

# THE ETUDE

## *Music Magazine*

February 1933

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RICHARD WAGNER

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do.	Low C	b-E <sub>♭</sub>	.35
Feldseinsamkeit (In summer fields), Op. 86, No. 2	High A <sub>♭</sub>	b-E <sub>♭</sub>	.30
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Gang zum Liebchen, Der (The watchful lover), Op. 48, No. 1	High G min.	d-g	.30
do.	Low D min.	a-D	.30
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Wie bist du meine Königin (My queen), Op. 32, No. 9	High E <sub>♭</sub>	d-F <sub>♯</sub>	.35
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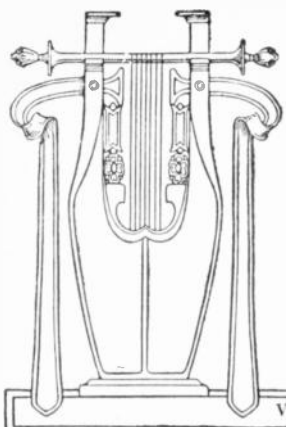
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"BRAHMS is a living reproach to the haste of a superficial generation; for, whatever he wrought, he wrought in bronze and for time and not for the hour. He restored to music its formal beauty."

—James Huneker.

Any of the works listed above will be sent "on approval" for examination

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# THE ETUDE Music Magazine

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A MONTHLY JOURNAL FOR THE MUSICIAN, THE MUSIC STUDENT AND ALL MUSIC LOVERS

Editor  
JAMES FRANCIS COOKE

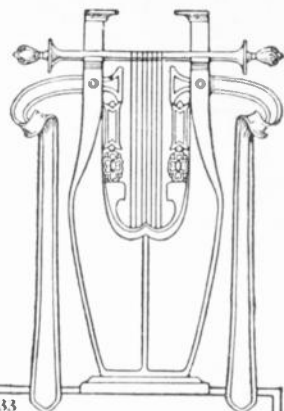
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FEBRUARY, 1933



ALBERT WOLFF

THE "REQUIEM" of Brahms was given performance on October 29th and 30th by the Lamoureux Orchestra of Paris, with the assistance of the Philharmonic Chorus of Paris and with Mme. Malnory-Marseillac, soprano, and M. Henri Etcheverry, baritone, as soloists. Albert Wolff was the conductor. M. Wolff was at one time one of the conductors at the Metropolitan of New York.

THE RUSSIAN OPERA of Paris recently gave a season of performances at the Argentina Theater of Rome, in which were presented the "Prince Igor" of Borodin, the "Boris Godounoff" of Moussorgsky, and the "Sadko" and "The Czar's Bride" of Rimsky-Korsakov. The last work was given in Italy for the first time.

RUGGIERO RICCI, the youthful Italo-American violin prodigy, recently played with great success the Mendelssohn "Concerto in E" with the Colonne Orchestra of Paris.

CLARENCE CAMERON WHITE, widely known Negro composer and director of the School of Music of Hampton Institute, has been awarded the David Bispham Memorial Medal of The American Opera Society of Chicago, for his new opera, "Ouanga," based upon historical events in Haiti during the reign of King Dessalines.

PERCY PITT, widely known English composer, died on November 23rd, at his home in Hampstead, near London. Born in London, January 4, 1870, and educated there and in Paris, Munich and Leipzig, he became a leader among British orchestral directors and also was for twenty-four years a conductor of the Covent Garden Opera Company.

THE JOHN PHILIP SOUSA library of music has been bequeathed to the University of Illinois at Urbana. It comprised nine tons of compositions, filling forty-two large trunks when ready for shipment. There is in it enough music to supply the average college band with a repertoire for more than ten years without repeating a single work.

JOSÉ ITURBI has stirred Paris with a unique concert in which he interpreted the "Concerto in E-flat" of Mozart, the "Concerto in C minor" of Beethoven and the "Concerto in E-flat" of Liszt, with the cooperation of the Orchestre Symphonique with Pierre Monteux conducting. The Mozart "was as exquisite and palpitating as could be desired," the Beethoven "in a splendid classic mood" and the Liszt "was superb keyboard work, with much of the lion—though Spanish—in it."



JOSÉ ITURBI

THE ORIGINAL SCENERY, used at the world premiere of Verdi's "Aida," at Cairo in 1871, is still brought out to decorate the stage when that masterpiece of melody, romance and pageantry is presented at the *Théâtre Royal de l'Opéra* of the Egyptian capital.

NO "BACH FESTIVAL" will be held this year at Bethlehem, Pennsylvania, because of the continued indisposition of Dr. J. Frederick Wolle, founder and conductor of this institution which has engendered in America a so much better understanding of the art of the great Cantor of Leipzig. In fact it has become one of the significant movements of the musical world.

A "FRANKLIN HUNTINGTON BEEBE FUND FOR MUSICIANS" has been created by the will of the Boston philanthropist whose name it bears. The income from one hundred thousand dollars is to be used "in sending abroad for study some one or more talented and deserving musicians, men or women, who intend to make music their profession."

GÜNTHER RAMIN, organist of St. Thomas Church of Leipzig, a post almost sacred to organists because of the long service of Johann Sebastian Bach, started in January for a recital tour in the United States to end on the 26th of February. He began his work at St. Thomas Church in December, 1918, when but nineteen years of age, and has risen rapidly to fame, especially as a player of the works of his eminent predecessor, the great Cantor.



GÜNTHER RAMIN

THE "PETROUCHKA" of Stravinsky was given in its entirety on the fifth concert of the Cincinnati Symphony Orchestra, with Eugene Goossens conducting. This was an unusual artistic event, as the work is generally presented in its abridged concert form.

THE UNITED SERVICE ORCHESTRA, of Washington, D. C., is composed of men from the musical organizations of the Army, the Navy and the Marine Corps. For some years it has been making a special feature of concerts of music of the Latin American countries, with these sponsored by the Pan American Union. Its conductors are Captain William J. Stannard, of the Army; Lieutenant Charles Brentner, of the Navy; and Captain Taylor Branson, of the Marines.

THE VIENNA SINGING BOYS, an organization said to have originated in 1498, have been touring America. And some of our organizations put on quite patriarchal airs in celebrating their semi-centennials.

ALEXANDRIA, EGYPT, has its Orchestre Symphonique d'Alexandrie, with Joseph Huttel as conductor. In its first season of 1931-1932 it gave a series of twelve concerts, which for the present season have been extended to twenty. Mr. Huttel, founder of the organization, will be remembered as having won in 1929 the Elizabeth Sprague Coolidge Prize, with his "Divertissement Grotesque" for a sextet of five wind instruments and piano.

FLORENT SCHMITT, the eminent French composer and pianist, made his first appearance in America in a concert on November 27th, at Town Hall, New York, under the auspices of the League of Composers.

FREE BROADCASTING OF RECORDS has been prohibited in Europe through action of the phonograph companies of Europe, along with the British and continental branches of the larger American companies.

THE AUDITORIUM—beloved of Chicago—completely renovated, with new chandeliers, new carpets and new frescoing, was formally opened on December 14th, with a gala concert sponsored by The Bohemians of Chicago. Frederick Stock led an orchestra of two hundred musicians, and John Charles Thomas and other famous singers donated their services. The proceeds were for the relief of needy musicians.

MR. LOUIS ECKSTEIN, the wizard manager of Ravinia, "the opera in the woods" in the far north suburbs of Chicago, has been elected a director of the Metropolitan Opera Company. All of which implies interesting possibilities for both the Metropolitan and the Ravinia operatic enterprises.

OLD MAN MUSICAL DEPRESSION recently got a lively hint to change his frown to a smile. News comes that three leaders among the world's great orchestras, the Philadelphia Orchestra, the New York Philharmonic-Symphony Orchestra and the Boston Symphony Orchestra, have renewed their leases of Carnegie Hall of New York, for a period of two years. This precaution has been taken because bookings of this famous auditorium have been recently unprecedentedly heavy.

"MOONFLOWER," a light opera by Gordon McBeth, a native composer of Wanganui, New Zealand, was recently produced there and enthusiastically received.

A BRAHMS FESTIVAL is planned to be held next May in Vienna. It will mark the one hundredth anniversary of the birth of the master. Wilhelm Furtwängler is said to be the moving spirit in the enterprise.



ERNEST FOWLES

ERNEST FOWLES, eminent British musicologist and a Fellow of the Royal Academy of Music, passed away on December 9th, from his home in Caterham, Surrey, England. Sixty-eight years of age, he was a musician of international note. He was the founder of the British chamber music concerts at Queen's Hall. Mr. Fowles was the author of several valuable books on musical pedagogics. He was well known by many American musicians, as he was twice a speaker at the conventions of the Music Teacher's National Association; and he came again last April especially to speak at the twenty-fifth anniversary meeting of the National Supervisor's Conference.

TITO SCHIPA (Italian tenor) and Richard Bonelli (American baritone) met with an immediate popular success when they made their debut with the Metropolitan Opera Company in the first week of its New York season. The work was Rossini's "The Barber of Seville" with Lily Pons as the *Rosina*, a part in which she has no living equal and perhaps only one in all musical history.

THE EDWARD MACDOWELL COLONY, at Peterboro, New Hampshire, was founded twenty-five years ago; and in celebration of its achievements concerts are to be given in leading music centers of the United States to enlarge the endowment and thus make sure the continuance of this memorial to America's leading composer. In New York the event, on December 7th, took the form of a gala concert in Carnegie Hall, by a part of the Philharmonic-Symphony Orchestra, the Mendelssohn Glee Club, and distinguished conductors, soloists, composers and speakers.

THE STATE OPERA of Vienna opened its season in mid-October with a performance of Verdi's "Aida" conducted by Heger. New artists participating were Frau Zika as *Aida*, Herr Nissen as *Amonasro* and Helge Roswaenge, a tenor famous in Europe, as *Ramesses*.

THE SALZBURG FESTIVAL of 1933, according to Dame Rumor, may be brought to America as a feature of the Century of Progress Exposition at Chicago.

ROLAND HAYES has received the degree of Doctor of Music from Fisk University. He is a graduate of this institution, which was the first of such high standing to be developed by the colored race. Music has been always among its leading activities; and the earnings of the famous Fisk Jubilee Singers were long a chief means of its support.



ROLAND HAYES

(Continued on page 141)

MUSIC AXIOM FOR FEBRUARY

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"Music for Everybody"



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FEBRUARY 1933

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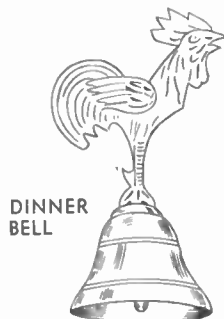
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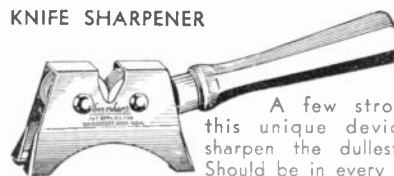
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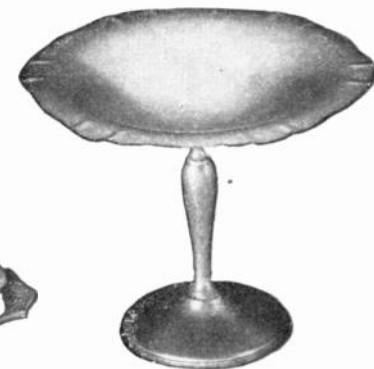


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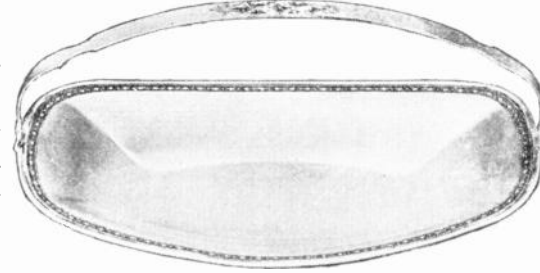
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**ARTHUR DUNHAM—B.** Bloomington, Ill., Mar. 8, 1875. Organist, composer. Studied with Eddy and Widor. Symphonic and organ wks., anthems, songs. Chicago res.



**ROWLAND W. DUNHAM—B.** Melrose, Mass. Organist, composer. Among teachers were Whiting and Widor. Dir. of Coll. of Music, U. of Colo. Assoc. ed., "The American Organist."



**REV. JOHN BACCHUS DYKES—B.** Eng. March 10, 1823; d. Jan. 22, 1876. Composer. Educated at Cambridge. Wrote Lead Kindly Light and much other church music.



**GEORGE DYSON—B.** England, May, 1883. Organist, comp. Studied at Royal Coll. of Music. Won Mendelssohn Scholarship. Music-master at Winchester Coll. Prof., at Royal Coll.



**NOEL EADIE—B.** Scotland. Operatic soprano. Created a sensation in "Magic Flute." Participated in first operatic broadcast from Covent Garden to America (1931).



**EMMA EAMES—B.** China, Aug. 13, 1867. Dramatic Soprano. Studied in Boston and Paris (Mme. Marchesi). Debut Covent Garden, 1891. Metropolitan Opera Co., N. Y., 1891-1909.



**HENRY PURMORT EAMES—B.** Chicago, Sept. 12, 1872. Pianist, educator, lecturer. Taught by Clara Schumann, Paderewski and others. On fac., Scripps Coll., Claremont, Cal.



**WILL EARHART—B.** Ohio, Apr. 1, 1871. Mus. Doc. Educator, Author and Music Editor. Dir., Mus. Dept. Pittsburgh, Pa. Schools. Was Pres. Mus. Sup. Nat. Conf. (1916).



**HENRY EDMOND EARLE—B.** Brooklyn, 1876. Pianist, comp. Studied with Mason, Dvořák and Josef. Works incl. "Modern Graded Course of Studies" for piano.



**GEORGE EASTMAN—B.** Waterville, N. Y., July 12, 1854. Music patron. Established Eastman School of Music, affiliated with U. of Rochester. Total endowment, \$12,000,000. D. Mar. 14, 1932.



**FLORENCE EASTON—B.** In England. Soprano. Studied Royal Academy of Music, London. Mem. Berlin Opera Co., Chicago Opera Co., and, 1917-1928, Metropolitan Opera Co., N. Y.



**ERNST EBERHARD—B.** Germany, May 30, 1879; d. 1910 (?). Organist, composer, conductor. Studied with Enckhausen and Lahmeyer. Cond., ch. choral groups. Piano teaching wks.



**GOBY EBERHARDT—B.** Hattersheim, Ger., Mar. 29, 1852. Violinist, teacher. Wrote many technical works, incl. "Violin School" and "Gymnastics of Violin Playing."



**SIEGFRIED EBERHARDT—B.** Violinist, teacher. Brother of Goby. Prof. at the Stern Cons., Berlin. Author of violin technical works. Best known for "Violin Vibrato."



**ANTON EBERL—B.** Vienna, June 13, 1766; d. Mar. 11, 1807. Famous pianist, composer. Studies were slight, but developed amazing ability. Friend of Mozart. Many large works.



**DANIEL EBERLIN—B.** Nuremberg, 1630; d. Kasel, 1691. Violinist, composer. Studied in Rome. Noted in his time. Violin trios, publ. 1675, are his only known works.



**JOHANNES ECCARD—B.** Thuringia, 1553; d. Kö-nigsberg, 1611. Eminent composer of church music. Some of his music has been reprinted in modern form.



**JOSÉ ECHÁNIZ—B.** Havana, Cuba, June 4, 1905. Pianist. Studied with Telleria and Falcon. N. Y. debut, 1922. Soloist with Minn. Symphony Orch. Extensive recital tours.



**KARL ANTON FLORIAN ECKERT—B.** Potsdam, Dec. 7, 1820; d. Berlin, Oct. 14, 1879. Violinist, comp., cond. Pupil of Mendelssohn. Comp. of famous "Echo Song."



**CLARENCE EDDY—B.** Greenfield, Mass., June 23, 1851. Eminent organist, composer and editor of organ works. Has made numerous recital tours.



**NELSON EDDY—B.** Providence, R. I., June 29, 1901. Baritone. Studied, New York, Dresden, Paris. Soloist with N. Y. Philharmonic, Phila. Orch., and Philadelphia Civic Opera Co.



**IRENE EDEN—B.** German soprano. Sang at Mannheim under Furtwängler and Kleiber; at Zurich under Nikisch and at Swiss festivals under R. Strauss. Mem. Berlin Nat. Opera.



**GARTH EDMUNDSON—B.** Penna. Organist, composer. Studied at Cinn. Cons. of Music and with the late Lynnwood Farnum. Organist various churches. New Castle, Pa., res.



**JULIAN EDWARDS—B.** Manchester, Eng., Dec. 11, 1855; d. Yonkers, N. Y., Sept. 5, 1910. Composer. Song, Some Sweet Day, and cantata "Lazarus" among many works.



**LEO EDWARDS—B.** Germany. First public appearance, New York at age of 11. Composer of over 500 songs, symphonic numbers, concert, popular and operetta compositions.



**STANLEY S. EFFINGER—B.** Canon City, Colo., Sept. 13, 1889; d. July 21, 1932. Mus. sup., comp. Studied Chicago and Boston. Wrote song, I Shall Not Pass Again This Way.



**WILLIAM GRANT EGBERT—B.** Danby, N. Y., Dec. 28, 1869; d. Dec. 9, 1928. Violinist, dir. Studied with Joachim. Founded Ithaca Cons. Brought Thomson and Bevkik to U. S.



**GEORG EGGELING—B.** Germany, 1866. Teacher, composer. Studied at Breslau's school, Berlin, later teacher there. Has many successful educational piano pieces.



**CARL EMIL THEODOR EHRENBURG—B.** Dresden, 1878. Composer, conductor. Studied at Dresden Cons. Opera - conductor, Germany. Orch. wks., inst. numbers, songs.



**JULIUS EICHBERG—B.** Düsseldorf, June 13, 1824; d. Boston, Jan. 18, 1893. Violinist, composer. Teachers incl. Meerts and de Berlot. Prof. at Geneva Cons. Came to Boston 1856.



**HENRY EICHHEIM—B.** Chicago, Jan. 3, 1870. Composer, violinist. Among teachers were Becker and Lichtenberg. Has conducted own works with major symphony orchestras.



**EDWARD P. EICHEN—B.** Chicago. Organist. Studied at American Cons., Chi., and with Bonnet, Paris. Official organist, Chicago Symphony Orch. Fac., Ag. Cons.



