for the workmen that their names Prior to the end of the eighteenth century, only achieving deserved popularity, but have not been handed to posterity. This such changes as were made in the works securing for Cimador permanent employ- would have been to their lasting discredit. of any composer of the Elizabethan or ment, by London publishers, "on purpose In a paper of the limited dimensions of namely, pianoforte music arranged for the of any compose of the interaction of ment, of Lomon publishers, or purpose post-Restoration periods, to fit them for to make arrangements of large works for the planoforte or small bands." Just enumerate the many transcriptions and such important numbers as the orchestral ment, or for expression upon a different about this time Salomon, the German vio- arrangements which the great masters transcriptions by Berlioz and by Weinmedium, were described as "brought to linist-conductor, who had prevailed upon have made of their own and other works, gartner, of Weber's well-known pianoforte "made proper," or "newly set forth." his "Twelve London Symphonics," had transcriptions, for clavier solo, and also able smaller works, including Gounod's Probably the first work to employ the also decided, as a result of the popularity for organ solo, and for four claviers and hackneyed transcription (to which a soterm "arranged" was "The Beauties of of these works, to have them arranged string quartet, and of the violin concertos prano melody is added) of the first Pre-Handel," a series of Handelian numbers for pianoforte solos. This decision was of the celebrated Italian violinist, Vivaldi, lude from Bach's immortal "Forty-eight." set forth with planoforte accompaniments, admirably carried out by J. S. C. Possin, who died at Venice in 1743. Bach also But we must by no means forget to menby Joseph Corfe, (1790-1820), sometime (1755-1822), another German musician, "a arranged his own Violin Sonata in G tion the wonderful organ arrangements organist of Salisbury Cathedral. Of man of very singular habits, who settled minor, as an organ fugue in D minor and transcriptions of the late W. T. Best "arrangements for the pianoforte" the and died in London; whose modesty was and adapted at least two of his violin (1826-1897), the pioneer in this field, first first to be so described were those of so great that he refused to allow his concertos for performance upon the cla- organist of St. George's Hall, Liverpool, Handel's choruses for pianoforte duet, name to appear either on his arrange- vier. In fact, a pamphlet could easily be and the greatest organ virtuoso of the last which appeared in 1795 as the work of ments of the Viennese master's works, or written concerning Bach's arrangements century. Best was, practically, the first to H. Holder (1764-1832), a London and on any other of his personal compositions Essex organist, who claimed descent from or arrangements; and who, at death, left Cardinal Wolsey. These arrangements instructions that all his manuscripts be earned a well-deserved popularity and destroyed. Yet, Haydn considered him to "were the standard pieces of their kind have been one of the foremost theoretical for many years, being frequently played musicians of his time. by two performers on one organ." Although it is difficult to say with certainty who was the first professional arranger, the credit, if so it may be called, probably goes to Giambattista Cimador (1756-1810),

a Venetian of noble descent, who ulti-

Hymn Tune Arrangements

The mention of nameless and anonymous arrangements recalls to mind the hymntune arrangements, or rather derangements, which were made from classical mately settled in London as a singing sources at the beginning of the last centeacher. He heard that the orchestra of tury. Whether or not the modesty of London, had refused to play Mozart's their names in connection with their own made numerous arrangements of his own and pianoforte with ad libitum accom-

A curious fact in the history of early posed difficulty. Whereupon, he arranged son must have been a distrust of their the arrangements for pianoforte duet of

An Authoritative Historical Article by the Well-Known

English Music Savant

ORLANDO A. MANSFIELD, Mus. Doc.

from his own works only,

Handel's Arrangements

Handel, as we know, not only freely borrowed from other composers, or is a path in which the best modern organists credited with having done so, but also and organ writers have been only too arranged many string concertos as organ proud and delighted to tread. concertos, and transcribed some of his A closing allusion to some transcrip Italian chamber duets as material for the tions whose only claim to recognition is Messiah choruses; as For Unto Us, His their utter inadequacy and impropriety Voke Is Easy, and All We Like Sheep.

Beethoven, in addition to approving of rangement of the Hallelujah Chorus for arrangements of his works made by other two German flutes, published by Walker, hands, especially those of the English of London, about 1800; another for two the King's Theatre, in the Haymarket, the arrangers prevented the appearance of musician, Mr. John Watts (1780-1854), concertinas; and a final distortion for harp

works, for example, the Trio in C Minor, Op. 1. No. 3, as a Quintet for Strings; the Pianoforte Sonata in E, Op. 14, No. 1 being transcribed as a string quartet; the Septet, Op. 20, as a Trio; the Second Symphony as a pianoforte trio, and so on.

Then Schubert arranged many of his instrumental movements, including his Overtures in the Italian style, for pianoforte duets; Mendelssohn, his Overture to the "Midsummer Night's Dream" for pianoforte solo; the Scherzo from his Octet for Strings, Op. 20, for full or-chestra, to replace the Minuet and Trio in his "C minor Symphony;" Schumann some of his Overtures for pianoforte duet Madame Schumann arranging his Quintet, On, 44, for two pianofortes; Brahms his Hungarian Dances, originally written for pianoforte duet, for full orchestra, and

On the other hand we have innumerable examples of arrangements and transcriptions made by hands other than those of the composer or those of his personally instructed or supervised contemporaries or friends. Thus, for pianoforte, Liszt has made some wonderful transcriptions of Schubert's songs; Busoni and others have arranged for pianoforte solo some of the principal organ compositions of J. S. Bach; while Liszt again is responsible for a fine pianoforte arrangement of the whole of Beethoven's nine symphonies, and is also the perpetrator of a clever transcription of Mcndelssohn's Wedding March. These are, however, but a few selected items from amongst the enormous number of arrangements for pianoforte solo with many of which our readers are probably quite familiar, perhaps so familiar as to need no further mention of any of these works

When we pass on to arrangements for pianoforte solo, for pianoforte duet, or even for two pianos, four or eight hands, of overtures, symphonies, operas (entire, or in sclection or fantasia form) the list becomes of such overwhelming length that it would be impossible to enumerate here even a tenth of the works arranged, or of the musicians responsible for the arrangements. But it is only just to the arrangers, many of them musicians of no mean ability, to say that most of them have performed their respective tasks with taste "Symphonies" on account of their sup- handiwork we cannot say, though the rea- and skill. In this class may be mentioned

Arrangements for Orchestra

On the opposite side of the picture, arrange effectively and artistically, the great classical instrumental and choral movements for performance upon "the king of instruments," thereby opening up

would necessitate the mention of a de-

paniments for flute and violoncello. But, when all is said, these are in no sense so buffoon, not to say blasphemous, as the operatic melodies torn from their connec-Ceptate meading that information the distribution and used in many supposedly religious places and connections in the Western — I can hardly wait to get my report poser of the piece. This was easy, proplace and connections in the Western — I can hardly wait to get my report poser of the piece. This was easy, proplaced and of the piece in the names of the perpetrators of these musical "How do you know that you will find as Miss Grey had taken three measures from one tone to another in such a mannames of the perjetrators of these musical outrages, improprieties, importances, or the back? Miss Grey never inferedvances, are not generally displayed, and for this we are thankfull For this we meant of the processity of advertaging and the p are spared the necessity of advertising any she may send out pretty folders decorated had a class meeting at which each one and instruments of the violin family-

"Give Me Little Classics" By Nellie B. Smart

For thorough musical teaching the use of little classics is a necessity, though som contend that they do not appeal to the child mind. Without them he has no perception of the simple beauty of good music, and his taste, whether natural or imparted to him, remains untrained.

In teaching it is not right to neglect those musical pictures of pure beauty which have been put into the child's world by Gurlitt, Clementi, Heller, Haydn and many others. They are a guide to the greater works which, in later life, are likely to bring so much pleasure.

Classics, some say, are too heavy for the child mind. There seems no sense in the word heavy, as applied to little classics; and I feel as though I am the child pleading leading conservatories of music. The know that he is capable of loving those little beauties which were left to him by the tenths for more advanced pupils. great masters.

With some children it is hard to make them advance in good taste; but sometimes the home is a little to blame. In taste a teacher cannot do much if the home is against him. Praise a child persistently for playing trash and he will like trash; but if is praised persistently for playing a child's classic, his face will beam with a keener liking. Great care should be taken not to give pieces in the classical style that are too difficult. Nothing turns the pupil so much against a piece as to find parts in it he

cannot master. A pupil at the beginning can form no conception how far he will go before he ends. Suppose he should take counterpoint, harmony, composition and musical form. How gratefully he will remember that teacher who gave him the little classics which he knows so well: where the melody is answered in treble or bass; where the harmonies are so simple; where the sections and sentences are so well defined and the form so easily understood.

It is perfectly clear to all who give thought to the subject that little classics are a positive necessity to good teaching. Do we ever go to the great teachers of the present day, who pride themselves on their thoroughness, and find these classics neglected? Never. They may give those which appeal to the emotions, Chonin, for instance, rather than those which appeal to the mind such as Bach, but they are classics all the same. How great would be the advance if all children were honorably taught to know at least what good music is. We should not have the best thrown on one side while our ears are worried by the din of sounds that are worse than any of nature's

"Give me little classics," pleads the child of mind

Anything that is tiresome is neither artistic nor theatrical.-GIULIO GATTI

Unique Report Cards

such an individual. We would rather say with musical symbols, pictures of com- amounced the name and author of the perhaps we ought also to add, the "steel with Thomas Moore, the shade, the shade is an advanced to the shade of the shade,

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may get biographics or descriptions of the

who had not been practicing faithfully

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music on each card and offered a prize am going to work carefully to be ready to all those who found the name and com- for anything I may be asked to do."

"One month she put three measures of "This all sounds very interesting. I

Daily Technical Practice

By Fred J. Tighe

HERE is a schedule which makes the scales are to be played staccato in quarter

and E, the minor scales of E and A, the schedule can be introduced to great adchromatic scale beginning on C, the major vantage. Not only is the technical work cato." Now use your regular fingering

day's column calls for. The teacher at to mention the fact that in violin music with his teacher to do him justice and to chart may be enlarged to include scales in chart may be enlarged to include scales in contrary motion, and in thirds, sixths and chords, and various technical exercises slur) is merely a sign that the notes are at random, to see that no faults are creep- played in one bowing, and the staccato ef-The metronome marks are given, the ing in and due practice maintained.

DAILY PRACTICE, TECHNICAL WORK

	Monday	Tuesday	Wednesda-	Thursday	Friday	Saturday
M. M. = 80 SCALES, in quarter, eighth and sixteenth notes						
Major	BE	A Eb	F G	D Bb	Ab Db	C F#
MINOR, both modes	E A	D# F	G D	Bb G‡	C# C	F# B
CHROMATIC	С	C#	F	F#	Eb	Ab
M. M. = 72 CHORDS, solid and broken, 3-note and 4-note						
Major	A Eb'	F G	D Bb	Ab Db	C F#	BE
Minor Dominant and Di-	D\$ F	G D	Bb G♯	C# C	F# B	E A
MINISHED	F G	D Вь	Ab Db	C F#	вЕ	А ЕЬ
M. M. = 126 ARPEGGIOS, in quarter, eighth and sixteenth notes						
Major and Minor, with inversions	G D	Вь Аь	Db C	F\$ B	E A	Eb F
DOMINANT and DI- MINISHED, with- out inversions	D Bb	Ab Db	C F#	ВЕ	A Eb	F G
M. M. = 120 OCTAVES, in quarter and eighth notes Major		Db С	F# B	EA	Eh F	G D
MINOR, both modes	G# C#	C F#	BE	A Ds	FG	D Bb
CHROMATIC	D	F	G	A	Bb	B

The (So-Called) Portamento

By Ben Venuto

you ashamed to show your card; because, as portamento properly means a gliding



a pupil asks. And the answer is natural rally and correctly, that the dots are so modified by the slur that a leaser degree of separation is indicated.

In order to judge just how much or practicing of scales, chords and arpeg-gios interesting. The twelve keys are di-I have found that once the pupil has which among six days. For instance, on been through the tweet seales, taking all notes retired none and the same inpure, but which among six days. For instance, on been through the tweet seales, taking all notes retired none and the same inpure, but Monday practice the major scales of B the movements in the same key, that this 'as smoothly as possible, and you will have dromatic scale legitiming on C, the major variage. Not only is the technical work carbon and the minor chords of D-sharp and F, and so on through the attains an equal facility in all keys.

Monday column. The work of this chart happens to correspond to the requirements of the examination for fourth year in one of the dimination for fourth years are difficult in the dimination of the dimination for fourth years are difficult in the dimination of the dimination

fect remains as decided as ever, except in song-like passages. Each instrument has its own usages and traditions.

Reaching by Rotation By Ada Pilker

THE inability to reach difficult intervals with ease often proves to be a serious inhibition to the fluent production of rich, full tones.

Ease in reaching large intervals may be quickly gained by the use of rotation uring practice periods. By rotation the hand approaches the key from above, thus eliminating the cause of the difficulty.

which is tension in the palm of the hand. To insure the regular approach of the hand from above, rotate the right arm toward the body in an ascending passage and away from the body in a descending passage. Reverse the process for the left

Difficult reaches yield readily to this treatment. After a few repetitions of rotary motion the interval may easily be taken in the normal manner.

Rotation may be practiced both forward and backward, as in the following ex-



Rotate from 3D to 5B and back from 5B to 3D.

Practiced in this manner, rotation produces a marked improvement in the touch and will do much toward freeing the arm as it automatically produces weight.

"I BELIEVE that concerts will become more intimate, smaller affairs; that a recital evening of the future will be an evening f music and interpretation, and that only nen of great talent will survive."-Leopold

DEPARTMENT OF ORCHESTRAS AND BANDS

How to Develop a School Band

By J. E. MADDY

Part II.

Literally thousands of letters have been received at the office of THE. The following article is continued from an article in the June issue by ETUDE MUSIC MAGAZINE commenting upon the policy of expansion an address made before the Music Supervisors' National Conference by adopted by THE ETUDE. Our readers who are interested in the orchestra and the band will be pleased to note the inauguration of a new department which will contain articles relating to the band and orchestra instrument.



THE ETUDE

their slides into those in front of them) by all the players. Oboe and bassoon play- regular rehearsal. ers should be taught to play the snare The spirit of competition is the strongest 4. (a) Watch position of instruments Note, The band is organized with a

Where to Have Rehearsals

This is often a difficult question. The answer is, make the best use of what you have. No other teacher wants to teach a class where the band can be heard rehearsing. The acoustics of the rehearsal room are often poor. The stage of an auditorium is an ideal place for band rehearsals. The space takes up the echoes and makes the music clearer to the players and the leader. When the pupils play there in public they are used to the place, a most important consideration. Small almost impossible to play in tune.

Seating the Band

The chairs and music stands should be set in place before the band convenes. The janitor or some student appointed for the purpose should set them. To facilitate this, the floor should be marked permanently in some way so that there remains but to set a chair on every mark of a certain kind and a music stand on every mark of another kind. These marks may be painted on the floor in two colors, so small that they will be inconspicuous But they wear off in time and when the band enlarges or shrinks, they are difficult to change. Tacks of two kinds with conspicuous heads are better, as they may be moved as occasion demands,

Sectional Rehearsals

The band should be divided into two sections-the reeds in one section and the brass

should be largely individual.

a week in advance and the players are given an opportunity to take the music plies especially to band practice. on alternate days. When the rehearsal starts the conductor selects a phrase or silence. passage of the assigned piece and the play-

amount of hard work to regain it.

Officers

Every band should have some organization, with regularly elected officers, and in rehearsal or concert. (b) No visiting these should be responsible for the func- or practicing during rehearsal or concert. tioning of their various departments. Reason: An ear that is not delicate enough Each part should have its leader, to be to dislike other sounds during music will semble of any sort is to give them so much determined by the "tryouts." In addition, never make a first-class musician. there should be a president or manager, and thereshould be a president or manager, and the should be a president or assistant manager, and the should be a president or assistant manager, and the should be a president or most important of all, a librarian and one officer or conductor. ing cehoes and when these are present it is jor. This plan of organization serves two taps or when the baton stops. (c) Instru-

SOLO AND 151 B' CLARINET

SEATING PLAN FOR SYMPHONIC BAND

bearsal. The work at these rehearsals in responsibility and here is an excellent 8. Between pieces: (a) Get next piece chance for it.

Suggested List of Band Rules to be Emphasized

part may be read independently of the first section.

2. (a) Every member must be in his desk arranging for the use of the music place when the five-minute bell rings. (b) everyone except members of the band dur-Take places quietly. Warm up in perfect ing sectional rehearsals. (b) Parents and

3. (a) When the bell rings, the concerters play the passage in unison and then individually, beginning with the best or head from the ohoe. This is the signal for feetly quiet. player. This is, strictly, a contest and the principals of each reed section to arise, members present are the judges. As soon take the B flat and tune their sections, lesson a week and practice approximately as one player plays the passage better than Brass and percussion players arrange their six hours weekly outside of class. Marching Diagrams for Modern Bands
Marching diagram shows approximate one preceding all hands go up and the must according to program on blackboard with the payers change seats immediately. In case while reeds are tuning. All reeds tune at third day after the first reading. Members arrangement, which varies with instrumen of doubt the conductor decides. The conthe same time and stop as soon as they of sections are held responsible for their tation. The plan followed always has the ductor reserves the right of yeto in case of are in tune and give the brasses a chance, sections in marking and conduct. (May trombones in front (so they won't bump prejudice, which often occurs among students. The same routine is followed ter signals, and the brasses tune. Reed 13. Tryouts are held every week, at followed by the larger brass, then the throughout the other sections, after which players arrange their music while the which time promotions are made in accornets. The drums are usually placed in the entire selection is played by the en-the center with brass in front and reeds tire group. The rest of the period, if any, master sits, all tuning stops. The con-damitted by examination only. behind them, so the drums can be heard is taken up in rehearsing the music as at a ductor rises and the rehearsal begins 14. All smaller instrument cases must without a word,

drum, as it is difficult to march and play incentive to which we can appeal and it will while playing. (b) Sit with both feet on president, secretary, librarian and assistant these instruments and more snare drums instill more ambition than any other device, the floor, poising forward for correct librarian, student leader, drum major, and are an advantage to a marching hand. The loss of a seat becomes a very seri- breathing. (c) All players must have efficiency manager. Assistant librarian ous matter and pupils will do an amazing uniform resting position for instruments. places books and music before rehearsals. It is the duty of the efficiency manager to Efficiency officer is appointed by the conreport all cases of poor position and dis-ductor. Attendance is taken by Secretary orderly conduct.

