


8-1-1926

Volume 44, Number 08 (August 1926)

James Francis Cooke

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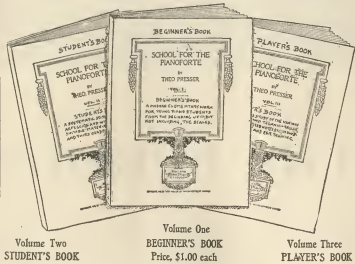
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THE ETUDE

AUGUST, 1926 Single Copies 25 Cents 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 irregular, jerky movement from bar to bar," chortles the joker.

The world has been passing through a kind of musical jamboree. Jazz, with all its symptoms, was literally a species of musical intoxication. Starting in America, it spread over all the globe. Out of the *méléc* came a few minds which had been trained in the better schools of music. With great ingenuity, Whiteman, Gershin, 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 ears 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 "peep" 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 REASON 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 *poetar* 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 our 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 in America.

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, F. M. Bowman and Theodore Presser, the real spirit of invention bred 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 criticism.

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 thinking.

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.

Keys

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 key of G, anyhow."

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 Grave, but dull and vague.	C Gloomy; not very sonorous.
C# Less vague and more elegant.	C# Tragic, sonorous, elegant.
D# Majestic.	D# Serious; not very sonorous.
D# Gay, noisy, and rather common-place.	D# Lighthearted; somewhat common-place.
D# Dull.	D# Dull.

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we have four accented 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 form rhythmic 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,

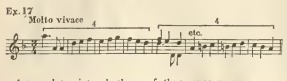


in a title, which consists of sections of one measure only. The more expanded and comprehensive these moments are, the more steady and satiating becomes the whole. This sentence of rhythms of two measures, formed after the last,



makes it perceptible at once.

In these larger rhythmic formations a considerably different effect of the numbers two and three is noticeable. 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 Beethoven, for instance, in one of his greatest symphonies 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 tone; changing or even irregular ones bring unrest or inconstancy and finally decompose into the whole—which may be a mistake, since striking expression of a passionate, unsteady frame of mind.

The student should habitually practice to recognize the rhetorical 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 impart into his feeling and consciousness their manifold expression and to accustom himself to characteristic representation. Both—fluent 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 Gluck 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 to you. 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 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 "bagging" 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 measure." 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 gauge his own advancement and will try to make his note-book a visible record of steady progress.

To Keep Up a Repertoire

By Datoika 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. Assisting 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 the student.

3. Studying "two piano" numbers with more advanced students.

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 the year.

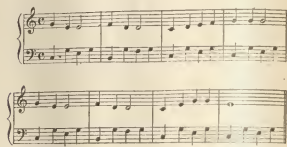
Teach by Comparisons

By Robert M. Crooks

A CHILD usually looks upon everything as being difficult, as there is so much for his untrained eyes to observe. These 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 it in almost utter despair.

Clear the child with the thought that the work to be 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 last has only two changes of harmony. They 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. I compare 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."—BENZLER, TO LOGOUVÉ.

"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 of the pupil. A holy artistic zeal burned in him; every word was an incentive and inspiration."—Single lessons often lasted literally for hours."—MIRCLÉ.

"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 elasticity of his passages are delicious to the ear."—HENRY CHOLEVY.

"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; but as a chamber pianist he stands unequalled."—Edinburgh Courant.

"Nothing equals the lightness and sweetness with which the artist precludes on the piano; and nothing again can be played 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

I HAVE TRAVELED all over the world in many lands, and I love going far afield; for it stimulates the imagination so much to see other countries, other forms of art, other religions, and other points of view. Till this winter I have never been in Morocco, but the unexpected and welcome offer of a short holiday stay from a friend living in Tangier drew me thither.

Where Atlantic and Mediterranean Meet

PROCEEDING on our journey we got into a very small steamer which tossed us across the warring tides of the straits where the Atlantic and Mediterranean meet. This little ship brought us into the bay in front of Tangier where we were met by a motorboat full of dignified Moors dressed in their long white djellabi, which appeared all the more strange to me on that turbulent water. It seems almost incredible to realize that they were soldiers, and some of them even soldiers, dressed as they were in garments which looked more like white bath dressing gowns than anything else. "Very unsuitable apparel," thought I, "for such professions." But these Moors proved themselves most efficient, and, in spite of the heaving billows which threw the boat about like a mere matchbox, we reached the pier in safety.

On stepping ashore I felt immediately that I was in a world transformed—the world of unchanging Islam, of Allah, of Kismet, of the Arabian Nights! Everywhere the white-robed, stately Moors; the mysterious high-walled houses, with their flat roofs and absence of any windows; the crowds of mules, camels and donkeys, their painters filled with every kind of merchandise; the water carriers bearing their goat-skins full of water. But the ultimate centre of attraction was the market place which teemed with every manifestation of this strange vivid life.

Music of the Market Place

HERE WAS always music; weird Arab tunes, alternating harsh and plaintive; the beat of a kind of primitive drum; the discordant twang of an instrument that looked like a violin; and the continual piping of the native flute. In the wonderful Moorish city of Marrakesh, where I went



MUSICIANS IN A STREET CAFÉ

later, the music I heard in the great market place of "El Faa" was quite extraordinary. Opposition bands of artists, violinists, and 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 charmed snakes with raucous incantations and strange notes from primitive clarinets; the whole scene was a veritable cacophony of sound which even the most modern of our composers could scarcely equal.

I think the Moors are really fond of music—their own native variety. I mean, The Great Pasha of the Atlas Mountains, Sid Glauoi, who is a patron of all the Arab artists, sent to Egypt, where I believe the finest exponents of Arab music are to be found, and imported the most expert performers to teach his wild mountaineer Berbers. The Arab singers, too, are greatly esteemed and I was told some go from one great Kaid's house to another, much in the manner of the old troubadours, and are greatly sought after for their talent as singers. Their singing is rather throaty and declamatory to European ears, but it has a certain wild and melancholy beauty that renders it arresting.

Playing for the Pasha

ONE OF THE distinguished Pashas I was invited to learn to play for him, and when I told him that I could not play Arab music, he said that he did not care what I played so long as he might watch the agility of my fingers. "Rams, rams, rams," he said delightedly, "and when I had finished he said he must make me a present of a carpet made by his own weavers in the mountains, as he had so much trouble in getting them to keep his promise, and a large, vivid colored carpet arrived for me the same afternoon.

Travelling in Morocco is not a bed of roses when one is in a hurry. It is all right if you have plenty of leisure and can go your own pace. But I had frequently to start at four in the morning by motor in order to reach my destination in time for my concert in the evening, and I had often to travel ten or twelve hours, and then play the same night. (All passenger transport is done by motor in Morocco.)

Of course, I did not intend to do concert work. I thought only of a holiday; and so such was my luck that I played in had the high sounding name of "La Haute Ecole des études Berbères," and here I gave my audience Beethoven, Chopin, Debussy and Ravel, in fact, just the same kind of program as in Europe, and found the public both understanding and enthusiastic.

This, I must say, is due in a great measure to the French, who have done wonders in Morocco in the short time they have been there. Marvelous roads have been made by them all over the country; majestic hotels, and a high standard of living and education is maintained. All these merits are to be admired in the French Zone, and also their friendly relations with the Arab population. The French run excellent automobile services all over Morocco for the convenience of tourists and passengers generally, and these are comfortable, no vivid one takes the precaution of paying for one more seat than one actually requires.



MUEZZIN, SINGING AT SUNRISE

I WAS GREATLY impressed by the stateliness of the Moors, by their exquisite manners, and princely bearing; by their regard for everything pertaining to the arts and for those who practice them. As an instance of their perfect courtesy I would like to tell of a man whom I met at Rabat, a most lovely and interesting town on the Atlantic Coast. This gentleman, exquisitely dressed in a long black cloak and spotless white embroidered vest, heard me asking our charming French hotel managers what there was to be seen in the city. He noticed her directing me to the famous Moorish gardens overlooking the port, and he at once approached me with a graceful bow and asked me to accompany him to the place himself at my disposal to show me round the gardens and museum. He proved a most charming guide and after having shown me all the beauties of the place he made me another bow like a prince and said; "I regret that I must now leave you as I have to go to the Hammam and take a Turkish bath. I must say, no one has ever seen me of a bath than he; I never saw anyone more

inimaculately clean. I thought he must be at least some great Kaid by his lordly bearing, but when I inquired at the hotel, I was told that he was just one of the shopkeepers of the bazaar, and sold carpets. He never attempted to take me into his shop, or inveigle me to buy. It was just his pleasure to be the courteous friend to the stranger.

If carpet-sellers in Morocco have the appearance and manners of princes, the princess themselves live in the utmost splendour and magnificence. Marble halls, with delicate mosaic pavements, beautiful pillared cloisters surrounding gardens filled with exquisite orange and lemon trees, bubbling fountains and lovely cool air, all vie with one another in impressing clarity and romance to the eye. In the modern palace that I saw had seven bathrooms. In each bathroom there were two large baths opposite each other, one used for soaping, and the other for rinsing off the soap. The Moors think us uncleanly to rinse ourselves with the same water in which we have washed. Are they right, I wonder.

While I was in Tangier I was most lavishly entertained by a noble Moorish Pasha in his magnificent mansion. He was a splendid man to look at, with a fine height and with a fine countenance. When he went out riding on his big white mule, sitting on one of the high peaked crimson Arab saddles, he looked absolutely marvelous.

His dining room was a veritable banqueting hall of noble proportions and the many rich and varied dishes which had served to his guests showed a technique in the culinary art of a very high order indeed. It was a little difficult to manage at first to eat gracefully with my fingers at the right hand only, as is the custom of the Moors, but they say that when you get used to eating in that way, it is far cleaner than having dirty crockery and cutlery to wash, and also saves endless labor.

The Moors are tremendously hospitable, and always have one or two comfortable bedrooms in readiness for any of their friends who need accommodation for the night; and I was told that one is hardly ever obliged to go to a hotel for the night when travelling in Morocco if one is lucky enough to have friends amongst the generous inhabitants. I must say that I found the same charming characteristic prevalent among the Arabs as amongst those in whose delightful houses I spent many happy days.

Cosmopolitan Amalgam in Tangier

I ENTERTAINED my friend, the Pasha, who entertained me to Tangier to my concert there, and he accepted. The audience on that occasion was one of the most cosmopolitan gatherings I think I have ever seen. Two ex-consuls, the late Sultan of Morocco, an ex-Russian Prince, Englishmen, Frenchmen, Belgians, Spaniards, Italians, Berbers 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 eastern 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 house. I hope the piano got safely back again to its home on the top of the hill, but since I had to leave early the next morning, I still remain in ignorance of its fate.

I found, on the whole, that simple melodies appeal to the Moors and that most of all the executive side of music interests them. This is not surprising when one considers that in their own native arts, both decorative and musical,

the appeal lies in the intricacy and ingenuity of their patterns—that is to say, in their craftsmanship—rather than in any kind of subject matter. In this way their artistic outlook approaches nearest to that of our ultra-modern musicians who find mainly on contrasts of rhythm and technical skill in the manipulation of new and striking effects, and not on the creation and development of melody or romantic sentiment as expressed by our classical works.

Atmosphere One of Music

I CONFESS that I felt there was music around me in every Moroccan town I visited. Even the beggars ask for alms in a kind of musical language; then as you walk along the narrow streets you suddenly hear from out of the window of a concealed Mosque passages from the Koran being chanted in curious whole tones. In the picturesque "Souks," as the Bazaars are called, and about the humming market places the very eastern note is weirdly musical. The native Arab instrument, the reed flute, is also always to be heard somewhere; at a window above you; up a side street in the distance; or played by a merchant's assistant, as sitting cross-legged on the floor of his open shop, or even by a beggar boy squatting in the gutter just under one's feet.

Talking of beggars, I noticed a teaching factor in the souks, in which that whilst the rich man riding on his mule gives alms to the poor, the poor man does his bit by giving to the poorer than himself, and so on, until the various stages of society until the beggar in filthy rags, whom I saw stooping to give a farthing to a blind man even more ragged, if possible, than himself.

I cannot quit my golden memories of Morocco without giving myself the satisfaction of a special gratification, and the boundless hospitality I received from my own countrymen. They showed me unending kindness, were one and all full of knowledge about the place and the people, and took great interest in my visit and my art. It was the greatest pleasure to meet them, and to be able to claim them as my compatriots by adoption.

Self-Help Questions on Mr. Harbourg's Article

1. What phases of instrumental performance is of most interest to the Moroccan?

2. How is the same preference shown in his native art?

3. What type of melodies appeal to the Moors?

4. What musical sounds can be heard on the streets of a Moroccan town?

5. What traits of the Moroccan's character are particularly noticeable and praiseworthy?

Pupils' Time-Wasters

By Sarah A. Hanson

WHEN you come late. When you have a lesson poorly learned. When you come with torn music that makes it hard to find things in your book. When you do not think and move quickly the way a musician, utilizing every moment of the lesson time.

When by inattention you make tiresome repetitions necessary. When you leave some of your music at home.

When you waste time fumbling for lesson notes.

The Paris Grand Opera House

By Victor Wynn

MUSICIANS are continually meeting references to the Paris "Grand Opéra," but few save those who have seen this great edifice where so many noble works have had their first production have any idea as to what it looks like. Perhaps the description from *Paris, the Beautiful*, by Lilian Whiting, will make the conception clearer.

"The superb Opera House, designed by Charles Garnier, is approached by a series of broad steps, and the vast arches of the portico are embellished with groups of sculpture of Lyric Poetry, Music, Song, 'Declaration,' 'Idyllic Poetry,' 'The operas,' and 'Lyric Drama.' There are medallions of Bach, Pergolisi, Haydn and Cimarosa. There are sculptured groups representing Music and Poetry attended by muses and goddesses. There are statues of Handel, Gluck, Lully, Rameau, and many others. The 'Escalier d'Honneur'

(Escalier means 'staircase') is a most grand and creation of white marble. Algrin upon and *rosso antico*, and thirty monolithic marbles rise to the third floor (monolithic means made from a single stone). The ceilings are richly decorated with paintings of mythological scenes. There are four tiers of boxes in the auditorium. The grand foyer, lined with mirrors and sumptuously decorated with paintings, contains a group of sculpture, which is a hundred and seventy-five feet in length and some fifty feet in width, with a height of fifty feet. It is one of the most stately and splendid interiors. The races in the Prater, and spent some time at the picture gallery. The last day I went to the cemetery, to visit Beethoven's and Schubert's graves and picked some ivy leaves, which I still preserve. The next day I left Vienna and went to Berlin. My summer holiday was over. After a few days at the hotel, I found lodgings for the winter.