**RICHARD EILENBERG—B.** Prussia, Jan. 13, 1848. Composer, cond. Music-director at Stettin, then in Berlin. Has written operettas, a ballet, marches and dances.



**MAURICE EISENBERG—B.** Germany, 1900. Cellist. Studied at Peabody Cons. Later with Casals. Debut with Phila. Orch., 1916. At 18, solo cellist with N. Y. Symphony.



**ROBERT EITNER—B.** Breslau, Oct. 22, 1832; d. Templin, Feb. 2, 1905. Music historian and teacher. Pupil of M. Brosig. 1857-9 gave concerts of own works.



**SIR EDWARD WILLIAM ELGAR—B.** England, June 2, 1857. Noted composer. Succeeded father (his teacher) as org. at St. George's R.C. Ch., Worcester. Many works.



**MISCHA ELMAN—B.** Russia, Jan. 20, 1891. Violinist. Pupil of Fiedelmaun and Auer. First appearance at age of 5. European tour at 13. N. Y. debut, 1908. Many tours. Besides N. Y.



**NICHOLAS J. EISENHEIMER—B.** Wiesbaden, June 17, 1866. Pianist, composer. Studied opt. with Jakobsthal. 1890, came to America. Fac., College of Mus., Cinn. Many works.



**JOSEPH XAVIER ELSNER—B.** Silesia, June 29, 1769; d. Warsaw, Apr. 18, 1854. Composer. Founder and first director Warsaw Cons. Chopin's teacher. Wrote in all forms.



**ARTHUR ELSON—B.** Boston, Nov. 18, 1873. Son of Louis C. Studied at N. E. Cons. Writer on musical subjects. Author of valuable wks., incl. "Music Club Programs from All Nations."



**LOUIS CHARLES ELSON—B.** Boston, Apr. 17, 1848; d. Feb. 15, 1920. Critic, author. Cont'r. to THE ETUDE. Many wks., incl. "Mistakes and Disputed Points in Music."



**SIR GEORGE JOB ELVEY—B.** England, Mar. 27, 1816; d. Dec. 9, 1893. Org., composer. Pupil at R. A. M. Org., at St. George's Chapel, Windsor. Much church music.

# How the Germans Are Doing It

ALL over the world musicians are confronted with the problem of bringing the public to comprehend that an immense loss can come to the art as well as to the musical home, if the great blessing of fine music through the radio is not properly appreciated and applied to our life so that we get the most from it. If the radio is adopted merely as a means of introducing music to the home, like water, gas and electricity, to be turned on and off with the smug idea that thereby it becomes unnecessary and foolish to engage in music study, civilization will suffer from a blow so great that even the invention of the radio could not atone for it.

The two things are radically different but are splendidly supplemental. Only the most heedless, ignorant and lazy person could think that the radio could bring the joy to the individual that comes through actual participation in music. That is something which every cultured person evaluates so highly that there are few things in our civilization which receive a higher educational rating. One ounce of participation is worth a ton of appreciation.

On the other hand the fine music coming to us on the radio enables us to enjoy participation to a far greater degree. Dr. Walter Damrosch, who has done more than any other individual for the promotion of fine radio music, endorses this stand most enthusiastically. From many talks with him upon the subject we know that he feels that it would be a calamity if the radio, even to a small extent, supplanted the actual study of music and the regular performance of music in the home by as many individual members of the family as can be assembled. Many of the happiest families are those in which musical groups are organized. It is not an exaggeration to say that in these days of external, home-destroying attractions, hypertension and the increase of leisure (leisure only too often devoted to destructive rather than to constructive purposes), the home musical group is one of the bulwarks and worth while things in our social existence.

The public, however, is incredibly stupid. It lost its legs when the automobile was invented and is now frantically trying to reconstruct itself physically through all sorts of devices. It lost its head when the movies were invented and prefers to have its thoughts done on the printed page or on the screen rather than in the brain. It could lose its precious musical culture, if people were content merely to listen to music instead of participating in it.

Throughout the entire world this musical situation is much the same. In Germany the intelligent musical interests have evidently recognized the necessity for making this matter clear to the public and have circulated widely a most excellent colored circular from which the illustration for this editorial was borrowed. The text is striking and salient.

A translation of the more interesting and valuable portions of this unique four-page brochure runs:

## CULTIVATE MUSIC IN THE HOME

"To be rich—enormously rich so as to be able to buy everything beautiful, to satisfy every heart's desire—who has not known this longing?

"And yet the richest man is poor if he never has felt in his heart the noble magic of music.

"How much more beautiful will sound the simplest German song if it is accompanied by a lute or the piano. How quaint it is when, during long winter evenings, the faithful circle of friends assemble to pass their time playing quartettes. How solemn does it sound when on the Holy Night the sounds of violins and the soft tones of the flutes mingle with all the thousands of children's voices praising jubilantly the eternal Christmas wonder; and if the storm-wind rages and wild rain lashes the windows, then they play a gay piece and throw all sad thoughts away.

WHO ONLY LISTENS TO MUSIC PROFITS ONLY HALF. THEREFORE, ENLIGHTEN YOURSELF IN THIS NOBLE ART.

TAKE YOURSELF AN INSTRUMENT INTO YOUR HAND.

"What others can do can be done by you too. Do not believe that it is too difficult; because whoever has ambition and good will masters the first difficulties and soon finds pride in his own knowledge, if he is guided by good teachers.

## YOU PARENTS:—

"If you wish to make your children a real birthday or holiday present, then select this day to give them instruments which will accompany them through their entire lives and which will shorten many sad hours. A jolly player is welcome in every house, and there are many who have obtained their happiness in life through the noble magic of music.

## YOU TEACHERS:—

"It is in your hands that the greatest treasure which the German people possess rests—the German youth. Take care that the child is taught music at home; and whenever you have your happy crowd singing a refreshing German song, do not neglect to have an instrument come to its right.

"When wandering through forest and field, how gleaming is the eye and how light is the heart if a jolly accompaniment goes along in marching.

"In many places exist already school orchestras with fiddles, cellos, flutes and piano. It is here that the start should be made. It is here where the ambitious one can reach his goal. Show them

(Continued on page 135)



Reich sein — unendlich reich!  
Sich laufend schöne Dinge kaufen, sich  
jeden Besitzwunsch erfüllen können,  
wer hatte diese Sehnsucht nie gekannt?

Und doch — der reichste Mensch ist arm, der nie in  
seinem Herzen den holden Zauber der Musik gespürt!

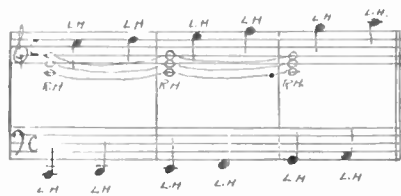
Frontispiece of a German circular promoting music in the home

## Grace in Crossing Hands

By GLADYS M. STEIN

WHEN crossing hands a pianist should keep the hand which is crossing directly over the keys and not draw it back towards the body. Care should be taken to form a half moon while moving the hand from one end of the keyboard to the other and also to avoid all awkward movements.

The following exercise is an excellent one for piano pupils and should be worked out using every key on the piano:



Practice starting from the top as well as from the bottom of the keyboard, and carry out the same idea with the right hand doing the crossing.

## "Professor" Rimsky-Korsakov

By SELWYN G. ARTHUR

There is an old adage which says "we learn by teaching." This seems to have been literally true of Rimsky-Korsakov, the Russian composer, who knew little of composition until he was appointed professor of composition in the Petrograd Conservatory of Music. His comment on this appointment in his autobiographical writings is interesting. "I was young," he says, "but full of confidence in myself, and this confidence was encouraged by my friends; hence I accepted the flattering offer. The truth is, not only was I incapable of properly harmonizing a choral, but I had never written anything in counterpoint, had only the vaguest notions as to the construction of a fugue and did not even know the names given to augmented and diminished intervals, nor to chords, except the dominant, although I could read at sight fluently and decipher all the chords. In my compositions I sought for means of correctly leading the voices and accomplished this solely by ear."

Once his mind was set on the theoretical side, Rimsky-Korsakov showed the usual Russian ability for absorbing technical knowledge. Rimsky-Korsakov, however, had a curious French counterpart in Auber, whose knowledge of musical composition was very amateurish until his father's death forced him to study composition in earnest. Yet Auber later became director of the Paris Conservatoire.

## "Passing Notes"

By FLORENCE LEONARD

IN EGYPT there once prevailed a very strange custom. Every prima donna and ballerina was obliged to die at the moment of her greatest inspiration unless she resigned as an artist and chose another vocation. Hence it usually happened that great singers, dancers and musicians dropped dead while they were receiving the greatest ovations and loudest cheers from the audience.

Sacred music had no appeal for that famous patron of the art, Frederick the Great. If he suspected any of the Court composers of having wandered into that fold he would remark of the next work from the man's pen, "That smells of the church." Yet Carl Graun, the Court Kapellmeister, wrote the great Passion oratorio, "The Death of Christ," which is still performed annually in Berlin.

# Trading Music Lessons

## For Bread, Vegetables, and Mending When Cash is Scarce

Reprinted by the Courtesy of the Woman's Home Companion.

I HAD long been wanting to start a music class in our small community, in order to help out with the family finances. In fact, I had even gone so far as to advertise in our weekly paper, stating my rates per hour for both class-harmony and private piano lessons.

But, although I knew that there were over thirty children in town and in the nearby country whose parents would like them to have a musical training, only three persons answered my announcement.

After long deliberation I decided that it was not because my rates were too high—my musical education was thorough enough to command good prices. But here was the idea—the people of the surrounding country had not the ready cash to pay for anything approaching a non-essential. However, it occurred to me that there were other ways in which they might be glad to pay for the lessons; I determined to find out if I could not trade my music lessons for something which they had that I wanted, needed, or could use.

I then inserted in the paper an advertisement to the effect that I would trade piano lessons, both private and class, at certain rates, for their services of equal value or for farm produce.

I ran this advertisement three times and I must admit that I was actually surprised at the results. The variety of services offered was simply amazing. Telephone calls and letters as well as personal visits soon assured me of pupils enough to fill every lesson hour I could spare. And the best of it is, I am doing work I enjoy in exchange for services for which I had no especial liking.

### Service for Sale

THESE are some of the examples of the services that I was offered (and took) in return for lessons.

The baker's little boy took a private and a class lesson a week and paid for them with bread tickets. The dentist's three little girls gave me a dental I O U every week amounting to over two dollars, and, as there always comes a time when dental work is a necessary and expensive evil, I filed these "Good-for-Dental-Service" slips carefully until some of our family needed work done.

The doctor's two boys took their lessons in return for receipts on an old bill, until that was paid, and then followed the same plan as the dentist. A woman came and helped me with my washing every week in return for her two daughters' lessons; and



I have pupils enough to fill every lesson hour I can spare



A little grandmother does our mending



The barber cuts the children's hair



The baker's little boy brings me my bread



Farmer pupils bring green vegetables

another girl helped me iron in return for her sisters' lessons.

Three little girls asked if they might not pay for their own lessons by taking turns at doing my dishes (at ten cents a meal), and, as my children are boys and this help gave me nearly two extra hours daily for classes and recreation, I was agreeable to that arrangement. The two sewing women in town wished to pay me by doing my sewing, and a dear little grandmother mended for the family in return for her granddaughter's lessons. The local barber gave me the children's haircuts; a grocer let me take it out in trade and the coal dealer gave me coal I O U's that had the same value as cash in buying coal at any time.

Then from the farmer pupils I received poultry, eggs, garden vegetables, and fruit in season, and homemade cheeses, ice cream, jellies, and preserves, as well as wood.

### Trading on Talent

IN FACT, I found that people were anxious to have the advantage of a musical training for their children, when their own services could be used to pay for it.

This is a fine plan to pursue in a small community where talents and produce are more plentiful than ready cash. The services that were done for me all meant money to me, in keeping down the family expenses. And I am sure any woman could be benefited by exchanging her talents for those of others; in fact, several women here have done so. The little grandmother who does our mending now has all the mending she can do, on this basis. Another woman can fruit on the same plan, and a friend of mine has started a painting class, following my idea. In fact, we "swap" lessons between us.

Just think a while and decide what you can do that others might like to learn, or what you can make for which others will "swap" their services, and the returns on your investment of time and energy will surprise you.

Mrs. D. H. P., Iowa.

## Ear-Training on the Scales

By ANNETTE M. LINGELBACH

CHILDREN soon learn to write and play the scales in the different rhythms and tone-shadings. How many of them have the equally important facility of recognizing the scales when they are played by the teacher?

C major scale does not in any way sound like G major scale, but of this Alice is blissfully ignorant. Consequently, she must be trained rigidly on both the majors and the minors until she can recognize the identity of each scale by its first three tones.

## Finger Independence and the Story of the Three-Legged Man

By RENA IDELLA CARVER

SARAH MAY had not seen the importance of equality in finger action. Her chubby thumbs came down on the keys with all the vigor of a sturdy twelve year-old while the fourth fingers were seldom heard. The story of the three-legged man caught her interest and helped greatly in developing the action of the second, fourth and fifth fingers individually.

The exercise is pictured below and is played two and later three octaves the first time with the second, third and fifth fingers, the second time with the second, fourth and fifth fingers:



Care must be taken to keep the muscles free and relaxed throughout. To be sure that the fingers in use receive no help from the others, the resting fingers may be held in this manner. Cross the thumb under the hand with the tip of the thumb resting on the nail of the fourth finger and play the exercise with the second, third and fifth fingers. Then play the exercise with the second, fourth and fifth fingers, resting the thumb on the third finger and thus keeping it quiet.

## Improving the Reading and Rhythm

By ALBERTHA STOYER

WHEN teaching young children to play the piano the instructor will find it wise to have them play their little pieces in three ways for the first few months.

First, play and count aloud.

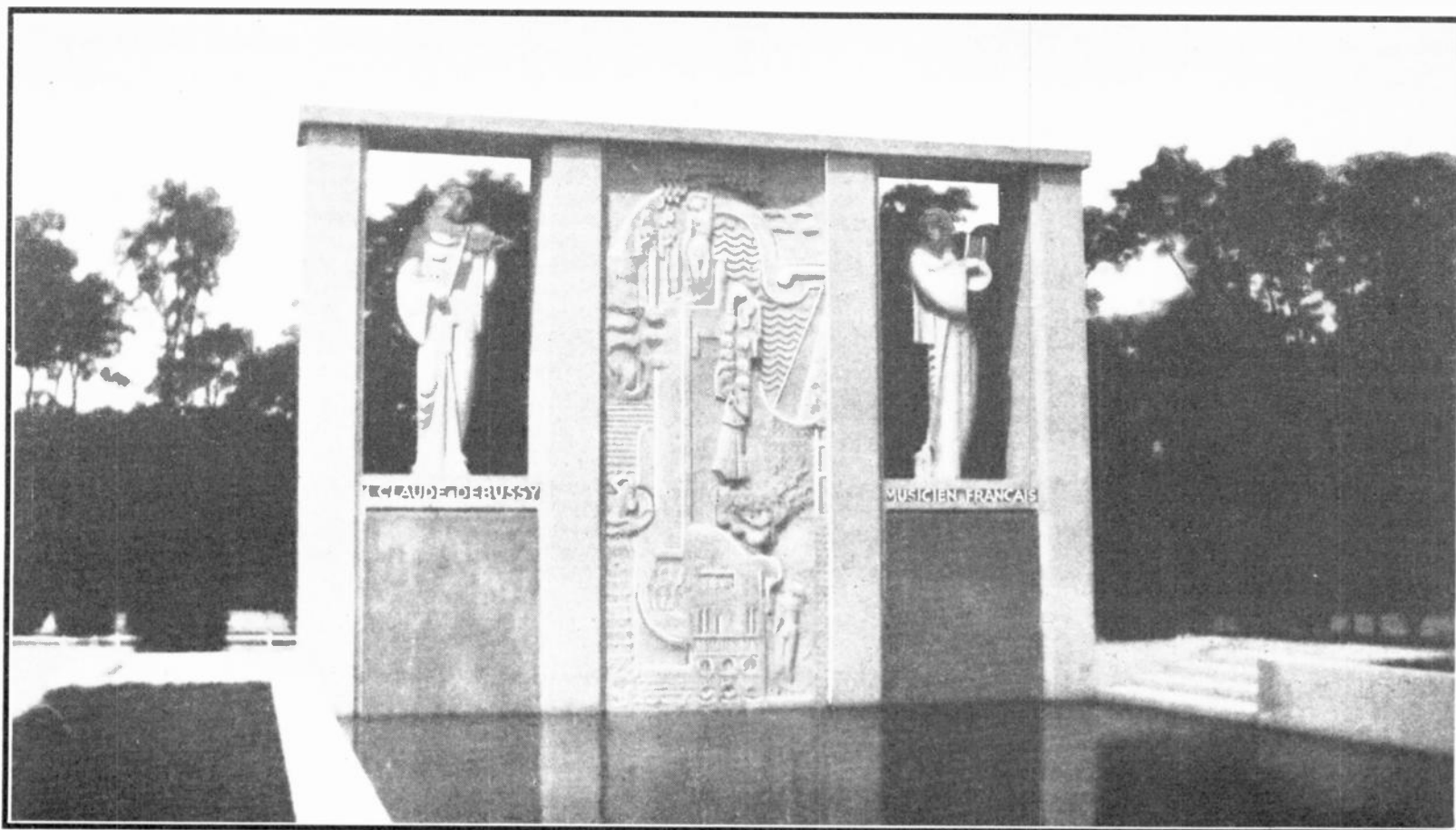
Second, play and sing.

Third, play and name each note.

To keep the rhythm while playing in the third way she may try saying the letters once on quarter notes, twice on half-notes, three times on dotted half-notes, and four times on whole notes as shown in the following example:



Both counts and letters should be spoken in a staccato manner so as to keep the music clear and rhythmic.



NEW MONUMENT TO DEBUSSY IN PARIS

# Conferences With Claude Debussy

Introducing a Posthumously Published Interview with the Great French Master

By MAURICE DUMESNIL

THE ETUDE has the extraordinary honor of presenting, in the Music Section of this issue, a heretofore unpublished song of the great master. This has been adjudged one of his very finest songs.