5. (a) Do not notice mistakes of others cuses and grants passes.

2 MP AND 3 MP B CLARINETS

or two assistants. There should also be 7. (a) All eyes on the conductor. (b) poor, for there are usually many distract. an assistant leader or two and a drum ma- Stop playing instantly when you hear three

and percussion in another. These should teacher, who has his hands full with the hear two taps, or when the conductor

Mr. Maddy, a well-known expert on School Bands. It is republished from

permission of the National Bureau for the Advancement of Music. This

ready. (b) Tune quietly if necessary. (c) Be ready to start on signal. 9. Failure to comply with the above rules

will be punished by suspension from the 1. Order is Heaven's first law. It ap- band. Re-admission will be granted only by written order from the principal,

10. (a) Auditorium shall be closed to teachers may visit sectional rehearsals by permission only. Listeners are admitted to 11. All members must take at least one

during rehearsal. Secretary collects ex-

Discipline

The best way to discipline a music enno time is left for foolishness. The material used should be so profuse and interesting and the ideals of the band so high that no interference of any sort is tolerpurposes. First, it relieves the leader or ments in position ready to play when you ated. The public opinion of the class on direction that none dare go against it.

All noises not absolutely necessary should be banished from the rehearsal

Leaders are very apt to be careless in selecting what they are to rehearse, and so, by meaningless repetition and aimless practicing, dissipate their energies and discourage their pupils. Of course, pupils like to play over the music they know and like, but there is a limit to their desire for this. They instinctively know whether they are going ahead or are simply marking time. So, even in the playing of an old piece, the leader should be sure to bring out some new perfection in the playing or beauty in the music so plainly that every pupil in the ensemble will see that that particular playing was time well

(Continued on page 613)

THE ETUDE

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

To be Conducted Monthly by

GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

What the Music Supervisor Can Do During Vacation Time

boy and girl. There is an exodus of school with the summer camp are many. thildren of foreign parentage in the cities

The vacation Bible school offers an opevery spring. Whole families move to the portunity for the school music teacher to country and work on truck farms and in carry on all kinds of musical activities summer months. I have not dwelt upon small number of music supervisors can from duty when the schools close,

lished summer schools. The three-term value of teaching right principles of living of work is play." school year affords an opportunity for an through the medium of song. These An amazing number of supervisors go this is found to be inadequate he should his post. The summer school of six weeks er are welcomed. or more has been established for pupils who have failed in certain subjects and who wish to make up the work. The study of music does not function in the summer schools to

THERE ARE many young supervisors who furnish groups of advanced any extent and the music teacher finds that public school pupils to play at summer idleness on him unless he takes advantage of Many high school music teachers accept the opportunities which present themselves to accept opportunities of this kind. to the music supervisors for study and advancement in the vacation time.

Outside Work

THE AVERAGE school music superchildren to be kept busy doing something worth while during the summer. The supervisor who has a high standing can secure work in school music methods' teaching at some summer school. Of course contracts must be made by the supervisors interested by first attending conferences and gaining recognition as prominent leaders in their

No one is better equipped than the school music teacher to give normal courses in piano, violin and voice class teaching. This presupposes technical skill on the part of the supervisor and a tie-up with some of the societies or corporations which are developing class instruction in music. Classes of children can be carried on in piano, vio lin and other instruments during the

Summer Camps and Vacation Schools

THE SERVICES of the school music teacher are eagerly sought by the leaders of summer camps. Summer camp life calls for recreational activities in which music has an established place. Outdoor life and music go hand-in-hand Small orchestras, consisting of any and every

Locations are not granted to dustines men.

The community-sing is a part of the daily and concert singers. The average grade of sefoot maste reacting and also has had and women, it is only in certain profes—program. Give club work to very operator teacher necester training in voight-read-to-most that the practice of taking long vaca—and talks on maste speak and the second to the program. Give club work to very operator teacher necester training in voight-read-to-most program and concert singers. The average grade of sefoot must reacting and also has had been stored to the program of the community-sing is a part of the daily and concert singers. The average grade of sefoot must reacting and also has had been stored to the program of the community-sing is a part of the daily and concert singers. The average grade of sefoot must reacting and also has had been stored to the program of the community-sing is a part of the daily and concert singers. The average grade of sefoot must be concerned and solve had been stored training in order training and concert singers. The average grade of sefoot must be concerned and solve had been stored to the program of the community-sing is a part of the daily and concert singers. The average grade of sefoot must be average grad the labor of the boy and girl was needed summer evenings. The kinder symphony teaching, as teachers of the voice often cure a degree. Many supervisors can during the late spring and summer in help- offers everyone a chance to play. Harmon-disregard this important side of vocal pass examinations in certain elementary ing on the farm. When the big cities ica clubs have the call for recreational technic in favor of tone placement and song courses and enter the advanced courses. sprang up the policy was adopted and while activity in music. The boy and girl scouts interpretation. Many of the churches need Credit can be obtained for proficiency in there is a two-hundred-day school year re- are eager to learn the bugle calls; drum deputy organists, planists and singers for plano and vocal work. Some institutions quired in most places, the rural communities playing is also popular. What would the have been very loath to fall in line in ac- summer camp be without music? The exists for substitute service of this kind. for these two subjects alone. cepting an adequate school year for the possibilities of music work in conjunction

Summer Engagements

Other Opportunities

popular. Nothing can take the place of of piano sight-reading. Classes in vocal of 1926. sight-reading can be organized. If the average choir or concert singer could be shown the value of a working knowledge

How Business Helps

the fields; naturally the teacher is relieved and the music teacher has a broad field the fact that many school teachers go into meet these requirements and consequently here. Operettas and pageants can be pre- business enterprises in various lines in there are very few candidates for these Many communities have adopted a three-pared and performed. The vacation Bible order to make money and get a change in positions. The ambitious supervisor can term school year and others have estab- school depends very largely on the ethical type of work. Newton said that "a change easily secure a better position by taking

increased income and the school teacher is schools are carried on by school teachers to summer schools of music and take make up this deficiency by going to summer honestly glad of the chance to continue at and the services of the school music teach- various courses in school music method, school. The scientific budget for every One summer school in the East had over school man contains an item calling for seven hundred public school music pupils expenditures for higher training. While registered last summer and another had it is a hardship for the small salaried three hundred; and a school in the Middle supervisor to spend his time and money

the summer vacation enforces a period of places for entertainment and dancing, standing has courses in public school music recognition. Music supervisors have been known to go the opportunity to seek employment as a engagements for their orchestras and back to certain summer schools to rerecognized musician either by playing or bands. This enables the supervisor to peat courses year after year. They enjoy MANY summer music schools are sitteaching. There are many ways of utilize conduct a company of pupils who have keeping up with the trend of school music. ing one's spare time which will give great been playing together for several seasons, education. Acquaintanceships are made combination of recreation and pleasurable satisfaction. I propose to outline some of and the young people are extremely eager and retained, fresh inspiration is found, study is thus afforded. The rates for and enthusiasm is engendered for the com- boarding and tuition are not high and the In one of our large cities a high school ing season's activities. The field of public conditions are ideal for enthusiastic work. band furnishes music for the summer at school music has developed so broadly that Many persons who may feel that the scaa refined amusement park. The supervisor an inspection of a summer school catalog son's work has tired them out react to who takes advantage of opportunities of of courses offered in school music is a these surroundings and turn in and work the AVERAGE school music super-visor maintains a class of music this kind finds that his orchestra or revelation. Courses in sight reading from with fresh enthusiasm throughout the Your manufacture across of music pupils throughout the season in voice band class which is carried on during the elementary to the advanced grades, summer session. I know of a woman summer session. I know of a woman summer session. pupils throughout the season in voice, the school year is greatly strengthened courses in ear training, courses in earlier pervisor who traveled over a hundred piano, younn, or other instruments, and me and the pupils have an actual demonstration and later elementary grade methods, Jun-miles a day to attend closes at a summer class can other be centred on through of the possibilities of music work as a for High School and Senior High Scho methods, Band and Orchestra methods, credit as she was a post-graduate student. Choral and Orchestra methods and con- She enjoyed the contact with the work and ducting courses in elementary theory, the school. The illness of her aged Other upper units of the harmony counterpoint, fugue and commoder made it necessary for her to resupervisor who plays the phano to acposition, or other training, courses in histurn home every night. company vocal and violin teachers and also tory of music, literature of music, general company vocal and voin teachers and nave tofy or music, menaure or masse, hearted to carry on ensemble classes. Two-piano appreciation, courses in folk dancing and school life is the desire to practice and four-hand playing for the development courses in music for the summer session university is offering sixty-nine separate

The Teacher's Degree

In the summer months the good merehant, while eustomers are vacationing, uses his opportunity for taking stock and preparing orders for the busy season. The good teacher will be doing the same thing-looking over new studies and pieces for the coming season, thinking out new methods of adding interest to her work and storing up enthusiasm and vitality by country walks in the beauty of the summer mornings,

T MUST BE remembered that long va-instrument available are in great favor, would double their usefulness as choir varied phases of the theory and practice actions are not granted to business men. The community-sing is a part of the daily and concert singers. The average grade of school music teaching and also has had

The large cities insist that all candidates for music positions must have high qualistock of his professional equipment. I West had over five hundred enrollments, for this necessary training, yet it often Practically every summer school of opens the way to future advancement and

School and Summering

study more intensively than the courses demand. Many supervisors who have no desire to practice piano at home, clamor after the privilege to use the practice rage choir or concert suger could be with the value of a working knowledge the fundamental principles of vocal DEGREE in public school music is privilege. Certain students invariably well worth having as the recipient awaken the slumbers of the rest of the of the inflamental principles of the voices has had a fine training in the many and student body by practicing on the school pipe organ early in the morning. These same students neglect opportunities to use good pipe organs for practice in their

New Inspiration

WHAT IS this renewed inspiration and enthusiasm that is engendered by the summer session for school music teachers? It is not easy to explain the (Continued on page 607)

Making Your Playing Mean Something

By JEAN CORRODI MOOS

A Practical Working Plan by an Experienced Teacher

THAT INTERPRETATION is to For one thing our system of notation other dynamics (modifications of force) more often disregarded than any other music what the soul is to the hu- is quite inadequate for recording the finer is governed by two principles which indi- artistic demand, though this disregard is man body may be accepted as a self-texture of the composer's thought. Short cate clearly the close relationship between the common cause of so much false sentievident fact. No more is it to be quess notes, for instance, are often used in the these phases. The first might be called mentality, distortion and coarseness. tioned than that the traching of interpretabass and the accompaniment where sustioned than that the traching of interpretabass and the accompaniment where sustioned than that the traching of interpretabass and the accompaniment where sustioned than that the traching of interpretabass and the accompaniment where sustioned than that the traching of interpretabass and the accompaniment where sustioned than that the traching of interpretabase and the accompaniment where sustioned than that the traching of interpretabase and the accompaniment where sustioned than that the traching of interpretabase and the accompaniment where sustioned than that the traching of interpretabase and the accompaniment where sustioned than that the traching of the principle of the Duality of Variations: tion should be one of the main concerns of tained effects are evidently intended. Then the teacher who sees in his calling more the tempo indications are often very vague. composition there is also a tendency to-detailed rules of interpretation. First let who views his work as a means of deep- composition, is taken far more slowly than ening and enriching the lives of those that the same tempo in our heetic age, and the come under his instruction. To what ex- same with an adagio. Bach, moreover, a crescendo invites an accelerando. It or permanent rate of speed on one hand tent, however, does the average teacher usually gives no tempo prescription at all, strive to act upon this perception? Does and within the body of a composition, too, he really in any systematic, logical way there prevails the widest latitude as retrain his pupils in this all-important phase gards time and force variation. The earlier of his work, as he trains them in the de-composers again gave no interpretative tails of technical performance for instance? suggestions at all and the best edited com-Is it not true that most of us teach the positions today suggest no more than the

facts of interpretation in a scrappy, piece- broad ground colors of expression. A player may do all his copy demands meal way? We direct the pupil, for instance, to stress this note, to crescendo and still arrive at no more than a dry, this passage, to retard that one, and so wooden performance. Of course, one might tion of time or force; nor do we acquaint or editor aids the student by giving intive might employ in future cases. If his where signs are inadequate. Best of all, artistic instinct is strong enough, of course, they act as an incentive to self-expression. mental wrestling, to co-ordinate these less the player resolves the composer's phasis, a forte indicates merely a moder- make it a rule to play their works somescattered facts of interpretation, and to musical thought in the crucible of his own attain, despite his teacher, a consistent ar- mind and then sends it forth colored by tistic style of playing. The large majority the warmth of his own imagination. of less endowed pupils, however, are con- Where the imaginative fires burn low demned to flounder along painfully, con- such rules will compel the student to weigh soling themselves in the end that the more and analyze his reactions and reclaim his initimate aspects of their art are incom- performance from the dreary morass of municable, mysterious, wholly inaccessible insipidity. to intelligence, thus weaving an extremely convenient halo around the teacher's head. THE double aspect of musical inter-But we might as well awake to the fact that halos, in our rationalistic world, are

Element of Mystery

rapidly going out of style.

NOW IT is of course true that there is an element of incommunciable mystery in any art, and particularly in the art of music. No one would be so fatuous to contend for instance that the finer spiritual qualities of the really inspired artist's playing can be conveyed either by word or by printer's ink. But that merely emphasizes the necessity of conveying what can be conveyed with the utmost effective-

Here of course we meet with the objection that the systematized teaching of interpretation is impracticable, that the talented do not need it, while the untalented do not profit by it. But this objection is wholly without force. For through proper instruction, the former having already in his mind the broader aspects of gen cral interpretative tendencies, will save himself much aimless and time-consuming ex perimentation in the laboratory of his daily practice; and the latter, having been brought within reach of a finished and intelligent, if not genuinely artistic style of playing, will go surprisingly far in pursuit of even the more recondite aspects of musical interpretation

Just as groundless is the fear that the application of concrete rules of expression might encourage mental sloth on the player's part, might indeed tend to turn an act of spontaneous self-expression into a mere mechanistic performance. For with all the aid the player may derive from such rules, there are still enough of the finer details of dynamic and rhythmic shading to be evolved within his own self to keep him from mentally idling at his task.

that this principle covers only such broad, other. Little need be said regarding the sweeping, well-sustained passages as show former, since the metronome markings, caricature instead of sane artistic expres- warning against the prevailing mania for

the principle of the Relativity of Varia- the performer is carried away by his detion: Every change, both of time and force, sire to turn a polyphonic work into a mere sage in hand. We rarely, perhaps never, rule ever invented and still play in the same is conditioned in amount and duration by means of exhibiting his executive prowess, give him a reason for the desired modifica- fashion. But just as the modern composer the prevailing level of expression. This is or whether familiarity with its contents the dynamic level is low, that is, if a com- him, the result is the same to the average interpretation which he on his own initiation extend this aid to those finer details position is prevailingly subdued, all changes listener whose mind is unable to keep pace scendo calls for only a slight expression and other classic writers' unpopularity of tone, an accent requires but a gentle em- would disappear if performers were to

Conversely, in a spirited composition seem most natural, where the tone-level is higher, the dynamic changes are correspondingly more pronounced. This principle holds good, in a slightly different way, in time changes. The more marked the rhythm, especially member that uniformity of time progres Pretation involving on the one hand ample are the time variations. Co-ordinamore finely diversified, uniformity of time rhythm (modifications of time) and on the tion of the means of expression is perhaps

a pronounced development of mood. If now in almost universal use, make the were carried into the minute, merely composer's intentions evident. Where no decorative details it might easily lead to tempo indications are given, as in Bach, a increasing the tempo to the point where Of even greater practical import, be- the average hearer is swamped by a welter cause more frequently sinued against, is of sounds may not come amiss. Whether

what slower than the tempo which would

Diversity in Tempo

A S TO the ebb and flow of time within a fast tempo, the fewer and the slighter sion is the fundamental fact in music. Yet are the permissible time deviations. The in artistic music, when the emotional conless pronounced the rhythm, particularly tent is preponderating, where the moods in slow tempo, the more frequent and expressed have a wider range and are is absolutely unbearable. A sensitive, deeply musical player, in fact, scarcely, ever plays even a single measure in mathematically correct time. On the other hand, one can scarcely be too emphatic in denouncing the tempo distortions of, say, a Chopin performance, especially since it is well known that Chopin himself strongly discountenanced such spasmodic playing. Let us bear then in mind that liberty must be within the law, that the time rule, while it may be bent, may never be broken, and that the true artist is known by the refinement of his coloring and not by his emotional outbursts. We may now enumerate some of the more important conditions which demand tempo modification.

Since abstract rules without exemplification bear but little weight, we shall use for the purpose of illustration two compositions, of widely varying styles, so well known as to have become almost hackneyed compositions which combine with the advantage of accessibility the advantage of being only moderately difficult. They are the first movement of the first Beethoven Sonata, Op. 2 No. 1, and the Chopin Nocturne in E flat, Op. 9. No. 2.' The numbers in the following specify the measures in which the illustrations may be found. B stands for Beethoven's Sonata and C for Chopin's Nocturne. Similar passages, as a rule, are mentioned but once,

The tempo is accelerated: In ascending passages of melodic import:

B 26 · C 2 · 6 · 30 - 31 In running passages forming mere connecting links: B 26-41; C 9-12. Where passage work follows quiet mel-

odic parts : B 26. At the end of passionate compositions



Rhythm and Dynamics

JEAN CORRODI MOOS

port: B 7-8, 18-20; C 2, 11, 28.

48; C12, 16, 24.

B 41-48, 99-100; C 12.