Risking the repetition of a paragraph in the April issue of the *Erube*, page 265, and for the sake of sequence: Mr. Hecht whom I had met in the English Lakes gave me a letter of introduction to Joachim, the great violinist. After my arrival in 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. The first of these was with then was entirely private. Friedrich Graba, with whom I studied the piano, was a very musical person, a lover of the best; not a great pianist, not even a great teacher; but he led me in the paths of musical righteousness.

After having studied with Graba for a year, he fell ill, and I was obliged to make a change. The change was in favor of Oscar Raif with whom I continued to study until I left Berlin, June, 1884.

"Never mind; sing me well the aria and I will not care for the high C. Generally the tenors sing all the music badly in order to save themselves for that one note."

"Perhaps you have not looked well at the scores approved Puccini, 'do you would have seen that the marking shows the singer may, or may not, take the high C at his pleasure.'"

"Oh yes," agreed Caruso. "But it is the system to put it in, that is the trouble." "Never mind; sing me well the aria and I will not care for the high C. Generally the tenors sing all the music badly in order to save themselves for that one note."

"Directly Caruso had finished singing the *Die gelida manina* Puccini turned to the friend who had brought him saying, 'Tell Esclacik that I approve the appearance of Signor in my "Bobbone'."

Caruso was a beginner then. Those who heard him in his prime will be amused at his fear of the high C!

Research

By Gertrude Greenhough Walker

"First, to stimulate courage, ardor, and enthusiasm in the troops.

"Second, to secure and facilitate concerted action * * * by keeping large bodies of men in step with a uniform commanding rhythm, which spurs the lagging, checks the impetuous, and insures mathematical certainty in execution of army manoeuvres.

"There are three distinct types of the march in general use among practically all nations. * * * First and most common, the ordinary parade march, known as dignified, yet stirring, adapted to the rate of seventy-five steps a minute. * * * These are distinctly military marches. In addition to them are the funeral march, slow, impressive and mournful; the wedding march, brilliant, joyful, and hopeful, with occasional touches of tender sentiment."

Every composer has a history and not only is the history of the piece of great help to the pupil, but also some interesting fact of the composer's life will bring him more intimate touch to the piece and the lesson.

Caruso's Meeting With Puccini

By R. Thur

much about you, but never have I heard you sing. Do you know my "Hohle"?"

"The answer came quickly. 'Yes, Maestro; I can sing for you the Romanza, but please do not ask me to put on the high C.'"

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Fascinating Journeys in Music Land

By the Noted American Composer

CLAYTON JOHNS

Professor of Pianoforte Playing in the New England Conservatory

II

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

OUR NEXT stop was in Vienna, where we remained for some days. The opera was "going"; Materna and the great singers were singing. Edward Strauss was conducting his orchestra at the Volksgarten. We went to the races in the Prater, and spent some time at the picture gallery. The last day I went to the cemetery, to visit Beethoven's and Schubert's graves and picked some ivy leaves, which I still preserve. The next day I left Vienna and went to Berlin. My summer holiday was over. After a few days at the hotel, I found lodgings for the winter.

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Caruso was a beginner then. Those who heard him in his prime will be amused at his fear of the high C!

Daily Life

LET ME NOW say a word about my daily life. A friend in Boston gave me a letter of introduction to Frau von Schack, a German lady of high degree, who had "come down" from the world of honor. Countess Blumenthal, niece of Field Marshal Blumenthal, and Hof Dame (Lady in waiting) to Princess Frederick Charles. General von Schack being "in waiting" to Prince Frederick Charles ("The Roman Prince") Countess Blumenthal and General von Schack were married in the Palace under the protection of Kaiser Wilhelm and Crown Prince Frederick. All went well for some time, but unfortunately, General von Schack having fought or cheated at cards, or something of the sort, he was disgraced and the result was that he fled to America and she with

him. After two years of unhappiness in New York she left him and returned to Berlin, determining to support herself and her two daughters. The only means of support seemed to be for her to open her house to three or four students at a time. On arriving in Berlin, and after a few days at the hotel, I went to Frau von Schack's and stayed there for two years. My professional friend of the late tubs in Nuremberg, and my Wordsworthian friend in the English Lakes, coming to study in Berlin, we three foregathered and spent that winter in the family of Frau von Schack, and Frau von Schack being a delightful person; we all became great friends.

Music was my chief study, but I was also interested in German and French. My first teacher of German was a student named "Gabriel" whom we called "Erzengel" (Archangel). He was neither angel nor archangel only a stupid person. My second teacher of German was a student named "Gabriel" whom we called "Erzengel" (Archangel). He was neither angel nor archangel only a stupid person. My second teacher of German was a student named "Gabriel" whom we called "Erzengel" (Archangel). He was neither angel nor archangel only a stupid person.

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our German. The Berlin Picture Gallery was representative of the different schools. Every week, Thursday afternoon, we passed an hour or two studying the "Old Masters," taking one man at a time each week. We occasionally went to a lecture at the university. We were not unarticulated but certain lectures were free to the public. Professor Grimm, belonging to the famous Grimm family, was a delightful lecturer. The weeks passed by pleasantly. We liked everything we did. I won't say, we did everything we liked. In the course of time, Christmas came along. Christmas in Germany was a great event for young and old. Frau von Schack made Christmas merry. There was a Christmas tree, of course, and we all exchanged presents. The old Countess and the young soldier cadets belonging to the family came, we were not made homelike in a foreign land.

After Christmas, the days being short and dull, we began to plan for a spring vacation. My first teacher of German was a student named "Gabriel" whom we called "Erzengel" (Archangel). He was neither angel nor archangel only a stupid person. My second teacher of German was a student named "Gabriel" whom we called "Erzengel" (Archangel). He was neither angel nor archangel only a stupid person.

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Dining with Ambassadors

FRAU LIEBEN von Bleichröder was particularly attractive, nevertheless her father did everything to bring her forward before the world. There were grand dinners with ambassadors and diplomats from all nations, and Frau von Bleichröder, being the head of everything, she invited me to the dinners, and to the musical parties and dances. One I remember in particular, when Sarasate and other great musical lights played and sang.

Frau von Schack still clinging to the remnant of her former glory kept in touch with the Royal Family. On the birthday of Kaiser Wilhelm I he came to me to Kaiser's palace and let me see the presents displayed in one of the family rooms. The only presents I remember were different Gromexes. "On one of them was a card from the present ex-Kaiser Wilhelm, the Grand Duchess of Baden (the Crown Prince's sister) on which was written 'Für Papa, von Fritz und Louisa.'" (To Papa from Fritz and Louisa.)

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CROWN PRINCE FREDERICK was adored by everybody. The present-day ex-Kaiser got his deserts owing to his acute egotism. On the evening of the birthday, there was a brilliant celebration in the "Weissen Saal" (White hall room) of the old palace, where the world assembled to honor the old Kaiser. An act was given from an opera, a shorter play, and then a dance. Frau von Schack "kicked me in" by special permission where I took my place in the gallery where I could look over the whole scene. The costumes were brilliant. The Hungarians seemed, to me, to be the most splendid. The old Kaiser was there, of course, and the Crown Prince and Princess, Bismarck and Molke, too, and many other great people.

After two years of Frau von Schack's chaperone in Baron von Bleichröder's palace, Fräulein von Bleichröder married an Austrian officer. Her father offered her with an estate in Silesia. The officer took his mistress on the wedding journey and placed her in a little house near the gate of the estate. Shortly after the marriage, they were divorced and finally she committed suicide. Frau von Schack returned to her simple life with her two daughters. I stayed with them for several days, passing the days together pleasantly, in 1888. My unprofessional friend, a few years later, went to Berlin to see them on his travels; Frau von Schack had died and the two daughters lived together very quietly in a remote quarter of Berlin. Since then, I have heard nothing of them. My intimacy with the family of von Schack made a marked impression on my life.

The Real Chopin

By S. A. Walsal

A PARALLEL between the Chopin conceived by writers of romantically inclined and the Chopin of reality is well drawn by James Hinkley, 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 know. The pianist-composer belongs to the stock-figures of musical fiction, and his character had consumption, slim, long fingers, played vaporous, moon-haunted music, and, after his desertion by Sand, coughed himself off the contemporary career in the most genteel and romantic manner." * * * All this is Chopin romantically conventionalized by artist-biographers and associates. The real man—as nearly as we dare know—is a man—was of a gentle, slightly acid temperament, and of a refined nature, who had a talent for playing the piano that was without parallel in a positive sense in the history of his life. His life was stupid, if compared with an actor's or a sailor's, and was devoid of public incident. We can see him giving a few piano lessons to girls, the discarded misses of the Boulevard Saint-Germain; in the afternoon making calls or studying; in the evening at the opera for about an hour in the restricted circle of countesses who listened to his weaving music, and afterward, with a space for breathing, at a fashionable café before retiring. Public appearances were rare; his aristocratic loved not the large world and its dramatic criticisms. His was a temperament prone to self-coddling. Only to the favored few did he reveal the richness of his inner life. That is a saddest revelation of the petty anomalies before which the ordinary man would hunch his shoulders was but the result of a hypersensitive delicacy.

Your action here you are, and you are, is a happy one. But no wind harp has ever discoursed such music as Chopin's piano."

Teaching the Sharps and Flats

By Charles Krieger

CHILDREN are often confused when called upon to distinguish between sharps and flats and, strange to say, after one or two years' lessons, are frequently unable to locate them on the keyboard. Such pupils must first of all be impressed with the fact that sharps derive their name from the key below, and flats from the key above; that is, the sharp of any key is the next key to the right, whether white or black, and the flat is the next key to the left. Children must be drilled in naming and locating these keys. Merely telling will not do.

As a preliminary exercise they might play the C scale one octave ascending, then go over the scale again inserting the nearest key to the right of each one played, calling the sharp of that key. Next, they have them play the same scale one octave descending, then insert the nearest key to the left of each one played, calling it the flat of that key. Put special emphasis on the fact that a sharp or flat is not necessarily a black key. It may take some time for them to realize that F is the sharp of E, and E is the flat of F; also, that C is the sharp of B and B is the flat of C.

The natural sign is used to cancel or remove a sharp or flat. The note thus marked is always played on a white key. Sharps, flats and naturals are signals directing the musician what note to play. He must obey them just as the traveler on the highway does the "Stop" and "Go" signs.

Besides learning to recognize sharps and flats on the printed page, and being able to locate them correctly on the keyboard, pupils should also be able to find them on the staff, as in the following example:

Ex. 1

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 contexts and used in many supposedly religious places and connections in the Western hemisphere and formerly, but happily no names of the perpetrators of these musical outrages, improprieties, impertinences, or irrelevances, are not generally displayed, and for this we are thankful! For this we are spared the necessity of advertising any such an individual. We would rather say with Thomas Moore,

"Give Me Little Classics"

By Nellie B. Smart

For thorough musical teaching of the little classics is a necessity, though some contend that they do no harm 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 Gurilt, Clementi, Heller, Haydn and 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 with his teacher to do him justice and to know that he is capable of loving those little beauties which were left to him by the 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 truth and he will like to play; but if he 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 learns. 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. Chopin, 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 music.

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

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

Unique Report Cards

By Helen Oliphant Bates

"I CAN hardly wait to get my report card because I expect good grades and I want to read the story on the back. How do you know that you will find a story on the back? Miss Grey never sends out two report cards alike. This month, instead of white or colored cards, she has sent out pretty folders decorated with musical symbols, pictures of composers or musical instruments, or perhaps verses about music and practicing. We got geography or descriptions of the different instruments, and then it is time to be prepared for a speech at the next class meeting.

"This month she put three measures of music on each card and offered a prize to all those who found the name and com-

poser of the piece. This was easy, provided you had no bad grades that made you ashamed to show your card; because, as Miss Grey had taken three measures from one piece of each student, it was so simply a matter of finding out the one who had sent out pretty folders decorated with musical symbols, pictures of composers or musical instruments, or perhaps verses about music and practicing. We got geography or descriptions of the different instruments, and then it is time to be prepared for a speech at the next class meeting.

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Daily Technical Practice

By Fred J. Tighe

Here is a schedule which makes the practicing of scales, chords and arpeggios interesting. The twelve keys are divided among six days. For instance, on Monday practice the major scales of B and A, the minor scales of E and A, the chromatic scale beginning on C, the major chords of A and E-flat, the minor chords of D-sharp and F, and so on through the Monday column.

The work of this chart happens to correspond to the requirements of the examination for fourth year in one of the leading conservatories of music. The chart may be enlarged to include scales in contrary motion, and in thirds, sixths and tenths for more advanced pupils. The metronome marks are given, the

DAILY PRACTICE, TECHNICAL WORK

Table with columns for days of the week (Monday to Saturday) and rows for musical exercises: M.M. = 80, SCALES, MINOR, CHROMATIC, M.M. = 72, CHORDS, MINOR, DOMINANT and DIMINISHED, M.M. = 126, ARPEGGIOS, MAJOR and MINOR, DOMINANT and DIMINISHED, M.M. = 120, OCTAVES, MAJOR and MINOR, CHROMATIC.

The (So-Called) Portamento Staccato

By Ben Venuto

This term, though in somewhat common use, is very unfortunately chosen, as portamento properly means a gliding from one tone to another in such a manner as to run through all the intermediate degrees of pitch—a thing possible only with the human voice, the slide trombone, and instruments of the violin family—perhaps we ought also to add, the "steel guitar." However, it is not our present object to discuss musical terms, but, taking them as we find them, to explain just how this touch should be performed on the piano.

Musical notation showing a staff with notes and a piano (p) dynamic marking.

In order to judge just how much or little the slur should be separated, the following method is helpful. Play all the notes with one and the same finger, as an excellent example of "portamento staccato." Now vary your fingering again, and try to imitate the effect just produced with one finger alone. Do not use any special staccato touch, but merely play the notes plainly, yet not quite connected.

Incidentally, it will not be out of place to mention the fact that in violin music, the slur (in this combination of dots and dash) is merely a sign that the notes are played in one bowing, and the staccato effect remains as decided as ever, except in song-like passages. Each instrument has its own slurs 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 during 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 hand.

Difficult reaches will 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 example:

Musical notation showing a staff with notes and a piano (p) dynamic marking, illustrating rotation.

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 revival of the future will be the evening of music and interpretation, and that only many of great talent will survive"—Leopold Godowsky.