ON THAT cold winter morning a ring at the service door stopped my practice abruptly. It was a telegram, one of those small blue envelopes which travel by pneumatic tube and remain, at the present day, so characteristic of Parisian life. For a few hours I had been working hard on three new compositions by Claude Debussy, the *Hommage à Rameau* in particular, which Monsieur Barreau, then the director of the weekly "Soirées d'Art," had requested me to memorize at a short notice for the first performance on his next program. This, I felt, was a distinct honor for a young graduate of the *Conservatoire*.

The wire was from Debussy and fixed an appointment for the following morning. May I state already here, for all those interested in details of the private life of illustrious musicians, that the French master was not in the habit of rising early; in this he differed greatly from Massenet, who was up regularly at four o'clock and had concluded his daily writing, as well as his mail, before breakfast time. Debussy received his visitors chiefly between ten and noon, in the drawing room of his elegantly furnished mansion of the *square du Bois de Boulogne*. Its windows opened on a small garden, while, at the back, the tracks of the *Ceinture* railroad ran in a trench separating the house from the fortifications. Those fortifications were without any defensive value and were torn down during the past decade, but there, during wartime, the general staff had installed a school of drums and bugles which disturbed the master badly in his work.

A grand piano, a Blüthner, brought back from England a few months before, was on one side. Debussy had discovered it in a piano store at Eastbourne, and its tone had caught his fancy so much that he had decided to buy it. This remarkable product of piano-making has preserved its rare qualities to the present day. It has remained the property of Madame Emma Claude Debussy, and it is my great privilege often to evoke from its keyboard the exquisite harmonies once assembled by the incomparable master.

## Savior of French Music

AT THAT time, the career of Debussy had already completed its evolution. Several years before, the triumph of "Pélée et Mélisande" had given him a special place in the history of French music. Without dwelling too much on this subject, I want to emphasize once more the tremendous part which he played in bringing our national school back to its normal channel. At the end of the past century, the French composers, under the colossal influence of Richard Wagner, had lost sight of the attributes which had been the precious legacy of the eighteenth century harpsichordists. In trying to reach the grandeur of the admirable German, they had forsaken the equally admirable qualities of refinement, clarity, *esprit* and charm so representative of the Gallic race. If Saint-Saëns and Massenet kept intact their personality—they had already asserted their style—the younger school and Vincent d'Indy himself had been unable to resist the powerful wind that blew from Bay-

reuth. And it was a pitiful spectacle to see so many promising young men striving after tendencies which were not their own, which were not meant for them, and wasting so much talent instead of applying it in normal and logical ways. They seemed enclosed in a dark room, groping around for a light which never came. It will remain Debussy's everlasting glory to have opened wide the window which let in the sunshine and the perfume of the fragrant flowers. Through his influence, which counterbalanced that of Wagner, French music was saved, and many young musicians remained in the right path, of whom Maurice Ravel, Florent Schmitt and Gabriel Dupont have become the most notable.

A lesson with Debussy was a most interesting experience. In fact, it could hardly be called a lesson, since he never concerned himself with any explanation of technical problems, wrapped up as he was in creating the proper interpretative atmosphere. In his student years, he had had serious disagreements with his piano teacher, Marmontel, whose old-fashioned conception of classicism objected strongly to young Debussy's rendering of Bach preludes with personal feeling and tone coloring effects. His failure to obtain the first prize at the contest probably came from the very piece imposed by the jury, the *Allegro* from Opus 111 by Beethoven, of a square and robust style entirely foreign to his mind. On the other hand, his playing of Chopin was insuperable, and he could have become one of the greatest interpreters of the Polish master, had he consented to appear on the concert platform and to give up the

voluntary retirement which caused him to be called the *grand solitaire*.

## Debussy's Pianism

DEBUSSY listened to me carefully, either standing by the piano or walking softly across the parlor. When I finished, he said:

"It is very good but too loud. Your *pianissimo* is not sensitive enough. The attack comes from too far. Let me show you." And he sat down to give me an unforgettable demonstration of pianism, which was a revelation as it opened new horizons even for the interpretation of the classics. In my recently published short work, "How to Play and Teach Debussy," I have endeavored to convey the atmosphere which permeated all the advice given by him. He often played chords with the hand flat and outstretched, bringing the finger tips in contact with the keys before attacking; the tone was produced so softly, so caressingly, that one had the impression of the keys rising to the hand as to a magnet.

Debussy never played very loudly. The opinion has sometimes been expressed that using too much *pianissimo* in his music would make it sound effeminate and that in *fortissimos* it is necessary to use power and virility. Such statements come from a mistaken idea of the very principles of his art; everything he did was governed by tact, taste and discretion, and if his *pianissimos* impressed one as the iridescent materialization of multicolored shimmering atoms of light, his climaxes were carefully kept far from the thundering noises used

by so many "romantic" pianists in the music by Liszt and Rubinstein, composers whose conception of the piano was the absolute antithesis of Debussy's. Although the latter has now entered the realm of international fame, his genius remains truly national in the strictest sense of the word and is all imbued by the luminous landscapes of the *Ile-de-France* where he was born and which he loved so dearly. His sense of humor was keen but discreet. In a conversation he would never cast an open joke, but simply "hint" at it with hardly a twinkle in his eyes or the outline of a smile on his lips. It is in this way that the humor of "Minstrels," "General Lavine" and "Golliwog's Cake Walk" takes its full significance. Crashing fortissimos and heavy rhythms would destroy the meaning of such numbers, the same as cheap, affected sentimentalism would ruin *Clair de lune*, *Hommage à Rameau* or the adorable *Reflets dans l'eau*.

### The Strength of Fragility

DEBUSSY'S career should be set forth as another example of perseverance. His ultimate success came from his firmness in pursuing his ideals. He was a great independent, and this brought more conflicts with his teacher of harmony, Emile Durand, who censured him severely for his improvised "cascades of chords" which fellow students, however, admired and applauded heartily, while their charm re-

mained completely strange to the conservative pedagogue. Likewise, when the contest for the *Prix de Rome* came, the members of the Institute who formed the jury felt no enthusiasm for an art which they considered revolutionary, and it was only through Gounod's personal intervention that Debussy received the award. The marvelous judgment and keen foresight of Gounod in this instance cannot be praised too highly.

From Rome, according to the regulations, Debussy sent various productions as a testimonial of his activities. One of these, the "Printemps," was bitterly criticized by the Institute for its lack of melody and queer, illogical harmonic process. A few years later, upon his return and when entitled to a whole program of his works, Debussy as a retaliation gave the unwelcome composition a place of honor. The Institute, in turn, remembered its former verdict and refused to admit it on the list. "Very well," Debussy declared, "in this case there will be no performance of my music at all!"; and he declined flatly the honor of the festival. But the triumph of "Pelléas" awaited him, years later. In the meantime he never sought public favor. After many struggles and difficulties, it was the public who sought him out and placed him on a pedestal of admiration seldom reached before. What a compensation!

(This exceptional article will be continued in the next ETUDE.)

## Stories of Famous Concert Songs

### "On the Road to Mandalay" by OLEY SPEAKS

Mr. Speaks is one of the most prolific of American composers. His well of melodic inspiration is so deep and so unusual that he has created and published over two hundred and fifty works (mostly songs) noteworthy for their sincerity and charm.—Editorial Note

THE great success of Mr. Oley Speaks' setting of Kipling's famous poem, *On the Road to Mandalay*, stimulates an interest in the composer, who, in addition to his work, is known also as a favorite singer and as a teacher of singing. Oley Speaks was born at Canal Winchester, Ohio. At the age of nine he became a boy soprano and sang at the First Congregational Church of Columbus, Ohio, where he became a protégé of the liberal clergyman, Dr. Washington Gladden.

Later, he went to New York, where he studied successively under Dr. Carl J. Dufft, J. Armour Galloway and Emma Thursby. He was there for some years the baritone soloist at the Church of the Divine Paternity and then, for a long period, at St. Thomas', the most exclusive of New York churches. His services became very much in demand so that he frequently sang some of his own compositions. His first song, "Shepherd, See Thy Horse's Foaming Mane," was published in 1900. "On the Road to Mandalay" was issued in 1907.

Always fond of poetry, he read Kipling's famous poem one morning and the words



RUDYARD KIPLING

seemed to sing themselves. The song sprang into being at once, not as an artificially oriental contraption, but as an honest expression of the lift of a British Tommy, telling his romance. The song was completed in one morning. It was six years, however, before it gained recognition, but from this time it rapidly made a reputation as a concert song of great artistic virility and characteristic individuality.

Kipling's sense of the picturesque was unquestionably derived from his artist father and his close connection with Sir E. Burne-Jones and Sir Edward Poynter, who married his mother's sisters. The striking drama which he has put into so many of his poems distinguishes his verses and places them in a class of their own. "On the Road to Mandalay" is from the "Barrack Room Ballads," a series of very strong poems in the slang of the British Tommy. These were published in 1892 and almost immediately made a world-wide sensation. Kipling was then a young man of twenty-seven and this work represents the first burst of his real genius. Many of these ballads have been set to music.



OLEY SPEAKS

## Cloud Dreams in Elysium

### Curiosities from the Workshop of Celebrated Composers

By ETHELBERG EVANS HOUSE

IN THIS month's issue of THE ETUDE we present Victor Renton's lovely Parisian Valse Serenade, "Cloud Dreams." Possibly the composer had in mind those precious moments when the creator seems to leave the mundane body of the human individual and to live in a world of inspiration, a world floating in an eternity of emotions, of ideals, of fleeting images of beauty. The Germans call this "Schwärmerei"—that condition in which thoughts swarm around the mind of the composer and he becomes oblivious to the world.

It may be safely assumed that practically all of the great music of history has come from these cloud dreams—this "Schwärmerei". All of the composer's finer feelings are liberated; romance reigns and thoughts fly thick and fast. The difficulty with many composers has been that they wrote a limited number of measures that came to them in "cloud dreams" and then sat down and tried to finish the composition with material they literally hacked out with a saw and an axe. No great music, whether a vast epic symphony or a simple folk song, is manufactured. It must grow into existence precisely as an oak or an orchid.

"Cloud dreams"—whence do they come? Who knows? They are far more likely to float into the atmosphere of some attic studio in the Latin Quarter of Paris on the banks of the mystic Seine than into the salons of a palace. Ah, you say, think of Wagner and the palatial quarters he demanded! Very well; but let us go also to a dozen garrets in Europe where Wagner wrote and worked upon his early inspired works, works which many feel contain far more melodic eloquence than "Parsifal."

Beethoven went into the "Schwärmerei" on his walks in the environs of Vienna. Then he developed his ideas in his work-room.

All of the German creators speak of the "Schwärmerei," or the "Traumeri" (again cloud dreams), to which the composer must look as the source of his lasting works. It is not surprising then that certain men and women, overworked by their quest for creation, have seemed, during the period of "Schwärmerei," absent-minded and to a certain extent irresponsible. These have brought forth many peculiar and often highly amusing types of behavior. In the German periodical, "Musikalienhandel," devoted to the music publishing industry, there recently appeared the following article by Friedrich Herzfeld, telling of some of these unusual performances.

"How the works of our great composers were made remains a mystery to the average man and woman. Those who composed them, on the contrary, were just people, made of flesh and blood, like ourselves. They lived with their fellow men, drank, ate and talked with them. But at certain periods their entire natures changed. They became quiet, nervous or stubborn. A spiritual force seems to have possessed them. With relentless power, something urged its way out of them and this resulted in their accomplished work. Afterwards this psychic agitation subsided, and, as if awakening from a dream, they found their way back to earthly surroundings. Wagner once said of these hours, 'If I have accomplished something, I feel that the fearful fear has gotten out of me.'"

"But not all of these hours of inspiration came so freely. So, without their having known anything about it, some had to fight great battles with the spirits, whose coming they felt, but whom they could not grasp. To do this they thought of artificial means, in order to create that atmosphere which they needed for their intuition.

Without this atmosphere their inner lives remained quiet and their dawning flashes of ideas sank again.

"How they found out this means and how they created it remain a mystery to us. Perhaps it was the unknown reminder of a certain past hour, in which these thoughts came upon them. But far more often these little abstractions are signs which, in the deeper sense, show us their unique characters. It may be said that not always the most important traits of their personalities showed themselves, but we have no right to call them ridiculous habits or absurdities of excited musicians.

"Mozart and Schubert certainly had the least trouble in composing. Scattered leaves of paper lying around, the writing books of strangers, in which they found a few empty lines, these were in many cases sufficient for the recording of a masterpiece. But both preferred to write in the company of happy friends. Very often their greatest inspirations came during these hours of distraction. Schubert wrote one of his most beautiful compositions, the celebrated *Serenade*, on the back of the menu, when sitting in an ancient, homelike restaurant of old Vienna. Mozart liked to compose in the noisy, shaking, post wagon. One of his most beautiful trios was put down on paper while he was playing in a bowling alley. That he wrote, in the same day, the lofty song, *The Violet*, and the *Death Fantasy* of the *Masonic Funeral Music* proves to us that the process of creation had passed long previous to this writing down and that this bringing to paper of these themes was only something which had developed within him long before.

"Ambroise Thomas, the composer of 'Mignon,' Rossini, and especially Paisiello whose comic opera, 'Napoleon the First,' was very much liked, would have had reason to be jealous, in knowing how easily Mozart and Schubert composed. They all, without exception, composed in bed—Paisiello even with covers and cushions covering his ears. In this not exactly refined way of hiding, he awaited the coming of inspiration. It seems to us not very much less comical to hear that Meyerbeer took lonely roads to a well-known fortune-teller, where he always was told about the success of his works. It may be that this Mme. L— gave him the fear of cats and that it was she who told him that he was going to be buried alive. And it may have been for this reason that he wanted little bells attached to his arms and legs for four days after his death and that he was to be buried four days later, only after this had been done. Joseph Haydn wore on his finger, in a ceremonious manner, a sealing ring which he had received from Emperor Franz the Second—a sign of his childish vanity, but which may also be interpreted as a proof of his faithfulness toward his master, whose servant he considered himself all his life.

"That many musicians have been most superstitious is widely known. Chopin, for example, was fearfully afraid of the numbers seven and thirteen. According to Polish custom, Mondays and Fridays were unhappy days for him, on which he was unable to undertake anything. Aversion against Friday he had also in common with Cornelius, who began every work, and even letters, with three crosses; whereas Chopin received his inspirations in the elegant parlors, in the midst of ladies, perfumes, silk gowns and flickering candle-light. Gluck asked that his piano be brought into the hot sun, where he sat richly and carefully dressed, and where he composed his wonderful score of 'Iphigenie.'

(Continued on page 135)

# Diet and Health for Singers

By TITO SCHIPA

THE EMINENT METROPOLITAN TENOR

As Told to Rose Heylbut

The attention of Etude Readers is called to the new department, "The Musician's Mirror," in the back pages of this issue, as conducted by Miss Rose Heylbut.

THE WORD, "diet," to most people, is a negative thing. It calls to mind a list of all the tasty dishes you must not eat if you want to keep the fashionable silhouette. The active musician's diet, though, has a wider scope. Whether you are a student, a teacher, or a public performer, there are two considerations which are as much a part of your stock in trade as your singing or your playing. One is your health and the other the impression of vigor and competence your appearance creates. You cannot afford to let either slip below par. Consequently, your diet is a matter of prime importance.

If you partake too freely of the nourishing bone-and-blood builders, you may take on weight that will spoil your looks. If you abstain too rigorously, for the sake of your figure, you will find your vitality decreased and your energy lagging. The musician's diet problem resolves itself into a choice of fare that will keep you feeling ready for the strenuous demands of studio or stage work, without adding unduly to your *avoirdupeis*.

Tito Schipa, leading tenor of the Metropolitan Opera Company, has worked out the diet question in a very sensible way. Mr. Schipa is lithe and agile in appearance (which is vitally necessary to his rôle since a corpulent operatic hero requires too lively a stretch of the imagination) and he commands a magnificent fund of healthy energy. Diet, he tells you, is an integral part of personal hygiene.

## The Stable Weight

THE NORMAL, healthy body," says Mr. Schipa, "neither gains nor loses weight excessively. The normal body, further, is best guided by Nature. Some people are normally slender and they function best so, provided they are well and their slimmness does not border on emaciation. Again, some people have larger frames and need more flesh to cover them. I do not believe too religiously in the standardized weight-and-measure charts that tell you, impersonally, the exact number of pounds you ought to weigh. Human beings are fashioned too dissimilarly for that.

"I myself have kept the same weight for more than six years. Within that time, I have fluctuated between one hundred and forty-five and one hundred and forty-eight. That is a good weight for me. I manage my body easily and I feel well.

"I watch my diet carefully. There is no kind of food of which I do not partake—fats, sweets, starches, everything. But I regulate the quantity and the mixture of my foods. That is the important thing. The body needs to be recharged and refueled exactly like a piece of machinery. It needs oil and water. It needs kindling matter for proper combustion. It needs to have worn-out cells replaced by new ones. Cutting whole classes of foods from one's diet is equal to expecting a machine to run without grease or gasoline. The danger of a diet-of-abstinence is that it wears down one's energy—the very same energy one needs for one's work. Freakish diets are ridiculous because they are injurious. No one can live for weeks upon a rabbit-diet of toast and greens, without harming oneself so that it may require serious medical care to build one back to normal.

## Variety in Diet

ALTHOUGH I am an Italian, I eat but sparingly of spaghetti. Twice a week at the most I have it, and then I take care to eat nothing sweet or fat in conjunction with it. When I do have spaghetti, I eat it in combination with fruits, green salads and black coffee. I do not eat much of anything. A well-mixed diet in small quantities is the most natural and therefore the most healthful way of eating.

"My breakfasts are always the same. When I awaken, I take the juice of a lemon in hot water, and, twenty minutes later, I have a cup of coffee without either sugar or cream. That is all. It never varies. I eat my one hearty meal at midday. That is a real dinner: fruit cup or soup; chicken, lamb chops or fish; fresh vegetables, a salad and a sweet. Although I include all sorts of sweets in my diet—and I am heartily fond of your American pie!—I find that fruit makes the best dessert. Apples, pineapple, oranges, grapes, raisins, a banana, these are my most regular sweets. Pastries and puddings are more in the nature of a treat! My evening meal is a light one. I have a salad of lettuce and tomatoes from which the skin and the seeds have been removed, vegetables—carrots, beans, potatoes—and again fruit. I am not too fond of milk, and I use it sparingly. Never in coffee or tea. I take coffee but once a day,

at breakfast. I eat but little meat and never any red meat. It is not entirely for reasons of hygiene that I abstain from beef (although it is hard to digest and I do not believe in over-taxing the stomach); but I was once taken on a sight-seeing tour through the Chicago stock-yards. After that—!