The Climax

N A crescendo leading to an extremely powerful climax: B 151-152; C 31.

key: B 80, 118, 541. In a contrasting song-like theme: B 41-

A specific refinement of these time reflections, employed with special frequency and charm in slow, melodic passages, is known as the Rubato. In modern music, especially since Chopin, it is all-pervading, though it is erroneous to attribute this style of playing exclusively to modern times, descending passages diminuendo: B 1-2, 1-7, since C. P. E. Bach already describes it as 26-32, 41-47, 7-8, 33-36. C 2, 6, 30-32, 11, quotations, it often does not involve the building up of a broad climax. So universal of mere ornamentation, less importance. It is a device so subtle 32; 7-8, 118. C 2, 30-31; 2, 10. point, a syncopation, a harmonic cue note, B 15-20, 41-47. C 9-10, 25-26, 29-30. and so forth. Hence only a finely devel-

Dynamic Modifications

beauty.

uniformity of time progression so, and irregularly appearing rhythmic accent, not a mere reproduction; it is a re-creation. in still higher degree, must it avoid a uni- The former must always be at least felt, form dynamic level. In speaking of dyna- if not clearly marked, and is of practically mic modifications, in fact, we touch upon uniform strength throughout a composithe very essence of interpretation. For it tion, while the latter is not only irregular is precisely the dynamic fluidity of music in recurrence but also variable in strength. that makes it so pre-eminently the medium Where the metric accent is obscured in the ing emotional currents from mind to mind. us against exaggeration. For few students, 31, 32. few artists, even, seem to know the secret The rhythmic accent may or may not

a slight and gradually forming dynamic the cast of mannerism.

The longest note of a phrase must be accommodated by the cast of the cast o

tion are few, but all-important: Ascending passages are played crescendo; "one hand appearing to play against time 16, 28. Only a few of innumerable illustrawhile the other strictly observes the beat." tions of this rule can be given, for this per-This mode of time shading is usually re- haps the most comprehensive of all laws of is so minute that, as suggested by the above ing of a mere phrase or motive and the ingless, empty passage-work above the level development where one step leads logically ingless, compty passage-work above the level a slight lingering on the important note of are usually specifically indicated. In like terpretation much more, of course, might tangible to less tangible aesthetic values

that it can scarcely be subjected to rule, Melodic phrases are given on repetition est note of a phrase, on a melodic turning the first be emphatic, the second is calm:

Repetitions of single tones or short patdivests the performance of all claim to 93-4,

TUST as an artistic performance avoids ure or metric accent and the more or less same way, for an artistic performance is

again under two aspects; the gradual 7, 33, 41, C 1, 3, 9, 11. An exception to again under two aspects: the gradual 7, 33, 41, C. 1, 3, 9, 11. An exception to Ur, assing use more than never the transfer of the connecting links of melodic nature: change from one dynamic level to another this rule, however, is frequently met with Lebert Edition, he may be required to ex-(tox inflection; revenued diminucado, and in Beethoven's works, where often, after Before repetitions of important divisions: so forth) and the abrupt change from one an ascending passage when a climacite ac- basis of these rules. Finally be may real-44-88, 99-100 · C 12 so forth) and the abrupt change from one an ascending passage when a climacite account of the force to another (accent), cent is expected, the composer expressly edit a picce he has well in hand, adding, Strictly speaking, there are few really prescribes a sudden plano, a refinement emalways, explaining these are trew really prescribes a suggest plant, a retinement emmusic. In the vast majority of cases the maturer works, as to become almost a contain. The same procedure may be fol-

Desire a paner: 15/83; U.31-84; and before the introduction of a strikingly new
fore the introduction of a strik approach towards and departure from the a synopation, must be stressed: B 20, 22. C like phrasing, ornamentation, history and accent and the much more gradual and 6, 32. Harmonically important notes, espe- so forth, may be much more interestingly considerable increase and decrease of tone cially in the bass, if introducing a modular pursued than with individual pupils. In strength required in the crescoulo and detion, receive more weight: B 15, 27-32, 54, that case Klauwell's remarkably clear and 62. C 12.

> emphasized: B 20, 41, 83, C 6. The first made the basis of the work. accented as exemplified, for instance, interpretation must be taught if the teacher throughout the first Cramer Study. Often aims at genuinely fruitful work. Music the distinguishing of such pattern notes study must not be a mere drill. Of course, in the bass as well as in the upper parts, we must perform the task of the moment. bring into relief an otherwise hidden But, let us perform it with a forward-lookmelodic outline, and raises otherwise meaning mind. Let us aim at a real educational

a phrase, followed, sometimes preceded, by manner accelerated passages are played cre- be added. For instance, an expressive by sane, clear precepts. a corresponding hurrying over the notes of scendo, retarded passages decrescendo: B-26 rendering often demands not only proper accentuation but the withholding of dynamic force, the case practically always at phrase though like the just mentioned ritardando with varying tone force: if the first be endings. Also suggestions might be given as the first be sufficiently it also falls usually on the highest or long-subdued the second is usually intensified; if to the dynamic relations of the different 2. What two rules have to do with parts. Enough, however, has been said to the relation between rhythm and dynamics? point the pupil in the right direction. At any rate no slavish following even of such rules in time interpretations and which encouroped rhythmical feeling can be relied upon to tell the player where to employ it effectors must be shaded, usually made as have here been offered is intended, but a rolling of the individual image of the individual image. tively. Rightly employed it invests the scende towards the end; C10, 32. The ination. There is no such thing as "the one "heroic treatment" and "heroics." Which thely. Righty employed with an elastive charm. Wrongly requient application and only interpretation" of a given composiemployed—as, alas, it all too often is—it in the treatment of the bass: B2-6, 21-2, tion. It was Wagner who said, "If only Accents naturally divide themselves into ecutive artist would be a monkey." No two classes, the regularly recurring meas- two artists interpret the same work the

fostered in the pupil, so recondite a matter wholly to private devices. Unquestionably are found young men in velveteen, the inexperienced player needs to be who smoke countless cigarettes, throw launched in the right direction. Nor should off opinions about this great man and for carrying the constantly rising and fall- melody, by cross rhythms or by persistent this be long deterred. No senseless strum- that, and prate prosaically in blase syncopation, it must be at least suggested ming, not even in the beginning, should be monotone of the Beautiful. Sometimes On the other hand this very potency warns by the accompaniment: B 16-20, 73-80, C tolerated. Intelligent phrasing, accentua- these young persons give lectures on tion, and some degree of dynamic shading 'Art As I Have Found It;' but do not can be taught simply as easily as the sec- be deceived by this—the art that lives few artists, even, seem to know the secret of the effectiveness of a low tone level, or, knowing it, posses the artistic stamina to withstand the lure of the sensous fulnes of the motor piano tone. There is, of the motor piano tone. There is, of of the modern piano tone. There is, of the Chopin Nocturne this coincidence asked to rate in one lesson the rules of with the help of a search-warrant. course, from the first state of the measure throughout one division, those concerning tempo accel- (Hubbard, himself, preferred to work playing is little more. Here again we the composition has induced Riemann to eration, for example. For the next les- in the spotlight; but—he worked!)

must insist upon moderation, refinement, propose the shifting of the measure bar son, using the less detailed Peters Edition must most upon moderation, refinement, In descending passages of melodic imsubtlety in place of the tawdriness and to what is now the middle of the measure, he may write into the Beethoven move-to the moderation of the measure of t Dynamic modifications may be viewed passage, receives a rhythmic accent; B 2,

> The initial note of a descending phrase, tiani's more ambitious The Principles of THE rules pertaining to dynamic inflectory and the state of the work that the

In some consistent and systematic way To this brief survey of the rules of in- where the pupil is directed from the

Test Questions on Mr. Moos's Article

1. What are the advantages to be 3. Which tendencies are to be overcome

4. How can one distinguish between

5. In what ways do a thorough knowlone correct rendition were possible the exincrease initiative?

Substitute "music" for art, and However, although initiative must be these words of Elbert Hubbard's still ring true. "Around every art studio

Watching the Left Hand

By Amos Wright

AFTER a great many misgivings as to the reason why my playing never seemed to be reliable when I attempted to play in public, I found, as though by inspiration, one of the reasons.

The trouble was very largely in my left hand. When the blunder came, it was usually a left-hand blunder. My left hand simply did not play with the same confidence and assurance as my right hand. I sought to remedy this by practicing a great deal with

my left hand. I took the following studies and devoted considerable time to them. School of Mechanism for the Left Hand, by J. B.

Fifteen Studies for Left Hand, by E. R. Kroeger.

Ten Melodious Study Pieces, by A. Sartorio. Studies for Left Hand Alone, by A. Sartorio, Left Hand Technic (Gradus ad Parnassum), by I.

Philipp. Left Hand Alone, by Berkedal-Barford.

This did a great deal of good, I must confess, but yet my left hand still erred, Possibly this was due to some fault in my early training. Possibly it was due to the fact I was very strong right-handed. Some people are that way, you know.

However, the thing that actually cured me is so simple that I am almost ashamed to incorporate it in an

the habit of always watching my left hand and paying no attention to my right hand. I then saw that if the left hand played the notes correctly, the right hand would follow automatically.

It was a great surprise to find how much the eye really helped me in correcting the mistakes in the left hand part. Take any composition you know by memory and play it through two or three times, with the eyes fixed on the left hand and not on the right hand, and see how much your left hand gains in confidence. After you have played it a number of times this way. try playing the same composition with your eyes shut.

I told this to my teacher, who tried it with a number article. When I was playing a composition, I formed of pupils; and he reports that results were excellent.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M.A. Professor of Pianoforte Playing at Wellesley College

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not rment is designed to help the teacher upon discissions pertaining to "flow to Teach," "What to Teach," efe-technical problems perfaiding to Musical Theory, Italien, etc., all owhich properly belong to the Musical Guestions Asswered Department. Full name and address must accompany all liquities

The Whole-Tone Scale Cross Rhythms

THE ETUDE

The Whole-Tone Scale Cross Rhythms

1. Please give the notation for the whole-tone senie, also brief information concerning its origin and use. It used the senior senior is so and diatonic as used?

How should the measures in MacDowell's keoleth Pacas be taucht, in which six notes are played ngainst four?

(1) It would be difficult to discover who first used the whole-tone scale, although it probably first appeared in Russia. Extensive use has been made of it by Debussy and the other French impressionists. Like the chromatic scale, it is indeterminate in tonality, belonging to no particular diatonic scale, and therefore employed in con- everything with the hands separately for nection with all of them.

be notated thus;

0 0 0 0 0 0

In other scales, sharps and flats in the signature will provide for their respective

(2) Practice these measures with the hands separately, as though they were written in 4/4 time, and giving a strong accent to each beat. If this rhythm be kept firmly in mind, there will be no difficulty in putting the hands together, at first with the accent of each beat still strongly marked, as follows:



Technical Points

Technical Points

1. Should the second and fifth fingers heep in a quiet position while the point of the position of the posit

(1) The second and third fingers should he kept relaxed, but may follow the motions of the hand as it rotates from side to side with the trill.

By the way, it is better to trill, whenever possible, with alternate fingers, rather than consecutive ones: 1 and 3, 2 and 4, 3 and 5; since this method secures more freedom in the finger motions.

as those of Cramer and Clementi.

scale should lag behind other scales in would otherwise be inaccessible: sym- downward. speed unless your pupils are practicing it phonies, overtures, concertos, and the like. Next, the pupil should practice the hand with stiffness in the wrist. Have them In my college classes I make constant use touch, Starting with fingers on the keys, practice slowly, with constant attention to of player pianos for the reasons just let her throw her hand loosely from the relaxation of the wrist muscles, and speed stated. It would be an ideal condition, inwrist so that each finger in turn sounds a lit is not you may be sure that the other relaxation of the wrist muscles, and speed states. It would be an ineral communal, in wrist so that cam linger in writing an inch or intentions of the composer will be should follow naturally in due course of deed, if every piano teacher had in his key, while the wrist imple in writing an inch or intentions of the composer will be studied a player of the higher type to emitting.

At the beginning of each stroke the bungled."—Greece.

Various Problems

Various Problems

1. What shall I do with a hilf
what shall I do with a hilf
well until recently? Though she
knows the notes living strikes the
verong keys. Can this be attributed
to cardessness? Slow practice strike
to cardessness

2. What should I give a full
what sompleted Beyer's hook mig
must duramplifier, Op. 10e, to call.

ficult?

3. What would you advise me to do with an adult pupil who, though playing the plano for three years, and practicing much, has fingers that are stiff? Miss J.

(1) Insist upon the pupil's playing at least a week before the hands are put The notation depends upon the key in together. When the latter is done, teach which it is used. With C major, it would her to criticise her own work. Have her watch for her own mistakes, and when she detects one, let her mark a circle around it with a blue pencil that is always kept without meeting a piano student and hear-

Primary Studies, Books 1 and 2, or Bil-size and condition of the fingers, facility bro's Short Melody Etudes.

her wrists than in her fingers; I should from your description, I can see no earthly emphasize exercises for loosening the reason why you should not become a pro wrist muscles. Also, have her practice scales ficient player and general musician, proand arpeggios with the metronome, grad-vided you stick to the job, and keep up ually increasing the speed as she gains in your eathusiasm. There are but two reafacility. If she does not respond to such sons why a mature pupil may not succeed: treatment, you will do well to restrict her first, because her fingers may have lost to pieces which do not require much rapid- some of their suppleness, and second, beity of execution.

Player Pianos

Player Planos

1 notice in The Twenters' Round
Table to The Twenter' Round
Table to the The Twenter' Round
Table to the Twenter to a player plano
as a curse to one of her pupils are
to the plane and a player plano
as a curse to one of her pupils and
have plano as a great deal, and prefer
if seems of its much and prefer
if seems to me, the plane of the
peas to have an unawally good tone.
It seems to me, the "limber up the
keys." Into to make the action hard.
When I are the pease of the pease of the
hard player and the pease of the
hard player and pease of the pease
and pease of the pease of the
hard player and pease of the pease
hard player and the pease of the
hard player and pease of the pease
hard player and pease of the pease
hard pease of the pease of the
hard pease of the pease
hard pea

Since there are many different makes of player pianos, there are all varieties of (2) I advise you to select exercises that action, from easy to hard, from good to laration. Begin by having the pupil hang will fit the pupil's need from Mastering bad, according to maker and price. I her arm down by her side, with the of those who comprehend me, I bethe Scales and Arreggies by James Francis heartily agree with the correspondent that shoulder low, and all the arm muscles re-come an eloquent friend. Wanderer, Cooke, and at the same time to apply these the piano player may be an inestimable laxed. Now, grasp the pupil's wrist and ere thou goest, try me. The more exercises by giving advanced studies, such boon to music students, or, for that matter, raise it slowly up to playing position, trouble thou takest with me, the more to music lovers in general, by bringing meanwhile sustaining the dead weight of lovely will be the tones with which I s those of Cramer and Clementi.

(3) I see no reason why the chromatic them into close touch with music that the arm, with her hand hanging limply shall reward thee."

ploy with the pupils for illustrations and examples.

A Mature Student

A Mature Student

I started plano when thirteen
years old, and studied, under a love
tooker, and studied, under a love
tooker, and studied, under a love
tooker, and the started and the
was twenty-five, I started and the
was twenty-five, I started and the
tooker and the started and the
top practice. Last January I started

This is the question which is commaining match of any in a started
to attempt to make a plainter of my
tooker and the started and the
property of the started and the
tooker and and
took

I love it and cannot store the played music.

I am teaching my boy, nine years old, and of course must keep ahead of him. My ultimate aim is to become a plano teacher, Mas. A. L. L.

handy for the purpose. Perhaps the most ing her play, just what her capabilities valuable thing which we can give our are and how far she may progress, since pupils is this very habit of self-criticism! such results depend on so many different (2) You might try Engelmann's Selected factors—limberness of the playing muscles, in reading music, interpretative ability, (3) The difficulty probably lies more in amount of practice, and so forth. But cause she is apt to chafe at the necessary burden of practice. Of these the latter reason is by far the most potent.

But with your background of early study, and with your ardent desire to learn, well be employed to help the rhythmic both of these objections should vanish; and if you really work hard, I prophesy the chords, as in this passage from the last for you a successful musical career. You movement of the Sonata in A-major: may not become a virtuoso, but you ought to become an excellent player and teacher. Also, do not confine yourself to piano or vocal practice. Study musical history, form, theory; and hear all the good music that comes your way.

The Hand Touch The Hand Touch
Please tell me what to do for a
pull whose fingers, hands, wrists
and arms are stiff? She is review
must for about five years.
Another pull, about the sume age,
leastest that she count and the first
for a four five years.
Another pull, about the sume age,
leastest that she count, and the first
joints of her fingers "break in."
In wrist structure played by lifting
the first first structure of the first
first first structure of played by lifting
the first structure of the first
first structure of the first
least structu

The answer to all your questions is re-



PROF. CLARENCE G. HAMILTON

wrist should be about level with the hand and forearm.

Such exercises ought to cure the first pupil of stiffness, and the second of holding her wrists too high. If, in the hand touch, the key is released at the exact instant that the tone is heard, the result is the hand staccato about which you ask. Pulling the hand back from the wrist is seldom employed by modern pianists, since it is an unnecessary motion, involving a It is quite impossible for me to judge, stiffness of the wrist.

Mozart's Sonatas

1. Please give the correct metro-nome markings for the different move-ments of Mozart's Sonata in A-major. 2. Is the pedal supposed to be used in all the sonatas?

(1) First movement:

Theme and first four variations,

= 60.

Fifth variation, = 88. Sixth variation, = 138

Second movement: 1 = 120.

Third movement: = 132.

(2) In Mozart's works the pedal should be sparingly used, and never when the blurring of a melody or of harmonies that do not sound well together results. It may accentuation, or to increase the richness of



"Beneath these flowers I dream a silent chord. I cannot wake my own strings to music; but under the hands

-Robert Schumann.

"Tempo should be in the blood. If

"I have been often asked whether I put together the recollections of my life from notes jotted down from day to day. To tell the truth I did, and this is how I began the habit of doing so regularly.
"My mother—a model wife and mother,

who taught me the difference between right and wrong-said to me on my tenth birth-

day:
"'Here is a diary. And every night before you go to bed, you must write down what you have seen, said or done during the day. If you have said or done anything wrong, you must confess it in writing in these pages. Perhaps it will make you hesitate to do wrong during the day.

"Once when I was alone, in search of some distraction I amused myself by Here's another proof.

"When evening came and I had to write the account of the day, I admit that I hesitated a moment about mentioning the tion in the diary.

faced. She came in at that very moment way and greatly annoyed him; but when ship. The incident shows the man." and saw my confusion; but directly she knew the cause she clasped me in her arms and said:

'You have acted like an honest man, and I forgive you. All the same, that is no reason why you should ever again eat

"Later on, when I munched other and better chocolate, I always obtained per-

of the tablic that nine concerts out of ten are designed .- APPLEBY MATTHEWS.