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 ETUDE MUSIC MAGAZINE commenting upon the policy of expansion 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 instruction.

Table with columns for instrument groups: BY CLARINETS, OBSES, ENGLISH HORNS, BARITONES, BY SARINETS, ALTO AND BASS CLARINETS, ALL SAPHIRINES, FUGELIETS, CORNETS, BASS DRUM, E SHAKEDRUM, PICOLOES, CORNETS, TRUMPETS AND FLUGEL HORNS, TRUMPETS, HORNS IN ALTO, BARITONES, TROMBA, FISHBONE, DRUMMERS, HARP/VIOLA.

Marching Diagrams for Modern Bands

Marching diagram shows approximate arrangement, which varies with instrumentation. The plan followed always has the trombones in front (so they won't bump their slides into those in front of them) followed by the larger brass, then the cornets. The drums are usually placed in the center with brass in front and reeds behind them, so the drums can be heard by all the players. Obse and bassoon players should be taught to play the snare drum, as it is difficult to march and play these instruments and more snare drums are an advantage to a marching band.

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 rearing. 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 rooms for band rehearsals are usually rare, for there are usually many distracting echoes and when these are present it is 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 be told. For the purpose of this floor should be marked permanently in some way so that there remains 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

and percussion in another. These should meet from time to time in a sectional rehearsal. The work at these rehearsals should be largely individual.

Tryout Routine

A selection is assigned by the director a week in advance and the players are given an opportunity to take the music home for practice, the players at each desk arranging for the use of the music on alternate days. When the rehearsal starts the conductor selects a phrase or passage of the assigned piece and the players play the passage in unison and then in player. This is, strictly, a contest and the members present are the judges. As soon as one player plays the passage better than the one preceding all hands go up and the players change seats immediately. In case of doubt the conductor decides. The conductor reserves the right of veto in case of prejudices, which often occurs among students. The same routine is followed throughout the other sections, after which the entire selection is played by the entire group. The result of the period, if any, is taken up in rehearsing the music as at a regular rehearsal.

The spirit of competition is the strongest incentive to which we can appeal and it will instill more ambition than any other device. The loss of a seat becomes a very serious matter and pupils will do an amazing amount of hard work to regain it.

Officers

Every band should have some organization, with regularly elected officers, and these should be responsible for the functioning of their various departments. Each part should have its leader, to be determined by the "tryouts." In addition, there should be a president or manager, a vice-president, or assistant manager, and one or two assistants. There should also be an assistant leader or two and a drum major. This plan of organization serves two purposes. First, it relieves the leader or

teacher, who has his hands full with the teaching. Secondly, pupils need training in responsibility and here is an excellent chance for it.

Suggested List of Band Rules to be Emphasized

- 1. Order is Heaven's first law. It applies especially to band practice.
2. (a) Every member must be in his place when the five-minute bell rings. (b) Take places quietly. Warm up in perfect silence.
3. (a) When the bell rings, the concertmaster (solo clarinet) rises; takes B flat from the oboe. This is the signal for principals of each reed section to arise. Brass and percussion players arrange their music according to program on blackboard while reeds are tuning. All reeds tune at the same time and stop as soon as they are in tune and give the brasses a chance. (b) When reeds have tuned, concertmaster signals, and the brasses tune. Reed players arrange their music while the brasses are being tuned. When concertmaster sits, all tuning stops. The conductor rises and the rehearsal begins without a word.
4. (a) Watch position of instruments while playing. (b) Sit with both feet on the floor, pushing forward for correct breathing. (c) All players must have uniform resting position for instruments. It is the duty of the efficiency manager to report all cases of poor position and disorderly conduct.
5. (a) Do not notice mistakes of others in rehearsal or concert. (b) No visiting or practicing during rehearsal or concert. Reason: An ear that is not delicate enough to dislike other sounds during music will never make a first-class musician.
6. Anyone wishing to speak during rehearsal must rise and address the presiding officer or conductor.
7. (a) All eyes on the conductor. (b) Stop playing instantly when you hear three taps, or when the baton stops. (c) Instruments in position ready to play when you

hear two taps, or when the conductor raises his baton, or when he speaks.

- 8. Between pieces: (a) Get next piece ready. (b) Tune quietly if necessary. (c) Be ready to start on next piece.
9. Failure to comply with the above rules will be punished by suspension from the band. Re-admission will be granted only by written order from the principal.
10. (a) Auditorium shall be closed to everyone except members of the band during sectional rehearsals. (b) Parents and teachers may visit sectional rehearsals by permission only. Listeners are admitted to all other rehearsals, provided they are perfectly quiet.
11. All members must take at least one lesson a week and practice approximately six hours weekly outside of class.
12. Phrasing must be marked by the third day after the first reading. Members of sections who do not mark phrasing in sections in marking and conduct. (May be omitted.)
13. Tryouts are held every week, at which time promotions are made in accordance with ability shown. Players are admitted by examination only.
14. All smaller instrument cases must be under the chairs of players.

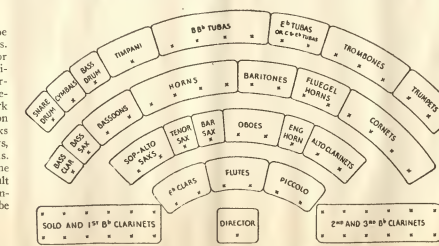
Note. The band is organized with a president, secretary, librarian and assistant librarian, student leader, drum major, and efficiency manager. Assistant librarian places books and music to be fore rehearsals. Efficiency officer is appointed by the conductor. Attendance is taken by Secretary during rehearsal. Secretary collects excuses and grants passes.

Discipline

The best way to discipline a music ensemble of any sort is to give them so much to do that there is no time for mischief. The lesson or rehearsal should be so organized, routine and programmed that no 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 tolerated. The public opinion of the class on this point should be so strong in the right direction that none dare do anything to the contrary. All notes absolutely necessary should be banished from the rehearsal room.

Leaders are very apt to be careless in selecting what they are to rehearse, and 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 spent.

(Continued on page 613)



SEATING PLAN FOR SYMPHONIC BAND

A NEW DEPARTMENT OF PUBLIC SCHOOL MUSIC

By *To be Conducted Monthly by*
GEORGE L. LINDSAY, Superintendent of Music, Philadelphia Public Schools

What the Music Supervisor Can Do During Vacation Time

IT MUST BE remembered that long vacations are not granted to business men and women. It is only in certain professions that the practice of taking long vacations obtains. The precedent has long been established in the schools by the fact that the labor of the boy and girl was needed during the late spring and summer months on the farm. When the big cities sprang up the policy was adopted and while there is a two-hundred-day school year required in most places, the rural communities have been very loath to fall in line in accepting an adequate school year for the boy and girl. There is an exodus of school children of foreign parentage in the cities every spring. Whole families move to the country and work on truck farms and in the fields; naturally the teacher is relieved from duty when the schools close.

Many communities have adopted a three-term school year and others have established summer schools. The three-term school year affords an opportunity for an increased income and the school teacher is afforded the chance to continue at his post. The summer school of six weeks 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 any extent and the music teacher finds that the summer vacation enforces a period of idleness on him unless he takes advantage of the opportunity to seek employment as a professional musician either by playing or teaching. There are many ways of utilizing one's spare time which will give great satisfaction. I propose to outline some of the opportunities which present themselves to the music supervisors for study and advancement in the vacation time.

Outside Work
THE AVERAGE school music supervisor maintains a class of music pupils throughout the season in voice, piano, violin, or other instruments, and the class can often be carried on throughout the summer; as parents are anxious for their children to be kept busy doing something while during the summer. The supervisor who has a high standing can secure work in school music methods teaching in 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 field.

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, violin and other instruments during the summer.

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

instrument available are in great favor. The community-sing is a part of the daily program. Glee clubs are very popular. The use of the phonograph, are indispensable for education and entertainment on long summer evenings. The kinder symphony offers everyone a chance to play. Harmonica clubs have the call for recreational activity in music. The boy and girl scouts are eager to learn the bugle calls; drum corps is also popular. What would the summer camp be without music? The possibilities of music work in conjunction with the summer camp are many.

The vacation Bible school offers an opportunity for the school music teacher to carry on all kinds of musical activities and the music teacher has a broad field here. Operettas and pageants can be prepared and performed. The vacation Bible school depends very largely on the ethical value of teaching right principles of living through the medium of song. These schools are carried on by school teachers and the services of the school music teacher are welcome.

Summer Engagements
THERE ARE many young supervisors who furnish groups of advanced public school pupils to play at summer places for entertainment and dancing. Many high school music teachers accept engagements for their orchestras and bands. This enables the supervisor to conduct a company of pupils who have been playing together for several seasons, and the young people are extremely eager to accept opportunities of this kind.

In one of our large cities a high school band furnishes music for the summer at a refined amusement park. The supervisor who takes advantage of opportunities of this kind finds that his orchestra or band class which is carried on during the school year is greatly strengthened and the pupils have an actual demonstration of the possibilities of music work as a vocation.

Other Opportunities
THERE IS an opportunity for the supervisor who plays the piano to accompany vocal and violin teachers and also to carry on ensemble classes. Two-piano others to work with four or eight hands is always popular. Nothing can take the place of four-hand playing for the development of piano sight-reading. Classes in vocal sight-reading are organized in many places. The average choir or concert singer could be shown the value of a working knowledge of the fundamental principles of vocal sight-reading; many persons with fine voices

would doubt their usefulness as choir and concert singers. The average grade teacher needs training in vocal sight-reading, and this group might form a nucleus for a class. The music supervisor has nearly an open field in vocal sight-reading. The kinder symphony offers this important side of vocal technique in favor of voice placement and song interpretation. Many of the churches need deuty organists, pianists and singers for the summer months and an opportunity exists for substitute service of this kind.

How Business Helps
I HAVE dwelt upon the possibilities of securing professional work during the summer months. I have not dwelt upon the fact that many school teachers go into business enterprises in various lines in order to make money and get a change in type of work. Newton said that "a change of work is play."

An amazing number of supervisors go to summer schools of music and take various courses in school music method. One summer school in the East had over seven hundred public school music pupils registered; last summer and another had over five hundred; and a school in the Middle West had over five hundred enrollments. Practically every summer school of standing has courses in public school music. Music supervisors have been known to go back to certain summer schools to repeat courses year after year. They enjoy keeping up with the trend of school music education. Acquaintanceships are made and retained, fresh inspiration is found, and enthusiasm is engendered for the coming season's activities. The field of public school music has developed so broadly that an inspection of a summer school catalog of courses offered in school music is a revelation. Courses in sight reading from the elementary to the advanced grades, courses in ear training, courses in earlier and later elementary grade methods, Junior High School and Senior High School methods, Band and Orchestra methods, Choral and Orchestra methods and conducting courses in elementary theory, harmony, counterpoint, fugue and composition, orchestration, courses in history of music, literature of music, general appreciation, courses in folk dancing and many too numerous to mention. One university is offering sixty-nine separate courses in music for the summer session of 1926.

The Teacher's Degree
A DEGREE in public school music is well worth having as the recipient has had a fine training in the many and varied phases of the theory and practice of school music teaching and also has had to fulfill the requirements in academic and pedagogical subjects.

Every school music teacher who wishes to advance in his chosen field should secure a degree. Many supervisors can pass examinations in certain elementary courses and enter the advanced courses. Credit can be obtained for proficiency in piano and vocal work. Some institutions offer twenty-five semester hours of credit for these two subjects alone.

The large cities insist that all candidates for music positions must have high qualifications before they can be appointed as teachers and supervisors. A comparatively small number of music supervisors can meet these requirements and consequently there are very few candidates for these positions. The ambitious supervisor can easily secure a better position by taking stock of his professional equipment. If this is found to be inadequate he should endeavor to flounder along painfully at school. The scientific budget for every school man contains an item calling for expenditures for higher training. While it is a hardship for the small salaried supervisor to spend his time and money for this necessary training, yet it often opens the way to future advancement and recognition.

School and Summering
MANY summer music schools are situated in summering places and a combination of recreation and pleasurable study is thus afforded. The rates for board and tuition are so high and the conditions are ideal for enthusiastic workers. Many persons who may feel that the season's work has tired them out react to with fresh enthusiasm throughout the summer session. I know of a woman supervisor who traveled over a hundred miles a day to attend classes at a summer school. She did not need extra college credit as she was a post-graduate student. She enjoyed the contact with the work of the school. The illness of her aged mother made it necessary for her to return home every night.

Another peculiar reaction to summer school life is the desire to practice and 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 piano at summer school, and pay for the privilege. Certain students invariably awaken the slumbers of the rest of the student body by practicing on the school piano organ early in the morning. These same students neglect opportunities to use good pipe organs for practice in their home towns.

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 music what the soul is to the human body may be accepted as a self-evident fact. No more is it to be questioned than that the quality of interpretation should be one of the main concerns of the teacher who sees in his calling more than a mere way of gaining a livelihood, who views his work as a means of deepening and enriching the lives of those who come under his instruction. To what extent, however, does the average teacher strive to attain this perception? Does he react in any systematic, logical way to the results in this all-important phase of his work, as he trains them in the details of technical performance for instance? Or is it not true that most of us teach facts of interpretation in a scrappy, piecemeal way? We direct the pupil, for instance, to stress this note, to *crescendo* this passage, to retard that one, and so forth; confining ourselves to just the passage in hand. We rarely, perhaps never, give him a reason for the desired modification of time or force; nor do we acquaint him with those broader principles of interpretation which on his own initiative might employ in future cases. If his artistic instinct is strong enough, of course, he might be able after much chafing and scattered facts of interpretation, and to attain, despite his teacher, a consistent artistic style of playing. The large majority of less endowed pupils, however, are content to flounder along painfully at these things themselves in the end that the more intimate aspects of their art are incommunicable, mysterious, wholly inaccessible to intelligence, thus waving the inevitable halo around the teacher's head. But we might as well awake to the fact that halos, in our rationalistic world, are rapidly going out of style.

For one thing our system of notation is quite inadequate for recording the finer texture of the composer's thought. Short notes, for instance, are often used in the bass and the accompaniment where sustained effects are evidently intended. Then the tempo indications are often very vague. A composition, is taken far more slowly than the same tempo in our hectic age, and the same with an *adagio*. Bach, moreover, usually gives no tempo prescription at all, and within the body of a composition, too, there prevails the widest latitude as regards time and force variation. The earlier composers again gave no interpretative suggestions at all and the more recent positions today suggest no more than the broad ground colors of expression.

Element of Mystery
NOW IT is of course true that there is an element of incommunicable mystery in any art, and particularly in the art of music. No one would be so arrogant 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 such can be conveyed with the utmost effectiveness.