## Natural Tonics

BOTH at meals and between them, in the place of bouillon or afternoon tea, I drink freely of lemon juice and tomato juice. Both are excellent natural tonics and the acidity of the one counteracts that of the other. I drink as much as a quart of tomato juice each day. I am particularly fond of fish, too. Fish is never fattening; it is an excellent meat substitute in protein content, and it is easy to digest. I like to catch my own fish, too!

"It is not what you eat that shifts your weight as much as the amount of foods you consume and the way you combine them. A small potato will not increase your girth any more than a whole head of lettuce! Candy? Certainly but only one piece at a time and then only when you have not been eating fats or starches. A bonbon around the 'fatigue hour' of four o'clock is a very different thing from a quarter-pound of chocolate peppermints after a heavy dinner! Do not eat meat, starches, milk and cheese all in the same meal. Serve

meats with green vegetables and cheese with dressed salad.

"I make it a practice never to tax the digestive organs unduly. Certainly the system needs a proper amount of 'roughage' material, and whole wheat, bran, cabbage, turnips and the like will give it to you. The indigestible skins of fruits, on the other hand, have no 'roughage' properties, and they are not especially nourishing, either. Their chief use seems to be to lie heavily in the stomach, and, for that reason, I pass them by. That is why I tell you that tomatoes are served, at our table, without skin and seeds.

"All in all, I don't think of my diet as a means of getting either thin or fat. I do not regard it as a means of 'getting' anything. Rather, as a means of keeping myself normal, well, vigorous, fit. If I were to find myself either gaining or losing weight excessively, I should go to see my physician, for, with normal, regular care, the normal body stays pretty well where Nature meant it to be."

## Questions and Answers

Mr. Schipa kindly consented to answer the following queries for "The Musician's Mirror."

Q: Is smoking injurious to the singer? I understand that Caruso smoked.

A: Smoking is injurious to the singer and to everyone else as well. Caruso's habits, like Caruso's voice, can be explained only in terms of the miraculous. Not only does smoke irritate the vocal cords and the sensitive throat membranes, but the nicotine which seeps into the system acts like a poison—which it is, lessening vitality and resistance.

Q: Is olive oil beneficial to the throat?

A: I know of no particular benefit to the throat resulting from the use of olive oil. Oil, in moderate quantities, is an excellent natural lubricant, however, which benefits the entire system.

Q: What are the vital minerals which a well-balanced diet should include?

A. There are seven important minerals:

1. Iron, which builds the red corpuscles: found in red meats, eggs, raisins, apples, spinach, asparagus, roots.
2. Sulphur, necessary to the hair and nails: found in cabbage, eggs.
3. Iodine, necessary to the thyroid gland: found in green vegetables and water.
4. Phosphates, used by the kidneys to destroy acidity: found in fruits and vegetables.
5. Sodium chlorides, for building body fluids: found in salt.
6. Calcium, for building blood and bone: found in vegetables.
7. Carbonates, which eliminate carbonic acid: found in fruits and vegetables.

Q: Will you suggest some pleasant, non-fattening desserts?

A. Fruits, fresh, stewed, baked, or spiced; fruit ices or sherbets; gelatins; snow pudding; junket.

Q: Just what are calories? Do all foods contain them?

A. Calories are not food-stuffs in themselves. The calorie is simply the dietitian's term for measuring the heat, or energy producing value, of food. Everything we eat

(Continued on page 136)



TITO SCHIPA

# Hindrances to Artistic Piano Playing and How to Overcome Them

By RUDOLF MARIA BREITHAUPT

INTERNATIONALLY FAMOUS AUTHORITY ON PIANO PLAYING

Translated by Florence Leonard

PART II

## Muscles Hardened by Use

FOR THIS reason all those flexing movements of the arm which are very strong, or are of long duration, are not favorable to the piano-player. Daily life is full of such movements—holding or carrying objects for a long time, grasping, packing, lifting heavy objects, working with tools. Most of the sports, also, require the same kind of movements: whirling any implements, throwing the spear or discus, bowling, riding, fencing, tennis, bicycling, rowing.

The muscles and joints of boys are stiffer than those of girls. This is due not only to the difference in disposition (*Auflage*) and the different kinds of bringing up and training, but also to the fact that the boy's earlier forms of movement are more strong and robust.

The most frequent and most familiar varieties of restraints and interferences with the movements themselves are accompanying movements (*Mitbewegungen*), intermediate movements (*Zwischenbewegungen*), and accessory movements (*Nebenbewegungen*).

Reflex movements also should be classed with these. They appear when there is some difficulty of movement or some other restraint in the centers and are usually combined with cramping or over tension of the muscles. They are, really, bad habits of the muscles. Some players make faces, thrust out their tongues, wrinkle their foreheads, nod their heads, grind their teeth! The cramp-like pressure of the knee under the key-board, or the twisting of the feet behind the stool—these also are reflex movements.

Noises made with the lips or the breath, which also belong in this group, are usually due to lack of control, or may be traced to obstructions in the nasal passages. (According to researches made by A. Loewy and H. Schroetter in Vienna, these phenomena, especially in the case of impassioned players, are due to extraordinary increase in the consumption of acids of the body and to the mechanism of breathing. See Pflüger's "Archiv für Physiologie.")

## Overcoming Hindrances

ALL THE restraints in the muscles and hindrances in the movements can be obviated in only one way—by learning to relax and by intelligently training in movements. For only through relaxing can we learn, one, to avoid contractions which are inefficient and superfluous; two, to impart definite, well-timed successions (*Ablauf*) to the muscle energy, and, three, most important of all, to divide the work equally among the groups of muscles which are concerned.

Only when practice is combined with relaxation, as we have seen, does it enable us to make the muscles slender (*schlank*, not knotty), soft and elastic, to give the appearance of ease, perfection and naturalness to the coordinated movements as they develop and progress—in other words, to train the playing-body to perfect harmony of rhythm and grace. Thus only is unity attained between the rhythm of musical feeling and the rhythm of the body. (See "Natural Piano Technique," Vol. I. P. 69 *et seq* and 84 *et seq*.)

The means by which the muscles may

be relaxed and the joints loosened is simple enough.

## Relaxing Movements

THE TORSO is made flexible by gently bending forward and back (flexing—extending) and sidewise to right and left, and also moving in circular fashion. Stiffness in the shoulder is relieved by raising and lowering the shoulder-blades and also by elastic rolling and swinging of the arm—relaxing completely—in the shoulder-joint. This latter exercise should be carried out often, with one arm and with both arms, very rapidly, and the distance of the movement toward the back should be increased daily. If the neck is stiff, the head must be bent forward, back and sidewise, and also be rolled in a circular movement.

## Elbow

THE "HOLDING-CRAMP" in the elbow (hinge-joint) may be cured by loose swinging of the arm, as follows: let the forearm hang passively from the upper-arm, and swing it up and down. At the same time extend the fore-arm gently in a "pumping" (piston rod) motion. The hand is passive and is swung with the forearm. This exercise should be repeated every day, till great speed is obtained. But the movement must be easy and loose, not strong and energetic, because otherwise the muscles of arms and shoulder may easily be injured.

Also, with the fore-arm (and whole arm), in this passively hanging condition, the fore-arm should be rolled in the elbow, the passive hand being rolled with the arm. This exercise cannot be repeated too often. It strengthens the rolling muscles, and also it saves the player much time and much strength, for it facilitates the playing of many figures, such as *tremoli*, trills, short scale passages, short arpeggio passages, and other short passages. These figures, can, by means of this preparation, be executed with a certain skill or "knack" without long preparation at the key-board, and, with gradual development, can become extremely rapid.

## Knuckles

THE METACARPUS is usually somewhat inflexible; the joints at the base of the fingers (knuckle) are often unyielding. These must be continually relaxed, the fingers bent backward in the knuckle, gently, and then, thus extended (extension), stretched and rolled in the joint. These exercises are to be repeated with each hand alone and as passively as possible while the other hand assists the finger in its movements. If the hands have very tough and firm sinews and tendons, these exercises must be applied with great care and must not be overdone. Players with hard, unyielding knuckles which make a "cracking" sound at the least stretching or rolling must be especially careful.

## Exercise at Keyboard

PARTICULARLY useful are gentle, loose extension and rolling when the fingers are resting upon the depressed keys. For example, with the second and third fingers depress the keys C<sup>2</sup> and F<sup>2</sup> and raise arm and hand somewhat, at the same time exerting a gentle pressure against the yield-knuckle joints (root joints) of the fingers,

which are thus bent back. In like manner roll the hand back and forth, in circular or sidewise directions, without releasing the keys. The same exercise should be repeated with the second and fourth fingers on the fifth, C<sup>2</sup> and G<sup>2</sup>, with the second and fifth fingers on the sixth, C<sup>2</sup> and A<sup>2</sup>. In the latter exercises the third or the third and fourth fingers should be drawn away from the keys, and hang easily and loosely below the keyboard.

The same exercise may be repeated with the third and fourth, third and fifth, and fourth and fifth fingers, when the second and fifth, second and fourth, second and third fingers respectively should be withdrawn and hang loosely down.

These "scissors" exercises, if used with care and with gradual extension of the distances between the fingers, make hands and fingers very supple. For they loosen the knuckle-joints and stretch the tendons in an elastic manner, which improves the stretch and spread of each individual finger, and, as a result, the reaching ability of the hand as a whole. They are especially recommended to hands with a narrow stretch. More mature players may also extend (turn backward) all the fingers at the root joint (knuckle) so that they make an angle with the back of the hand, approaching as nearly as possible a right angle.

Contrary to the opinion of people in general and of many of the older methods, the wrist does not require any special exercising. In almost all players it is by nature supple and soft enough. It works merely as a passive "spring" (*Feder*). Moreover, the hand follows the arm and is a part of all its chief movements; so evidently it must yield in the wrist. As it yields or relaxes, it "balances" or "rocks" up and down. This elastic yielding, as has been already shown, serves as relaxation from the touch (attack) already made and also as preparation for the one which is about to be made. It is, for these reasons, a necessity for the rhythmic movement of every musical player. In the rolling movements the wrist is not concerned (*i.e.* the joint). It is therefore in its original condition elastic enough.

## Weak Wrists

THERE IS one really bad sort of wrist formation, a familiar one. That is the wrist which is completely unsteady, loose and "wobbling," with tendons that are too soft and loose. This same condition is often found in the ankle joint. Such a wrist, if it continually flies and jerks about (like the top of the windpipe in poor singing) makes any control or regulation of touch an impossibility. The tone "breaks" in the wrist, that is, the connection between the brain center (which "wills" the tone and figure) and the finger tip is broken, and the finger tip can realize only imperfectly the tonal effect which the mind intended. Many inaccuracies and slips, especially in executing skips, are caused by this uncontrollable wrist. But the greatest damage appears in the playing of figured passages, especially trills, which will never sound exact and "even."

This abnormal condition can be cured only by years of discipline and the exercise of iron determination. Oftentimes it is

necessary to turn the hand sharply inward (pronation) and persistently hold the position firmly, even at times stiffly. But obviously the teacher must use the greatest caution in regard to this training.

## General Principle

NORMALLY, then, the wrist is not stiff. Stiffness comes on during the playing, when the player, because of anxiety or of inability to master a difficult figure, does not relax and keep the wrist soft. In practical playing it is necessary only to follow the general principle that the hand must relax in the wrist after each successive attack, and the fingers (on the keys) must be freed from all pressure (or superfluous pressure). For the wrist, especially, this rule, which has already been stated by the writer as an axiom of all teaching of both relaxation and movement, should be observed: *Avoid all over-tension, continuous tension (also continuous pressure) and all excessive friction (inner and outer).*

Further, the player must make sure that during the act of playing the hand retains, as far as possible, its natural medium pose. That is, it should not be too strongly flexed (fingers curved) nor extended (fingers bent back or raised), nor bent too far sidewise (to left or right). If, on account of some particular "figure" in the composition, or some arrangement of notes, the hand is constrained to an extreme position, it must be brought back into the natural medium position at the first possible moment. Every change of position by hand or finger must be made instantly, with the greatest speed.

## The Hand

IN THE widest stretches as well as in the narrowest contractions of the fingers care must be given to the middle of the hand (metacarpus). The hand must always move with the fingers, from finger to finger, by swinging, rolling or gliding. If it is kept for any length of time in a stiff or extremely wide position, cramp and stiffness may quickly follow. In the case of chords which are difficult to reach and to sustain, in complicated arpeggios or other passage-forms or those which have wide stretches, in sustained melody notes which are combined with distant notes of an accompaniment, either above or below, or figured accompaniments such as trills, and especially in polyphonic playing this principle must be observed also. The hands and fingers must be relaxed immediately after playing; the single tone or the whole chord, or its parts (in either homophonic or polyphonic passages) must be instantly released while the hand slackens its tension. The artistic effect must not, however, be endangered, and this, of course, sometimes prevents the release of notes.

Although artistic playing is the direct result of overcoming difficulties, yet fidelity to the text should never become slavish. It is sometimes necessary to alter slightly the original text to meet the necessity of the small stretch by omitting certain notes or transferring them to left or right hand respectively. There are very few players whose hands can comfortably remain for any length of time at the interval of tenths, elevenths or twelfths without relaxing the

(Continued on page 144)

# The Structure of Music

The Facts and Mysteries of Melody

By PERCY GOETSCHUIS, Mus. Doc.

The Sixth of a Series of Notable Articles by the Renowned Theorist, Dr. Percy Goetschius, for many years Head of the Department of Theory at the Institute of Musical Art (Julliard Foundation) of New York City

OF ALL the strange and apparently unfathomable things that happen, in the utterances and revelations of the spirit of tone (and there are very many such), none seems enshrouded in deeper mystery than the element of melody. Some phrases of it, probably the most vital and essential of melody's attributes, have baffled us all our lives; and we admit frankly that no angle of musicology seems so mysterious, so inscrutable, to us, after a long lifetime of earnest pondering, as that of melody.

Melody is defined, prosaically, as *any succession of single tones*. This is easy to understand. But it is by no means easy to discriminate judiciously between immortal melodies and good, bad and indifferent melodies. Some outstanding conditions of good, acceptable melody are quite obvious: the succession of tones should be reasonably related to one another throughout the phrase or sentence; there should be recognizable subdivisions; balance and contrast, as regards direction and rhythm; and there should be such architectonic traits as serve to create a clear aggregate impression of the entire "moving" tone-picture. This goes without saying.

## The Elusive Spirit

BUT WHAT is the secret force that, while uniformly conforming to these exterior conditions, moulds the melodies of each one of the great composers in a distinctive form peculiar to that particular musical spirit, so that we unerringly recognize this type as Beethoven, that as Mozart, this as Schubert, that as Chopin, and so forth, through the whole range of melodic conception? It is a differentiation far more subtle than the traits which characterize the poetic or prose effusions of Shakespeare, Tennyson, Shelley or Kipling; for these are rather distinctions of style than of spiritual contents. And how, with all their individuality, does some mysterious instinct place the whole line of tones just so, so firmly that the alteration of one single tone may completely transform the message—invariably to its harm?

I recall one instance: while playing a four-hand version of a Beethoven quartet with a friend, my right hand shot beyond the mark and accidentally struck a melody note one tone above its proper place; the result was so ludicrous that we both burst into laughter. Some such mishaps might be easily accounted for; but many would remain inexplicable and merely confirm the mysterious wisdom that traced the line exactly as though some divine will ordained it. "Why it should be so, with these elemental single tones—but if one knew that, there would be no more mystery in music," (J. D. M. Rorke, "A Musical Pilgrim's Program"). One can point out certain characteristics, both as concerns the choice of tones and their rhythmic placing and proportions, which stamp this melody as Scotch, that as Russian, others as Italian, French or Negro; but the real difference lies far beneath all such external elements; and that is the mystery of melody.

## Melodies Born and Melodies Made

IT IS a widespread popular belief that melodies are conceived, not made, that they come into being through some occult

spiritual impulse, commonly called "inspiration" and not as the sober product of conscious planning and calculation. The truth lies, as usual, midway between the two views, for both are no doubt to some extent defensible. It is tempting, and affords a sort of inspired consolation, to imagine the birth of a melody as an emanation from some divine source, to envisage melody as arising like the mist from the moist soil under the vivifying rays of the sun and mounting to the sky to unfold in cloud-shapes of indescribable beauty and colors of ineffable loveliness. This, also, seems to conceal a kernel of truth; for there are melodies that we know and instinctively clasp to our musical bosom, melodies whose origin we seem utterly unable to account for. But, on the other hand, it is impossible to ignore or deny traits, in the great majority of our finest classic melodies, which were placed there in consequence of deliberate purpose and intellectual plotting.

Take, for example, the initial thematic phrase (the *Presto*) of Mozart's *Overture to "Figaro"*:



Even the most ardent admirer of Mozart would scarcely perceive any marked trace of "inspiration" in this melody. It is a fine line, unquestionably, traced with sureness by a master hand. But it is clearly the product of that deliberate purpose and mental selection of which I spoke above—a product of genius, to be sure, but the genius of applied wisdom, and not of lofty emotional impulse. Compare with this the first thematic phrase of Schubert's "Unfinished Symphony" and the difference is deeply felt: here is the unfathomable mystery of inspiration; one is baffled in the attempt to scan the technical "design" or to define the synthesis of this wonderful phrase according to any accepted tenets of melodic structure!

To avoid losing our heads at the very outset, we must take refuge in the assurance that there are a number of well defined and incontrovertible facts concerning melody which can be grasped and proven and which afford us some tangible information and reliable guidance along the highway of the melodic Wonderland. These facts seem to have but little bearing upon the *conceptive* phrases of melody (though I contend, stoutly, that their influence is nowhere escapable) but concern the *constructive* phrases. And to these we must give first attention.

## Natural Inclination of Scale Steps

ONE striking attribute of melodic conduct which is, in my opinion, of truly vital importance, has been treated, oddly enough, with complete indifference by musical theorists generally. I refer to the inherent bent or tendency of certain steps of the scale to move in a certain direction.