FAINT, LADY, FAINT!

"OSCAR COMETTANT in Le Piano et les Pianistes, tells a story which seems im probable but which he declares to be absolutely authentic," says Mme. Landowska in a chapter on "Virtuosi" in her "Music of the Past.'

"A certain great pianist, as admirable a performer as he was a skilful self-advertiser, conceived the idea of paying women twenty francs a concert to pretend to faint from pleasure in the midst of a fantaisie played so fast that it would have been humanly impossible to bring it to a conclusion. Once, at Paris, one of the women paid to faint, missed her cue and fell into a deep sleep while the pianist played Weber's Concerto. Counting upon this woman's fainting-spell to interrupt the finale of that composition, he had taken it at an impossible tempo. What to do in this interestsuch tempo. What to go in this mercent such that in a small projection score and re-orchestrated them in manuthe wires; and, on the other hand, his ing case? Muddle it, inse a vuigar piants, included to said a small projection or pretend to forget? No, he simply room under the stage while the preview script. With amazing adroitness he had melody-playing was characterized by a

ning execution and of his sensitive organization. He was carried into the fover, the men applauding madly, the women waving their handkerchiefs; and the 'fainter' waking up fainted-perhaps really

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive and Interesting

Conducted by A. S. GARBETT

THE GENEROSITY OF THEODORE THOMAS

Thomas very well, speaks highly of the roads diverged. great conductor's character, in his Musical loyal to his friends.

"An instance of loyalty to an old friend

midst of the various noises of his family. GEORGE P. UPTON, who knew Theodore Thomas had an orchestra of his own their "Bergmann, meanwhile, was the victim poetry and prose, and he read with imper-

Memories. Thomas was conspicuously of his own weaknesses. He alienated his friends and sank lower and lower. One evening Thomas went to a restaurant much frequented by musicians, and, upon enter- was familiar with German, Italian, Engforaging in the cuphoards where I found was shown in the last days of Carl Berging, found Bergmann in a wretched plight, lish and Latin, knew something of Hebrew some squares of chocolate. I broke off a mann," says Upton. "He and Bergmann with the crowd making sport of him. His and Greek. He was conversant with etvsquare and munched it. I have said some- had been intimately associated in the temper blazed up at once as he thought of mology, and had a perfect passion for where that I am greedy. I don't deny it. Mason-Thomas chamber concerts. Each what Bergmann had been in his better dictionaries. It was often difficult for him recognized the musical ability of the other. days. He advanced and rebuked the crowd to find a word; for on opening the diction-They were, in fact, the pioneers who pre- in an outburst of wrath, of which he was ary somewhere near the word for which he pared the way for others. They did the capable at times, and threatened to thrash was looking, if his eye chanced to fall on hard unprofitable work of breaking the the lot of them if they did not let their some other, no matter what, he stopped to science, put to the test in this way, conground from which others have reaped victim alone. Respect the Bergmann that read that, then another and another, until he sometimes forgot the word he sought quered, and I bravely recorded my derelic- rich harvests. In time, however, BergBergmann that is,' he thundered. The mann grew jealous of Thomas. He was crowd slunk away, and Thomas then took The thought that my mother would read about my misdeed made me rather shameman. He put many obstacles in Thomas's for confeited all claim upon his friendyour self-possession is to forget your audience and play for yourself, When you

CHOPIN'S BREAK WITH GEORGE SAND

gives the following reason for the break: is you?

"George Sand wrote a novel, 'Lucrezia it is precisely for this non-existent section as the selfish, sickly, and jealous Prince to Chopin.

of the partial that nine concerts out of ten Karol, who repays the devotion and self
"So little is Karol the portrait of a certs at Aiken's Theatre in 1872 with

tormenting her that she dies

Chopin's romantic relationship with stated by several of those who were likely George Sand came to an end in 1844, when to know and be truthful, that he was asked the composer's weak health had been fur- to assist in the correction of the proofs: ther enfeebled by the death of his father, and that the young Dudevants, her chil-Alice M. Diehl in her Musical Memories, dren, said on one occasion: 'Surely you quoting Karasowski and Count Tarnowski, know, Monsieur Chopin, that Prince Karol

"Madame Sand and her friends denied tells us that, of the great pianists who There is no public for serious music Floriani,' in which she was supposed to that this was true, and cited traits in the came to Chicago during his experience, performed indifferently or badly; and yet depict herself as the heroine, and Chopin Prince which no one could have attributed

sacrifice of the artist 'la Floriana' by so great artist,' she said, 'that Chopin, reading Wieniawsky, and with Louise Ormeny and the manuscript day by day on my desk. "Whether Chopin suspected the truth of never for one moment dreamt of such a the portraiture is not known. But it was thing-he, the most suspicious of beings,"

MUSIC FOR THE MOVIES

nowadays employ first-class musical di- curious task. rectors who, in addition to conducting the orchestral music incidental to the feature

It calls for intensive work, especially when the screen drama happens to be based

played the role which should have been before us enrolled a bottlere has had placed by the fainter and fainted himself. little or nothing to do with either Murger's that Puccini never anticipated. Even his energy, which sometimes appeared "The crowd pressed about the pianist, novel or Puccini's opera. Setaro was in Musetta's Waltz found a place! doubly phenomenal because of his light despair. "No Cafe Momus," he groaned. Not since the days of Handel have When it is considered that he played every

Most first-class moving-picture theatres Nevertheless, he went on plugging at his With a stop-watch beside him, he was

resembled in some of his traits of charorchestra, frequently arrange and adapt the timing each bit of the action, second by acter. He was outwardly a cold, stern second, scribbling notes on each episode as man, with a face as rigid as stone. it came almost utterly ignored audiences, and the

These notes he took to his sanctum sanct- more frantic the applause the less likely torum and set to work on his score. A was he to recognize it. It was only when he was disturbed by the idle chatter of few days later it was finished. Out of on an opera, such as "La Bohème." Refourteen separate editions of Bohème people that he recognized anyone, and cently the writer sat beside Andrea Setaro, selections, he had pieced together a pasticthose recognized under such conditions a fine musician formerly of Philadelphia cio to fit the picture, working all day and were not likely to forget the manner of it. a hae musical irretor of the St. Fran- all night long and conducting performances in performance they were tempered by his and now musical director or use to the meanwhile. When he failed to find in performance they were tempered of dominant artistic nature. He could play cis Ineatre in San Pranisso, and waster him at work over Puccini's masterpiece. what music he needed in the printed selec-with tremendous power, sometimes with It was only a few days before the pertions, he took bits from the original opera such vehemence as threatened disaster to or pretend to forget? Ato, ne simply from under the stage while the played the rôle which should have been before us enrolled a "Bohéme" that had adopted Puccini's music to screen needs delightful singing quality. For, with all

> ferocious, he still had great beauty of tone. "No chance to play Musetta's Walte! The musicians been called upon to do work of thing from memory, and that his repertory public will be furious if we leave it out!" this kind at such lightning speed. embraced hundreds of compositions for piano alone, as well as concertos, and that

Criticism wears itself out to discover indispensable defects in the moderns (un- ures of a piece he had not played for a 'fainter' waking up fainted—pernaps reastly
this time—in despair at not having presomething always new in the classics fortunately, the living talk too much).— long time, his great talent will be best
unded to faint"

(luckly the dead cannot speak) and some Musical. News and Herald.

Appreciated." THE ETUDE

THE ETUDE

THE FASCINATING DICTIONARY

of "La Juive" and as the teacher at the Paris Conservatoire of Bizet, Gounod and

Saint-Saëns, among others. Also as the

father-in-law of Bizet. He might have

shone as a writer but for his love of

music. The French critic, Saint-Beuve,

which he cultivated and perfected by

study, by a taste for reading which he always gratified in the intervals of labor,

in his study, in public places-everywhere,

in fine, when he had a minute to spare,

He could isolate himself completely in the

if he had no part in it. He wrote music,

turbable attention while people around him

"He possessed the instinct of languages,

"The most important thing in keeping

walk out on the stage, look at the piano

and walk straight over to it. Don't try to find your friends in the hall. It is fatal."

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In a book of "Musical Memories,"

crowded with good things, George P. Upton

"Rubinstein was master of them all. He

Louise Liebhart, two mediocre vocalists.

He was the Jupiter Tonans of the key-

"His personal appearance was impres-

sive. He was athletic in mould; his head

was large, and his hair luxuriously abun-

dant and carelessly worn. His features

were rugged, reminding one of some of

the portraits of Bcethoven whom he also

he never practiced, only now and then go-

-Mischa Levitski.

the conversation of the drawing-room

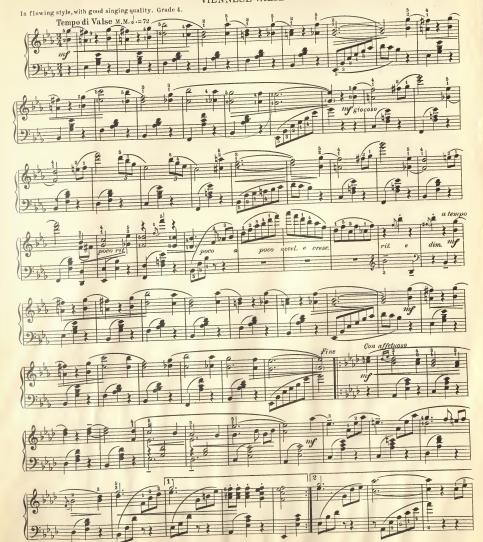
"Halèvy had a natural talent for writing,

HALÉVY is remembered as the composer

AUGUST 1926

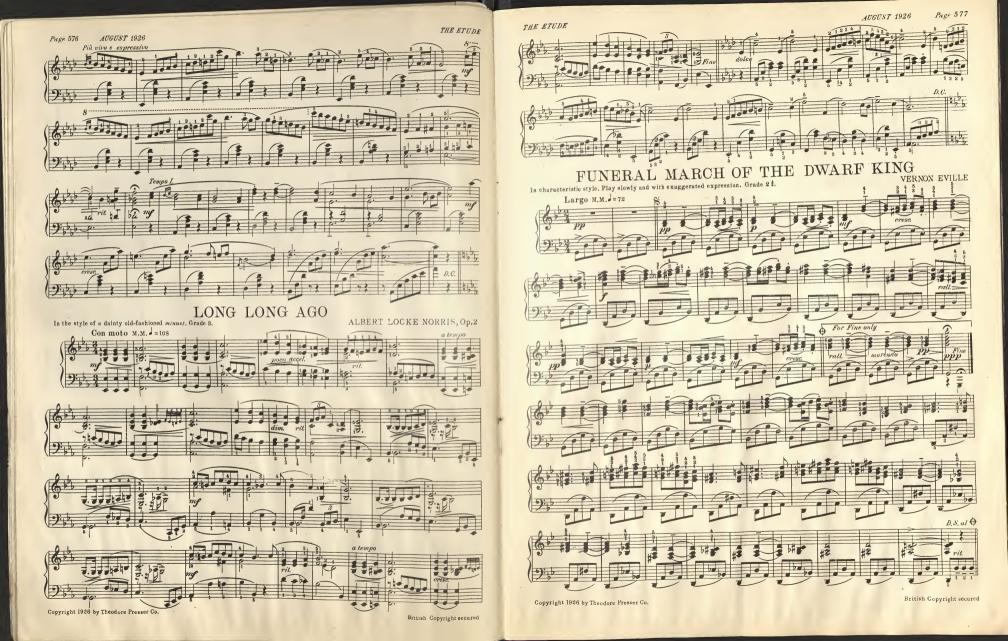
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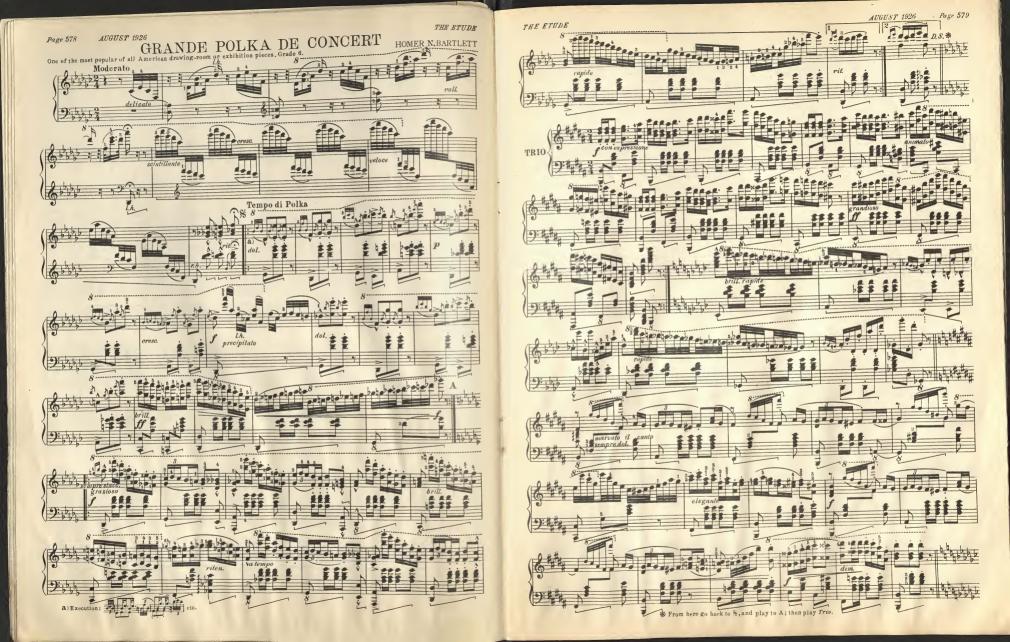
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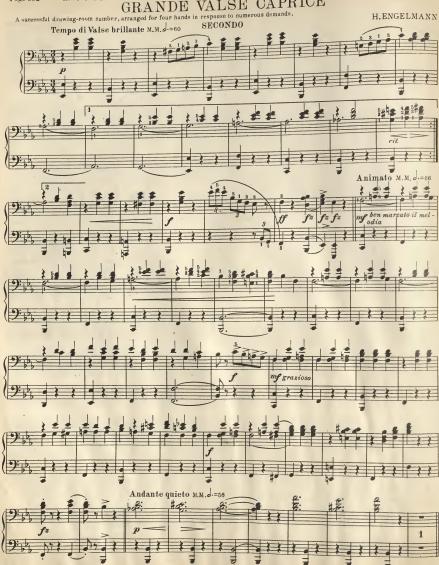


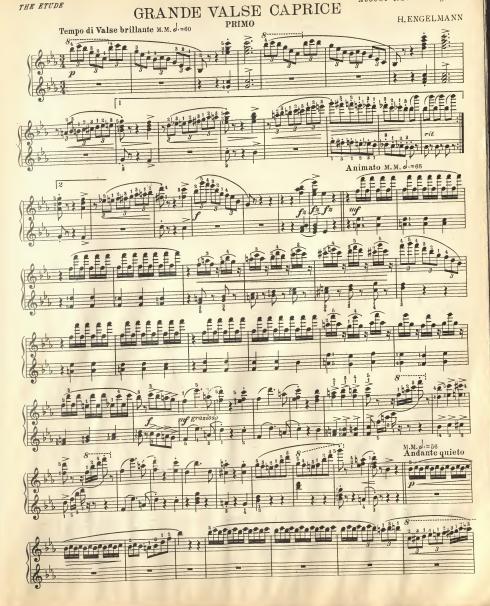




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The contest closes December 31st, 1926. All manuscripts must be in our office at 5 P. M. on that date.

Anyone may contribute. It is not limited to subscribers to THE ETUDE.

The Essays must be between three and four hundred words in length.

The Essays must be written on one side of the sheets of paper. Kindly write as legibly as possible. When feasible have the Essay typewritten.

Address "The ETUDE Prize Essay Contest," THE ETUDE MUSIC MAGAZINE, Philadelphia, Pennsylvania.

Be sure to put your name and address at the top of each page of manuscript.

Essays accompanied by return postage will be returned. All others will be destroyed within one month after the closing of the contest.

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The Etude Music Magazine

Theodore Presser Co. Publishers

1712-1714 CHESTNUT ST. Philadelphia, Pa.

THE ETUDE Practical Education Notes Upon The Etude Music in This Issue

Prepared by EDGAR ALDEN BARRELL

[For many years "The Etude" presented monthly valuable educational notes on the music contained in each issue. These notes, which were greatly appreciated, were prepared in person by Mr. Preston Ware Orem, Music Critic of "The Etude." With the expansion of Mr. Orem's work in many directions it was found impossible for him to continue these notes. They will be prepared in the future by Mr. Barrell, who has recently joined the editorial staff of our publication. Mr. Barrell is an experienced teacher of piano and voice, and an organist as well as a composer. He is a graduate of Harvard University; a pupil of Dr. Arthur de Guichard and John Hermann Loud. Our readers may look forward to profitable study suggestions and informative biographical and musical comments in this department.]



Minuet, from String Trio in E-Flat, by

If Love Were What the Rose Is, by H. P. Day.

This is a splended mustical adaptation of Swingham of Sw

Tornato è Amore, by A. Buzzi-Peccia. Scottish Blues, by R. S. Morrison. Among the Flowers, by G. N. Benson. Grande Polka de Concert, by Homer N.

Tornato è Amore, by A. Buzzi-Peccia.

To less song searches of the components in this department.]

To many presents of the components of



the mind "other times, other ways." There is a gracine, by H. Engel.

As everyone knows and the second of the second from the second of the second from the second of the

Thousands have written expressing their delight with the improvement and expansion of THE ETUDE during the last two years. We ap-Preciate this more than our friends realize. It has inspired us to project a larger, finer, and more entertaining and more instructive Exune for the coming season. We know that every ETUDE reader will be immensely pleased with "THE GREATER ETUDE."