Here of course we meet with the objection that the systematic 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 general interpretative tendencies, will save himself some aimless and time-consuming experimentation in the laboratory of trial and error; 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 the result of even the more recalcitrant 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 numerous details of details of dynamic and rhythmic shading to be evolved within his own self to keep him from mentally idling at his task.

other dynamics (modifications of force) is governed by two principles which indicate clearly the close relationship between these phases. The first might be called the principle of the Duality of Variations: *when a change in time is demanded in a composition there is also a tendency towards a change of force.* This is a rule that works both ways. An *accelerando*, for instance, usually invites a *crescendo*; a *crescendo* invites an *accelerando*, and this must be well understood, however, that this principle covers only such broad, sweeping, well-sustained passages as show a pronounced development. If a decorative details it might easily lead to caricature instead of sane artistic expression.

Of even greater practical import, because more frequently sinned against, is the principle of the Relativity of Variation: *Every change, both of time and force, is conditioned in amount and duration by the prevailing level of expression.* This is especially true of dynamic changes. If the dynamic level is low, that is, if a composition is prevailingly subdued, all changes are correspondingly attenuated, a *crescendo* calls for only a slight expression of tone, an accent requires but a gentle emphasis, a *forte* indicates merely a moderate tone-volume.

Conversely, in a spirited composition 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 in a fast tempo, the fewer and the slighter are the permissible time deviations. The less pronounced the rhythm, particularly in slow tempo, the more frequent and ample are the time variations. In ordination of the means of expression is perhaps

Rhythm and Dynamics
THE double aspect of musical interpretation involving on the one hand rhythm (modifications of time) and on the

more often disregarded than any other artistic demand, though this disregard is the common cause of so much false sentimentality, distortion and coarseness. With these two broad principles in mind we must now pass on to some of the more detailed rules of interpretation. First let us address ourselves to the element of time. Considerations of time enter into an interpretation under two aspects: a tempo or permanent rate of speed on one hand and as temporary speed variations on the other. Little need be said regarding the former, since the metronome makes the average learner is swamped by a welter of sounds may not come amiss. Whether the performer is carried away by his desire to turn a polyphonic work into a mere means of exhibiting his executive prowess, or whether familiarity with its contents has rendered his comprehension easy to him, the result is the same to the average listener whose mind is unable to keep pace with the music. Much of Bach's and other classic writers' unpopularity would disappear if performers were to make it a rule to play their works somewhat slower than the tempo which would seem most natural.

Diversity in Tempo
AS TO the ebb and flow of time within a composition, it is well to remember that the tempo of time progression is the fundamental fact in music. Yet in artistic music, when the emotional content is preponderating, where the moods expressed are widely diversified, uniformity of tempo 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's tempo was notoriously 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 restraint 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 and uninteresting when combined 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 25; C 2, 6, 30-31.
In running passages forming mere connecting links: B 26-41; C 9-12.
Where passage work follows quiet melodic parts: B 26.

At the end of passionate compositions: B 150.

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The tempo is retarded: In descending passages of melodic import: B-7, 8, 18-20; C, 2, 11, 28. At the close of song-like melodies: B-47-48; C, 12, 16, 24. In connecting links of melodic nature: B-18-19; C, 12. Before repetitions of important divisions: B-41-48, 99-100; C, 12.

The Climax IN A crescendo leading to an extremely powerful climax: B-151-152; C, 31. At the end of long ornamentations: C-33. Before a passage: B-8; C-31-32; and before the introduction of a strikingly new key: B-80, 118, 541. In a contrasting song-like theme: B-41-48.

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, one hand appearing to play against time while the other strictly obeys the beat. This mode of time shading is usually restricted to the smaller passage members and so minute that, as suggested by the above quotations, it often does not involve the accompaniment. Essentially, it consists of a slight lingering on the important notes of a phrase, followed, sometimes preceded, by corresponding hurrying over the notes of less importance. It is a device so subtle that it can scarcely be subjected to rule, though the just mentioned *rubando* it also falls usually on the highest or longest note of a phrase, on a melodic turning point, a symphonic, a harmonic cue note, and so forth. Hence only such a short pattern rhythmical feeling can be relied upon to tell the player where to employ it effectively. Rightly employed it invests the playing with an elusive charm. employed—as, alas, it all too often is—it divests the performance of all claim to beauty.

DYNAMIC MODIFICATIONS JUST as an artistic performance avoids uniformity of time progression so, and in still higher degree, must it avoid a uniform dynamic level. In speaking of dynamic modifications, in fact, we touch upon the very essence of interpretation. For it is precisely the dynamic fluidity of music that makes it so pre-eminently the medium for carrying the constantly rising and falling emotional currents from mind to mind. On the other hand this may be taken as an argument against exaggeration. For few students, few artists, even, seem to know the secret of the effectiveness of a low tone level, or, knowing it, possess the artistic tact, or, without the lure of the seasons fullness of the modern piano tone. There is, of course, room for heroic treatment, but more for heroes; and much of modern playing is little more. Here again we

must insist upon moderation, refinement, subtlety in place of the tenderness and crudeness so often encountered. Dynamic modifications may be viewed again under two aspects: the gradual change from one dynamic level to another (tone inflection); *crescendo diminuendo*, and degree of tone force to another (accent). Strictly speaking, there are few really abrupt accents in expressive music. In the vast majority of cases the stress points rather represent the crest of a slight and gradually forming dynamic wave. Yet there is no difficulty in distinguishing between the minute dynamic approach towards and departure from the accent and the much more gradual and considerable increase and decrease of tone strength required in the *crescendo* and *decrescendo*.

DYNAMIC INFLECTIONS THE rules pertaining to dynamic inflection are few, but all important: Ascending passages are played *crescendo*; descending passages *decrescendo*: B-1, 2, 7, 26-32, 41-47, 78, 33-36, C, 6, 30-32, 16, 28. Only a few of innumerable illustrations of this rule can be given, for this plays the most comprehensive of all laws of interpretation, applicable alike to the shading of a mere phrase or motive and the building up of a broad climax. So universal is its application, in fact, that exceptions are usually specifically indicated. In the manner accented passages are played *crescendo*, retarded passages *decrescendo*: B-20, 32, 7-8, 118, C, 2, 30-31; 2, 10.

Melodic phrases are given on repetition with varying tone forces: If the first be subdued the second is usually intensified; if the first be emphatic, the second is calmed: B-15, 20, 41-47, C-9, 10, 25-26, 29, 30. Repetitions of single notes or short patterns figures must be shaded, usually *crescendo* near the beginning and *decrescendo* towards the end: C-10, 32. The final runs especially frequently employed—as, alas, it all too often is—involve the performance of all claim to beauty.

Accents naturally divide themselves into two classes, the regularly recurring measure or metric accent and the more or less irregularly appearing rhythmic accent. The former must always be at least left, if not clearly marked, and is of practically uniform strength throughout a composition, while the latter is not only irregular in recurrence but also variable in strength. Where the metric accent is obscured in the melody, by cross rhythms or by persistent syncopation, it must be at least suggested by the accompaniment: B-16-20, 73-80, C, 31, 32.

The rhythmic accent may or may not coincide with the metric accent. In case of coincidence the stress on the initial note of the phrase is explained. How that is to be done depends upon circumstances. The pupil for instance, may be asked to recite in one lesson the rules of one division, those concerning tempo accent, for example. For the next lesson

using the less detailed *Etude Edition* may write into the Beethoven movement here, employing the expression marks demanded by the illustrations quoted above. Or, using the more fully detailed *Bach-Lohr Edition*, may be required to copy this rule, however, is frequently met in Beethoven's works, where often, after an ascending passage when a climactic accent is expected, the composer expressly prescribes a sudden *piano*, a refinement effect so frequently, especially in his maturer works, as to become almost a mannerism.

The longest note of a phrase must be accentuated: B-2, 7, 15, 22, 47, C, 1, 2, 25, 46. A melodic dissonance, especially if it forms a syncope, must be stressed: B-20, 22, C, 6, 32. Harmonically important notes, especially in the bass, if introducing a modulation, receive more weight: B-15, 27-32, 54, 62, C, 12.

The initial note of a descending phrase, even if it falls on a weak beat, is slightly emphasized: B-20, 41, 83, C, 6. The first accented a repeated passage figure is slightly accented as exemplified, for instance, throughout the first *Cramer Study*. Often the distinguishing of such pattern notes in the bass as well as in the upper parts, bring into relief an otherwise hidden melodic outline, and raises otherwise meaningless, empty passage-work above the level of mere ornamentation.

To this brief survey of the rules of interpretation much more, of course, might be added. For instance, an expressive rendering of ten demands not only proper accentuation but the withholding of dynamic force, the case practically always at phrase endings. Also suggestions might be given as to the dynamic relations of the different parts. Enough, however, has been said to point the pupil in the right direction. At any rate no slavish following even of such rules as have here been offered is intended, but rather the free play of the individual imagination. There is no such thing as "the one right interpretation" of a given composition. It was Wagner who said, "If only one correct rendition were possible the executive artist would be a monkey." No two artists interpret the same work the same way, for an artistic performance is not a mere reproduction; it is a re-creation. However, although initiative must be fostered in the pupil, so recompose a matter and artistic interpretation should not be left wholly to private devices. Unquestionably the inexperienced player needs to be launched in the right direction. Nor should this be long deferred. No senseless straining, not even in the beginning, should be tolerated. Intelligent phrasing, accentuation, and some degree of dynamic shading can be taught simply as easily as the second nature of the artist. How that is to be done depends upon circumstances. The pupil for instance, may be asked to recite in one lesson the rules of one division, those concerning tempo accent, for example. For the next lesson

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 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. I had been playing with my eyes shut, and eyes fixed on the left hand and not on the right hand, and see how much my right hand gains in confidence. After you have played it a number of times this will try playing the same composition with your eyes shut. I told this to my teacher, who tried it with a number of pupils; and he reports that results were excellent.

in some consistent and systematic way note of a phrase, and in similar matters, any club, where this and similar matters, so forth, may be much more interestingly pursued than with individual pupils. In this case Klawwell's remarkably clear and authoritative *Method* by the *Principles of Concision in Piano Playing* may well be made the basis of the work.

Test Questions on Mr. Moon's Article 1. What are the advantages to be gained by learning rules of expression? 2. What two rules have to do with the relation between rhythm and dynamics? 3. Which tendencies are to be avoided in interpretations and which encouraged? 4. How can one distinguish between "heroic treatment" and "heroics" which should be avoided? 5. In what ways does a thorough knowledge of the rules of expression tend to increase initiative?

Substitute "music" for art, and these words of *Ernest Hubbard's* still ring true. "Around every art studio are found young men in velvet, who smoke countless cigarettes, throw off opinions about this great art, and are dressed in the latest fashions of *monotone of the Beautiful*. Sometimes these young persons give lectures on 'Art As I Have Found It'; but do not let be deceived by this—the art that lives is probably being produced by small, shy, redheaded men who work on a top floor, and whom you can find only in the *Chopin Nocturne*." (*Hubbard, himself, preferred to work in the spotlight; but—he worked!*)

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 studied for Left Hand Alone, by A. Sartorio. I had been recommended 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 usually 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. Davenport. Fifteen Studies for Left Hand, by E. R. Kroeger.

Ten Melodious Study Pieces, by A. Sartorio. Studies for Left Hand Alone, by A. Sartorio. The Left Hand Technic (Gradus ad Parnassum) by I. Philip. Left Hand Alone, by Berkedal-Good. 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 article. When I was playing a composition, I formed

The Teachers' Round Table Conducted by PROF. CLARENCE G. HAMILTON, M.A. Professor of Piano-forte Playing at Wadley College. This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which are covered by the Musical Questions Answered Department. Full name and address must accompany all inquiries.

The Whole-Tone Scale Cross Rhythms

1. Please give the notation for the whole-tone scale, also both directions. It is used in all keys, and is a diatonic scale. How should the numbers in *Marchwaller's Scotch Piano* be taught, in which six notes are played in each four? H. K. F.

(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 its relation to all other scales, and therefore employed in connection with all of them.

The notation depends upon the key in which it is used. With C major, it would be notated thus:

Ex. 1 Musical notation for whole-tone scale in C major, showing ascending and descending patterns.

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

(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, and the hands be put together, the accent of each beat will strongly marked, as follows:

Ex. 2 Musical notation for whole-tone scale exercises in 4/4 time, showing rhythmic patterns.

Technical Points

1. Should the second and fifth fingers keep in a quiet position while the other fingers are executing a trill? W. H. I. 2. When combined studies should I give after a pupil is through withinton and hand exercises? 3. How should the fingers be kept on the piano while the speed does not fall? 4. How should the fingers be kept on the piano while the speed does not fall? 5. What is the reason?

(1) The second and fifth fingers should be 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, where 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.

(2) I advise you to select exercises that will fit the pupil's level. I recommend *Mastering the Scale and Arpeggios* by James Francis Cooke, and at the same time to apply these exercises by giving advanced studies, such as those of Gramer and Clementi. (3) I cannot say the reason why the chromatic scale should lag behind other scales in speed unless your pupils are practicing it with stiffness in the hand. I have them practice slowly, with constant attention to the relaxation of the wrist muscles, and speed should follow naturally in due course of time.

Various Problems

1. What shall I do with a pupil who has been studying about a half year, and who has not made much progress? 2. How should the numbers in *Marchwaller's Scotch Piano* be taught, in which six notes are played in each four? H. K. F.

(1) I must insist upon the pupil's playing everything with the hands separately, for at least a week before the hands are put together. In the latter is done, teach her to criticize 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 handy for the purpose. Perhaps the most valuable thing which we can give our pupils is this very habit of self-criticism.

(2) I might try Fenchman's *Selected Primary Studies*, Books 1 and 2, or Billroth's *Short Melody Etudes*.

(3) The difficulty probably lies more in her wrists than in her arms. I should recommend her to do some exercises for loosening the wrist muscles. Also, have her practice scales and arpeggios with the metronome, gradually increasing the speed as she goes along. In putting the hands together, respond to such first, because her fingers may have lost some of their suppleness, and second, because she is apt to choke at the necessary length 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, both of these objections should vanish; and if you really work hard, I prophesy for you a successful musical career. You may not become a virtuoso, but you ought to become an excellent teacher and technician. Study musical history, form, theory; and hear all the good music that comes your way.