The seven tones of the natural scale are divided into two opposite groups; the one

group consists of the 1 (and 8), 3, and 5 scale steps, those which constitute the chord of the key and which share alike in that quality of *repose* which is the significant essence of the tonic harmony. The other four, the 2, 4, 6, and 7 steps, are, on the contrary, *active* in quality, and, precisely because they lie outside of the circle of rest, are automatically impelled, by the law of gravity, to fall back into this circle, each tone progressing to that one of the inactive steps which it lies nearest. Thus, step 7 ascends to step 8, because it is nearer to 8 than to 5; step 6 descends to step 5, since it is nearer 5 than 8; step 4 falls to step 3, which lies nearer than step 5; step 2 is active, but, since it lies exactly equidistant from steps 1 and 3, it may move either up or down. For illustration, note the following from Beethoven's Op. 2, No. 2. (A), key of C, (B), key of D, (C), key of C:



Each active scale step may move farther than one step (6 down to 4 and so forth), but as a rule the *direction* will be normal. Also, for harmonic reasons, the leap of a third, either up or down, is always correct; both of these conditions are shown in Ex. 2, C.

This is a vital melodic tendency, as fundamentally natural as the swing of a pendulum. It is the regular progression and is obeyed in the great majority of cases. But nature is liberal; no "rule," and especially not this one, is hide-bound. There is a fairly large minority of cases in which the rule is set aside, and these constitute a class called irregular scale-progressions.

## Irregular Progressions

TO ELUCIDATE this point, we must recall a statement made in our third article, in reference to the "two phrases of motion witnessed everywhere in nature, the *normal* movements, in obedience to the law of gravity, and the *imported*, compulsive movements." You may recollect the illustration of the brick; if released from the hand that holds it, it will drop to earth, as sure as fate; but, by applying *force*, it can be made to move upward or sideways. This reasoning applies to the active steps of the scales: if permitted to follow their natural bent, step 7 will ascend, steps 4 and 6 will descend; but they may be *pushed*, along the scale, in the opposite direction. Thus, step 7, if approached from step 8, may (not must) proceed downward to step 6; step 6, if approached from step 5, may pass up to step 7; step 4, if preceded by step 3, may go on up into step 5. In other words, while the progressions 7 to 6, or 6 to 7, or 4 to 5, when taken *alone*, are "wrong," the total runs: 8, 7, 6, 5, or 5, 6, 7, 8 or 3, 4, 5 are perfectly feasible; and they are necessary, as a means of rounding out the entire octave-scale. For example (key of Bb, Beethoven, Op. 22):



The irregular progressions occur at each asterisk.

The natural tendency is strongest from the 7th step, upward, because of its close proximity to the 8th step, which attracts it, like a magnet. Step 6, downward, is a trifle less urgent in major, though equally strong in minor, and step 4 can quite easily be deflected. Step 2, as has been seen, is so non-committal that it exerts no force in the tone mechanism and is usually disregarded altogether as active tone.

This covers the ground of scale step activity, and an extremely significant covering it is. The student may be amazed, in scanning any page of classic music, to see how very prevalent these natural movements of the active tones are, particularly in the *melodic* parts. For the true genius recognizes and bows to the decrees of nature; he seeks the truth; and every sane, normal perception falls in line with his methods and experiences undisturbed enjoyment.

Let me not be misunderstood: no one could be less willing to impede progress than I am. But progress should be made in the right spirit and manner—not in defiance of the eternal laws of the universe. The progress that we witness from Haydn to Mozart, to Beethoven, to Wagner and Brahms, concerns *methods* only, a richer variety of interpretations and applications of nature's laws, a profounder sense of the potentialities of these laws, but never in rude, willful contradiction of them. Wagner widened the scope of modulation; Brahms struck deeper into the resources of counterpoint and structural formation; but *nowhere* can one point to a direct subversion or overstepping of the law, in the music of these progressive geniuses.

There are a few other "rules" of melody, but lack of space forbids their enumeration here. The writer's book on "Melody Writing" defines them all.

Furthermore, the watchful student will encounter a few other irregularities and "exceptions," but they are so rare, in really good music, that they do not warrant special notice. The true master handles them in a way that is both skillful and loyal and that contributes more to the mystery than to the facts of melody; the "popular" composer abuses them in a fashion that appears "original," and does create a certain glamour of "variety." But in doing so he undermines the stability and nobility of the genuine tone-structure.

## Chord and Scale as Melodic Sources

WHEREVER the melodic succession does not pursue the line of the scale—that is, wherever there is a skip—some chord is involved. In truth, I question whether, ordinarily, melody derives from any other source than the chord. Wagner always fixes his harmonic scheme in the orchestra, and the melody (vocal part) threads its way through this scheme, at times in what strikes one as an "unmelodious," surely unusual, fashion. Although the influence of the scale is far more ancient than that of the chord, the underlying impulse, even in the most primitive song,

is clearly supplied by the chord. Thus, we witness countless examples of melodic motives and even whole phrases emerging straightway out of the tonic chord—for example, in the following, (A), Verdi, key of G, (B), Rubinstein, key of F:



The asterisk indicates tones "added" to the chord. See also: Beethoven, "Symphony No. 3," measures 3-6; "Symphony No. 4," measures 43-44; "Symphony No. 9," measures 17-19; Brahms, "Violin Concerto," principal theme, and innumerable other examples.

Of course, the dominant chord is drawn upon in the same way, and, more rarely, the other chords of the key. Thus in Verdi's "Anvil Chorus" (key of G):



the chords are "broken"—just as the solid blocks of granite are broken, to provide units for the lines of our buildings.

The other great source of melodic progression is the *scale*. For illustration in Beethoven's Op. 59, No. 1 (key of C):



It is clear that the peculiar significance of this scale-melody (Ex. 6) lies in its *rhythmic* formation. Played in a uniform rhythm of quarter notes, it is as insipid as a scale exercise of Czerny. The accents and the lengthened notes place certain of the tones in a stronger light, illuminating them and deepening the shadow of the other tones—quite in the manner of a skillful elocutionist who by means of dynamic inflections can invest his sentences with overpowering appeal, or, on the other hand, if he chooses, can reduce them to gibberish.

Occasionally, the more emotional chromatic form of the scale is used, in alternation with the diatonic order. For example in the following—(A) Saint Saëns, "Samson and Delila," (B) Mendelssohn:



The reader will scarcely need to be told that it is not common for a melodic phrase to be limited exclusively to either the chord or the scale; the two forms (known as conjunct and disjunct motion) usually alternate with each other, as the most cursory glance will show.

Further, the coöperation of heart and mind (artless conception and technical manipulation) is witnessed in countless instances like the following—key of B, minor Beethoven, Op. 106:



in which a melodic motive is repeated, first appearing as involuntary conception, and then, by the application of will and intelligence, as artificial manipulation:

Music has its idioms, or stereotype forms, as well as our languages have. Probably the most ancient and primitive melodic impulse is the reiteration of a single tone, as the natural intuitive reaction of the human mind to simple bird-calls and other natural sounds. Thus (A) in Verdi's "Il Trovatore" and (B) Beethoven:



Verdi was particularly prone to begin his melodic sentences as shown at (A). See, also, Ex. 2, (B).

A remarkably popular melodic figure is the leap from step 5 to step 8, followed by the ascending scale; of this, a multitude of examples may be found, such as: (A) Beethoven's Symphony No. 2; (B) Mendelssohn's Symphony No. 3; (C) Schumann's Op. 68; (D) Brahms' Op. 79, No. 1; and (E) Mendelssohn:



See also, *Lead, Kindly Light, The Long, Long, Weary Day, Oh Happy Day, How Dry I Am*, Beethoven, Op. 13, last movement, and so on indefinitely.

Besides these, there are some melodic idioms which trace their origin to national or racial influences. For example, the downward leap of a fourth, so characteristic of many Russian folk melodies. It is deftly utilized by Tchaikovsky in his string-quartet, Op. 11 (key of B-flat) thus:



and is salient in the famous *Volga Boat Song*.

Also there is the strong Scotch national flavor that attaches to their almost exclusive use of the five-tone scale (the five *nucleus* tones of the natural scale). For example, *Auld Lang Syne* (Key of F):



Only five scale tones are present here; the "added" 4 and 7 steps (B-flat and E) do not appear.

Everyone is familiar with the hearty, substantial quality of German folk-song, the smooth, engaging melodic flow of the Italian, the lively, snappy rhythms of the French, the weird, melancholy or veiled passion of the Oriental.

The reader whom these details may stimulate is urged to play his pieces henceforth with closer attention and seek to discover for himself the existence of these, and other, important traits of melody.

To summarize our impressions, this is as near as one can approach to a solution of the mystery of melody: music is a *language*; the melodies are the sentences; the tones are the words. Some human souls *know* this language, by intuition or natural endowment; others seem to be nearly or quite without a conception of it, as if it were Sanskrit or some other foreign tongue. He who possesses the knowledge can create melodies that are significant, impressive and beautiful. He who is ignorant of it, can, at best, echo what others have spoken (just as any one may "quote" Shakespeare) or write after a certain composer's style

(as one apes the manner of Kipling). But in this latter case the results are weak, superficial, slangy or grotesque melodic sentences, devoid of real value, though possibly in a sense "attractive," calculated to tickle the taste of the public. Surely Beethoven understood and mastered the language of music. And surely there are some musically prophetic minds among the lowliest people who have an instinctive apprehension of the tone language and can use it, when the impulse is felt. This explains the origin of national tunes and folk-songs generally; and this is why the latter are often so eloquent, so true, so searching, why their charm is universal, irresistible and enduring.

### Musical Literacy

REPEAT, the person who possesses a knowledge of the tone-language may produce really fine, original and important melodies; but, after all, it is what he *learns* by earnest study that enables him to make the best, most emphatic and effective use of his melodies. For music, like all languages, has its orthography, its grammar, its syntax and prosody; and these must be respected and properly handled, if the product is to be masterly and valuable.

Herein we recognize some of the facts of melodic conduct. But the mystery is undefinable; it consists not in any one thing, but in a host of subtle factors which intermesh and react upon each other so intricately that their exact analysis seems a hopeless task. Viewed from almost any

angle, melody (or "music" which is the same thing) is a mystery. No one can say what these tone-words mean; there are no equivalents to them in any tongue on earth; and almost any endeavor to translate them, to define their "meaning" in terms of human speech and make them "tell a story," leads to the most childish, silly and utterly fruitless results. The impulse to do this is natural; we have a vague consciousness that the real meaning evades us, and we desire earnestly to fix it—just as we long to give a picture a title. We may manage to interpret the picture for it presents tangible features; but with music we are all at sea and crave in vain some definite means of identification.

So we are bound to confess that melody remains a mystery. Some have a little knowledge of its language. Some have much. Many of us, I fear, have almost none. But there must be some chord in every human breast that vibrates in sympathy with the divine voice of music.

### SELF-TEST QUESTIONS ON MR. GOETSCHUS' ARTICLE.

1. What is the tendency of the fifth scale step? Of the second?
2. Which scale steps are (normally) passive and which active?
3. Why is the progression 8, 7, 6, 5 feasible?
4. What means does Wagner often employ in constructing a melody?
5. What is the effect of using the chromatic scale in composing a melody?

## Fit the Child to the Piece

By NELL V. MELLICHAMP

It often happens that when a teacher is about to present her pupils in recital she realizes that the pieces having been chosen to please the pupils themselves show little relation or contrast one with the other. So, when the printed program is in hand, it reveals a sameness of material or lack of coördination which robs it of its charm and interest.

The following plan is a good one with which to experiment. The program should first be outlined months before the recital. It should be built up artistically and balanced well as to degrees of difficulty, musical form and variety. Then the performers should be chosen as one would the characters in a play, the thoughtful ones for classical music, the imaginative ones for romantic music and the temperamental ones for the modern music. Planned in this way a recital is fun rather than a trial.

Here is a program that might be given by a group of girls and boys who are between the ages of fourteen and eighteen: Sonata in C Major.....Mozart (Second piano part by Grieg)

Sarabande.....Handel  
Arioso.....Bach-Pirani

Fantasia in D Minor.....Mozart  
Preludes Op. 28, No. 7, and No. 20

Chopin  
On Wings of Song.....Mendelssohn-Liszt (Arranged for two pianos by Hesselberg)  
Valse (for two pianos).....Arensky  
Etude in A flat.....Wollenhaupt  
Scherzando.....Carl Beecher (I stood tiptoe upon a little hill)

Fue Roulant (For two pianos).....Duvernoy  
Valse.....Mokrejs  
The Conquered Warrior.....Mrs. Virgil  
Hungarian Dance.....Brahms (Two pianos—8 hands)

A boy at the hero-worshipping age will glory in *The Conquered Warrior*. The girls who lean to modern music, the kind with decided rhythm (we will not say jazz, of course) will revel in the *Arensky Valse*. Those with particular sensitivity to nuance and phrasing may be chosen for Preludes, Op. 28, No. 7 and No. 20; and those who delight in the dignity of the stately sarabande may be selected to give the Handel number. In this way not only are the pupils satisfied but the audience as well is refreshed by a varied and interesting program.

## Mystery Melodies

By GEORGE COULTER

THE game, mystery melodies, has proved an infallible source of interest with learners in the early stages. The teacher writes out in manuscript a phrase or sentence (melody only) of some well-known tune, such as *Annie Laurie, Home, Sweet Home, For he's a Jolly Good Fellow* and so forth, and sets one or more of these before the pupil at each lesson. The pupil is merely told that this is an air he is almost sure to know and must himself have sung many a time. But for the moment it is a mystery melody and its identity must

be discovered like the "villain" of a tale. Very good. He will have much pleasure in clearing up the mystery, and he tackles it with a whole-hearted concentration delightful to behold. He is puzzled for a moment, perhaps, because of not getting the exact rhythm and tries it again. Then an inkling of the air comes to him. Another attempt, and in a flash he has it, as his countenance betrays by a broad smile of recognition and triumph. Besides the diversion this provides it is a first-rate way of inculcating different rhythms.



DEATH MASK OF RICHARD WAGNER  
(Front)

EVERY day a thousand gondolas float up and down the Grand Canal in Venice, but rarely does one pass the Palazzo Vendramin but its passengers cast their eyes upward to the windows of that chamber on the second floor wherein one of the greatest personalities of history died on February 13, 1883. Once the writer commanded his gondolier to rest on the other side of the Canal so that it might be possible to take a picture of the beautiful building in which Wagner spent his last hours. It was twilight and the Adriatic sun of reddish gold made fairy silhouettes of the graceful line of the houses shading out into the distance. Just then a singer, possibly a voice student, gave forth the opening strains of the immortal *Love-Death* music from "Tristan and Isolde." The windows of the fateful room glowed with a soft light.

Wagner had not expected his end so soon. He had planned many wonderful things to come. On the previous evening, although feeble in health, he was still able to play the lament of the "Rhine Maidens," *Traulich und treu ist's nur in der Tiefe* (Tender and true 'tis but in the depths). When the end came he who had given his life to the pagan gods of Walhalla, he who had visioned the mysticism of cloistered Christianity, could have wished for no more dramatic setting for his own departure.

#### Showmanship with a Purpose

PROBABLY no man in the history of the art has offered more complex phenomena. His rivals were inclined to look upon him purely as a "showman," a cheap demagogue who would stop at nothing to attract attention to himself and to his art. That Wagner was ruthless in demanding anything and everything that would contribute to his personal gratification can not be denied; but there are few evidences of a deliberate attempt to play the rôle of a "showman." It has often been said that his father-in-law, Liszt, was not above having flowers sent anonymously to himself at his concerts, and there can be no doubt that Cosima Wagner knew the value of exploiting the Wagner tradition through a kind of publicity approaching exaggerated showmanship, which was all too obvious. The aura of fame appealed to her far more than it did to her remarkable husband.

The writer well remembers visiting Bayreuth many years ago and noting the paraphernalia of the celebrity, with which Cosima had very carefully surrounded herself. No princess, appealing to the mob mind, could have created better contrivances to arouse human curiosity. Wahnfried was surrounded with a kind of cloud of breathless admiration. Everything that Wagner had touched was given a kind of musical

# The Twilight of a Musical God

By HEBER ASHTON

In Commemoration of the Fiftieth Anniversary  
of the Death of Wagner

sanctity and Cosima herself, when she ventured forth, rode in state in her carriage like an empress.

#### Letting His Works Speak

WHATEVER may be said about Wagner himself as an eccentric individual should have comparatively little bearing upon the Wagner master works. Let us see just what Wagner left. Starting with "Die Hochzeit" which was a mere fragment of an opera and was dated 1833, Wagner commenced a series of works for the stage of which there are fourteen in existence. In addition to this he wrote for orchestra or chorus nineteen works. For

piano he wrote six works. There are some ten songs of which only one, *Träume*, is well known. He made innumerable hack arrangements which were published in Paris in his youth, but very little is known of these. There are records of ten arrangements including arrangements of "La Favorita" and "Elisir d'amore" by Donizetti. His literary works are almost as voluminous as his musical works. Ten major volumes have been published.

When all is said and done, Wagner's own life inspiration was the theater rather than music or anything else. To him art was an illusion. When he provided for his concealed orchestra, it was only part of a great



DEATH MASK OF RICHARD WAGNER  
(Profile)

theatrical plan. His stage scenery was all carefully designed to preserve the illusion of perspective. All objects on the stage were built to support this illusion. In the theater of his day, tables and chairs were still painted upon the drops, and the audience was expected to accept these distortions of fact with child-like imagination.

In Italian opera the *maestro* conductor was and still is a part of the performance and came in for his share of the applause, often appearing on the stage with the leading singers to receive the plaudits of the public. Wagner decreed that no such nonsense could occur in his temple of dramatic and musical art. Nevertheless, he did appear on the stage after a performance at Bayreuth to scold the audience for applauding between the acts of a previous performance. At the next performance, there was no applause at the end, and Wagner made haste to assure his audiences that applause at the end was highly desirable.