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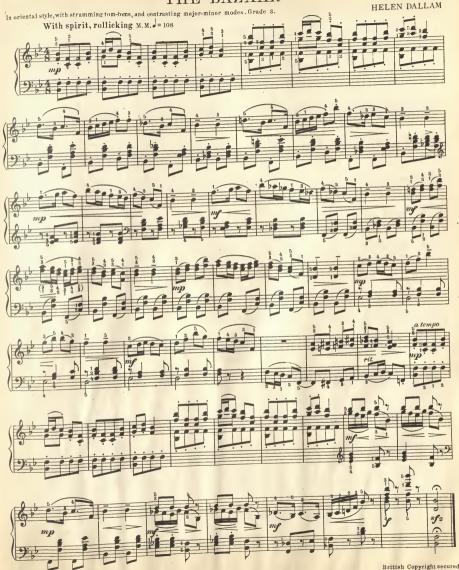
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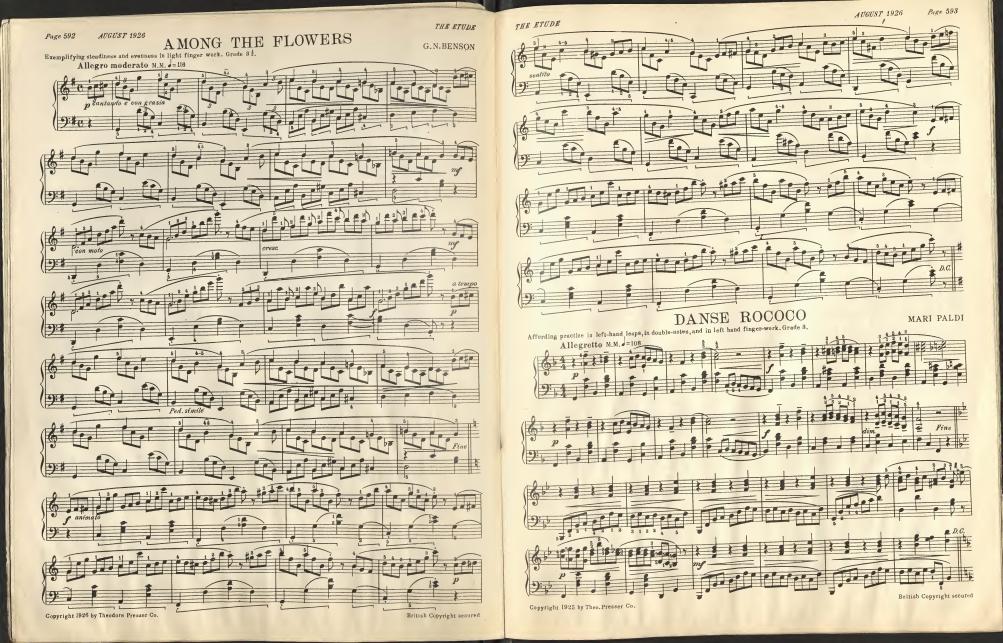


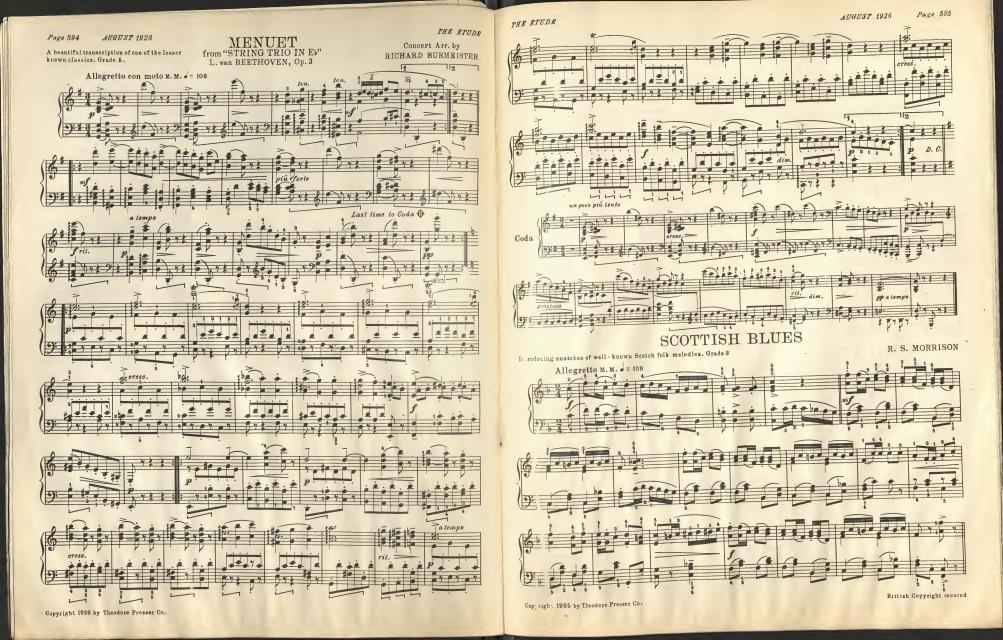
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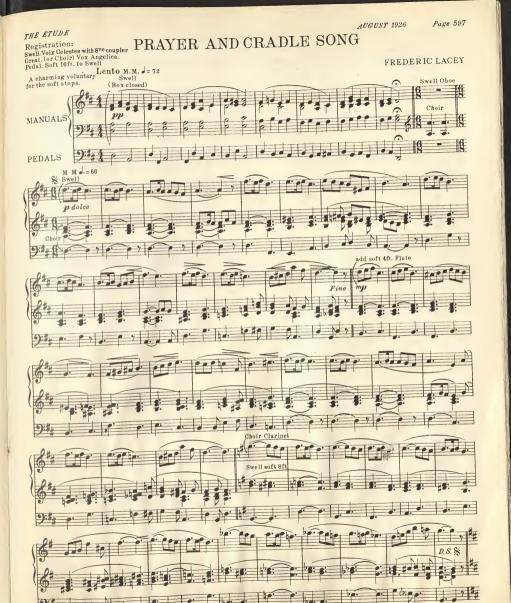
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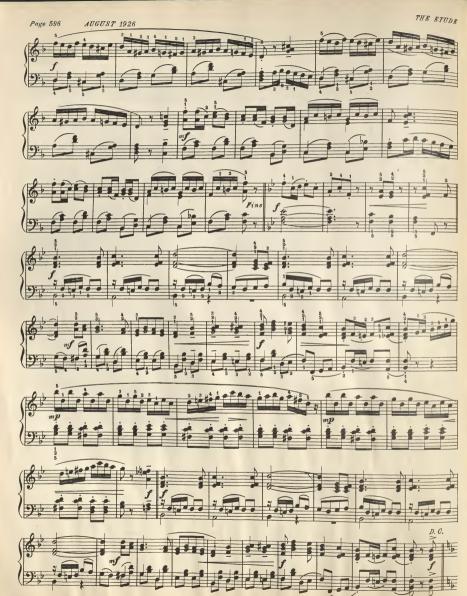


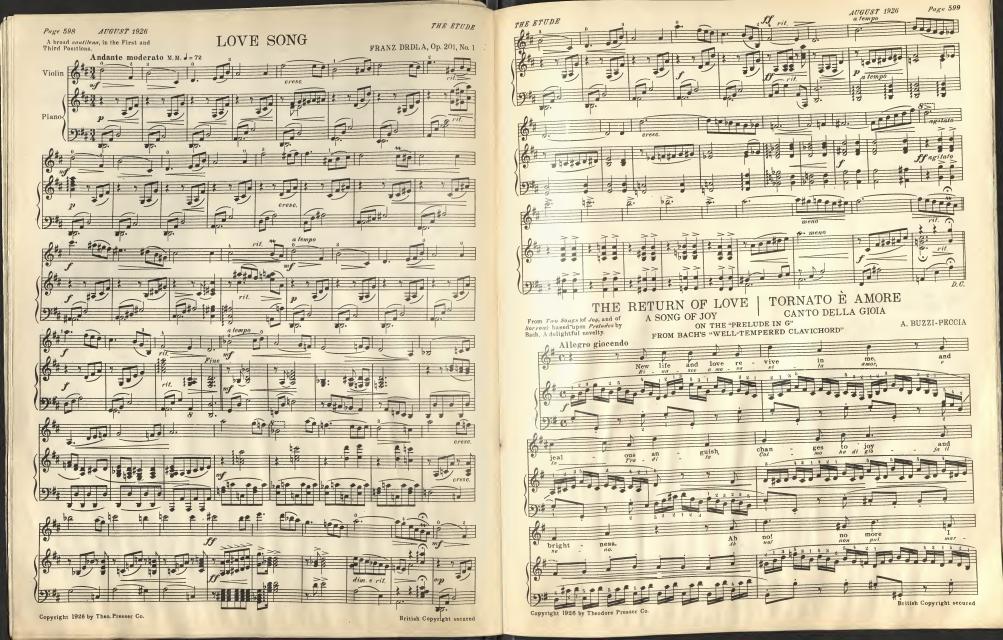


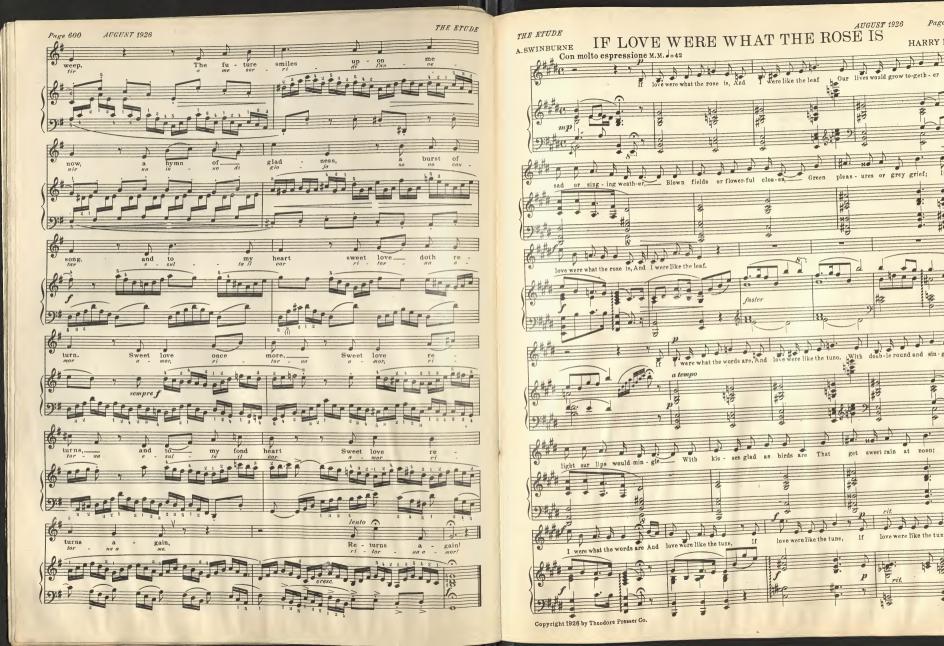


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of tonal quality in the correct singing as well as the correct speaking voice, leads one to discover how easily and spontaneously the great singers give the most difficult operatic arias. The conclusion is that after the preparatory work is finished, it is only a question of proper relaxation of the throat,

However, proper relaxation of the throat depends entirely upon a re-building of the human body. Ignorance of this fact accounts for the unpleasant quality of tone which seems to be inherent in the voices of many singers, students for years under celebrated vocal instructors (in reality, nothing more than vocal coaches) with little or no knowledge of the means of voice production.

Beautiful tones are produced by great singers by a perfectly natural pressure otherwise known as the "coup de glotte" (stroke of the glottis). The effectiveness of this vocal attack depends upon the air-column, and the manner in which but mentally lazy. They seem to be endowed with perfectly controlled throat and tongue muscles, governed by only the slightest breath pressure; but their voices are not usually of proper strength and durability, for the reason that they lack not only the proper musical knowledge, but also the body-vitality which is the chief requisite of all great singers.

Any strong, healthy student can develop the voice of a real artist in two years' time by training the abdominal muscles to sustain an unlimited breath pressure, but for a weak or sickly student to aspire to become a great singer is like reaching for the moon. No royal road to the heights of vocal efficiency will ever be discovered, and the training is now and ever shall be as rigid as that of the prize fighter. There is absolutely no question concerning the effectiveness of proper breathing in the elimination of all diseases of the respiratory organs.

The most important factor in health culture is how much oxygen you breath. and the next important factor is how much reserve breath you keep while exhaling. The immense chest expansion boasted of by the noted athletes is not to be emulated. Such unnatural expansion causes the lungs and heart to suffer from the unequal strain always present when there is very little reserve breath. If, however, the chest is developed to remain permanently expanded, and the diaphragm permitted to work to full capacity, the singer is proceeding upon the vowels of the word sung.

breaths correctly, but unfortunately for braces, and are being slowly starved to his vowels has gone a long way on the road apply this knowledge in all his singing. To death for want of oxygen.

The following exercises are for the acquirement of breath control and the out complications, for there are various as the vocalise, which is a composition to development of diaphragm muscular relax-points of view from which they must be be sung on the vowel sounds. The maestri

Excercise No. 1. Stand with feet close together, arms hanging loosely at the sides. should train himself to recognize each of ried into execution by the singer in the these, no matter how it may appear from a various vocalises. In this way, unlimited Inhale full breath through the nose, while graphic standpoint. The "o" in "hot," for attention was centered upon the vowel

lifting the arms above the head. Clasp example, is really the vowel sound "ah" and sound, the basis of all song. the hands and stretch upwards, as though trying to touch the ceiling. Remain in this position while mentally counting five at a slow tempo. Release the hands and bring them back to the sides slowly, while exhaling the breath as through an imaginary pipe stem,

Exercise No. 2. Place right foot slightly in advance of the left. Exhale all the breath possible. Bend upper part of body forward until you touch the finger of as in old tips. Straighten slowly to an erect positive as in für (German)

The Singer's Etude

Edited for August by Well-Known Specialists

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

The Voice as Related to Health Culture

By Stanley F. Widener

Turn to the front, release the hands, and the upper chest or shoulders,

hale slowly through the closed lips.

Proper breathing is a thorough cleans- kept lax and open. ing process for the interior of the body. In conclusion, there is no objection to It cleanses the air that remains in the any plan for the development of a beautiing chest labor in singing. No one can the entire system,

tion, while taking a full breath through control breath and turn it all into tone if Again, in the matter of pitch-of high the nose, the arms being raised above the lungs are inflated to capacity. The notes, especially—the vowel's the thing, the head at the same time. Clasp the diaphragm and the muscles of the lower For the pitch mechanism is entirely outhands, turn to the left as far as possible, ribs are the chief agents in breathing side the singer's direct control, and atten-

slowly during this last movement of the absence of tightness, and must not be range is easy to produce, once a singer Exercise No. 3. Feet close together, remain passive to the natural acts of in- sung with care and precision, and to apply knees pressed firmly back, hands gently haling and exhaling, in the act of singing, that knowledge. gripping the sides. Juhale deeply. Bend to obtain a perfect freedom of vocal ex
If the singer will but learn that the
forward toward the floor, keeping the pression. The student should also remem- vowel is the answer to many of the knees rigid. Rise to erect position, turn ber that retention of breath is not ac-mechanical as well as technical difficulties to the left, then to the right, then back- complished properly, at least for the in his art, he will have made a great step ward as far as possible without moving vocalist, by closing the vent in the larynx, forward, the feet. Resume erect position, and ex- but simply by the action of the diaphragm and rib muscles. The throat must be

lungs after each respiration; it dispatches ful voice. If there had been only one the blood through the whole body, which way, it would have been discovered long collects all poisonous gases and carries ago, but the knowledge of vocal science them back to the lungs to be emitted seems to be ever broadening. Certainly, From the Standpoint of the Listener: with expiration. By holding the breath, however, too little attention is given to as directed in these exercises, we pro-long this process, and free the body of tial, but sufficient oxygen developed of air waves. more impurities, while at the same time through diaphragmatic breathing, exercises

The Vowel's the Thing

By Charles Tamme

ALL SINGING is based on the word; and o as in schon (German)

With this at the center of thought, as-As a matter of fact, one who is able suredly singers cannot give too much attento stand and sit perfectly erect usually tion to their vowels. Indeed, vowels should be cultivated with greater energy and per- sounds, that is, when he has learned to sing posterity, a large percentage of civilized sistence than any other phase in the me- each purely, with clarity and resonance, humans are sadly in need of shoulder chanics of singing. The singer who knows and with the maximum freedom, he should

to success

understood.

never should be sung otherwise. The table of vowels would read:

a as in grape

a as in fat a as in father e as in sleet

e as in fresh

aw as in law

an as in wander (anticipated n)

on as in don't (anticipated n) un as in bunch (anticipated n) an as in thanks (anticipated n)

When the vocalist has mastered these this end, the old maestri of Italy composed The study of vowels is by no means with- a form of music known in the profession would propound various technical phases in The vowel sounds are fifteen. A singer the art of singing, which were then car-

> correct method for obtaining this pronun- mechanism. ciation. For the vowel cannot possibly VIII. Pitch of the voice is determined ring clear and true to the hearer if the con- by the length, weight and tension of the ception of it is not clear and true in the vibrating portion of the vocal cords. mind of the singer.

> whole attention should be focused on the which is caused by breath pressure, and vowel. . Is the vowel sound true, is it free, upon resonance.

is it resonant? If not, the interference which prevents these conditions should be studied and eliminated. There should be no vague groping for

tone quality; tone quality will take care of itself if the vowel is right. As a matter of fact, it is the vowel which is colored, not the tone, as is sometimes erroneously sunposed,

When more than one note is sung, the singer should be sure that there is a pure vowel for each note, pronounced as perfeetly as he knows how.

In scale work, arpeggios and runs, the great secret of clean cut work lies in the simple formula of bestowing a definite vowel sound 'on each note. No matter how quick the scale, how ephemeral the run, the art of singing requires this detail of attention with regard to the yowel sound. Without it, uneven, blurred, poor

It strikes the vocal cords. Beautiful tones names, turn to use tert as tar as possione, trus are the center agents in breathing side the singer's direct control, and attendance sometimes made by inferior singers, which moving the feet; then to the quietly and deeply, and much no circum-tool to to to fort produces unfortunate are sometimes made by inferior singers, which move the produces and the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control, and attendance are sometimes made by inferior singers, which move the singer's direct control and attendance are sometimes are sometimes. vowel on high notes is a valuable secret bring them down to the sides; exhale Relaxation expresses a condition of for singers to learn. Any note in the vocal confused with looseness. The body should learns to pronounce the vowel on which it is

Some Fundamental Principles of Voice Production

By Dr. Floyd S. Muckey The American Society of Singing Teachers

I. Sound is a sensation produced

II. Pitch is that characteristic of the developing the muscles of the diaphragm. the stomach muscles, keeps the internal sensation of sound which depends upon This article has no purpose in advocat- organs in place and gives virile tone to the rate at which the air-waves strike the

> III. Volume is that characteristic of the sensation of sound which depends upon the extent of motion of the ear drum.