The Hand Touch

Please tell me what to do for a pupil whose hands are stiff. He is twelve months old, and has been studying for two years. Another pupil, about the same age, insists that she cannot hold her wrist high; and the first time she has played, she has thrown it back as if it were a hot iron. How can I help her? M. L. M.

The answer to all your questions is relaxation. Begin by having the pupil hang her arm down by her side, with the shoulder low, and the arm muscles relaxed. Now, grasp the pupil's wrist and raise it slowly up to playing position, meanwhile sustaining the dead weight of the arm, with her hand hanging limply down. This is the best way to get the hand otherwise be inaccessible; symptoms of stiffness, and the like. Next, the pupil should practice the hand touch. Starting with fingers on the keys, let her throw her hand loosely from the wrist so that each finger in turn sounds a note, while the wrist stays up an inch or two. At the beginning of each stroke the

Play with the pupils for illustrations and examples.

A Mature Student

I started piano when thirteen years old, and have been studying for a year. I reached the fifth book of *Marchwaller's* *Scotch Piano* was twenty-five. I started again—was twenty-five. I have not been able to continue steadily with my studies for three or four hours a day since last January I started to practice. This is the question which is causing much of my energy; all of my friends tell me that I am too young to become a professional pianist. I have not become a professional pianist because I have not learned to play poorly played music. I have not become a professional pianist because I have not learned to play poorly played music. I have not become a professional pianist because I have not learned to play poorly played music.

Mozart's Sonatas

1. Please give the correct metronome markings for the different movements of Mozart's *Sonata in A Major*. 2. Is the pedal supposed to be used in the sonatas? M. L. M.

(1) First movement: Theme and first four variations, $\text{♩} = 60$. Fifth variation, $\text{♩} = 88$. Sixth variation, $\text{♩} = 138$. Second movement: $\text{♩} = 120$. Third movement: $\text{♩} = 130$.

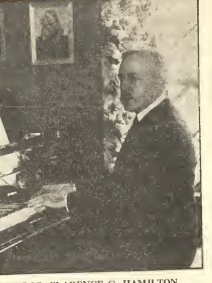
(2) In Mozart's works the pedal should be sparingly used, and never when the blurring of a melody or of harmonies that do not sound well together results. It may well be employed to help the rhythmic accentation, or to increase the richness of the chords, as in this passage from the last movement of the *Sonata in A major*:

Musical notation for a passage from Mozart's Sonata in A major, illustrating pedal use.

"Beneath these flowers I dream a silent chord. I cannot evoke my own strings to music; but under the hands of those who comprehend me, I become an eloquent friend. Wanderer, ere thou goest, try me. The more trouble thou takest with me, the more lovely will be the tones with which I shall reward thee."

—ROBERT SCHUMANN.

"Tempo should be in the blood. If it is not you may be sure that the other intentions of the composer will be bungled."—GRIEG.



PROF. CLARENCE G. HAMILTON

BUT HE HAD EATEN THE CHOCOLATE

MASSENET begins the foreword to his "Recollections" with this charming anecdote—here somewhat abbreviated:

"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 birthday:

"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 is only when you hesitate to do wrong during the day."

"Once when I was alone, in search of some distraction I amused myself by foraging in the cupboards where I found some squares of chocolate. I broke off a square and munched it. I have said somewhere that I am greedy. I don't deny it. 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 delicious square of chocolate. But my conscience put in the veto in this way; conquered, and I bravely recorded my delinquency in the diary.

The thought that my mother would read about my misdeed made me rather ashamed. She came in at that very moment 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 chocolate on the sly!"

"Later on, when I munched other and better chocolate, I always obtained permission."

There is no public for serious music performed indifferently or badly; and yet it is precisely for this non-existent section of the public that nine concerts out of ten are designed.—ALBERT MATTHEWS.

FAINT, LADY, FAINT!

"OSCAR COMETTANT in *Le Piano et les Pianistes*, tells a story which seems improbable but which he declares to be absolutely authentic," says Mme. Landowska in a chapter on "Virtuosos" 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 said 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 interesting case? Madlle H., like a vulgar pianist, or pretend to forget? No, he simply played the rôle which should have been filled by the fainter and fainted himself.

"The crowd pressed about the pianist, doubly phenomenal because of his lightning execution and of his sensitive organization. He was carried into the foyer the men applauding madly, the women waving their handkerchiefs; and the 'fainter' waking up fainted—perhaps really this time—in despair at not having pretended to faint."

The Musical Scrap Book

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

Conducted by A. S. GARBETT

THE GENEROSITY OF THODORE THOMAS

GEORGE P. UPTON, who knew Theodore Thomas very well, speaks highly of the great conductor's character, in his *Musical Memories*. Thomas was conspicuously loyal to his friends.

"An instance of loyalty to an old friend was shown in the last days of Carl Bergmann," says Upton. "He and Bergmann had been intimately associated in the Mason-Thomas chamber concerts. Each recognized the musical ability of the other. They were, in fact, the pioneers who prepared the way for others. They did the hard unprofitable work of breaking the ground from which others have reaped rich harvests. In time, however, Bergmann grew jealous of Thomas. He was a splendid musician, but personally a weak man. He put many obstacles in Thomas's way and greatly annoyed him; but when

Thomas had an orchestra of his own their roads diverged.

"Bergmann, meanwhile, was the victim 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 entering, found Bergmann at a wretched table with the crew making sport of him. His temper blazed up at once as he thought of what Bergmann had been in his better days. He advanced and rebuked the crowd in an outburst of wrath, of which he was capable at times, and threatened to thrash the lot of them if they did not let their victim alone. 'Respect the Bergmann that was, if you have have no respect for Bergmann that is,' he thundered. The crowd slunk away, and Thomas then took Bergmann home, though he had long before forfeited all claim upon his friendship. The incident shows the man."

CHOPIN'S BREAK WITH GEORGE SAND

CHOPIN'S romantic relationship with George Sand came to an end in 1844, when the composer's weak health had been further enfeebled by the death of his father, Alice M. Dutil in her *Musical Memories*, quoting Karasowski and Count Tarnowski, gives the following reason for the break:

"George Sand wrote a novel, 'Lucretia Floriani,' in which she was supposed to depict herself as the heroine, and Chopin as the selfish, sickly, and jealous Prince Karol, who repays the devotion and self-sacrifice of the artist Lu Floriani' by so tormenting her that she dies.

"Whether Chopin suspected the truth of the portraiture is not known. But it was

stated by several of those who were likely to know and be truthful, that he was asked to assist in the correction of the proofs; and that the young Dudevans, her children, said on one occasion: 'Surely you know, Monsieur Chopin, that Prince Karol is you?'

"Madame Sand and her friends denied that this was true, and cited traits in Chopin which no one could have attributed to Chopin.

"So little is Karol the portrait of a great artist," she said, 'that Chopin, reading the manuscript day by day on my desk, never for one moment dreamt of such a thing—he, the most suspicious of beings!'"

MUSIC FOR THE MOVIES

Most first-class moving-picture theatres nowadays employ first-class musical directors who, in addition to conducting the orchestra, frequently arrange and adapt the orchestral music incidental to the feature picture.

It calls for intensive work, especially when the screen drama happens to be based on an opera, such as "La Bohème." Recently the writer sat beside Andrea Setao, a fine musician formerly of Philadelphia and now musical director of the St. Francis Theatre in San Francisco, and watched him at work over Puccini's masterpiece.

It was only a few days before the performance. We sat in a small projection room under the stage while the preview before us enrolled a "Bohème" that had little or nothing to do with either Marger's novel or Puccini's opera. Setao was in the predicament. "No Café Momus," he groaned. "No chance to play *Musette's Waltz*! The public will be furious if we leave it out!"

Criticism wears itself out to discover something always new in the classics (luckily the dead cannot speak) and some indispensable defects in the moderns (unfortunately, the living talk too much).—MUSICAL NEWS AND HERALD.

HAEVY is remembered as the composer 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 the will of music. The French critic, Saint-Beuve, has written of him:

"Hævy had a natural talent for writing, 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 midst of the various noises of his family, or the conversation of the drawing-room if he had no part in it. He wrote music, poetry and prose, and he read with imperious attention while people around him talked.

"He possessed the instinct of languages, was familiar with German, Italian, English and Latin, knew something of Hebrew and Greek. He was conversant with etymology, and had a perfect passion for dictionaries. It was often difficult for him to find a word; for on opening the dictionary some near the word for which he was looking, if his eye chanced to fall on some other, no matter what, he stopped to read that, then another and another, until he sometimes forgot the word he sought altogether."

"The most important thing in keeping your self-possession is to forget your audience and play for yourself. When you 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!" —Mischa Leventzki.

RUBINSTEIN, THE MASTER

In a book of "Musical Memories," crowded with good things, George P. Upton tells us that, of the great pianists who came to Chicago during his lifetime, "Rubinstein was master of them all. He came back to me most vividly in his concerts at Aiken's Theatre in 1872 with Wieniawsky, and with Louise Ormony and Louise Liebhart, two mediocre vocalists. He was the Jupiter Tonans of the keyboard.

"His personal appearance was impressive. He was athletic in mould; his head was large, and his hair luxuriously abundant and carelessly worn. His features were rugged, reminding one of some of the portraits of Beethoven whom he also resembled in some of his traits of character. He was outwardly a cold, stern man, with a face as rigid as stone. He almost utterly ignored audiences, and the more frantic the applause the less likely was he to recognize it. It was only when he was disturbed by the life chatter of people that he recognized anyone, and those recognized under such conditions were not likely to forget the manner of it.

"He was a man of strong passions, but in performance they were tempered by his dominant artistic nature. He could play with tremendous power, sometimes with such vehemence as threatened disaster to the wires; and, on the other hand, his melody-playing was characterized by a delightful singing quality. For, with all his energy, which at times appeared furious, he still had a sometimes apparent softness of touch. When it is considered that he played everything from memory, and that his repertory embraced hundreds of compositions for piano alone, as well as concertos, and that he never practiced, only now and then going to the piano to run over a few measures of a piece he had not played for a long time, his great talent will be best appreciated.

MIRTHFUL MOMENTS

VIENNESE VALSE

WILLIAM M. FELTON

In flowing style, with good singing quality. Grade 4.

Tempo di Valse M.M. ♩ = 72

mf

poco rit.

poco accel. e cresc.

rit. e dim. mf

piano

Con affettuoso

Più vivo e espressivo

Tempo I.

LONG LONG AGO

ALBERT LOCKE NORRIS, Op. 2

In the style of a dainty old-fashioned minuet. Grade 3.

Con moto M.M. ♩ = 108

FUNERAL MARCH OF THE DWARF KING

VERNON EVILLE

In characteristic style. Play slowly and with exaggerated expression. Grade 2 1/2.

Largo M.M. ♩ = 72

GRANDE POLKA DE CONCERT

HOMER N. BARTLETT

One of the most popular of all American drawing-room or exhibition pieces. Grade 6.

Moderato

delicata

scintillante

cresc.

veloce

Tempo di Polka

rit.

dol.

f

precipitato

dol.

brill.

ff

sempre stacc.

grazioso

brill.

riten.

va tempo

Execution: [Diagram] etc.

rapide

rit.

*D.S.**

TRIO

con espressione

animato

grandioso

brill. rapide

rapida

marcato il canto sempre dol.

elegante

dim.

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

8
dol. *Ped. simile*
p *cresc.* *f precipitato*

8
dol. *ff brill.* *cresc.*

8
dim. *legg.*

8
cresc.

8
accl.

8
Presto

8
ff

8
legg. et stacc. *con espressione*
Ped. simile

8
rit. *Presto* *rall.* *rall.*

8
a tempo *Ped. simile*

8
precipitato *brill.* *ff*

8
martellato *ff pesante* *rall.* *ff* *f* *ff*

SAILOR'S DANCE

ERNEST NEWTON

In genuine *coronipe* style. Grade 24.
Allegretto M.M. ♩ = 144

mf *cresc.* *Pine*

p *cresc.* *mf*

cresc.

GRANDE VALSE CAPRICE

A successful drawing-room number, arranged for four hands in response to numerous demands.

H. ENGELMANN

Tempo di Valse brillante M.M. ♩ = 60
SECONDO

The left page of the musical score for 'Grande Valse Caprice' consists of ten systems of piano accompaniment for four hands. The music is written in a 3/4 time signature with a key signature of two flats. The first system begins with a piano (*p*) dynamic. The second system includes a *rit.* (ritardando) marking. The third system is marked *Animato M.M. ♩ = 66* and features dynamics of *f*, *ff*, *fz*, *fz*, and *mf ben marcato il melodia*. The fourth system includes a *mf grazioso* marking. The fifth system is marked *f*. The sixth system is marked *f*. The seventh system is marked *f*. The eighth system is marked *f*. The ninth system is marked *f*. The tenth system is marked *f* and includes a first ending bracket labeled '1'.

GRANDE VALSE CAPRICE

H. ENGELMANN

Tempo di Valse brillante M.M. ♩ = 60
PRIMO

The right page of the musical score for 'Grande Valse Caprice' consists of ten systems of piano accompaniment for four hands. The music is written in a 3/4 time signature with a key signature of two flats. The first system begins with a piano (*p*) dynamic. The second system includes a *rit.* (ritardando) marking. The third system is marked *Animato M.M. ♩ = 66* and features dynamics of *fz*, *fz*, *mf*, and *f*. The fourth system includes a *f* marking. The fifth system includes a *f* marking. The sixth system includes a *f* marking. The seventh system includes a *mf grazioso* marking. The eighth system is marked *f* and includes a first ending bracket labeled '1'. The ninth system is marked *M.M. ♩ = 56 Andante quieto* and includes a *p* marking. The tenth system includes a *p* marking and a first ending bracket labeled '1'.

SECONDO

Tempo I.

First system of musical notation for 'SECONDO', featuring piano accompaniment with a *p grazioso* dynamic.

Second system of musical notation for 'SECONDO', including a *Fine* marking and a tempo change to *Tempo di Valse lente M.M. ♩ = 50*.

Third system of musical notation for 'SECONDO', featuring a *TRIO* section with *p dolce cantabile* dynamics.

Fourth system of musical notation for 'SECONDO', including *mf*, *sostenuto*, and *p* dynamics, and a *Fine of Trio* marking.

Fifth system of musical notation for 'SECONDO', featuring an *Allegro M.M. ♩ = 66* tempo and *f brillante* dynamics.

Sixth system of musical notation for 'SECONDO', including *f brillante* dynamics and a *D.C. Trio ** marking.

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

THE ETUDE

Tempo I.

PRIMO

First system of musical notation for 'PRIMO', featuring piano accompaniment with a *p grazioso* dynamic.