#### From Paganism to Parsifal

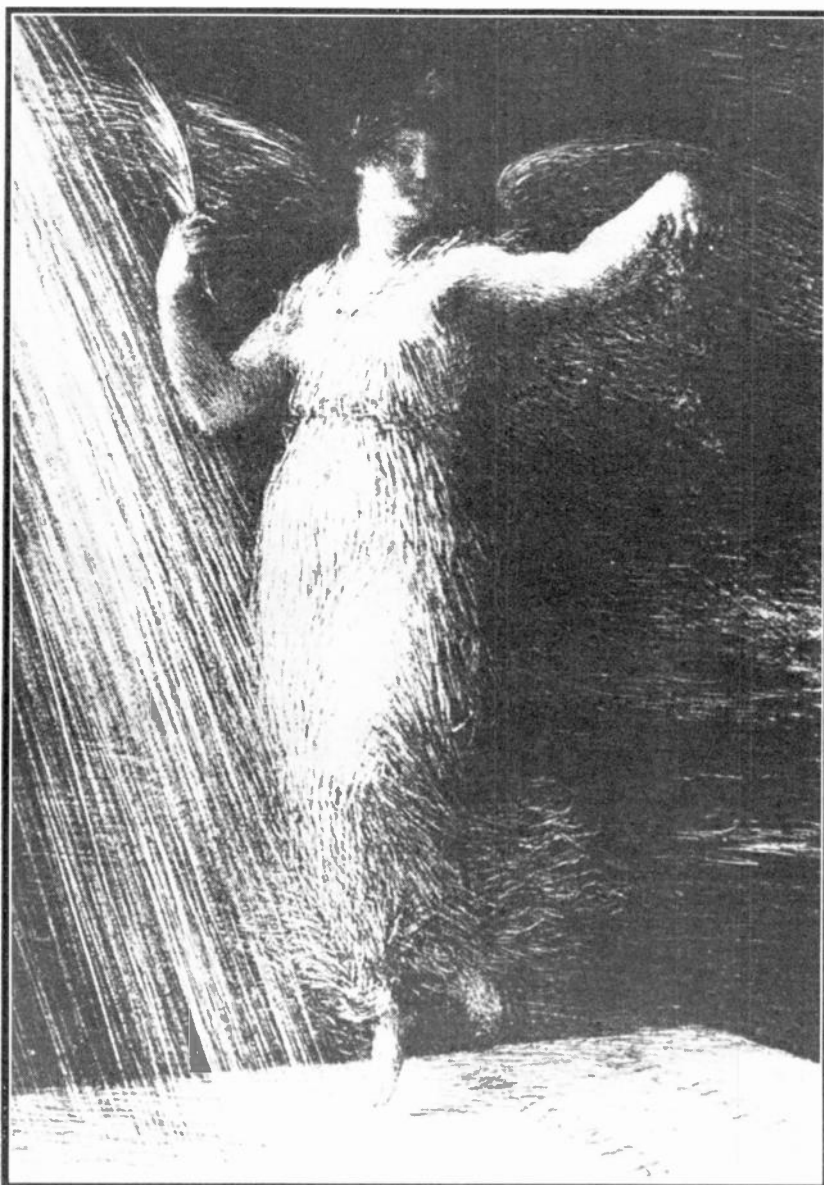
AS HIS life advanced Wagner found himself returning from his labors in the field of pagan Teutonic mythology to that of the semi-ecclesiastical atmosphere of his earlier "Lohengrin" and "Tannhäuser." In "Lohengrin" were the seeds of "Parsifal," the Grail Knight of Montserrat. The sorcery of *Ortrud* finds its full fruition in the malevolent *Kundry* with the sensuous and mundane background of *Klingsor's* magic palace.

In "Parsifal" we have the epic struggle of good and evil; good represented by the immaculate *Parsifal*, and evil by the mystic *Klingsor*. Here then was a drama for which the provisions of no ordinary theater could suffice. At Bayreuth the performances of "Parsifal" took on the atmosphere of a sacrament.

In 1873 he wrote a pamphlet entitled "The Stage Festival House at Bayreuth" (*Das Bühnenfestspielhaus zu Bayreuth*). On May 22nd of that year the construction of the theater was commenced and in August of the same year the building was finished in the rough. Meanwhile the work upon "Parsifal" was proceeding apace.

The idea came to Wagner as early as 1857 and was suggested by "Good Friday." He was in the garden of a home provided for him by the Wesendoncks. He writes in his autobiography:

"The garden was breaking into leaf, the birds were singing, and at last on the roof of my little house I could rejoice in the fruitful quiet I had so long thirsted for. I was filled with it when suddenly it came to me that this was Good Friday, and I remembered the great message it had brought me once as I was reading Wolfram's 'Parzival' . . . That ideal figure now came into my mind with overwhelming



#### REVEIL

Fantin-Latour's beautiful allegorical Etching portraying the Spirit of Music rising from the Tomb of Wagner, a notable French Wagnerian Masterpiece.

force, and, setting out from the Good Friday idea, I quickly conceived an entire drama, the main features of which I immediately and very briefly noted down in three-act form."

### God, Country and Self

THE WORK was not produced until July 26, 1882—twenty years after Wagner began it. Wagner died a little over six months after that. The first performances of "Parsifal" are said to have made an overwhelming impression upon the auditors, particularly the Germans, affected by the racial appeal as well as the evangelical influences. One of Wagner's friends, after the first performance, exclaimed, "Wagner's not long for this world." His words shocked all who heard them, and they asked him why he made such a statement. His reply was, "A man who could produce such a work as 'Parsifal' cannot stay long among the living. His work is done on earth. He is already among the gods."

Wagner's twilight had really come. He was already looking through the clouds. Up to the end, his mind was exceedingly acute and clear. Two days before his death he wrote an uncanny letter to his friend, Angelo Neuman, in which he stated that the Germans never mixed with the Romans but mixed well with the Slavs—a prophetic remark for 1883.

A description of Wagner's last hours is appropriate upon the fiftieth anniversary of his death. Adolphe Jullien the French biographer has reviewed the tragic end thus in his "Richard Wagner, His Life and Works":—

"Less than two months after the 'Parsifal' representations, for which he had been obliged to make extraordinary exertions, and which had left him much fatigued, Wagner, by advice of his physician, departed with his whole family for Italy, and established himself in Venice, on the Grand Canal, at the Palazzo Vendramin, estate of the Count of Chambord. There could be no doubt about the real feebleness of his health, and the reaction which was manifest in him after the performances at Bayreuth was all the more violent, since he had given himself no quarter on the field of battle, and had employed a superhuman vivacity for an old man of sixty-nine.

### The Fight With Death Begins

"SCARIA relates that one day, during the rehearsals of 'Parsifal,' Wagner was taken with an attack of asthma, so that he fell backwards upon a couch, his face blue and distorted by convulsions. The crisis was quickly passed, however, and when upon his feet again, Wagner simply remarked: 'Once more I have floored death!' One of his friends, Prof. Standhartner, a physician of high standing in Vienna, had examined him during the summer, and had noted the rapid progress of the heart trouble from which he had long suffered.

"Wagner, although not informed of the result of the examination, must have felt, himself, to what an extent his forces were diminishing, how much more frequent and violent the crises were becoming; for he, usually so gay and enthusiastic, had become a prey to the deepest melancholy since his arrival at Venice. One day he said to a friend that 'Parsifal' would certainly be his last work, because he was going to die, and on several occasions he expressed the fear of being taken before he had assured the future of his only son. And yet he strove against this disquietude, or else he had not an exact presentiment that the end was very near; for he employed himself actively with preparing the 'Parsifal' performances at Bayreuth for the spring of 1883, and was in correspondence on the subject with the two of his interpreters whom he carried in his heart—Scaria and Mme. Materna.

### Woman's Spear is Broken

"HE HAD already experienced two attacks, one in St. Mark's square, another at the Benedetto Marcello Lyceum, and he was expressly commanded to avoid all violent emotion. On Tuesday, February 13, 1883, as he was about to step into his gondola, some discussion arose, and he gave

way to a fit of anger; suddenly he started up from his seat, choking, and cried, 'I feel very badly!' He fell fainting. They carried him to his bed, and when his physician, Dr. Keppler, arrived in all haste, he found him dead in the arms of his wife, who believed him sleeping. In drawing his last breath he indistinctly murmured a few words, which some have thought to be a last call to his servant, 'Betty Bürckel'; others, a supreme command to his son: 'Siegfried soll... Siegfried must...'

When she was forced to yield to evidence, Mme. Wagner was overcome by grief and despair. She insisted upon remaining alone with the body, day and night, so that it became necessary almost to drag her from the room at the end of twenty-two hours; for four days she refused all nourishment, and had her hair cut that it might be placed in her husband's coffin. Not only did she persist in seeing no one, and shutting herself up in an absolute solitude which she maintained for a long period, at least for the public; but she objected, as did the whole family, to having a death mask taken.

It was only by ruse that Dr. Keppler succeeded in getting the sculptor Benvenuti into the room, where he took an imprint of the mask which was immediately put under seal, to be offered to the family after the great sorrow should have been somewhat appeased, and peace of mind restored.

"The city of Venice at first proposed to

give Richard Wagner a public funeral, but his widow objected to the project, and so it was abandoned. The body, embalmed by Prof. Hofmann of Berlin, left Venice the following Friday, in the midst of an enormous throng of people; it was accompanied by Dr. Keppler as far as Verona, and it was there that one of Wagner's friends, M. de Bageand, was able to join the funeral escort, composed, besides the family, of Herr and Frau Gross, the painter Joukowsky, Hans Richter

and delegates from the Wagnerian Associations of Berlin, Vienna, and other cities, who had hastened to Venice at the first signal; finally, wherever the funeral train stopped, at Verona, at Botzen, at Innsbruck, at Munich, deputations came to salute the remains of the great artist and to place flowers upon his coffin. On Saturday evening the body arrived at the Bayreuth station, where a guard of honor furnished by the gymnastic societies of the city kept watch until the hour of the funeral ceremony, fixed for the following day, Sunday, at four o'clock in the afternoon.

"The grounds about the station were decorated with banners covered with crepe, which bore the names of Wagner's works: three carriages had been filled with wreaths, more than two hundred of them, dispatched from all parts, among which was a large one in laurel sent by Johannes Brahms.

### Ceremonies at Bayreuth

"IN THE distance rose the dome of the Wagner theater, from which floated a large flag with the German colors, veiled with crepe. King Ludwig of Bavaria was represented by Count Papenheim; the grand dukes of Saxe-Weimar and of Meiningen by the intendants of the court theaters. At four o'clock the coffin, placed in a hearse drawn by four horses, was conducted, to the sounds of the *Siegfried Funeral March*, before a high tribune, where the burgomaster Muncker, in the name of the city, and the banker Feustel, in the name of the administrative counsel of the theater, addressed a supreme farewell to the great master; then the *Liederkrantz* of Bayreuth sang the piece which Wagner had composed for Weber's obsequies.

"Immediately after, the procession, lighted by torches, marched to the tolling of bells through streets filled with flowers and flags, towards the villa *Wahnfried*. At the entrance of the garden the throng silently halted, while the body was received by the family, except Mme. Wagner, who was crushed beneath her load of sorrow. As to Franz Liszt, who was in Pesth at the time, he was so overcome by the news of this sudden death that he was detained at home, for fear of the consequences which the poignant emotions of such a ceremony might entail.

"The disciples of the master then carried the coffin in their arms to the entrance of the vault which Wagner had had built for himself, and in front of which he had interred his faithful dog, with the touching inscription: 'Here Russ reposes and waits.' The friends of the family and the official personages alone followed the body to its last resting place; but no discourse was pronounced over it, and in response to Wagner's oft-expressed desire, they simply said the prayers and benedictions used in the Protestant Church. At the close of the ceremony all retired; in death, as in life, the man was guarded by his dog."

### When Two Notes "Bump"

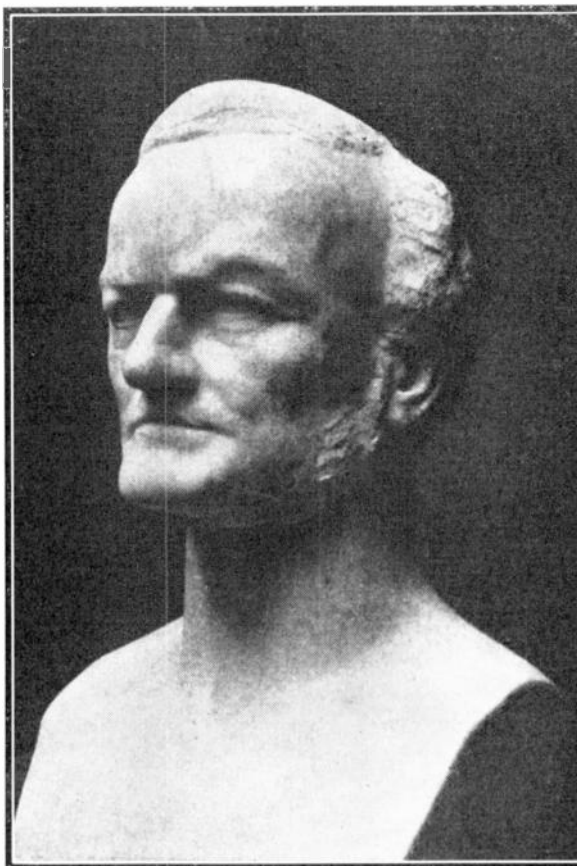
By S. M. CHARLES

PUPILS are sometimes puzzled when seeing two notes whose time values overlap, one written in the bass and one in the treble, and both designating the same key to be struck on the piano. Here is an example:



The simple solution of this problem is to slip the thumb from the half-note C so that the other note can be played in the chord. The student of Bach and other polyphonic writers will find many conflicting notes of this kind. One voice sustains a note, while the other rambles up and down until it "bumps" into the sustained note. Then the latter must be released long enough to allow the sounding of the melody note.

Sometimes a composer arranges a passage in such a way that a note which belongs to two parts may be played with either hand. In this case the player may suit his convenience and, omitting the note with one hand, play it with the one likely to produce the better effect.



RICHARD WAGNER  
From a bust by Max Klinger



Underwood & Underwood  
Where Richard Wagner wrote his famous music. Richard Wagner's personal piano especially constructed for him in 1864 as a birthday present, by order of King Ludwig of Bavaria. This instrument combines a writing desk, drawers, ink-stands and other conveniences, all in one case. Upon it Wagner composed and wrote out many of his orchestral scores.

# Cultivating an Accurate Technic

By ENID GRUNDY

The following excellent article is taken from a very practical booklet, "The Happy Pianist," by permission of the publishers, The Oxford University Press

**YOUR SIGHT-READING** experiments will show that you habitually make certain mistakes in notes and time, even though you understand clearly all about musical notation. Although you know what to play and how to play it, a clumsy inability seems to hamper your fingers in spite of your vigorous effort, intense concentration and will to play. You lack technic.

Technic is not, as so many amateurs imagine, another name for superb brilliance of execution: it is merely a convenient term expressing efficiency and perfect co-operation of fingers, hands, arms, and mind. A person technically proficient has his muscular mechanism well under the control of his mind and at the service of his desires.

As in sight-reading, there are a few naturally gifted people who instantly discover the right knack of muscular use when they begin to play and who seem always to be in good playing condition, whether they practice or not. They have instinctive technic.

Ordinary folk must practice, but let the faint-hearted observe that good technic is the most easily acquired part of a pianist's artistic outfit. Short of actual physical deformity or pronounced rheumatism, nothing can prevent the person who practices steadily, with common sense, patience, and a clear purpose, from becoming technically proficient.

## How to Acquire Technic

### 1. Fix your purpose.

You wish:

- (a) To be able always to play the right note in the right way at the right moment.
- (b) To play runs clearly, brilliantly, and easily.
- (c) To play chords with either full ringing tone or softly subdued, at will.
- (d) To play *legato* passages with flowing smoothness.
- (e) To play *staccato* passages crisply and with ease.
- (f) To make the pianoforte sing.

All the above you wish to do beautifully.

### 2. Consider your tools.

You have:

- (a) A pianoforte capable of immense variety of tone, this variety dependent on the way in which its keys are manipulated.
- (b) Eight uneven fingers and two thumbs.

### 3. Play, listen and feel.

You hear:

- (a) Sounds—rough, uncouth or feeble; in short, unintended.

You feel:

- (b) Awkward, clumsy, weak, tired, cramped; in short, "stiff."

### 4. Discover the cause of your stiffness.

"Stiffness" is nearly always a state of tension due to using two opposing sets of muscles. When two equally matched teams pull in a tug-of-war an enormous amount of energy is spent at either end, only to cause a stand-still in the middle. Use of contrary muscles has the same effect on the hand.

Another cause of "stiffness" is the fact that two bones of the forearm which are parallel when the arm is hanging at rest by the side become crossed in the piano-playing position. This position must be allowed for.

Excitement and anxiety (as in some sight-reading emergencies) increase tension, whatever its physical cause. The more the player struggles to overcome his difficulty the more does the exertion of the muscles increase, so aggravating the deadlock. Over-exertions in the direction of the thumb make a "stiff," heavy inner part of the hand and a very weak little-finger end.

Another very common cause of "stiffness" is a powerful and unnecessary driving down of fingers, hand or arm (sometimes all three), as though the player wished to push his hands right through the keyboard.

So much for "stiffness" as usually understood—merely a state of tension caused by over-exertion and misapplication of force to unaccustomed muscles. With it may be classed the difficulties of those who are old and those whose hands are accustomed to other forms of manual labor. It is easily curable by practice in correct muscular exercise.

Cold causes a stiffness partly real, but mostly the result of the intense effort and over-exertion used to combat the feeling of numb helplessness. Suitable exercises and a wash in hot water soon overcome it.

True stiffness, due to rheumatism, gout, deformity, or other disease, is usually accompanied by pain and its cure is outside the scope of the musical practitioner.

### 5. Cure your stiffness by removing the cause.

When the trouble is caused by using two contrary exertions, the obvious cure is to omit one of those exertions. You cannot at will omit any exertion until you realize the feeling of making that exertion. Therefore:

Try the following physical exercise.

- (a) Let the arm hang naturally by the side. Notice that if you make no exertion, but merely let it hang, the hand will have the palm inwards and the thumb will be facing the front.
- (b) Lift the arm, just as it is, to the keyboard. Make no exertion of the hand, and you will find that it will fall to the keyboard resting on the side of the little finger, the other fingers lying on top of each other. The thumb will be high above the keys, far away from the playing position.
- (c) Place the hand in the ordinary playing position. Notice that the action just made involved exertion towards the thumb. Try to "get the feel" of that exertion.
- (d) Resume the easy, loose position on the side of the little finger. "Get the feel" of that. To resume that position you relaxed the muscles used in movement (c).