IV. Quality is that characteristic of the sensation of sound which depends upon the manner of motion of the ear drum.

From the Standpoint of the Producer:

V. The voice is sound or air-waves. Vocal Tone is always complex, being composed of several simple tones (Fundamental and over-tones), varying in pitch

VI. Sound, air-wave, or voice production necessitates the use of a mechanism which has three essential elements:

1. A vibrator, which is set in motion by impact of breath against the vocal cords and establishes the air-waves.

A pitch mechanism to determine the rate at which the air-waves are originated

A resonance mechanism to reinforce the air-waves established at the vibrator

VII. In the voice mechanism the vocal Every vowel in every syllable of every cords serve as vibrator; the cartilages word, long or short, should be clear in and muscles of the larynx form the pitch the mind of the singer, with regard to mechanism; and the cavities of the its exact pronunciation, as well as to the pharynx, mouth and nose, the resonance

IX. Volume of voice depends upon the When a note is sounded, the singer's extent of vibration of the vocal cords THE ETUDE

vibration of the vocal cords as a whole its impress on the quality of the tone.

and in segments, and upon resonance. portant factor in voice production, is due The interfering muscles are subject to to the sympathetic vibration of the air in voluntary control. Correct action of the

the resonance cavities. action of the mechanism which produces of the will, can be eliminated. Every form perfect vocal tone, includes the free vibra- of interference by undue tension of the perfect your cond, cords, the free motion false yould cords, or soft palate, or musof the cartilages and muscles of the cles of chin and tongue, and so forth, or the larynx, and the full use of the resonance leaves its impress on the quality of tone. space. This action, under the influence of the properly controlled breath, produces based upon the facts of anatomy, physiolthe voice for which Nature intended this

particular mechanism. XIII. Any muscular contraction which prevents the free vibration of the vocal cords, the free motion of the cartilages and muscles of the larynx, and the full use of the resonance space, is termed an interference

X. Quality of voice depends upon the XIV. Every form of interference leaves

XV. The vocal muscles are involuntary XI. Vocal resonance, which is an im- in their true action for voice production. voice mechanism must be induced and not XII. Correct voice production, or that forced. Interference, being under control

XVI. The art of voice production is ogy and physics. The facts apply to every voice mechanism with equal force and in precisely the same way, and are therefore impersonal.

XVII. The art of singing is composed of four elements: Breathing, Tone Production, Diction and Interpretation,

Singing Out of One's Compass

young student is trying to sing out of his true basic principles of voice production, natural compass. A contralto tries to be- that is, to automatic breath control and a natural compass. A contraint rices to be-come a mezzo-soprano, a mezzo wants to a passive throat, and allow your voice to become a framatic soprano, a baritone is grow naturally. If nature intended you pecome a granuate soprano, and only satisfied with tenor roles. As a for a soprano you will sing soprano, and result, the larynx is strained, and the blood never mind what you do, you will never vessels in the vocal cords become dis- be anything else. Santley, the most distended and congested.

naturally we want them to rise; but, if was a baritone, taught him in that testhis is obtained at the expense of singing situra, and he became a world-renowned out of one's register, the life of the voice artist. is sure to be of short duration.

should pay strict attention to the middle keys; and it took me some years to get voice; for the importance of these funda- that thought out of my mind, to realize mental tones cannot be overestimated, that if one desired to deliver a message They are the foundation upon which the it must be sung within the compass of the whole vocal structure is built, and the singer, otherwise the message was never effect of their proper use can be traced more than half delivered.—Music.

One of the greatest dangers of the to the extreme registers. Trust to the tinguished English baritone of his day, Of course, we all know that high tones tried to make himself a tenor, but was are many times electrifying, that the never given a consideration by the public public rise to the "big top note," and Finally, some teacher told him that he

I used to consider that all arias and The teacher and student, therefore, songs should be sung in their original

American Traditions

of a habit of thinking of ourselves with Europe (the Sing Akademie of Berlin) contemporary has a bit of the heartening and Haydn Society of Boston was organ-

COMPARED with the Old World our "Massachusetts boasted an amateur efforts toward culture are so young that we as a nation have fallen into something the form of the kind came into existence in feeling of inferiority in this particular founded in 1791, and there were about field. Nevertheless, the following from a six Societies in Germany when the Handel ized in 1815."

"Faust History"

GOUNDD, at the outset, received \$2,000 \$300,000 had been paid to the composer for the publishing rights of his "Faust" and his family, which may be regarded score, and he stipulated for a fee of as quite a satisfactory return for what \$100 for every performance in Paris, a was hardly three years labor. Gound fee which continues to be paid to his descendants. Reckoning the number of the Paris, which was first heard at performances already given in France, Her Majesty's Theater. Colonel Mapleand they run to thousands, and consider- son, the manager, thought so little of its ing the amounts demanded in Great possibilities that he insisted on a sub-Britain, America, Italy, Germany and stantial contribution toward the stage elsewhere, it is estimated that about expenses.-London Daily Mail,

"A singer whose general education has must be stimulated, the heartfelt love for been neglected is in a most unfortunate the poetical must be cultivated, and, above plight. And by general education is not all things, the love for nature and mankind meant only those academic studies that peo- must be developed."-MME. MARCELLA ple learn in schools. The imagination Sembrich.

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THE ETUDE

Public School Music Depart- the summer schools. There are many inment

(Continued from page 570)

peculiarities of manual matter out the cational interests of the supervisor. Every fact remains that the life at the summer one should have a "hobby." For the fact remains that the study intensively. The should have a nound, For the session creates an urge to study intensively. The should be some out-Let us analyze a possible day at a sum- door pursuit. Getting back to nature is Let us analyze a possible do at a sum-mer music school. After breakfast, and a getting close to the source of inspiration mer music school. The observation, a short chapel in art. I know of a number of music short period of recreation, a start couper in art. I know of a number of music service is held in which the whole student supervisors who are successful gardeners. service is need in which the whole student supervisors who are successful gardeners, body participates in singing devotional and Many are fond of "hikes" and camp life. hody participates an engage exceptional and school songs. The first period may be The great out-of-doors should have a call devoted to theory and harmony classes, or for all of us. devoted to theory and narmony classes, or tor an of us.

classes in choral conducting. The next Travel enriches our background, and classes in criotal conducting. The next that clinicities our background, and neriod may be taken up with school music it is possible so to arrange an itinmethods classes of all kinds.

together for lectures in music apprecia- may be visited. By traveling in the sumtion. Noted music educators may appear mer, an opportunity is afforded to hear and present their favorite topics. This opera and symphony orchestra concerts. period is followed by various classes where Some of the large cities carry on a full practice teaching with the use of small summer season of out-door opera. Pracclasses of children is carried on. The tically all of the larger cities have symmorning session may close with the school phony orchestras which present fine prochorus period, when the entire student grams daily, body meets some noted conductor for an The supervisor naturally counts on the inspirational study of the choral works summer time as the time in which he can of the masters. During the time that all read articles on school music. A liberal of the methods classes have been carried education can be obtained by this method on certain students have been studying of self-help. Many issues of music magavoice and instrumental playing individually zines have accumulated during the regular and in classes with special teachers. These school year, and it is imperative that these students may be post-graduates or those valuable contributions be read and anaparticularly interested in obtaining a tech- lyzed for future stock-in-trade. The educial students

The Afternoon

Noted music educators may discuss important developments in school music; and the members of the faculty may present résumés of their subjects. In this way all of the students get an insight or a crosssection of the work carried on in all of the methods classes. The next period may be devoted to sight singing in graded classes. The third afternoon period may be given over to educational psychology and special school orchestra rehearsal.

courses. Many students find time to rest and others enjoy the outdoor life afforded. The social life of the session is empha-

sized by the fact that the entire student body meets often during the day. As the meals are served in large community dining halls there is an opportunity for ineducational contacts which are made.

Many school superintendents visit these summer schools in order to secure teachers to fill vacancies which have occurred in their teaching forces. The student who is willing and capable receives ready recognition, and the teachers and officers of the school have many inquiries for the services of the outstanding pupils in their classes. School boards recognize the peraise the salaries of teachers who attend its planning.

Beside the possibility of attending summer school regularly; there is the need of considering the advancement of the avoocculiarities of human nature but the cational interests of the supervisor. Every

erary of summer travel as to cover the After this intensive work a period may visiting of musical points of interest. The be held wherein the whole school comes summer music schools and music centers

nical knowledge of the instruments of the cational magazines should not be overlooked orchestra. These are the so-called spe- if one is to maintain contact with the place of school music in the trend of modern education. And then there are many works on music and general education which cannot be overlooked. To offset A FTER LUNCHEON and a period of which cannot be overlooked. To offset recreation, a period of general methods (heavier reading) the supervisor ods is presented to the entire student body. should endeavor to keep pace with the best

Keep up Technic

BESIDES THE reading of literature concerning his field, the supervisor turns with enthusiasm to technical practice of his chosen instrument. This often proves to be a real diversion. The busy teacher does not have time to practice during the regular season, the sum total of chestration, orchestra methods and class actual playing is often small, and so there methods in presenting violin and piano is real recreation in piano, organ, violin work. The day's work may end with the and vocal practice. Much material should be examined and read in order to make This makes a full day, but we must re- a suitable selection of music programs member that no student takes all of these for the coming season. Orchestra music should be selected and studied. Certain instrumental parts may need revision or rearrangement. Operettas should be read and selected. Time should be given to the examination of chorus and glee club

The local phonograph shop will gladly The evenings are given over to study, so- turn over a library of records for the cial diversion and concerts. It is inter-supervisor's inspection. The piano store esting to observe the reaction of certain will welcome an inspection and hearing of timid souls who "find themselves" in the educational piano recordings. The these surroundings. Experienced superneed for a detailed planning of the visors and young students meet on a common social level and much good comes and this preparation should fill many enfrom the discussions which arise and the joyable hours of the enthusiastic supervicor's time.

I do not want to give the impression that the supervisor's summer should be filled up with hack-work of various kinds. Much of the reading and planning can be done while one is away on a vacation. One of the greatest problems that faces the educational and social world today is the question of the proper use of leisure. A contented mind is a busy mind; schools and often defray the entire expenses and the satisfaction of looking back on a of their teachers who elect to go to summer school. Further, certain communities recreation is well worth the time spent in



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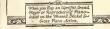
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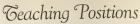
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Half-Stopped Organ Pipes

By Helen Oliphant Bates

HALF-STOPPED pipes are a hybrid between open and stopped pipes. They may be divided into two kinds:

(1) Those in which a small hole is burned down through the stopper.

(2) Those in which the pipe tapers to the top until the opening is only one-third or one-fourth the size of the mouth.

In the first class, which bears closest relation to the stopped pipes, the hole through the stopper makes the pipe partake of some of the brightness of open pipes. The tone, which is not as thick as that produced by pipes entirely stopped, has a peculiar color, due to the presence of overtones not found in the natural harmonic series. Stops belonging to this class are the treble portion of the Lieblich Gedeckt, the Clarinet Flute, the Rohrflote and the Flute à Cheminée. The Flutes à Cheminée, as the name implies, are built with a chimney which partially opens the pine. The wider this chimney, the more like an open pipe the sound becomes,

The second class, or half-stopped pipes, represented chiefly by the Gemshorn family, is most closely related to the open pipes, but the smallness of the opening at the top makes the tone assume some of the characteristics of stopped pipes. Stops tone which combines softness with assertiveness, and brightness with a mini-

.The intelligent and effective use of halfstopped pipes will follow as a logical result of the knowledge of their structure and quality. Inasmuch as they stand between open and stopped pipes, they will he used

(1) Alone, when a brilliance midway between open and stopped pines is desired (2) To add to stopped pipes some of the quality of open pipes, and to open pipes,

some of the quality of stopped pipes. (3) In Combination with both open and stopped pipes, as a means of bringing the two together and unifying the tone.

Our Salaries

By R. Dunham

None of us would object to an increase. Few of us are likely to get it. Before changes of pedal, while the simplicity of we say too much about it however, would structure enables the student to follow the it not be well to pause and consider the modulations with case. To keep the tones situation? Are we worth even what we of one chord from mixing with those of get? Many of us feel the present propa- another requires no little skill. The pedal ganda for "better salaries to the organ-should never be pressed down simultaneist" to be ill-considered. It would be vastly ously with the chord, but immediately more valuable and, incidentally, more after; and it should be released before the profitable to make our slogan "better next chord is struck. music to the churches."

Every organist knows whether he is trying to give the very best that he can produce, or whether he is more concerned about his salary. Churches may sometimes be unfair to their organists. Is it not true that just as frequently organists are unfair to their churches? It behooves us therefore to examine ourselves before we complain too loudly about of Music, London, England, born in 1823 easily places him in the foremost rank of what we are being paid. We must make and died in 1876, is to-day the favorite all composers who ever lived. our church music so much better that every service will be a revelation of the very finest that sacred music has to offer. Then and not sooner, shall we have any moral right to force our churches to raise more money for our monthly checks .-American Organist.

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Hymns and Chorals

By Charles Knetzger

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to the choral form. It is usually written has excellent exercises for the production be easily understood, under his guidance, for four voices which, when played or of fine discrimination of tonal effects in we had the reputation of having the finest sing together, form chords which give the chord playing. He advises directing the boy choir in England, for hymn singing, composition a dignified character and force of the touch to a particular voice of His power of intensifying the beauty, make it well adapted for divine service the chord by employing the legato touch, as an expression of prayerful adoration, playing the other voices with a finger stac-

Hymn and choral playing is of great cato. The following examples will make importance to the student of music, for it the meaning clear: develops his musical intelligence and sensibility in a remarkable manner.

A good way to master hymn playing is to take each voice separately, beginning with the highest, practicing it until it can be played correctly and fluently. Then the of this family produce a clear, incisive parts may be played together, while the pupil endeavors to follow each voice in turn, either mentally or vocally, if possible Parts which are too high or too low for the voice may be sung an octave higher or lower, as the case may be.

Hymn and choral playing is well adapted to secure an agreeable, smooth singing tone; for the keys must be gently depressed and held their full value with a firm clinging touch, instead of striking them and releasing them instantly. For this reason it is necessary to make frequent changes of fingers upon the keys to insure a smooth legato effect. Thus, we often find two fig-

ures written over a note, as for example 45. This means that the note is to be played with the fourth finger, which holds the keys down until the fifth finger is substituted in its place. This is usually done almost instantaneously. The fourth finger is then free to play the next note without breaking the legato.

Choral playing also affords excellent opportunity for pedal practice; for the fre-quent changes of chords necessitates many

A Famous Hymn Composer

By E. A. Tranah

composer in the Christian world; and On looking over the Sunday papers it is I have his original manuscript. They were yet comparatively few people (even mu- a rare thing to find a church program, of at once received as gems and inspirations sicians) know his name. This fact has any denomination, without at least one of the highest order. been tested several times in social and his hymns on it. To mention a few of his church gatherings of many denominations writings will convince our readers that the church gatherings of many denominations writings but counties our reasons may be "Music is preeminently me (nritinal and it will stand the same tot oday), forment position was earned by this great, Music is the fundamental that touches all "I om in favor of establishing a defi- with hymns as the preference in this class. solemn ever held there,

THE Rev. John Bacchus Dykes, Doctor ten were for Dr. Dykes' music; which

secular music is the more popular, body; and his funeral service at Durham men in their common human feelings.

sus, Thou Art Standing," "Our Blest Redeemer," "Hark! Hark! My Soul," "O Paradise," "Art Thou Weary," "I Heard the Voice of Jesus Say," "Nearer, My God, to Thee," "Days and Moments Quickly Flying," "Eternal Father Strong to Save," "Day of Wrath, O Day of Mourning," "Hark the Sound of Holy Voices," and over one hundred others in every Episcopal, Methodist and Presbyterian Hymnal published in the English language, flowed from his consecrated non Dr. Dykes was, for many years, Rector of St. Oswald's Church, Durham, Eng-

land, a small chapel under Durham Cathe dral which was only used on weekdays by the divinity students of the University; so Dr. Dykes spent most of his Sundays at St. Peter's Church, Newcastle-on-A HYMN is a religious song belonging Mason's Touch and Technic, Book IV, Tyne, fourteen miles away, where it can solemnity and grandeur of the words, was wonderful. His instructions were, "Put your whole thought and sincerity into the words, and the music will take care of itself:" and this will be found to be the very foundation and true key-note for making our grand hymns appeal directly to the minds and hearts of all carnest listeners as well as singers; sending the congregations home with the feeling that. as Bishop McClaren of Chicago remarked to me, with his hands on my shoulders, that he "felt better after the service; that the intense sincerity affected him, so that he could preach better;" whereas, careless, thoughtless, frivolous singing so depressed him that he could not collect his thoughts sufficiently to bring them out as forcibly and distinctly as he would wish.

Music to Illustrate Words

I have heard Dr. Dykes say to his fine choir that, if they could not improve on the beautiful words with music, it would be better to cut out the music. Every phrase was carefully studied, and the wonderful work achieved by him was the result of his sincerity with which he inspired those under his guidance, and to his writing music exactly fitting and appropriate to the words. A good soulful organist can almost tell what his music means, vithout any words,

I was fortunate enough, as boy and man, An effective way of securing variety be under this great master's training when playing hymns on the piano is to for twelve years; and in my church work, emphasize each voice in turn, first the soas soloist and choir master in America. I prano, then the alto, tenor and bass. As have greatly benefited by following in his the force of a stroke depends largely upon footsteps and striving to have those around the speed with which it is struck the fingers me to use their best endcavors to study which play the predominating voice should every word they utter. More perfect and strike the keys with a speed somewhat inspiring music can thus be produced than greater than that of the other fingers. in any other way; of course, not neglecting Beautiful effects can be obtained in this the correctness of the music-and this comes naturally when the heart and soul are in the words.

There have been reasons for writing this article. First, that the name of a man who stands so preëminently in the front rank should be remembered; and second, that a study of his works and methods may add to the piety, sincerity, beauty and grandeur of our church services.