Second system of musical notation for 'PRIMO', including a *rit.* marking and a *p* dynamic.

Third system of musical notation for 'PRIMO', featuring a *f* dynamic and a *grazioso* marking.

Fourth system of musical notation for 'PRIMO', including a *TRIO* section with *Tempo di Valse lente M.M. ♩ = 50* and *p* dynamics.

Fifth system of musical notation for 'PRIMO', featuring a *simile* marking and a *p* dynamic.

Sixth system of musical notation for 'PRIMO', including *mf*, *sostenuto*, and *p* dynamics, and a *Fine of Trio (D.C.)* marking.

Seventh system of musical notation for 'PRIMO', featuring an *Allegro M.M. ♩ = 66* tempo and *f brillante* dynamics.

Eighth system of musical notation for 'PRIMO', including *f brillante* dynamics, a *scherz.* marking, and a *D.C. Trio ** marking.

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

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THE ETUDE

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FREDERICK KEATS

Andante M. M. ♩ = 72

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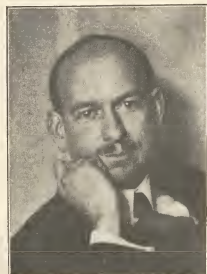
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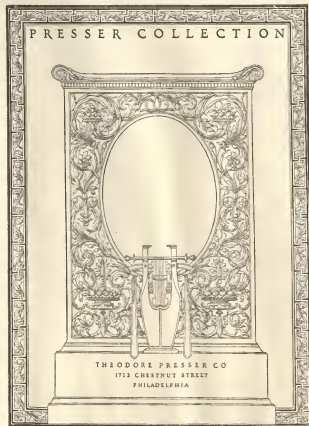
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Exemplifying steadiness and evenness in light finger work. Grade 3 1/2.

Allegro moderato M.M. = 116

p cantando e con grazia

mf

con moto *cresc.* *mf*

a tempo *p*

Fed. simile *Fine*

f animato

p

G.N.BENSON

senzito

f

D.C.

DANSE ROCOCO

MARI PALDI

Affording practice in left-hand leaps, in double-notes, and in left hand finger-work. Grade 3.

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p *f*

dim. *Fine*

p *mf*

D.C.

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MENUET

from "STRING TRIO IN E^b"
L. van BEETHOVEN, Op. 3

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Concert Arr. by
RICHARD BURMEISTER

Allegretto con moto M.M. ♩ = 108

p *mf* *f* *pp* *a tempo* *rit.* *piu forte* *Last time to Coda* *a tempo* *cresc.* *rit.* *a tempo*

THE ETUDE

cresc. *D.C.* *un poco piu lento* *Coda* *cresc.* *rit.* *dim.* *pp a tempo*

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Inroducing snatches of well-known Scotch folk melodies. Grade 3

Allegretto M.M. ♩ = 108

f *mf* *f*

LOVE SONG

FRANZ DRDLA, Op. 201, No. 1

Andante moderato M.M. $\text{♩} = 72$

Violin *mf* *cresc.* *rit.*

Piano *p* *cresc.* *rit.* *a tempo* *rit.* *mf* *ff* *dim. e rit.* *pp*

ff rit. *a tempo* *f* *ff* *rit.* *p a tempo* *cresc.* *ff agitato* *f* *meno* *rit.* *meno* *rit.* *f* *rit.* *D.C.*

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ON THE "PRELUDE IN G" FROM BACH'S "WELL-TEMPERED CLAVICHORD"

A. BUZZI-PECCIA

Allegro giocando

New life and love re - vive in me, and
 Ri - na - sce a mo - ra ai la - me, and

jeal - ous an - guish chan - ges to joy - and
 In - via - nza di - guis - ta co - sta di gio - ja e

bright - ness. Ah nol no more I mar -
 ce - no. Ah nol non più mar -

weep, *for* The fu - ture smiles up - on me
a me sor ri de lan ne

now, *vir* a hymn of glad - ness, a burst of
na tu ra di gio ja so vo can

song, *for* and to my heart sweet love doth re -
for sul ta il cor ri tor na a

turn, *mor* Sweet love once more, Sweet love re -
a - mor ri tor na a - mor ri

turns, *tor - na* and to my fond heart Sweet love re -
a sul ta il cor a - mor ri

turns *for* a gain, Re - turns a gain!
na a me. ri - tor na a - mor!

sempre f
lento
resc.

A. SWINBURNE

IF LOVE WERE WHAT THE ROSE IS

HARRY DAY

Con molto espressione M.M. ♩=42

If love were what the rose is, And I were like the leaf Our lives would grow to-geth - er In

sad or sing - ing weath - er, Blown fields or flower - ful clos - es, Green pleas - ures or grey grief; If

love were what the rose is, And I were like the leaf.

If I were what the words are, And love were like the tune, With doub - le round and sin - gle De -

light our lips would min - gle With kis - ses glad as birds are That get sweet rain at noon; If

I were what the words are And love were like the tune, If love were like the tune, If love were like the tune.

mp
faster
a tempo
rit
p
rit
pp

SINGING IN THE RAIN

THE ETUDE

COREY FORD

HENRY SHEPHERD STEWART

Andante con moto *mp*

l.a. Rain-drops are fall - ing, rain-birds are call - ing, O - ver the
Stormclouds are lift - ing, shad-ows are drift - ing, Bring-ing the

mf

hill - side, o - ver the plain; Some-where a lone - ly re - frain Ech - oes in
sun - shine, af - ter the rain; Some-where in hap - py re - frain Some - one is

mp *poco rit.* *mf*

sor - row a - gain, Some-one is sing - ing in the rain. Sing - ing o - ver the
sing - ing a - gain, Sing - ing of rain - bows in the rain. Sing - ing o - ver the

high - ways, Sing - ing o - ver the by - ways, Some - where ech-oes are bring - ing

Lone - ly mel-o-dies ring - ing, Some - one lad-en with sor - row Look - ing to-ward to -

mf *mf* *poco rit.* *D.C.*

mor - row, Ev - er wait-ing the rain - bow, Sing - ing in the rain.

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A SEARCH for the secret of beauty 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 it strikes the vocal cords. Beautiful tones are sometimes made by inferior singers, who are referred to as musically talented, 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 muscular knowledge, but also the bodily 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 matter what 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 nothing more to be said concerning the effectiveness of proper breathing in the elimination of all diseases of the respiratory organs.

The most important factor in health culture is low much oxygen in the blood, and the next important factor is how much reserve breath you keep while exhaling. The immense chest expansion insisted 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 right principle.

As a matter of fact, one who is able to stand and sit perfectly erect usually sings correctly, but unfortunately, in the posterior, a large percentage of civilized humans are sadly in need of shoulder braces, and are being slowly starved to death for want of oxygen.

The following exercises are for the acquirement of breath control and the development of diaphragm muscular relaxation:

Exercise No. 1. Stand with feet close together, arms hanging loosely at the sides. Empty the lungs as completely as possible. Inhale full breath through the nose, while lifting the arms above the head. Clasp the hands and stretch upwards, as though trying to touch the ceiling. Remain in this position while mentally counting five or 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 tips. Straighten slowly to an erect position,

tion, while taking a full breath through the nose, the arms being raised above the head at the same time. Clasp the hands, turn to the left as far as possible, without moving the feet; then to the right, holding the breath all the while. Turn to the front, release the hands, and bring them down to the sides; exhale slowly during this last movement of the hands.

Exercise No. 3. Feet close together, knees pressed firmly back, hands gently flexed to the sides. Inhale deeply. Breathe forward toward the floor, keeping the knees rigid. Rise to erect position, turn to the left, then to the right, then backward as far as possible without moving the feet. Resume erect position, and exhale slowly through the closed lips.

Proper breathing is a thorough cleansing process for the interior of the body. It cleanses the air that remains in the lungs after each respiration; it dispatches the blood through the whole body, which, like the knowledge of vocal science, seems to be ever broadening. Certainly, however, too little attention is given to body-building. Careful dieting is essential, but sufficient oxygen developed through diaphragmatic breathing exercises to the stomach muscles, keeps the internal organs in place and gives virile tone to the entire system.

This article has no purpose in advocating chest labor in singing. No one can

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

control breath and turn it all into tone if the lungs are inflated to capacity. The diaphragm and the muscles of the lower ribs are the chief agents in breathing—quietly and deeply, and under no circumstances should there be any heaving of the upper chest or shoulders.

Relaxation expresses a condition of absence of tightness, and must not be confused with looseness. The body should remain passive to the natural acts of inhalation, and exhalation in the act of singing, to obtain a perfect freedom of vocal expression. The student should also remember that retention of breath is not accomplished properly, at least for the vocalist, by closing the vent in the larynx, but simply by the action of the diaphragm and rib muscles. The throat must be kept lax and open.

In conclusion, there is no objection to any plan for the development of a beautiful voice. If there had been only one way, it would have been discovered long ago, but the knowledge of vocal science seems to be ever broadening. Certainly, however, too little attention is given to body-building. Careful dieting is essential, but sufficient oxygen developed through diaphragmatic breathing exercises to the stomach muscles, keeps the internal organs in place and gives virile tone to the entire system.

The Vowel's the Thing

By Charles Tamme

ALZ SINGING is based on the word; and the singer's notes are sustained on the vowels of the word sung.

With this at the center of thought, assuredly singers cannot give too much attention to their vowels. Indeed, vowels should be cultivated with greater energy and persistence than any other phase in the mechanics of singing. The singer who knows his vowels has gone a long way on the road to success.

The study of vowels is by no means without complications, for there are various points of view from which they must be understood.

The art of singing, which is then carried into execution by the singer in various vocalists. In this way, unlimited attention was centered upon the vowel sound, the basis of all song.

Every vowel in every syllable of every word, long or short, should be clear in the mind of the singer, with regard to its exact pronunciation, as well as to the pronunciation for the vocal production. For the vowel cannot be produced in clear and true to the hearer if the conception of it is not clear and true in the mind of the singer.

When a note is sounded, the singer's whole attention should be focused on the vowel. Is the vowel sound true, is it free,

ō as in schön, (German)
 a as in wander (anticipated n)
 an as in do (anticipated n)
 un as in bunch (anticipated n)
 as in thanks (anticipated n)

When the vocalist has mastered these sounds, that is, when he has learned to sing each purely, with clarity and resonance, and with the maximum freedom, he should apply this knowledge in all his singing. To this end, the old *maestri* of Italy composed a form of music known in the profession as the *vocalise*, which is a composition to be sung on the vowel sounds. The *maestri* would propound various technical phases in the art of singing, which were then carried into execution by the singer in various vocalists. In this way, unlimited attention was centered upon the vowel sound, the basis of all song.

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When a note is sounded, the singer's whole attention should be focused on the vowel. Is the vowel sound true, is it free,

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 supposed.

When more than one note is sung, the singer should be sure that there is a pure vowel sound and note pronounced as perfectly 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 high the scale, how ephemeral the run, the art of singing requires this detail of attention with regard to the vowel sound. Without it, uneven, blurred, poor notes are the result.

Some Fundamental Principles of Voice Production

By Dr. Floyd S. Muckey

The American Society of Singing Teachers

From the Standpoint of the Listeners

I. SOUND is a sensation produced through the organ of hearing by means of air waves.

II. Pitch that characteristic of the sensation of sound which depends upon the rate at which the air-waves strike the ear drum.

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 essential (fundamental and over-tones), varying in pitch and intensity.

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 pitch mechanism.
2. A pitch mechanism to determine the rate at which the air-waves are originated.
3. A resonance mechanism to reinforce the air-waves established at the vibrator.

VI. In the voice mechanism the vocal cords serve as vibrator; the cartilages and muscles of the pharynx form the pitch mechanism; and the cavities of the pharynx, mouth and nose, the resonance mechanism.

VIII. Pitch of the voice is determined by the length, weight and tension of the vibrating portion of the vocal cords.

IX. Volume of voice depends upon the extent of vibration of the vocal cords which is caused by breath pressure and upon resonance.

X. Quality of voice depends upon the vibration of the vocal cords as a whole and in segments and upon resonance.

XI. Vocal resonance, which is an important factor in voice production, is due to the sympathetic vibration of the air in the resonance cavity.

XII. Correct voice production, or that of the mechanism which produces perfect vocal tone, includes 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. This action, under the influence of the properly controlled breath, produces the 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.

Singing Out of One's Compass

OST of the greatest dangers of the young student is trying to sing out of his natural compass. A *contralto* tries to become a *mezzo-soprano*, a *mezzo* wants to become a dramatic soprano, a baritone is only satisfied with tenor roles. As a result, the larynx is strained and the blood vessels in the vocal cords become distended and congested.

If the singer will but learn that the vowel is the answer to many of the mechanical as well as technical difficulties in his art, he will have made a great step forward.

Relaxation expresses a condition of absence of tightness, and must not be confused with looseness. The body should remain passive to the natural acts of inhalation, and exhalation in the act of singing, to obtain a perfect freedom of vocal expression. The student should also remember that retention of breath is not accomplished properly, at least for the vocalist, by closing the vent in the larynx, but simply by the action of the diaphragm and rib muscles. The throat must be kept lax and open.

In conclusion, there is no objection to any plan for the development of a beautiful voice. If there had been only one way, it would have been discovered long ago, but the knowledge of vocal science seems to be ever broadening. Certainly, however, too little attention is given to body-building. Careful dieting is essential, but sufficient oxygen developed through diaphragmatic breathing exercises to the stomach muscles, keeps the internal organs in place and gives virile tone to the entire system.

This article has no purpose in advocating chest labor in singing. No one can

American Traditions

MASSACHUSETTS boasted an amateur singing society for years before the first efforts toward culture are so young that we as a nation have fallen into something of a habit of thinking of ourselves with a feeling of inferiority in this particular field. Nevertheless, the following from a contemporary has a bit of the heartening about it:

"Faust History"

GOUNOD, at the outset, received \$200,000 for the publishing rights of his "Faust" and he stipulated for a fee of \$100 for every performance in Paris, a sum which he divided equally between himself and his family, which may be regarded as quite a satisfactory return for what was hardly a visit to London in 1853 for the production of "Faust," which was first heard at Her Majesty's Theater. Colonel Mackenzie, the manager, thought so little of his performances already given in France, and they run to thousands, and considering the amounts demanded in Great Britain, America, Italy, Germany, and elsewhere, it is estimated that about

"A singer whose general education has been neglected is in a most unfortunate plight. And by general education is not meant only those academic studies that people learn in schools. The imagination

must be stimulated, the heartfelt love for the poetical must be cultivated, and, above all things, the love for nature and mankind must be developed."—MRS. MARCELLA SEAMANT.