## Exertion by Will

**NOW REALIZE** that to play in any other position, to use any other finger, or even the tip of the little finger, you

must do something—make an exertion. This exertion is made by muscles of the forearm. The delicate actions of these muscles as they adjust themselves to your needs, exerting and relaxing at your will, are described in most books on technic as "rotary-adjustment."

Once you have "got the feel" of exertion towards the thumb, and of relaxation towards the little finger, and can omit exertion at will, you will be well on the way to curing your "stiffness."

To cure harmful down-driving, realize:

- (a) That the piano key is light and easily moved.
- (b) That it moves only about half an inch.
- (c) That it is a lever moving something that causes the sound inside the instrument. The quality of that sound will depend on the way in which you move your end of the lever.
- (d) That nothing can alter the sound once it is made; therefore squeezing of the keys is worse than useless. It is tiring and "stiffening" to the muscles.

Practice moving one key with a preconceived idea of the kind of tone you want. If you wish to play loudly, you must make the key descend quickly; if you wish to play softly, you must make it descend slowly. Whatever your desire, it is unnecessary to start your muscular action before your fingers are on the surface of the keys. As soon as you hear the sound required, stop all exertion, and if you have acted properly the key will return to its position with your finger resting lightly on it. Practice this with each finger with all degrees of tone, beginning muscular activity at key-surface level, and ceasing exactly as the sound comes. The result will be:

- 1. Conscious control of muscular action.
- 2. Power of tone-control.
- 3. A perfect *staccato* action—the foundation of a brilliant technic.
- 4. Economy of energy.

## The Feel of the Keyboard

**BUT REMEMBER:** your senses must be wide awake. You must listen well, and be sensitive to the "feel" of the keyboard and your own muscular actions. The quality of the tone you are to produce will depend upon the nicety with which you can judge the resistance of the key. Your ease of playing will depend upon the skill with which you can adjust muscular actions to help your own particular weaknesses.

If you have leisure to study the question of touch very thoroughly, you cannot do better than read "The Art of Touch," by Tobias Matthay, *testing the truth of his maxims by practical and constant experiment.*

Failing this, you may substitute study of the following hints (*backed up by sensible experiments of your own*). They will fit any "method."

## For All Kinds of Playing

- 1. Keep yourself loose at all your "hinges"—shoulder, elbow, wrist, and knuckle—remembering that looseness is not floppiness or weakness, but a natural state of repose implying readiness for action.

- 2. Imagine the tone effect which you intend before you touch the keyboard, and be satisfied only when you have succeeded in obtaining it. Never permit any unintended result of arm, hand or finger action.
- 3. Play and practice everything with rhythm. Even an exercise of two sounds is the better for a definite rhythm. Physical exercises away from the piano must have a rhythmic plan to be of any use.
- 4. Keep your thoughts on the little finger ends of your hands. Instinct and habit will make enough exertion in the thumb direction.
- 5. Keep calm and always on the alert. Never struggle.
- 6. LISTEN.

## For Chord Playing

- 1. Keep the shoulder, elbow, and wrist "hinges" loose, the fingers braced for action, each ready for its own note.
- 2. For loud chords move the keys suddenly downwards. For soft chords move the keys slowly downwards. For all chords imagine the effect before playing, but start no exertion before reaching the key-surface level.
- 3. For *staccato* chords cease all action the instant you hear the sound. Let the hands rise with the keys, feeling as though the keys threw it off ready for the next chord. *Never snatch back the hand or indulge in useless flourishes.*
- 4. For deep, long-sounding chords, keep the hand on the keys as long as the sound is required, but do not drive downwards, push, or squeeze after you have heard the sound. You cannot alter it, but you can and will tire yourself by trying to poke your fingers through the keyboard.
- 5. For *legato* chords, sink easily down with the keys, rise with them, and pass quickly sideways to the next chord. Try to feel as though the played keys brought up your fingers as they themselves rose and threw them on to the about-to-be-played keys.
- 6. LISTEN.

## For the Playing of Runs and Trills

- 1. Imagine the effect, and be mentally sure of the fingering before playing.
- 2. Remember that the inequality of length and strength in the various fingers can be neutralized by skilful "rotary-adjustment." This means that by cunning twists of the forearm you can give the little finger and the weakling ring finger advantages that make their work sound as effective as that of the stronger fingers. *But:*
- 3. Remember that each finger and the thumb must be independent of each other and the arm. Each must act freely from its own joint.
- 4. Keep the thumb well under control, acting cleanly, lightly, and without encumbering the hand.
- 5. See that each finger stands upright between the fingertip and the first joint. (Young or soft-boned persons often find this difficult, but the position is essential to brilliant playing.)

- Remember that runs and trills, played at a moderate speed, with perfect clearness, good tone gradation, and absolute evenness, sound far more brilliant than extremely rapid but otherwise defective runs and trills.
- LISTEN.

#### For Staccato Playing

- Imagine the effect desired and keep in a state of perfect and controlled looseness.
- When you hear the sound, at once cease all action, except that of preparing for the next sound.
- Remember that the closer you can keep to the keys, the quicker and more brilliant will be your playing.
- Remember that excellence of *staccato* playing lies in the shortness of the sounds made.
- Never get excited, whatever the speed.
- LISTEN.

#### For Legato Playing

- Imagine the desired effect, keep loose, and look ahead.
- Remember that *legato* means "bound together," and that each sound must cease exactly at the moment when the next sound begins.
- Imagine a balance which will compel the played key to rise as the being-played key descends. Imagine a similar balance principle at work in your fingers.
- Keep the fingers close to the keys.
- By a very swift sideways movement of the arm, an illusion of *legato* may be created between sounds too far apart to be connected by fingers.
- Sustain nothing with the pedal that you can sustain without.
- Sustain sounds for their *exact* value.
- LISTEN.

#### For Octave Playing

- Remember the hints on *staccato* playing and on chord playing.
- Avoid exertion towards the thumb.
- Concentrate on the little finger.
- LISTEN.

#### For Tremolo Playing

- Imagine the effect desired, note the number of notes required in the *tremolo*, and resolve to play the *exact* number evenly and as rapidly as possible.
- Be certain that your thumb is free and independent, acting well from its own joint.
- Remember that rotary (side to side) movement implies exertion towards the thumb and relaxation towards the little finger. Concentrate on the little finger, and so avoid tension and deadlock.
- Remember that a good *tremolo* is not a helpless, uneven wobble, but an even, widely-spaced trill.

#### For Arpeggio Playing

- Remember hints on *legato* and *staccato* playing, and apply as required to *legato* or *staccato* arpeggios.
- Imagine the effect desired and determine the fingering. If you can play all the notes together as a chord, so much the better, both for fingering and evenness, but if not:
- Remember that your arm can help your hand by carrying it *gradually* along in the desired direction (not in sudden sideways jerks). Use your wrist as a sideways-acting hinge.
- Keep the fingers braced and the hand arched sufficiently to leave room for the thumb to move easily underneath.
- Have the going-under thumb or the passing-over finger ready for action, but do not try to place it on the key while the previously-playing finger is still en-

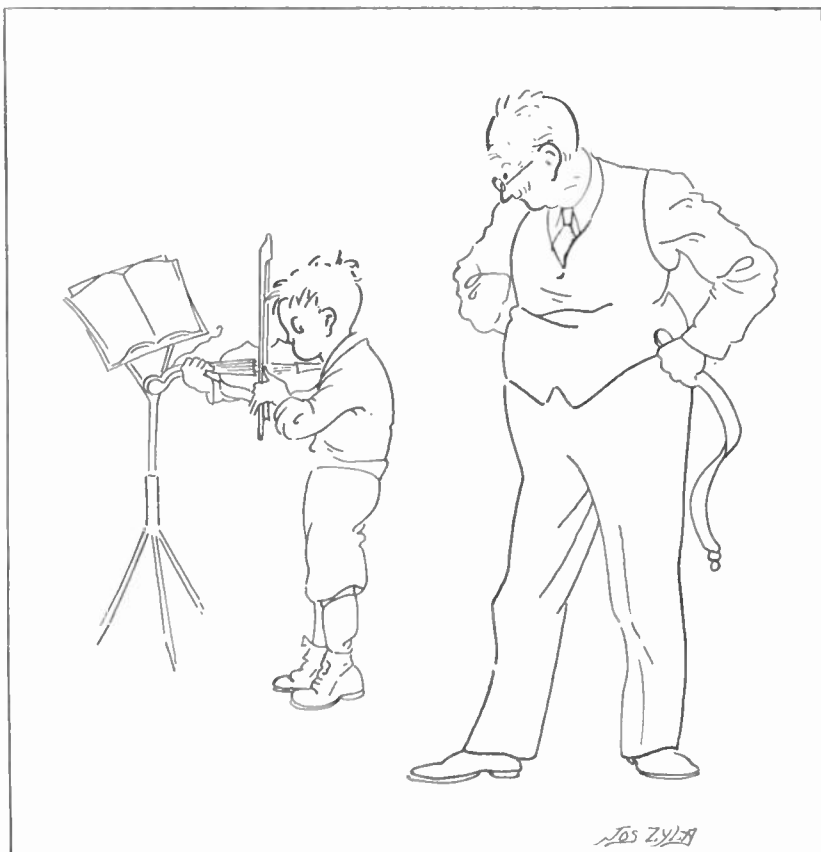
gaged. (You would not do this in actual performance, but, like others, you might be tempted to do it as an exercise in "passing under" or "crossing over." Don't. It is a useless practice in a wrong position.) At the actual moment of transition the arm will bring the hand into the new position.

- Remember the excellence of a well-played arpeggio lies in its easy, rolling evenness. This requires practice, and you can never practice arpeggios successfully unless you LISTEN. In arpeggio playing, physical feelings are often deceptive; listening never.

#### A Summing Up of Guides to Technical Difficulties

- Remember that your brain is responsible for every virtue and failing of your fingers. To rectify any muscular trouble apply to the head office.
- Imagine the effect of everything before you play.
- Begin mental preparation well before touching the key.
- Begin muscular action at the key-surface.
- Cease muscular activity at the sound.
- Be easy in mind and body.
- Treat your thumb as a subject in all cases of "stiffness" and awkwardness.
- Remember that your wrist is a hinge from which the hand can move up and down and sideways. Let it help you.
- Play nothing without rhythm.
- Remember that the pianoforte was made by man for man's enjoyment. Technique and its acquisition need never be a penance.
- LISTEN.

*Warning.* Technique is like money, useful and desirable only for what it can do. In itself it is nothing but a set of tricks, a knack. But, like money, it has a glittering fascination, and the delight of daily gaining more of it may easily become a passion. If you find that technical exercises are becoming the most pleasurable part of your practice, beware. Technique must always be the servant of musicianship. Gain as much as you can, but spend it freely in getting more and more enjoyment out of real music.



THE MASTER RECEIVED GREAT INSPIRATION FROM HIS FATHER

## RECORDS AND RADIO

By PETER HUGH REED

**B**EHIND the microphones that broadcast over the length and breadth of the land stand many talented and intelligent musicians. If many of them were given an opportunity, they would select better music through which to display their talent. Few performers, however, are allowed the choice of their own material. Even when an eminent artist of world-wide reputation approaches the "mike," he is dissuaded from playing or singing the things he would like to and urged instead to broadcast either mediocre or the most hackneyed material.

Musicians know, or should know, what music appeals, what music is good or bad, what music is hackneyed and unhackneyed. Reverse the order and the advertiser is in the field for which he was trained; he knows, or should know, how that product appeals, what is good about it and how to present it. It is the old story of coöperation.

There is another point regarding coöperation between the artist and his sponsor, the point of not destroying the mood created by an artist with an absurd, out-of-place announcement concerning the sponsor's wares. This has long been a subject that has provoked bitter discussions, both pro and con. Now a new offence looms on the horizon. We are told that the sponsors of radio programs have demanded and received permission to hawk the prices of their products in their advertising announcements. This is an open invitation to people to shut off their radios. It is as absurd as would be an announcement of the price paid for the composition which is about to be broadcast.

#### A Musician Who Chooses

**S**PEAKING of a musician who has the right of choice and who exercises it with perception and understanding, we cite the N. B. C. Music Appreciation Hour over which the venerable Walter Damrosch presides. It is a genuine pity that this program is not repeated of an evening, so that the parents of the youngsters who hear it on Friday mornings might themselves be enabled to hear it. Why does not some sponsor of a national hour re-use Mr. Damrosch and his program of an evening? The repetition would not be out of place nor would Mr. Damrosch's explanatory remarks be, for they are engaging rather than pedantic.

The responsibility of re-creating, which is the responsibility of the interpreter, is, as we all know, an enormous one. Nowhere do we find it any greater than in the realm of symphonic music. It is a fine gesture on Roxy's part to include symphonic music; but it would be a finer gesture to that supreme goddess Euterpe and the worshippers at her shrine if he would choose a conductor like Mr. Damrosch to lead his orchestra on the radio during the projection of his Sunday potpourri. Mr. Damrosch, although in the twilight of his career, was never in better form.

#### Recordings Within Reach

**C**OLUMBIA have taken the first step toward making recorded music available at a price befitting every man's pocketbook. The gesture is a wonderful one. All their famous Masterwork Series, which contain the largest library of good music ever put out by a phonograph concern, have been reduced from two dollars and one and a half dollars to one dollar a record. This means that one can buy a set like Brahms' "Symphony No. 1," which is most creditably interpreted by Felix Weingartner, for five instead of ten dollars, or the famous set of Bayreuth recordings which are superb, for eleven instead of twenty-two dollars, or again Stravinsky's "Symphonie du Psalme" for three instead of six dollars. This is a great boon to the music-lover who saves his pennies to buy a cherished set, for now instead of buying one he will be able to buy two. This policy, we are given to understand, will cover all records not marked with a G before their number, these latter (most of which emanate from Germany) remaining at the former prices for the time being. These records include those of Richard Tauber and Lotte Lehmann.

With this policy of price reduction, Columbia bring forward a new disc which they call their Royal Blue Record. Apparently this record is to all outward appearances, except in color, the same as their old one. It plays the same length of time and at the same speed. We have not had time to give it more than a superficial examination, but we are told that generally speaking it gives a better reproduction and owns a smoother surface.

The first set, to be issued on the Royal Blue material, is that of the Beethoven "Violin Concerto" as played by Szigeti. This set has not come to our attention as yet; so a survey of its merits will have to be postponed.

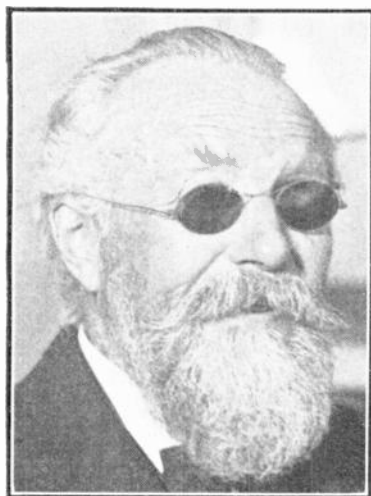
(Continued on page 144)

# Leading Schools of Violin Playing

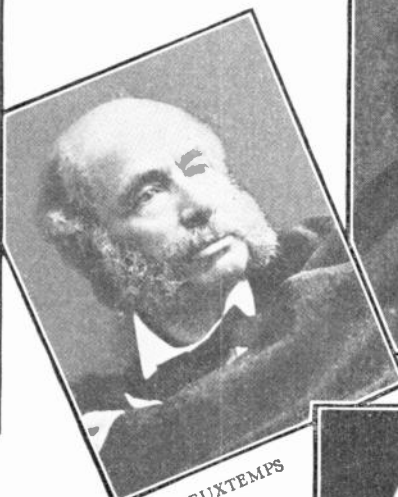
Their Contribution to the Progress of Violin Art

By the well Known Russian-American Violinist and Teacher

A. M. SKIBINSKY



OTTAKAR ŠEVČIK



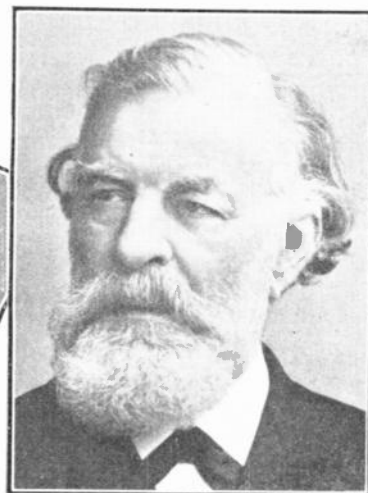
HENRI VIEUXTEMPS



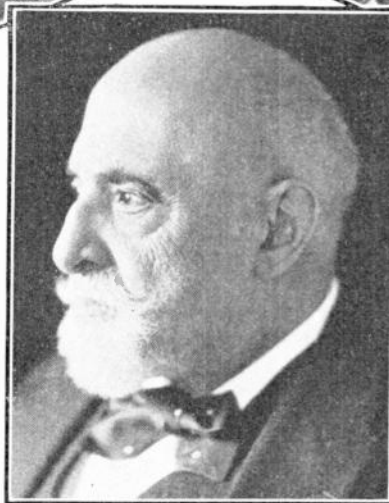
EUGENE YSAÿE



HENRI WIENIAWSKI



JOSEPH JOACHIM



LEOPOLD AUER

THE GREATEST cultural service of our leading schools of violin playing, Belgian-French, German and Russian, rests in convincing the violin students that technique for technique's sake is futile. Technical demands created by the advancement in modern music of to-day are greater than ever, but the ability to meet them is no longer an accomplishment. It is taken for granted as a medium to the greater purpose of complete expression of beauty in every form of its tonal interpretation, disregarding the difficulties involved.

Another great service is the transformation of the technical principles from a maze of antagonistic contradictions to a few ways of lesser difference, all finally tending toward a better understanding.

It is impossible to judge a school technically by the written method representing it, because a musical genius learns mostly by intuition, without checking up on the natural laws unconsciously observed by him in his learning. So, when it comes to laying down those laws in writing, he can only generalize. But the performance of such genius is, to a scientist well acquainted with the violin, an open book of his school. Thus the scientist is the intellectual link between the school and its understanding. He gets the facts and discards the non-essentials.