All the hymns enumerated in this article I sang in on their first production as well as of most of his others, of many of which

Sacred music invariably gained the vote, Cathedral was one of the largest and most Great music brings us very close together, "I om in Jovor of establishing a act;" with hymns as the preservace in this class, solemn ever near there, some to some, with hymns as the preservation name their interest of the passing those present to name their interest of the present to name their individual activities."—Presinest Harding factors, an average of four out of Holy, "Jesus, Lover of My Soul," "O Je-Horace Whitehouse, and the present the presen

The One-Legged Organist: A Word on His Behalf

By Edward Benedict

THE quintessence of opprobrium, the ul- and tibias could not be served undiluted to timate concentrate of scorn, the superlative the eash customers without incurring their of invective hurled forth by the legitimate vehement displeasure. This state of aforganist upon the head of his theatrical fairs made it necessary to close the swells organist upon the head of his theatrical rairs made it necessary to close the swells colleague is "one-legged organist." It tight when two-foot pedal passages were sums up tersely the feelings of one who played, a very unsatisfactory procedure. bas climbed Parnassus via Bach, Guilmant The fact that the "movie" organist played and Widor toward a parvenu lately gradu- almost entirely from piano or orchestral and from the submerged ranks of mere music was another factor influencing him

"piano players." envy, too, for who will dery that the all bass passages being taken care of on monopped has many times gained fame and the manuals. With the sixteen-foot reeds pecuniary reward far in excess of that accompulated by his more conservative brought out quite satisfactorily with the

not coined especially for the theatrical to play modern keen-voiced, high-pressure player. For years teachers have been ac- organs is with the one-foot pedal system. customed to apply the epithet to pupils I have heard two of America's foremost foot from its comfortable place on the sages on mighty-voiced units and the reswell pedal when duty called. The theatri- sult, while spectacular on account of the one-leggedness in the face of a hostile as musical. world and even gloried in his shame.

is not easier to let one foot do the work manly possible and solo passages can be of two. There must be some other rea- rendered only in a jerky and disjointed son why the upper half of a theater organ's manner. A friend of mine who was pianist pedals retains its virgin varnish year in in a New York vaudeville theater perand year out while the lower octave wears suaded the management to install an organ. down to the contacts.

in organ construction which is responsible a "movie" organist. The ambiguity of his for this one-legged style of playing. First, foot work prompted me to inquire as to the electric swell action enabled the player just what system of pedal technic be emto produce accents, thus giving a welcome ployed. His reply was illuminating. vitality to what had hitherto been a some- very simple, Beredict. Any note I hapwhat sombre art. This new way of using pen to hit is the right one." the swells, plus a constant use of the

nocuous flutes, reeds and strings of yester- the shutters has also been suggested. Patrons complained that the music was such through circumstances and not en"too loud" and that it "hurt their ears." tirely through inclination—From the Dia-In other words, keen strings, kinuras, tubas pason.

toward one-footism. The tendency was to Mingled with the scorn is a touch of let the pedals play the simple bass notes, left hand

The phrase "one-legged organist" was . It seems to me that the only logical way who are too lazy to disengage the right theater organists attempt "two-foot" pascal player, however, brazenly flaunted his elevated consoles, could hardly be classed Mind you, I hold no brief for the one-

How did he get that way? It certainly legged system. Accuracy is not always hu-A few weeks' practice at a convenient To my mind it is the radical change church and he was ready for his debut as

The one-legged theater organist is here tremolos, seemed to please theater audito stay until the organ builders devise new ences, and so the organist's right foot and means of operating the swells. Just what the swell pedals became inseparable pals. form this invention will take the future The advent of high wind pressures ena- alone will tell. I favor a tilting back-rest bled the voicers to produce stops of marked to operate the swells while both feet are individuality, in distinct contrast to the in- busy on the pedals. A double touch to work

year. The theater organist soon found that Jumping to the coda, I would request the quickest way to invoke the managerial you legitimates to temper your scorn with wrath was to play with his swells open, pity. Perhaps the one-legged organist is

The Choir Attendance Contest

ATTENDANCE at the rehearsals of a volunteer choir is such a live question that days scores one. any solution of it is always a source of interest to such workers. A contest held ness deduction. by the choir of St. Luke's Episcopal with wonderful results.

We quote the following account from

the Long Beach Telegram: "The contest was exceedingly close, with the winning team showing an average at- without meritorious excuses, will be contendance record for the three months of sidered as resignation. the contest of 84 per cent, and the losers. 83 1-3 per cent. At the checkup it was tendered, discovered that the losing team had earned 498 points out of a possible 598, and the and continue till 9:15. winning team 512 points out of a possible 610. Four members on each side scored master, the organist and rector and the 100 per cent, attendance, during the entire two team captains. period of the contest, while there were "The contest terminates Easter Sunday four others who entered after the contest night, April 20, and officially begins Sunbegan whose attendance was 100 per cent. day morning, January 20. during the period of their membership.

tendance at rehearsals was almost perfect, be declared the winner. The other team

adopted for the contest:

"Each attendance at each service Sun-"Rehearsals not scored unless for tardi-

"Tardiness at rehearsals or services de-Church of Long Beach, California, met ducts one-half point from total score of each member.

"Absence from rehearsals bars member from services the following Sunday, "Absences for two complete Sundays

"Resignations will be accepted as of date

"Rehearsals to begin promptly at 7:45 "Judges of the contest shall be the choir-

"The services to be held Good Friday

the organization is a volunteer choir of evening score one just as a Sunday service. "The team scoring the most points shall The following are the rules which were will be required to present the winning team with an evening of entertainment.'

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Organ and Choir Questions Answered

By Henry S. Fry

President of the National Association of Organists, Dean of the Pennsylvania Chapter of the A. G. O.

Gross Floets; 8 ft., Dulcians; 4 ft., Germatorn; 18 vert. Onno., 16 ft., Isomonio, 8 ft., Violin Savet. Onno., 16 ft., Isomonio, 8 ft., Violin Diapason; 5 ft., Gambie; 8 ft., Suple Clapason; 4 ft., Acallie; 8 ft., Supper Diapason; 4 ft., Vot-Humann; Treendo., Fleatine; 8 ft., Pranti-Onno, 10 ft., Durdon; 16 ft., Lieblich Geleck.

Isomonio Control of the Control of

A. As you say there can be no fixed rule as to

A. As you say there can be no fixed rule as to stops to be need, much depending on the amount of tone being produced by the singers, which was not being produced by the singers, and the singer of th

Q. If the contents of this letter-would help out the "Organ Queetlon and Answer" depart-out the "Organ Queetlon and Answer" depart-be only too glad to have you we it as it might help sourcone else. I sented to attend the Gutimant Organ skools, but it sees impos-ted to the content of the content of the I am enclosing one of their programs with the subjects marked in which I sould like to become proficient. I desire to become pro-ficedly in the subjects under the three headings.

cadings.
1. Church Service Playing.

headings have berrier Playing.

Recital Playing, "Leavers," shoot, what record to me would to me the the shoot, what record you make the shoot of th

A. You have set for yourself a difficult (perhaps not impossible) task in endeavoring to the perhaps not impossible; task in endeavoring to the control of the library, assuming of course that you have already acquired some organ technic, manual and pedal;

manual and pedal:
FOR PRESENT STUDY: Master Studies for
the Organ, Cari; Pedal Studies, Nilson; Trios,

O. For the past several years I have been a student of the plans and as now playing Bonnett (regard Works, complete, Back, New Yorks, Ne

would suggest that you then put the number of chestration, organ construction, specifications.

Continue your plane studies until you have accounted a brilliant facile reduct, which will be accounted to the property of the put that the property of the put that the

New, Cooke.

Macazines: The American Organist; The Diapason; The Erude; The New Music

A. G. O. EXAMINATIONS: Associate and Pel-lowship Examination Tapers (Hound).

A. G. O. EXAMINATIONS: Associate and Pel-lowship Examination Tapers (Hound).

Grams by Same A. Baddwin and Charles and Charles of the Course the Course of the

Q. Where is the largest organ in th world? Who built it? What is its tota number of stops? Where may I obtain it specifications?

A. The largest specifications are superiorised as the specific in the Wannanker Store, Philadelphia. The original representation of the specific in the Wannanker Store, Philadelphia. The original representation of the specific in the spec

its construction.

Twenty-five freight cars would be required wearly like regint cars would be required to carry it.
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The incandescent lights strung along the organ chamber would light the streets of a small town.

being a pinceer relate sion tone.

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(Continued from page 569)

to teach officer they have been playing, chestra or band as a training school to and when, and how many times, and what help as many players as much as possible and when the been perfected at each play- Every ensemble has its ups and downs, that tells him at a glance just when, how as possible in training to keep the organiwhy every piece has been played, zation full and up to standard. The more and why creaty place and owill so pressure from the bottom, the higher the well repay the time put into it as this sort band will go. The more competition to of bookkeeping. With its help lessons may enter, the harder all will work. be planned so that every second of the re- The leader should plan to have pupils hearsal may be used to advantage. The like this play whenever possible, but with nearsal will soon respond to this and their the good-natured understanding that prointerest will increase tremendously as they fessional playing comes first. The leader will feel the joy of progressive accom- will gladly use what time the student has, plishment. Nothing kills a pupil's interest and spend his energies on those who are more quickly than vague and pointless coming on and need developing. The leader rehearsals. Nothing increases his inter- may often use these professional players to est more than the increasing perfection of fine advantage by asking them to sit in the ensemble in a definite, recognizable their respective sections and help the poorer and satisfying way.

Temperament

One of the things that the leader has to contend with is the good player who thinks he is a little too good to play for that particular leader or with that particular bunch, This will require tact. The first thing that the leader must do is to be sure that his players will never get the idea that he does not want them, (they must be made more welcome to this class than to any other), but on the other hand, for their own sakes as well as that of the leader, they must never get the idea that they are indispensable. This is fatal to good discipline in any band. Many leaders put up with all kinds of trouble from some particular player because he plays well and the leader needs him.

This attitude is likely to crop up at any time in any ensemble and if after a heart to heart talk between the leader and the uppish pupil, the pupil still thinks he can only condescend to play, he should be summarily dismissed no matter how much of a wreck he leaves behind. There are always others coming on, and they will come on faster if the band is rid of trouble makers.

This brings to mind a leader who was endeavoring to organize a chorus in a suburban town which had many fine soloists but few who were willing to sing in a chorus. He said to the members at the end of a rather slenderly attended rehearsal, "Now, if you know of any fine soloists who will come and sing in this chorus to help us out, just tell them that we do not want them." This is the attitude the band leader must take toward the soloists he will invariably find in his schools who will just condescend to help. They should be there to play as well as they can and to be a part of the permanent personnel of the band. Any leader who takes them in on any other basis is simply laying up trouble for himself. The band may not be as good for a while, but it will pay in the end to be very firm on this point

Leader's Attitude Toward Good Players Then again, the leader may not be so 1926. very fine and it may happen that some of ing. A little tact on the part of the leader will smooth this over, but if it does not it should be summarily dealt with. Of course, in a case of this kind, the leader would better do a little studying himself, and so win the respect of the players. This situation, however, is not entirely confined to the school band. Professional bands are very prone to the same trouble. It is well for the leader to instil a keen suggested: sense of fair play into his players before they take up professional playing.

The leader continually has to face the not be at all discouraging. On the contrary, for Orchestra and Band Instruments, J. E. the leader should openly rejoice that he Maddy and T. P. Giddings.

Teachers who have a number of bands has been able to send fine players out into to teach often forget just what pieces to the world. He should look upon his or-Every leader should keep a book but the wise leader has as many players

players in various ways.

There are often good players who will not condescend to enter the band. They are either training for soloists, or their teachers do not want them to do ensemble work, or for various reasons they think that band playing is beneath them. The leader should interview the player, his parents and teacher, and frequently this false attitude on the part of the student can be changed. However, nothing succeeds like success, and the leader should never spend his time or energy teasing these into his band. Let him spend it in raising the standard of the ensemble, and when this has arisen to where it should be there will be no trouble in attracting and keeping these fine players.

But these students should not be allowed to appear on the school programs, nor should they be given band credit unless they play in the school ensemble.

Contests

Band contests are most interesting and are of much value to the participants if properly conducted.

Many such contests have been held in the past, both for school bands and for amateur community organizations, and an even greater development is expected in the future. They are becoming a particularly popular feature at county and other

With the idea of bringing more uniformity into the school band events and making them more effective in raising the standard of school music and in securing better recognition for the importance of school music, the Committee on Instrumental Affairs of the Music Supervisors' National Conference has been organizing high school and grammar school band contests on a State basis annually since 1924. In some cases the Committee has held the contests directly under its own auspices but in most cases it has co-operated with local agencies, usually state colleges or universities, the Committee assisting with prizes. The first national contest will be held by the Committee in the spring of

For further information concerning the best players merely tolerate his play-school band contests write to C. M. Tremaine, Director, National Bureau for the Advancement of Music, 45 West 45th Street, New York, who is Secretary of the Committee,

Ribliography

For those who wish further information on the subject of teaching bands and of band instruments the following material is

"Instrumental Technique," for Orchestras and Bands, by J. E. Maddy and T. P. Giddings; "School Orchestras and Bands," Glenn Woods; "Building the School Oring school and other reasons. This should chestra," R. N. Carr; "Universal Teacher

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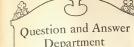
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Sustained Notes: Phrasing: Grace touch; from which you will gather that you would do well to keep your nails relatively short. Q. 4. When notes occur like this:

would do well to keep your naim relatively below.

Chan size is do say how to the interpretation of a son, an originally lettered by the conspace, to transport the first property of the conspace in transport that each key has to conspace in the constant of the constant at planed together, are they soft by cretten sur-placing the con-ting of the star over the note to the star over the note to the star over the note to star over the note the star over the star over the tree and to test at the close of load with the note directly at the star over the note to small note at the close of load with the note directly at the star over the note tower the note obere. It is the word to not star over the the basis of the trill?



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NO MISTAKE is more frequently the first few years than commencing a passage with the down-bow when it should be begun with the up-bow, and vice versa. The average pupil, when he plays the first phrase of a composition, or resumes playing after having stopped at some point in the piece, slaps his bow on the string without giving a thought to whether it should be a down- or up-how. As a matter of fact the beginner usually commences everything with a down-bow although a pupil is found occasionally with

the early stages of violin playing it is of bow should be applied wherever possible depend on the teacher for every little Since the martele, or "hammer-stroke" the utmost importance. The teacher should to the notes which are placed on the natalways ask the pupil whether the begin- urally accented parts of a measure, or on ciples of the art of bowing and phrasing. ning stroke of a phrase is up or down and notes to be specially accented as in the case also ask the reason. If the pupil does not of SFZ, FP effects. Of course there are know he should be told. It is a good immunerable instances of accented notes beplan at first to have the pupil say "Up" in taken with the up-bow, and many howof violin playing; and for this reason notes, at a juncture where an accent accent or "Down," as the case may be, before ing exercises for teaching accents on the the location of the up and down bows to fall naturally. Like the detache it is he starts a phrase at the beginning or at up-bow. But I am speaking of the funda- is of enormous importance in giving played with the most bow possible. any point through a composition. If he mental rule in violin playing that where- the pupil the true ideas of rhythm. Only The staccato is a cardinal asset of many is compelled to do this during the lesson, ever possible, the down-bow should come good editions which are marked by good a great violinist. A certain "drive" or the habit of determining the direction of where the accents lie. the first stroke will be firmly fixed in his

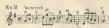
In very rapid passages of sixteenths and
Most editions of standard studies, such as pre-requisite. It can be divided into six

private practice. stroke is wrong, each succeeding stroke will be wrong unless corrected. A bright pupil will often correct the bowing after having started it wrong, but too many will keep on to the hitter end; down-up, downup, where it should be up-down, up-down,

Commencing wrong and continuing wrong is like the trick we used to play with dominoes when we were children. We placed a row of dominoes on end, half an inch apart. When the domino at the end was knocked over, it would fall against the next, and so on down the line, until all were knocked over. In the same manuer if the first how stroke is wrong every stroke will be wrong to the end of the composition unless corrected.

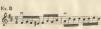
The following bars of a march by Meyerbeer illustrate what happens when the wrong bow is used at the start. In the first example the up-bow is used, as it should he:





The student should try both ways and see how much better the first and correct method of bowing makes the composition sound.

The third example is from a study by Mazas. This must be begun with the down-bow in order to bring all the downbows on the naturally accented parts of the



Let the student try the passage both should study their aspects.

than the up-how. Consequently the down- grace, particularly charming to women, of some importance is the balance of the -Eduard Remenyi.

The Violinist's Etude

Edited by ROBERT BRAINE

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Up or Down

its proper rhythm and effect.

Using Unmarked Music

mirably adapted to the purpose.

he designated.

and the careful thought the pupil is obliged in playing the composition. In the second example the down-bow is an insight into the principles of violin those merely phrased and not marked in a incorrectly used thus making each succeed-howing, which will be of the greatest pos-characteristic manner for the violin, or ing how stroke wrong and spoiling the sible value in getting a correct idea of who has an ignorant teacher, will never thythin and swing of this stirring march: good violin playing. It is also valuable succeed in playing otherwise than in a week position in which staccato with a "nervous" to him in that he will not he obliged to and ineffective manner.