XIV. Every form of interference leaves its impress on the quality of the tone.

XV. The vocal muscles are involuntary in their true action for voice production. The interfering muscles are subject to voluntary control. Correct action of the voice mechanism must be induced and not forced. Interference, being under control of the will, can be eliminated. Every form of interference by undue tension of the false vocal cords, or soft palate, or muscles of the chin and tongue, and so forth, leaves its impress on the quality of tone.

XVI. The art of voice production is based upon the facts of anatomy, physiology 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.

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See Page 554 this issue.

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Public School Music Department

(Continued from page 570)

peculiarities of human nature but the summer remains the life at the summer session creates an urge to study intensively.

Let us analyze a possible day at a summer music school. After breakfast, and a short period of recreation, a short chapel service is held in which the whole student body participates in singing devotional and school songs. The first period may be devoted to theory and harmony classes, or classes in choral conducting. The next period may be taken up with school music methods classes of all kinds.

After this intensive work a period may be held wherein the whole school comes together for lectures in music appreciation. Noted music educators may present their favorite topics. This period is followed by various classes where practical teaching with the use of small groups of children is carried on. The morning session may close with the school chorus period, when the entire student body meets some noted conductor for an inspirational study of the choral works of the masters. During the time that all of the methods classes have been carried on certain students have been studying voice and instrumental playing individually and in classes with special teachers. These students may be post-graduates or those particularly interested in obtaining a technical knowledge of the instruments of the orchestra. These are the so-called special students.

The Afternoon

AFTER LUNCHEON a period of general instruction is presented to the entire student body. 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 a cross-section 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 methods. Then comes a period for orchestra, orchestra methods and piano methods in presenting the violin and piano methods. The day's work may end with the school orchestra rehearsal.

This makes a full day, but we must remember that no student takes all of it. Many students find time to rest and others enjoy the outdoor life afforded. The social life of the session is emphasized by the fact that the entire student body meets often during the day. All meals are served in large community dining halls there is an opportunity for informal "stuns" and community singing. The evenings are given over to study, sporting to observe the reaction of certain timid souls who "find themselves" in these surroundings. Experienced supervisors and young students meet on a common social level and many good contacts 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 peculiar value of attendance at these summer schools and often delay the entire expenses of their teachers who elect to go to summer school. Further, certain communities raise the salaries of teachers who attend

the summer schools. There are many incentives beside these to attend.

Beside the possibility of attending summer school regularly, there is the need of considering the advancement of the avocational interests of the supervisor. Every one should have a "hobby." For the music supervisor it should be some outdoor pursuit. Getting back to nature is getting close to the source of inspiration in art. I know of a number of music supervisors who are successful gardeners. Many are fond of "hikes" and camp life. The great out-of-doors should have a call for all of us.

Travel enriches our background, and it is possible so to arrange an itinerary of summer travel as to cover the visiting of musical points of interest. The summer music schools and music centers may be visited. By traveling in the summer, an opportunity is afforded to hear opera and symphony orchestra concerts. Some of the large cities carry on a full summer season of out-door opera. Practically all of the larger cities have symphony orchestras which present fine programs daily.

The supervisor naturally counts on the summer time as the time in which he can read articles on school music. A liberal education can be obtained by this method of self-help. Many issues of music magazines have accumulated during the regular school year, and it is imperative that every educator contribute to the read and analyzed for future stock-in-trade. The educational magazines should not be overlooked 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 this (heavier reading) the supervisor should endeavor to keep pace with the best of fiction.

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 session, the sum total of actual playing is often small, and so there is real recreation in piano, organ, violin and vocal practice. Much material should be examined and read in order to make valuable contributions to the programs for the coming season. Orchestra music and instrumental parts may need revision or rearrangement. Operetta sets should be read and selected. Time should be given to the examination of chorus and glee club material.

The local phonograph shop will gladly turn over a library of records for the supervisor's inspection. The piano store will welcome an inspection and hearing of the educational piano recordings. The need for a detailed planning of the courses in music appreciation is obvious; and this preparation should fill many enjoyable hours of the enthusiastic supervisor's time.

I do not want to give the impression that the supervisor's summer should be filled up with back-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 consistent of looking back on a summer filled with quiet study, travel and recreation is well worth the time spent in its planning.



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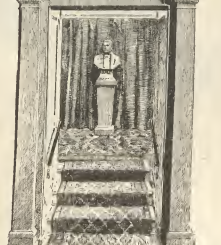
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Letters from Etude Friends

Would I Take Up Music Again?

To THE ETUDE: In reading The Etude Synopses on this question, I find that most of the prominent musicians are of the opinion that they would take up music again, but that such marked talent that they could rise far above the average.

As early as 1860 it was made a duchy. The last to bear the title of "Duke of Berry" was the ill-fated Charles Ferdinand, grandson and heir of Charles X., from whom George Sand claimed to have descended.

George Sand describes Berlioz as the unloved of her love, the loved of the world, the life at Nohant, and in turning from her novels to reveal the chief attributes of rustic life, pastoral of great beauty. It is here that she shows her true originality and genius, although we think of her as a pianist, her brilliant and original compositions.

It was at Nohant that she spent her girlhood, and later held her court, as it were, visited by Liszt, Chopin and others.

Finding the Right Music

To THE ETUDE: If you have ever been puzzled, when having music to find, which is most suitable, desirable, necessary or popular, you may find help in the following suggestions. Have on hand a large loose-leaf notebook, such as is used in school laboratories, and paste in it all clippings of musical programs or newspaper articles of reviews, concert notices and festivals, in alphabetical order, according to name of composer, publisher or radio station.

Always leave a space above each clipping for writing in the name of the publisher or station. It would be well to reserve a whole page for each teacher, school or radio station, and file under these several programs in a month or even in a week.

G. H.

Counting Out Loud

To THE ETUDE: I am a music teacher of about fifteen years' experience and also a pianist and conductor to be a drum major for a high school band. I would like some good music to play, but I find that many of my pupils, and certainly my own, are not very musical. I have had a number of my J. G. Hinckley compositions in my repertoire, but for the first three years' study, children and grown-ups need to count, and count out loud much of the time. It helps them to concentrate on their work.

Please excuse this explosion, but I would love to see Mr. Hinckley's compositions to be a drum major for a high school band. I would like some good music to play, but I find that many of my pupils, and certainly my own, are not very musical. I have had a number of my J. G. Hinckley compositions in my repertoire, but for the first three years' study, children and grown-ups need to count, and count out loud much of the time. It helps them to concentrate on their work.

Miss PAUL STRAUSS-Count out loud.

New Books on Music—Reviewed

Studies in Modern Music, Second Series.

By ST. W. H. HADLEY. Cloth bound; 128 pages and twelve pages illustrated. Published by The Macmillan Company. Price, \$2.00.

A book that describes actual periods, we read of them; and that tells us what they have done, we follow eagerly, but one that gives us the methods for their actions, we devour hungrily. This volume does not leave us with an unwholesome and sympathetic biography of Chopin, Dostoyevski, Liszt, and others, but the history of musical composition itself—melodic, modern and ultra-modern—and gives clear explanations of figure and scale structure.

Having been told of musical forms themselves, we do not think of these composers as misbegotten sockers after will-o-wisps, ignorant and bearing, but as honest searchers after a honest truth—searchers whose lanterns of inspiration were bright enough to reflect their rays down to the present day.

Back: The Passions, by Charles Sanford Terry. (From the Series The Master Pianist, edited by Dr. Arthur Somerfeldt.) Books 11 and 12: John J. Matthew Passions, respectively 55 and 50 pages. Paper bound. Published by Oxford University Press. Price, 50 cents each.

Beethoven.

By PAUL BEKKER. Translated and adapted from the German by M. M. BOZMAN. Thirty hundred and thirty-one pages, bound in cloth. Published by E. P. Dutton & Co., Inc., 45 N. 6th St., New York City. Price, \$4.00.

A work on Beethoven, like one on Mahler, is a work that has to do with the personality of the man himself, for, as the author says, "the man himself was the music." The exponent of the man, so the former conquered the world of tones.

As an increased and sounds became more complex, the music of the past, the more complex and more complicated notions of expression and emotion were required. It was brought to task on the difficulty of his composition, the man himself was the music. The man himself was the music. The man himself was the music.

The third portion of each book is made up of excerpts of the libretto and musical text. The author seeks to show every example of being home the fact that the melody is not superimposed on the text like a capital on

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Half-Stopped Organ Pipes

By Helen Olliphant 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 Lichlied-Gedekt, the Clarinet Flute, the Rohrflute and the Flute à Cheminée. The Flutes à Cheminée, as the name implies, are built with a chimney which partially opens the pipe. The wider this chimney, the more like an open pipe the sound becomes.

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

The intelligent and effective use of half-stopped 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 be used:

- (1) Alone, when a brilliance midway between open and stopped pipes 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. In fact, we say too much about it however, would it not be well to pause and consider the situation? Are we worth what we are getting? Many of us feel the present propaganda for "better salaries to the organist" to be ill-considered. It would be vastly more valuable and, incidentally, more profitable to make our slogan "better 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 untruthful to the organist, but it is not true that just as frequently organists are unfair to their churches? It behoves us therefore to examine ourselves before we complain too loudly about what we are being paid. We must make 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 the moral right to force our churches to raise more money for our monthly checks—American Organist.

"I am in favor of establishing a definite and permanent place for music in our national activities."—PRESIDENT HARLING.

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Hymns and Chorals

By Charles Knetsger

A HYMN is a religious song belonging to the choral form. It is usually written for four voices which, when played or sung together, form chords which give the composition a dignified character and make it well adapted for divine service as an expression of prayerful adoration.

Hymn and choral playing is of great importance to the student of music, for it 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 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 figures written over a note, as for example ♯. 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.

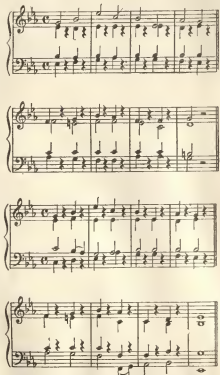
Choral playing also affords excellent opportunity for pedal practice; for the frequent changes of chords necessitates many changes of pedal, while the simplicity of structure enables the student to follow the modulations with ease. To keep the tones of one chord from mixing with those of another requires no little skill. The pedal should never be pressed down simultaneously with the chords, but immediately after; and it should be released before the next chord is struck.

A Famous Hymn Composer

By E. A. Trahan

THE Rev. John Bacchus Dyles, Doctor of Music, London, England, born in 1823 and died in 1876, is to-day the largest and most important in the Christian world; and yet comparatively few people (even musicians) know his name. This fact has been noted several times in social and church gatherings, and many have said: "and it will stand the same test to-day)" by first taking a vote as to whether sacred or secular music is the more popular. Sacred music invariably gained the vote, with hymns as the preference in this class. Then by asking those present to name their favorite tunes, an average of four out of

ten were for Dr. Dyles' music; which easily places him in the foremost rank of all composers who ever lived. On looking over the Sunday papers it is a rare thing to find a church program of any denomination, without at least one of his hymns on it. To mention a few of his foremost compositions which have made good men. He was beloved by his great, and his funeral service at Durham Cathedral was one of the largest and most solemn ever held there. "Lead Kindly Light," "Holy, Holy, Holy," "Jesus, Lover of My Soul," "O Je-



sus, Thou Art Standing," "Our Bless 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 Morning," "Hark the Sound of His Voices," and over one hundred others of every Episcopal, Methodist and Presbyterian Hymnal published in the English language, flowed from his consecrated pen. Dr. Dyles was, for many years, Rector of St. Oswald's Church, Durham, England, a small chapel under Durham Cathedral, which was only used on weekdays by the divinity students of the University; so Dr. Dyles spent most of his Sundays at St. Peter's Church, Newcastle-on-Tyne, fourteen miles away, where he can be easily understood, under his guidance, we had the reputation of having the finest boy choir in England, for hymn singing. His power of intensifying the beauty, solemnity and grandeur of the words, was wonderful. His instructions were, "Put your heart into the heart of all your words, and the music will take care of itself," and this will be found to be a very foundation and true key-note for making our grand hymns appeal directly to the hearts of all earnest hearers and listeners as well as singers; sending the congregations home with the feeling that, as Bishop McClure of Chicago remarked to him, with his hands on my shoulders, that he would be glad to have you, not the intense sincerity affected him, so that he could preach better," whereas, careless, thoughtless, frivolous singing so depressed the vitality to what had hitherto been a somewhat somber art. This new way of using the swells, plus a constant use of the tremolos, seemed to please the hearers, and so the organist's right foot and the swell pedals became inseparable parts. The advent of high wind pressures enabled the visitors to produce stops of marked individuality, in distinct contrast to the insipid organ music of the past. The organist soon found that the quickest way to invoke the managerial wrath was to play with his swells open. Patrons complained that the music was "too loud" and that it "hurt their ears." In other words, keep strings, kinaras, tubas

Mason's Touch and Technic, Book IV, has excellent exercises for the production of fine discrimination of tonal effects in chord playing. He advises directing the force of the touch to a particular voice of the chord by employing the legato touch, while the other voices with a finger staccato. The following examples will make the meaning clear: [Musical notation]

MUSIC TO ILLUSTRATE WORDS. I have heard Dr. Dyles 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, without any words. I was fortunate enough, as boy and man, to be under this great master's training for twelve years, and in my church work as soloist and choir master in America, I have greatly benefited by following in his footsteps and striving to have those around me feel the same emotion as I do in every word they utter. More perfect and inspiring music can thus be produced than in any other way; of course, not neglecting 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 prominently 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 are 4/8 points out of a possible 3/8, with many at least 3/4 points out of a possible 4/8. Four members on each side scored 100 per cent. attendance, during the entire period of the contest, while there were organ who were absent for 100 per cent during the period of their membership.

An effective way of securing variety when playing hymns on the piano is to emphasize each voice in turn, first the soprano, then the alto, tenor and bass. As the force of a stroke depends largely upon the speed with which it is struck the fingers which play the predominant voice should strike the keys with a speed somewhat greater than that of the other fingers. Beautiful effects can be obtained in this way.

"Music is preeminently the Christian art. Music is fundamental that touches all men in their common human feelings. Great music brings us very close together, soul to soul, without regard to accident of birth, station or other dividing factors."—HORACE WHITEHOUSE.