Correct Bowing Develops Rhythm

violinists should be used by the student. fire, found so often in a born player, is a mind, and he will observe it during his thirty-seconds, when the first of each those by Mazas, Kayser, Kreutzer, Fior- gle note, diverse string changing, staccato, group is taken with the down-bow, the illo, and Rode, are well edited and prop- and slurred staccato. It will readily be seen that if the first natural heaviness of the down-bow stroke erly marked; but there is a vast amount. At the start of the staccato, the bowis of great assistance in giving the passage of orchestra and solo violin music which hair should be pressed to touch the stick. is hardly marked at all. Much of it is and released gradually in a drawn-out T IS A very good plan for the teacher of bowing should be used, the proper num- particularly difficult when notes are on o obtain some solo or orchestra first ber of notes in a slur, and so forth. A the same string; but it takes on the asviolin parts in which the down- and up-hows great deal of violin music is marked by pect of an obstacle when a series of notes are not marked, the notes are incorrectly composers, arrangers, piano and wind in- must be played alternately on different sturred, and indications of length and kind strument players, and other musicians who strings. Here the "trick" is to make a of bowing are omitted. Some publishers have little practical knowledge of the change using the termination of the note of bowing are omitted. Some plantages of the change using the control of the cont recely, and tries to play it as it is marked, should be heard. These parts should be given to the punil which results disastrously in many cases.

to mark correctly, one or two each week. The violin student who, during the years When they are brought to each lesson, the of his violin study, plays from nothing but teacher should look them over and call the good editions, correctly marked, and has the "use-the-wrist" precept of violin playpupil's attention to anything he has marked a good teacher who understands perfectly ing, with a stiff, motionless wrist, prowrong. The up and down bows, the cor- the correct principles of violin howing, pelled in short jerks by the whole arm. It rect number of notes to be played under learns instinctively to apply the proper will be found, however, that up-bow slureach slur, the length of bow required, and bowing, phrasing and fingering to any red staccato is more difficult than downthe kind of howing to be used, should all given passage. His playing will be cffeetive, hecause it is based on correct prin- tyro need not worry about this, because The constant corrections of the teacher ciples calculated to give the best effects most compositions either are arranged with

bring to bear on the various parts he On the other hand, the student who obliged to mark will in time give him plays from wrongly marked editions or

A Consideration of the Spiccato, Détaché, Martele and Staccato

By William Kupper

are four divisions which helong together is a difficult affair, given either to the born the vocal cords of the singer. To attain in any discussion because each has some genius or the hard worker. relation to the others. Each represents an obstacle whose surmounting means one long, and effective step to a fine technic, Spiccato is necessarily used when the

IN THE technic of the right arm there Just as in all things, its accomplishment be as intimate a part of the player as are

Rapid Spiccato

and its subsequent membership in the art- tempo is fast. Accordingly, the fingers of ist class. Nearly every great work has the left hand must intone with precision passages employing one of these four how- and celerity. When a small section of the ngs, so it is obvious that the violinist middle of the bow is used, a light up and down stroke, gradually increasing in speed ways, first commencing on the down-bow, The spiccato's peculiar lightness, differ- will make the stick bounce. A perfect and then on the up-bow. He will soon ent from the more stolid, heavier bowings check over the caroning is the hardest ence whatever should exist in the direct see how difficult it is to get the proper of the others, makes it stand apart. The task, but continual practice will give the rhythm and accentuation when he com-mences on the up-bow.

drizzling rain of an autumn shower, a desired control. Finally, effortless light-string of naive, almost pellucid pearls, al-ness must be achieved. Again, practice Nothing is more important in violin ways suggest the perfect spiccato. The and some artistic sense will bring the gift. study than to get the up and down bows in true virtuoso, rambling through the tricky, Slurred spiccato can be practiced to adthe right places. The down-bow, as every delicate lines of a spiccato-laden composi- vantage by means of scales played with the violin; that is, to overdo the effort to the right passes. The dearns, is naturally tion like Gossec's "Gavotte," can fill an down-how notes howed, and a similar num- make its history poetical, when the instruheavier, and gives a more vigorous sound audience with a sense of lightness and ber of up-how notes bounced. A factor ment just as it stands is perfect poetry.

stick, but it is safe to say that a Heiferz can play a "Perpetuo Moto" almost as well with a mediocre bow.

The détache, next in lightness, requires a sure bow arm and simultaneous finger placing. It is never very loud, because of the method of accomplishment. As any beginner will find out, tone always decreases nearest the fingerboard. Détaché is played almost directly over the widest part of the fingerboard, with long, straight strokes. It is necessary to watch the course of the bow, to correct any aberrations. As the name suggests, the notes are

bridge It is an intermediate variety: a type of bowing between the détaché and the staccato. The martele is usually used

even marked wrong, as regards up and note. When this is done rapidly, the effect down hows, fingering, where certain kinds is a sententious or brisk note. It is not

Slurred staccato is played contrary to bow staccato of the same variety. The up-bow staccato, or can readily be changed. A scratching, weak staccato is barren of interest; a fiery, clean staccato produces confidence in the player's ability and enlivens a passage. The Bach double concerto is a noteworthy example of a comvibration will produce an effect equivalent to that produced by compositions of more romantic nature.

An Instrument of Expression

By Hope Stoddard

this end the instrument should be held directly in front of the player, with the fingers of the left hand in readiness to drop on the strings.

There should be no strained attitude of shoulder or head. Clamping the violin between shoulder bone and jaw bone deadens the sound, as does also padding under the violin. In short, no unnecessary interfer-

"It is unnecessary to make a legend about

THE GUNN SCHOOL The Violinist as a "Coach" in Ensemble Playing for Pianists

By Ben Venuto

MANY violin teachers not only conduct soft. The power to discern from the musia good ensemble player unless first of all slightly more prominence. a good accompanist.

should be reasonably rapid readers.

Beginning with material which does not melody. offer any special technical difficulty, the The best material for this sort of study nor hurrying over long notes.

manner

ment with piano accompaniment and those dious work, and not too difficult. in which the relative importance of the in-struments is reversed. In the former case, Beethoven. All of his ten violin sonatas struments should both be equally loud or and C minor.

classes in ensemble playing for their violin cal content of a piece which of these three pupils, but also are in occasional request to conditions exists at any given spot is one teach pianists the art of accompaniment and of the highest tests of musicianship. Where ensemble-playing. These two things, by two themes of apparently equal importance the way, though not synonymous, have much are combined together, generally the one in common, as one can scarcely hope to be having the slower notes should be given

All dynamic signs, such as f, ff, p, pp, sfz., the good; also, it is desirable that they paniment passage may often be properly no louder than an mf would be in the principal

first thing to be taught is to take the cor- is found in classical sonatas. Schubert's rect tempo at the start and stick to it (ex- three Sonatinas are the least difficult, though cept where otherwise indicated by the com- the second is more so than the first or third. poser) not slowing up in rapid passages They may be had in one volume, at a modest price. After these, use Mozart's. His The next thing is to observe the nuances, eighteen violin sonatas are published by such as rit, accel., the fermatas, and so on. two or three different American firms in a While, of course, it is possible to exagger- somewhat bulky and expensive volume, ate these unduly, it is almost universally which it will pay the teacher to own, but if the case that amateurs take too little ac- it is desired to get them singly for the count of them, and either do not observe pupil, they may be had separately and quite them at all or do so in a timid and trifling economically. These are among the most beneficial works possible for acquiring the Following on this, the pupil should be art of ensemble. Coming to more modern led to distinguish between those passages times, Dvorak's Sonatina for Violin and in which the violin appears as solo instru- Piano, Op. 100, is an interesting and melo-

the piano tone must he kept somewhat sub- are good, but the one in F (No. 5) is the dued; in the latter it must sound out (at greatest favorite, and may be had singly. least in its principal melody) above the (The great Kreutzer Sonata may also be violin. In Mozart's sonatas there is a con- had singly, but this is a work for only the tinual interchange. Passages also occur, most mature artists.) After these, we though not so frequently, in which the in- recommend Grieg's violin sonatas in F, G

original curve, and the frog and fittings

Hints on Re-Hairing the Bow

in regard to re-hairing violin hows. Some of the workman, and the size of the city

people even believe that when the hair where the work is done. In the smaller

gets dirty and worn out and begins to be towns where there is no one competent

thinned out on account of broken hairs, it to re-hair bows, the violinist had hest send

is the hest policy to throw the how away them to a good workman in the nearest

and get a new one. An ETUDE reader writes to inquire, "Is it hest to have a violin bow re-haired or to buy a new one?" Where a bow is of very poor quality,

some say they are not good after being re- with the stick warped and without its

Here are the facts in the case. If the in bad condition, it is often the hest plan

bow is one of good quality and the stick to get a new bow, as the old one would

is not warped or has not lost its inward not be worth re-hairing. At present prices

curve, it is always well worth re-hairing, the minimum amount at which a bow ean

always providing a competent repairer be bought, which will do even passably good

can be found to do the work. If the hair service, is \$5.00. The advanced student

is not put in properly, with the hairs in should have a bow costing from \$20.00 to

straight lines (not crossed) and of even \$30,00 at least,

tension, the bow will not play properly

Perfect re-hairing is quite a difficult art,

and, as a rule, we rarely find a workman

competent to do it, except in one of the

larger cities, although we occasionally find

a good man in a small town. Many

violin students try to rc-hair their own

bows, but they make a mistake in so doing,

as it is a tedious job at the best, and takes

One of the most difficult things in re-

hairing is to fix the hair at exactly the

right length. If too long, the hair cannot

he screwed up to the proper tension for

playing, and, if too short, the hair cannot

The present cost of re-hairing runs

from \$1.00 to \$2.00, according to the

although the stick is good,

a large experience.

be loosened after playing.

A GREAT deal of misinformation is about quality of the hair, the skill and reputation

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- JUNIOR FTUDE

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A Trip Through Musicland

But there is one trip that can be en- where we are, we cannot get lost.

wants to come with us must love music lots of them on our journey.

Now let's start! We go first to Appli- "rest" places on this road.

MARY DARK KEY

there are extra ones on this street) will Waltzes," it is 3/4; in Marchville, 4/4;

gladly direct us. There is no danger, some towns allow 6/8, others only 2/4.

Street straight. It is in the center of or we shall get a summons from the

the City of Talent, and very easily reached patrolling officer, Mr. Time. from any of the nearby suburbs—Much, All this country that we have just been

will be easier.

Now we must drive up the hill itself,

famous for its beauty the year round;

(To be Concluded Next Month)

know about it, but it is very popular there! What a beautiful road! And

Club Corner

DEAR JUNIOR ETUDE:
Several of my friends have formed a club
Several of my friends have formed a Club
Support of the State of the State of the State
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THE ETUDE

DEAR JUNIOR ETUDE:
I read in the JUNIOR ETUDE about some girls who had a music club, so, I thought I would till you about ours. We meet every month and have dues of five cents. We have a short program of plane solds and duets. After the program we have refresh-

From your friend.
Vivian Andreson (Age 11),
Michigan.

There is one thing necessary before to our ears? They must be the tone-starting, and that is that anybody who birds up in the staff-trees! We shall see wints to come with us must love misses to solve anything class in the whole wide with his whole heart, and soul and mind—more than anything class in the whole wide more than anything class in the whole wide with the world in writing notes and we are awared and ware awared and wared awared awa writing notes and we are awarded og a picture of some composer and

"How I Shall Play"

By Rena Idella Carver

I SHALL play my chords so big, Folks in China 'most can hear. Broad and deep like chestnut trees; Proof of relaxation dear.

I shall play arneggios, too, Sweeping furiously along, Just like crimson flying leaves, Tossing with the wind's wild song.

I shall play my scales so swift, Clear and neat with no mistake; E'en the squirrels with envy turn, As their flying trips they make.

I shall play my finger work-Each tone round and full and free-Exercise and trill shall be, Just like apples from the tree.

I shall play some octaves rare, Balanced surely, clean and true, Imitating branches, leaves, Pounding when the wind blows through.

I shall play all studies, too, With such speed and cleverness, Such endurance; rival be Of the birds in gracefulness.

I shall play my pieces new, Rhythm like the swaying grain, So the spirit all may catch, And the joy cannot restrain.

I shall play all my review, Delicate as Autumn haze; Mellow, luscious, ripe and rich: Glowing as the Autumn days.

This is how I'll surely play, If I really do good work, Just as teacher tells me to, And ne'er a day my practice shirk

By Marion Benson Matthews By Constance McGlinchee Auto trips are, of course, enjoyed most is marked differently from some; that is,

Lou finished with a magnificent flourish, the piece she had been playing for the in the summer time. Even then they by lines and spaces. This is confusing family's enjoyment, and hopped up from mean real pleasure only if the car is in at first, but very easy, once mastered. If, the piano bench.

Finishing Touches

perfect condition, the roads good, and the in addition, we notice the clef guide-posts Mother glanced at her keenly. "I used all along, and always make sure just to play that piece, years ago," she remarked, "and it seems to me you have left joyed at any season of the year and in What is that street on the left? Oh, any kind of weather. Everybody does not "Notes and Rests Road." We'll go in out a good many bass notes."

"Oh, I may have left out a few, but it really doesn't make much difference," said what levely sounds are those that come Lou, with a little pout. "It sounds just as pretty, and most people wouldn't know anything had been left out at all."

"Flo, ho!" laughed Harry. "That's like



most people won't know it hasn't a firm though, if we just follow Will Power We must pay very strict attention to these, foundation.' And perhaps some of them wouldn't-only those poor souls who went down with it when it finally collapsed."

"It's not the same thing," declared Lou. Very Much, Quite-a-lot, Unusual, Little through, was the Begitning Hill Section. "Making a bridge sound and safe is much more important. It's a matter of life and From Application Square we take Staff which is very steep and quite rough. But death. Leaving out a few notes isn't go-Road, a very popular thoroughfare. It we can make it all right if we just have ing to endanger anyone's life!"

"Let's use this comparison, then," sughas a new kind of roadbed, to which we on plenty of power. There have been must become accustomed. Also, this road serious accidents here-many caused by gested Ruth. "Suppose Mother made you carclessness. We cannot go too carefully a dress and, instead of finishing it off up this hill. If we take the necessary carefully, said, 'I can't be bothered with the precautions here, all the rest of the trip finishing touches. I will use pins instead of buttons, and pin up the hem instead of So far, we have been going through stitching it.' When you wore the dress on Natural country; but presently, we shall the street, wouldn't you look ridiculous? be in the section known as "The Keys"- Especially if all the pins dropped out!"

Mother and Harry laughed, and even rich in color, with infinite variety in the Lou was forced to smile at this picture of shades of its shrubbery and flowers. We herself. Then Mother said, soberly, "Permust stop here for some more Ambition, haps it isn't a matter of life and death, as you put it. But it is more serious than you think, for this reason: If you allow yourself to become careless and slipshod in your playing, you certainly will become so in everything else you undertake. If you get into the habit of doing little tasks well, you will just as surely do the important ones well. Don't you see?" "I see, Mother," said Lou, thoughtfully.

> AND SHARP ON C THUMB GOES UNDER-SCALE OF D.

Map of Talent City.

Some editions of Paderewski's Misurt d and ing to divide the time alloted to the quarter Leastington make frequent use of this sign, while other suffic odit he notes in detail.

Colorado.

Ans. The sign is an abbreviation, means the graph of the property of the property

Question Box

Dear Junior Etude:
Will you please tell me the meaning of this sign ∞ ?

EX. V_{ij} EX. V_{ij} Mill you please tell me the meaning of the following sign:

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IUNIOR ETUDE—Continued

be discontinued during August and September. This month's answers will appear in October.



DEAR JUNIOR ETUDE:
I have been one of your faithful readers for several years and have derived much en-joyment and help from your columns. My sister and I go to Minicapolis every summer to study music. I take violin and dramatic art and my sister takes plane and

dramatic are seen to the dramatic are seen by the control of the winter my sister teaches music in our home town and I go to high school and take pinno lessons from her.

I also give piano lessons to several small boys and give piano lessons to several small from your friend, I prom your friend, Misconson, Wilsonson, Wilsonson,

Dean JUNIOR FUIDE:

This for road the letters from boys and
This for road the letters from boys and
This for road the first page, so I am
writing, for the first page, so I am
This very much inferested in music. My
I am very much inferested in music. My
together orchester and bond instruments
on the form of the first page of the first

Dras Juxios Ettus:

In one of the many music students that delight in residuity own subsuiled department of the properties of the properti y Fremonagazine,
With best wisbes,
From your friend,
EVELYN R. TEANDER (Age 13),
Iowa.

DRAB JIMOB ETUDE:

I never knew of you until five days ago.

Our Liberaina, Mrs. Kimble, was kind enough to hant up some back members for me. I take to hant up some back members for me. I take to hant up some back members for me. I take to teach muste when I am older. I am thirteen years of age and am in the eightly grade. There have been three must member years of the members of the second three from which the second to the district our schools are seed to send to the district our schools are seed to send to the district our schools are seed to send to the district our schools are seed to send to the district our schools are seed to send to the district our schools are seed to see the second to the district our schools are seed to see the second to the district our schools are seed to see the second to the district our seeds are seen to see the seed to see the second to see the seed to see the se

ontest.
When I was in the fifth grade I went to ushville, Indiana, with Kathryn Bishop and ercy Peters. We had one "suh," Josephine

Deep, Neers. We had one "with," Josephine.
Then in the seventh grade I, my sister,
Then in the seventh grade I, my sister,
Kuttlien, and Derey Peters, went to Ruchand Miss Hunt, I 1924, Brookville came
in sevend while Glenwood won. We three
me to be the seventh of the seventh of the seventh of the
We have no plann one, but with have soon.
We have no plann one of the seventh of the
been going to school I make.
The seventh of the seventh of the seventh of the
in went interesting and hope some readers will
it went interesting and hope some readers will
it is the seventh of the seventh

From your friend,
MARGARET MARY CORNELIUS,
Indiana.

Evolution of a Prima Donna MatzeNauer

POnselle JeRitza GarDen GallI-Curci Sembrich PAtti

The Junior Etude contests will

My Formary issue of the Etube arrived ediscontinued during August and the ediscontinued during August and the ediscontinued during August and the edition of the edit of the edition of the edition of the edition of the edition of

Symmophone Teverse, and the property of the pr

now is Higher Local Graue, Thinay College,
Lately have been practicing some Beetacker of the Market and Schubert's Impromptus
Men I am older and have passed mare
When I am older and have passed mare
of my exims, I wish to be a plano teacher.
From your friend,
Pous Birctow (17),
Dunelin M., Pomanily,
Amellind, New Zealand,

DEAR JUNIOR ETUDE:
I am writing to The ETUDE for the first DEAL SECTION FOR THE EXTENT FOR THE MERCHANGE OF THE PARTY MARKET PARTY MARKET THE PARTY MARKET PARTY PARTY MARKET PARTY MARKET PARTY PART

N. B. THE JUNIOR ETUDE is always glad to hear shout students who really no to some rouble and expense in order to take made which made to the model of the model

Journey ...

Dran Jivion Evide: neountaged to see my ...

I was very much encountaged to see my ...

I was very much consumer of the see my ...

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my coap published among the winners without much. My ambition is to go to a must conservation your time ... I see must ...

pose there are a great many girls and boys with the sum ambiton, but veher there were the see of the

Mary had a little lamb It's fleece was white as snow And everywhere that Mary went, The lamb was sure to go.

She took it to her lesson once, And town instead of bleating, "Baat"

Well—you should hear the thing.



Thurlow Lieurance

Thurlow Lieurance is well known for his arrange-ments of Indian melodies, of which "The Water of Minnetonka" is best known. He spent many months among the Indians for the purpose of col-lecting these melodies.