THE ETUDE

THE ETUDE

The One-Legged Organist: A Word on His Behalf

By Edward Benedict

THE quintessence of aporismism, the ultimate concentrate of scorn, the superlative of inventive burled forth by the legitimate organist upon the head of his theatrical colleague is "one-legged organist." It sums up tersely the feelings of one who has climbed Parnassus via Bach, Guilman and Widor toward a parvenu lately graduated from the submerged ranks of mere "piano players."

Mingled with the scorn is a touch of pity, for who will deny that the neophyte has many times gained fame and pecuniary reward far in excess of that accumulated by his more conservative brother?

The phrase "one-legged organist" was not coined especially for the theatrical organist. For years teachers have been accustomed to apply the epithet to pupils who are too lazy to disengage the right foot from its comfortable place on the swell pedal when duty called. The theatrical player, however, brazenly flaunted his one-leggedness in the face of a hostile world and even gloried in his shame.

How did he get that way? It certainly is not easier to let one foot do the work of two. There must be some other reason why the upper half of a theater organ's pedals retains its virgin varnish year and year out while the lower octave wears down to the controls.

To no mind is it the radical change in organ construction which is responsible for this one-legged style of playing. First, the electric swell action enabled the player to produce accents, thus giving a well-desired vitality to what had hitherto been a somewhat somber art. This new way of using the swells, plus a constant use of the tremolos, seemed to please the hearers, and so the organist's right foot and the swell pedals became inseparable parts.

The advent of high wind pressures enabled the visitors to produce stops of marked individuality, in distinct contrast to the insipid organ music of the past. The organist soon found that the quickest way to invoke the managerial wrath was to play with his swells open. Patrons complained that the music was "too loud" and that it "hurt their ears." In other words, keep strings, kinaras, tubas

and tibias could not be served undiluted to the cash customers without incurring their vehement displeasure. This state of affairs made it necessary to close the swells tight when two-foot passages were required, a very unattractive procedure.

The fact that the "movie" organist played almost entirely from piano or orchestral music was another factor influencing his one-legged condition. The tendency was to let the pedals play the simple bass notes, all bass passages being taken care of by the manuals. With the sixteen-foot reeds on second touch many bass melody could be brought out quite satisfactorily with the left hand.

It seems to me that the only logical way to play modern keen-voiced, high-pressure organs is with the one-foot pedal system. I have heard two of America's foremost theater organists attempt "two-foot" passages on mighty-voiced units and the result, while spectacular on account of the clashing tonoids, could hardly be classed as musical.

Mind you, I hold no brief for the one-legged system. Accuracy is not always humanly possible and solo passages can be rendered only in a jerky and disjointed manner. A friend of mine who was pianist in a New York vaudeville theater persuaded the management to install an organ. A few weeks' practice at a convenient church and he was ready for his debut as a "movie" organist. The ambiguity of his right foot prompted me to inquire as to why that system of pedal technique he employed. His reply was illuminating. "It's very simple, Benedict. Any note I happen to hit is the right one."

It is my opinion that theater organist is here to stay until the organ builders devise new means of operating the swells. Just what form this invention will take the future alone will tell. I am hoping, however, that the swells while both feet are busy on the pedals. A double touch to work the shutters has also been suggested.

Jumping to the coda, I would request you legitimates to temper your scorn with pity. Perhaps the one-legged organist is such through circumstances and not entirely through inclination.—From the Dispatch.

The Choir Attendance Contest

ATTENDANCE at the rehearsals of a volunteer choir is such a live question that any solution of it is of great interest to such workers. A contest held by the choir of St. Luke's Episcopal Church of Long Beach, California, met 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 attendance record for the three months of the contest of 84 per cent. and the losers 83 1/3 per cent. At the checkup it was discovered that the losing team had earned 498 points out of a possible 598, being nearly a tie. The points were as follows: 498. Four members on each side scored 100 per cent. attendance, during the entire period of the contest, while there were organ who were absent for 100 per cent during the period of their membership.

Taking into consideration the fact that the organization is a volunteer choir of 45 members, it is remarkable that the attendance at rehearsals was almost perfect. The following are the rules which were adopted for the contest:

"Each attendance at each service Sunday scores one.

"Rehearsals not scored unless for tardiness deduction.

"Tardiness at rehearsals or services deducts one point from total score of each member.

"Absence from rehearsals bars member from services the following Sunday.

"Absences from services will be considered without meritorious excuses, will be considered as resignation.

"Resignations will be accepted as of date tendered.

"Rehearsals to begin promptly at 7:45 and continue till 9:15.

"Judges of the contest shall be the choir-master, the organist and rector and the two team captains.

"The contest will officially begin Sunday night, April 20, and normally begins Sunday morning, January 20.

"The services to be held Good Friday evening score one just as a Sunday service. "The team scoring the most points shall be declared the winner. The other team will be required to present the winning team with an evening of entertainment."

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

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A. The largest organ in the world is in the Wannamaker Store, Philadelphia...

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(Continued from page 569)

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The advance of publication offers are withdrawn on the following works: How to Play the Piano—Hambourg. How to Sing—Tetrazzini. Technique for Beginners—Hisher. Two and Twenty Little Studies for the Pianoforte—Crann.

This withdrawal notice cancels the old advance of publication prices at which these works have been offered, and after August 1st, they are offered at prices that are reasonable to the buyer and fairly profitable to the publishers.

The advance of publication prices are made low for the advertising value in introducing works in this manner and as thousands of our patrons know, all advance of publication subscribers receive excellent value for their money.

Technic for Beginners, by Anna Prisca Risher, which is being withdrawn this month is now priced at 75 cents a copy.

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Club Corner

DEAR JUNIOR ETUDE: Several of my friends have formed a club and in it we have organized a "Top Symphony Orchestra." We have arranged very special lessons from THE ETUDE for it. I take care of a short program of piano solos and duets. After the program we have refreshments. From your friend, DOLORIS ARNOLD, New Jersey.

DEAR JUNIOR ETUDE: I read in THE ETUDE about some girls who had a music club, so I thought I'll join about yours. We meet every month and have dues of five cents. We have a short program of piano solos and duets. After the program we have refreshments. From your friend, VIVIAN ARNOLD (Age 11), Michigan.

DEAR JUNIOR ETUDE: We have a little music club which meets every Friday afternoon. We have some small music primers from them we learn many musical terms. Sometimes we have contests in writing notes and we are awarded cards having a picture of some composer and his birthplace. From your friend, BILLIE HENNER (Age 11).

"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 arpeggios, 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; Even the scintrels with envy turn, As their flying tips 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.

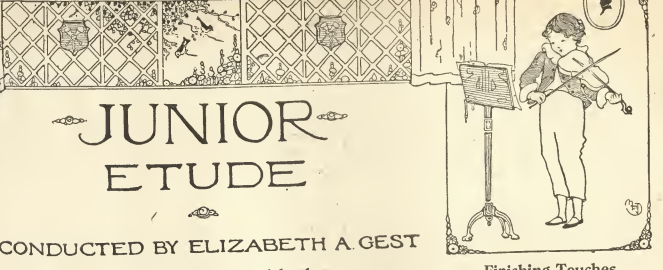
I shall play some octaves rare, Balanced suave, clean and true, Imitating branches, leaves and, Founding when the wind blows through.

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

I shall play my pieces new, Rhythmic like the swaying grain, So the spirit 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.



JUNIOR ETUDE

CONDUCTED BY ELIZABETH A GEST

A Trip Through Musicland

By Constance McClintche

Atto trips are, of course, enjoyed most in the summer time. Even then they mean real pleasure only if the car is in perfect condition, the roads good, and the weather fine. But there is one trip that can be enjoyed at any season of the year and in any kind of weather. Everybody does not know about it, but it is very popular with those who do!

There is one thing necessary before starting, and that is that anybody who wants to come with us must love music with his whole heart, and soul and mind—more than anything else in the whole wide world!

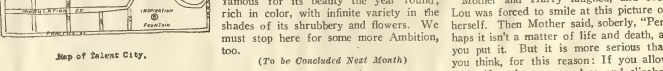
The necessary equipment for the trip is: ten good, strong, healthy fingers; two good feet—obedient to the ears (right foot not too heavy); one quick, intelligent mind; two keen, critical, and very discriminating ears; a good sense of color; a fine sense of proportion; not forgetting a lot of the sense known as "common"—which is, in reality, anything else!—and oh! we must be sure we have plenty of Ambition Gas.

Now let's start! We go first to Application Square. It is quite famous, so that if we should get lost, any policeman (and there are extra ones on this street) will gladly direct us. There is no danger, though, if we just follow Will Power Street straight. It is in the center of the City of Talent, and very easily reached from any of the nearby suburbs—Much, Very Much, Quite-a-Lot, Unusual, Little Talent, and Great Talent.

From Application Square we take Staff Road, a very popular thoroughfare. It has a new kind of roadbed, to which we must become accustomed. Also, this road is marked differently from some of the other roads in this section. All through "The Waltzes," in Marchville, 4/4; some towns allow 6/8, others only 2/4. We must pay very strict attention to these, or we shall get a summons from the controlling officer, Mr. Time.

All this country that we have just been through, was the Beginning Hill Section. Now we must drive up the hill itself, which is very steep and quite rough. But we can make it all right if we just have on plenty of power. There have been serious accidents here—many caused by carelessness. We cannot go too carefully up this hill. If we take the necessary precautions here, all the rest of the trip will be easier.

So far, we have been going through Natural country; but presently, we shall be in the section known as "The Keys"—famous for its beauty the year round; rich in color, with infinite variety in the shades of its shrubs and flowers. We must stop here for some more Ambition, too. (To be Concluded Next Month)



Map of Talent City.

Question Box

DEAR JUNIOR ETUDE: Will you please tell me the meaning of this sign? R. V., New Jersey.

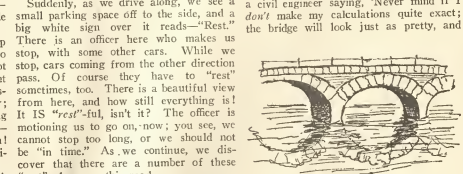
Ans. The sign is called a "turn" in music. It is played as follows: [Musical notation showing a note with a turn symbol]

DEAR JUNIOR ETUDE: Will you please tell me the meaning of the following sign: [Musical notation showing a sign with a vertical line and a dot] Ans. The sign is an abbreviation, meaning to divide the time allotted to the measure into three equal parts. It is called a triplet. We must stop here for some more Ambition, too. (To be Concluded Next Month)

Finishing Touches

By Marion Benson Matthews

Long finished with a magnificent flourish, the piece she had been playing for the family's enjoyment, and hopped up from the piano bench. "Oh, I may have left out a few, but it really doesn't make much difference," said Lou, with a little pout. "It sounds just as pretty, and most people wouldn't know anything had been left out at all!" "Ho, ho!" laughed Harry. "That's like a civil engineer saying, 'Never mind if I don't make my calculations quite exact; the bridge will look just as pretty, and

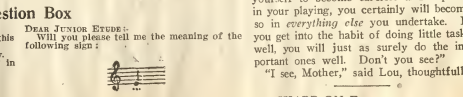


most people won't know it hasn't a firm foundation." And perhaps some of them would—but those poor souls who went down with it when it finally collapsed. "It's not the same thing," declared Lou. "Making a bridge sound and safe is much more important. It's a matter of life and death. Leaving out a few notes isn't going to endanger anyone's life!"

"Let's use this comparison, then," suggested Ruth. "Suppose Mother made you a dress instead of finishing it off carefully, said, 'It can't be bothered with the finishing touches. I will use pins instead of buttons, and pin up the hem instead of stitching it.' When you wore the dress on the street, wouldn't you look ridiculous? Especially if all the pins dropped out?"

Mother and Harry laughed, and even Lou was forced to smile at this picture of herself. Then Mother said, soberly, "Perhaps 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 important ones well. Don't you see?"

"I see, Mother," said Lou, thoughtfully. SHARP ON F AND SHARP ON C; THIRD GOES UNDER—SCALE OF D.



Ans. The sign is an abbreviation, meaning to divide the time allotted to the measure into three equal parts. It is called a triplet. We must stop here for some more Ambition, too. (To be Concluded Next Month)

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JUNIOR ETUDE—Continued

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

DEAR JUNIOR ETUDE:

My Father's issue of THE ETUDE arrived this week and I cannot tell you how happy I have and how glad to have it. The articles on Chopin were very interesting. While I was studying music my father obtained some of the pieces I was practicing on gramophone records, which helped me quite a lot.

I wrote to you, perhaps you remember, about 3 years ago, when I was at school. I have been learning piano about 7 years, and have always loved it. I have been entering for examinations lately, the one for which an entrance now in Higher Local Grade, Trinity College, London.

Lately I have been practicing some Beethoven, Schumann and Schubert's Impromptus and Mazurka Mazurka.

My sister and I have passed more of my exams. I will be a piano teacher.

From your friend,
Doris Birklow (17),
Dunelm St. Penzance,
Auckland, New Zealand.

DEAR JUNIOR ETUDE:

I am writing to THE ETUDE for the first time.

I have taken music lessons for five years and am trying for the whole day every Saturday; but I have music so much that I would do anything to have good lessons. I live in Northern Ontario and would be glad to tell some of the Junior Etude about Canada some time.

From your friend,
MARGARET MARIE (Age 13),
Harrison Park, St. Catharines,
Ontario, Canada.

N. B. THE JUNIOR ETUDE is always glad to hear about students who really go to some trouble and expense to learn to play music lessons.

How many other Junior Etude readers would be willing to give up their entire Saturday every week on music lessons? Ask yourself this question, and see if you can answer it.

DEAR JUNIOR ETUDE:

I am very much encouraged to see my name in the list of nominators for June since I shall keep on trying until I see my name published. I am sure you don't know what I would ever do without music. My ambition is to be a music conservatory some time. I love music. I hope some day to be a great artist. I suppose there are a great many girls and boys with the same ambition, but "where there's a will, there's a way." I truly believe in that.

My mother plays the piano and we always try our best. We have played a great many of them before an audience, and always get clapped back.

If ever you loved music as much as I do, I think it would be a very merry old world.

From your friend,
GISELLE READING,
Ohio.

Mary had a little lamb

Its fleece was white as snow.

And everywhere that Mary went,

The lamb was sure to go.

She took it to her lesson one,

And taught it how to sing,

And now, instead of bleating, "Baa!"

Well—you should hear the thing.



Thurlow Ligeance

Thurlow Ligeance is well known for his arrangements of Indian melodies, of which "The Waters of Minicou" is his last known. He spent several months among the Indians for the purpose of collecting these melodies.

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