## The School of Joachim

IN 1905 I was fortunate in being able to attend Joachim's class. His class teaching consisted in private lessons before an audience of his pupils, each one learning from observation of the general lesson as well as from direct instruction when it came his own turn to play. During the entire season Joachim did not give one single explanation of technical details. He only played for us and made us reproduce his style to the best of our ability. As we all studied with this manner of teaching; but for anyone lacking technical equipment for such learning it was "just too bad."

The Joachim method representing the standing of the German school of his time is an excellent guide in selection of studying material, and its third volume is a precious collection of his editions of the famous concertos and his immortal cadenzas.

Technically, however, it can be useful only to a pupil with the hands of dimensions and power equal to those of Joachim's hands. Compared to my own hand (of medium size) his little finger was bigger than my thumb—and the rest of the fingers! There was no room for his index finger on the bow at all; the remaining fingers covered at least three-and-half inches of the bow stick—the limit space which cannot be exceeded without the loss of flexibility. This is why Joachim did not apply his index on the bow. It was natural with him, but unnatural for a normal hand. Joachim realized this, and frequently advised us to apply the index finger firmly on the bow, thereby exploding his own theory laid down as a law. Yet, this "explosion" was very constructive as an adaptation to the unchangeable mechanical laws.

## The Chair Position

JOACHIM'S wrist was marvelously developed. He greatly stressed the wrist development to us, but never explained the ultimate purpose—to coordinate our developed wrists with the chief motor of the bow, the arm. This was left to our wits to figure out. Joachim's "chair training" of the wrist is worthy of highest recommendation to every student. However, it will only develop the flexibility, not the coordination with the arm motion. It consists in sitting, with the violin and bow in playing position, across a straight-backed chair, right side to the back, and leaning the forearm firmly against the back so as to render it immovable. In that position, short and slow movements of the bow are executed by the wrist alone, in such manner that its naturally circular motion is transformed into a straight motion by the fingers. Once the tone thus produced becomes free from impurities, the wrist is ready for coordination with the arm, which will be described later.

There are two types of pressure on the

bow, finger pressure and wrist pressure. They employ such radically different positions and muscular dynamics that distinction between them is highly interesting. The Figure 1 shows the position of the hand on the bow, used by the violinist pressing the bow with the wrist, while the remaining illustrations of the hand show the positions adapted for finger pres-

spreading muscle, whereas, applied with its face or near it (as in the finger controlling position), it has the support of all powerful flexors, and is strong enough to lift an arm chair of moderate weight. This equalizes the dynamic advantages of both methods.

## The School of Auer

PROF. AUER used the wrist controlling position (see Figure 1) quite distinctly, but was not strict in its enforcement with his pupils. In their manner of manipulation displays a scale of "happy medium" between the described types of dynamic control. However, the position illustrated in the Figure 1 is known to-day as Russian.

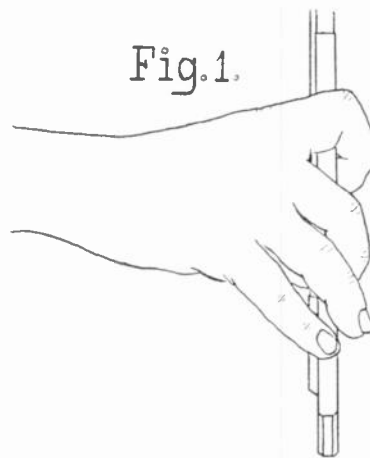
The Russian school has convinced the violin world that Tchaikovsky's "Concerto in D-major" can be played on the violin, and this is a great service. All younger exponents of this school are very brilliant violinists, reflecting, in their own individual style, the aristocratic refinement and the serenely cool poise of their fascinating master.

## Ševčík's Influence

PROF. ŠEVČIK'S Op. 1, Book 4, should not be overlooked by any ambitious student. This work covers all imaginable possibilities in double stop and polyphonic technique and develops the sense of differential intonation. Every page of this excellent work compels the best formation of the left hand in every position. To play these exercises with a wrong conformity of the hand is impossible. It is a salvation to a student afflicted with a liking for the line of least resistance. For since he cannot be persuaded to observe correct formation of his own free will, he must needs have a "persuader" like this book for discipline.

The double harmonic section, besides its specific purpose, trains the right hand for the highest accuracy in maintenance of correct distance of the bow from the bridge. The acoustically sound distance is between one tenth and one ninth of the vibrating length of the string. It is easy to see how difficult it is to maintain such proportion, when the vibrating length in the harmonics is mostly less than three inches. The slightest departure will ruin a perfectly fingered harmonic.

Fig. 1.



sure. In this case finger control of the bow is fully independent from the wrist which is not used for pressure but only for flexible adaptation between the bow and the arm. Such control was well pronounced in Joachim's playing. It is interesting to notice that the position pressing with the wrist employs a large spread of fingers on the bow, and the index finger is applied with the left side of its first phalanx, instead of second.

Great dynamic advantages are being claimed by the sponsors of the position because of these features; yet we must not overlook the fact that the index finger applied with its side is supported by a weak

### The Belgian-French School

THE SCHOOL, which travels the road of effortless and self-preserving technic is our old Belgian school and its technically congenial cousin, the French school. We agree with Jacques Thibaud's statement that, while these schools differ in interpretation, technically they have merged into one.

Understanding of the art of effortless technic has its beginning in the realization that all technical difficulties, unconquered after a reasonable amount of study, are created by a brain-lazy player himself. To master this school is a privilege of only those endowed with superior intelligence and incessant will power to search for the greatest simplicity and comfort *specifically planned for every individual technical task*. These tasks are as many as there are passages in the entire violin repertoire. This school condemns the idea of one stereotype method, meeting all problems half way.

Modern industrialists employ expert scientists to study the manual and body movements of their most productive workmen. It has been found that the movements of the most skilled men were few, direct and simple, and those of the less skilled were many, complex and mostly unnecessary. It has been found to be a good investment to organize classes in which the less skilled workers were trained for the simplest motions discovered in this research. This is supposed to be one of the greatest discoveries of modern age. But, the captains of industry do not know till this day that the Belgian and French masters have been building the violin technic on this very principle for nearly a century.

### Developing Mental Speed

THIS SCHOOL begins to teach a passage where the conventional methods finish. The first reading of the passage is as superior to the conventional reading as pronouncing a word is superior to spelling it letter by letter. A short passage becomes one motion pattern embracing all component motions in one thought, instead of separate concentrations on every motion for every note. A long passage is a rhythmically controlled sequence of such motion patterns. This accelerates the mental speed as many times as there are the notes in the pattern, and mental speed is the maker of velocity, since, without it, the best developed hands are helpless.

Turning from psychology to mechanics—if we concentrate on each note separately, we shall learn one of the many motions which can get this note. When we learn the complete motion pattern, we consider only the simplest component motions which can be best connected into one. Every passage having its individual motion pattern is an individual study as such, and so specific a study that no standard exercises will help to master it.

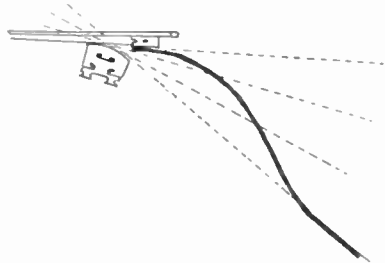
All exponents of this school were and are creators and discoverers of the highest order, which accounts for the school being most up-to-date in answering the immense demands of modern violin technic. Eugene Ysaÿe, the greatest exponent of this school, was my last and greatest teacher. He had a vision of transcendent beauty and the bewildering gift of opening the vision of this beauty to everyone who heard him. He was able to turn his meanest critic into his admirer, at least for the duration of his performance. This vision was the guide of his marvelous virtuosity. So colorful, indeed, was his tone painting that it seemed as if he played an instrument far superior to the best violin in existence. It seemed, in fact, too good to be called violin playing at all.

### Ysaÿes Bowing

YSAÿE'S bowing from one string to the other was an amazing example of perfect connection and simplicity. Its

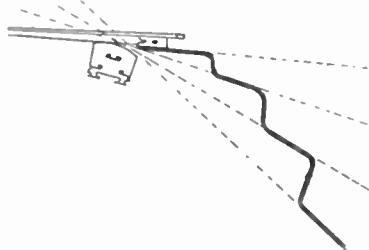
graphic illustration is shown in the track of his bow in the ascending scale

Fig.2.



It is one almost circular line gradually straightening when the bow comes to stay on the E-string. This curve can be traced at a very high speed—one swing of the arm will draw such a curve with chalk on a black board. But let us try to draw, in one swing, the conventional track in the same scale. This track

Fig.3.



has seven straight line motions interfering with one another by the abrupt changes of direction. Just try it.

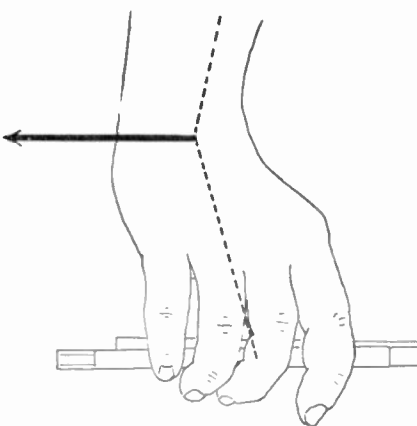
Another revelation is found in his *détaché* with the natural continuity of singing throughout the entire time value of the note, a result of uniform speed of the bow, it *not being slowed down* before or after reverse. This is accomplished not muscularly but comes by itself through the momentum of the combined weight of the wrist and the bow. If we allow this momentum to work, the *bow does not reverse* at the same time with the arm, but *continues its course* until the flexing capacity of the wrist is fully taken up. Then the arm, already reversed, has picked up enough speed to take the bow along *without a slow start*.

### Pulling Out the Tone

THE ARM *always pulls* the bow by the wrist—*never pushes it*, for the simple reason that we can push only with a rigid or stiff body, and a stiff wrist is unfit for violin playing. The term *poussez* (push) for up-bow must not be taken literally but only as an impromptu signal for up-bow. A good up-bow is never pushed by the wrist.

To pull the bow in both directions with the same formation of the wrist is impossible. A simple experiment will verify this. Put your forearm and hand flat on the

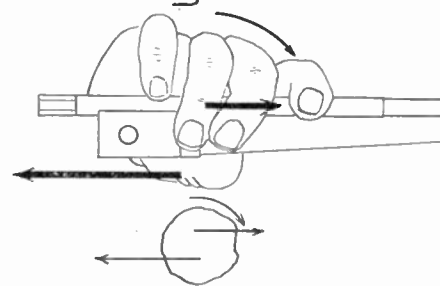
Fig.4.



table, relax the wrist and move the arm to the right. The wrist, held back by friction on the table, will bend to the left before following the arm. Now move the arm to the left, and the wrist will bend to the right and then follow the arm. Resistance of friction of the bow on the string will do exactly the same if we allow the wrist to follow the arm as we did on the table.

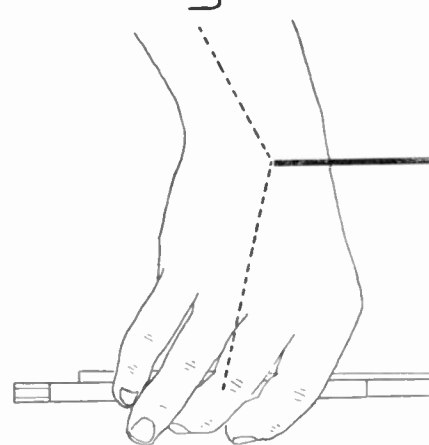
If the index finger, our power transmitter, is rigidly applied on the bow, and held in the same shape all the time, and other fingers are flexible for adaptation, the following will happen on the down-

Fig.5.



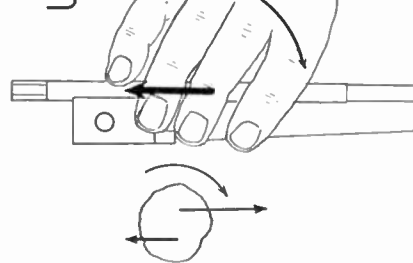
bow: the index finger will assume an obtuse angle to the bow (or a right angle with some hands) as seen in the Figure 4, and other fingers will bend. In the up-bow, the index will take an acute angle to the bow, and the rest of the fingers will straighten (Figure 6). The contact of all fingers with the bow will remain undisturbed. The Figures 4 and 5

Fig.6.



are the birds-eye and front views of the down-bow formation of the hand, and 6 and 7

Fig.7.



are same views of the hand pulling up-bow. It can be observed from these illustrations that the *index constantly maintains an outward angle* of the first joint, which is highly important. This angle effects highest resistance to strain, exactly as the keystone of an arch.

### Practical Illustrations

THE FRONT views 5 and 7 show that the forearm travels down-bow below the level of the bow, and up-bow above that level. To term the significance of this fact as colossal is no exaggeration, because it is the chief basis of the request of the great masters, "Produce a big tone,

but do not press." This puzzling command can be understood only through the medium of the mechanical law, that *two opposing forces acting on two points of a body will rotate that body*, as shown in the mechanical diagrams of the Figures 5 and 7. In this case the wrist is the body, the arm force drawing the bow is one of the opposing forces, and the frictional resistance of the bow the other force. Being applied below the resistance point in down-bow, and above the resistance point in up-bow, the arm force rotates the hand in the direction of pressure on the bow. This is an *involuntary pressure*—the "pressure without pressing" demanded by the masters of the bow.

When the hand, on its down-bow course, approaches the point where the most pressure is needed, the inward bending of the wrist adds more involuntary pressure. The increased tension on the flexor tendons, caused by the inward bending, pulls the index down and increases its pressure on the bow.

### Tone Color Introduced

IN THIS way most of the pressure is produced without any physical or mental effort, and the muscles, otherwise engaged in forced pressing, are free for control of overtone quality, variable by the extremely fine modulation of the volume of hair on the string and the distance from the bridge—and this is what is generally called *tone color*.

The less tone power, the less resistance will result, and the less difference in conformities of the hand to down- and up-bow. In the lightest *flautato* bowing the wrist, by its own weight, will take the same form for either direction, similar to that shown in the Figures 6 and 7.

This is the promised description of natural coördination of the wrist and the arm. The best way to practice it is to pull the bow against an increased resistance. This is what Wieniawski did (so the anecdote tells us) with the assistance of his wife who held his bow at the opposite end and resisted his force, slightly giving in to allow the progress of motion. We can see how much more than an anecdote this story is.

This is just a drop in the ocean of scientific facts about the great art. Technic is a study of motion and force, which is mechanics. Its mental control is practical psychology. Developed in accordance with their laws it becomes a natural technic, and nature will take permanent care of it, as surely as it will destroy the forced technic.

Prof. Demetrius Dounis, a Greek pupil of César Thomson, had the courage and ability to offer the violin world the first real product of the union of violin art and science, "Dounis Violin Pedagogics," and it is a magnificent gift. Every violin teacher should know at least his "Artist's Technique of Violin Playing." Prof. Dounis is a living example of the fact that divine art and science cannot be enemies in a great man, and, behold, there are more examples: Josef Hofmann is a highly accomplished mechanic and inventor, and Prof. Einstein is a fine violinist.

### "Leisurely Practice" to Avoid Tension

By H. E. MILLER

WHEN we play we lean forward a little, but, when we find it difficult to relax, the following posture helps. Sitting back, shoulders, arms and wrists perfectly relaxed, we play slowly, with a leisurely swing.

After practicing this way a number of times, the tempo is gradually increased. Then we may lean forward a little, play the piece as written and still keep relaxed.



# THE MUSIC SUPERVISORS' FORUM

A National Board of Distinguished Experts Selected by THE ETUDE MUSIC MAGAZINE  
to Assist Supervisors in Securing Practical Advice and Information  
Upon Important Musical Educational Problems



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

## The "Popular Song"

I am working out a unit of learning on the subject of the use of the "popular songs" in high school music. Kindly send me any information you may have on this subject.—M. P.

There are many so-called "popular songs" that are acceptable musically. Some of these are of the ballad type, written by Herbert, Friml, Romberg and others. It may be necessary to use these in order to arouse interest in music study on the part of under-privileged young people who know nothing but songs of the dance hall. Their use, or a discussion concerning their origin, might lead to vital interest in music study.

Sigmund Spaeth has written an interesting book which has been widely read, entitled "The Common Sense of Music." In this, many contacts are revealed in the analysis of popular songs.

GEORGE L. LINDSAY.

## Text Book For Consolidated School

I wish advice as to what music text to select for use in the consolidated school in which I teach.

Both "The Progressive Music Series," Silver Burdett and Ginn, and the "Music Education Series," Ginn and Company, have been in use for some time.

I shall also appreciate a list of supplementary material that I may use in all the grades.—M. B.

In view of the fact that you have been using material from two of the modern music series, I do not see any reason for a change. However, if you desire to extend the scope of the materials and methods, examine "The Music Hour Series" and "The Foresman Books of Songs" with the "Teacher's Manuals" for each series.

For lists of supplementary material use the books of the several modern series including the "Universal Series." Lists of art assembly songs were published recently in THE ETUDE.

GEORGE L. LINDSAY.

## Second Year High School Work

Will you please send me a course of study suitable for second year high school pupils? Classes are conducted twice weekly, forty minutes each period. Some students are advanced, others beginners.—A. L. S.

I presume that you are presenting chorus singing, practical theory work and appreciation to your second year high school pupils. I am forwarding direct a complete statement of a choral procedure for the development of simultaneous part singing. In this plan you will note that the boys are not called upon to do any exploratory sight reading. The whole group of boys and girls learn the bass part; then the boys assigned to bass sing nothing else but the bass part. The tenor boys learn their part, assisted by all of the girls, singing in comfortable range, of course, while the basses continue with the bass part. The bass and tenor then sing against all of the girls sing-

ing the alto part; and then the bass, tenor and alto sing against the remaining girls who take the soprano. In this way, there is no tedious singing of parts; all of the pupils are singing all of the time and the burden does not fall upon the boys.

I should vary the chorus singing with solo, duet and quartet singing and have music appreciation for fifteen minutes each period. Good books suggested for this purpose are: "Music and Romance," by Kinsella and "Fundamentals of Music," by Gehrkins.

## Opportunities for Male Supervisors

I am a boy of fourteen and am going into my sophomore year at high school. At present I am taking lessons on the piano. I have been taking for about a year and my heart and soul are invested in it.

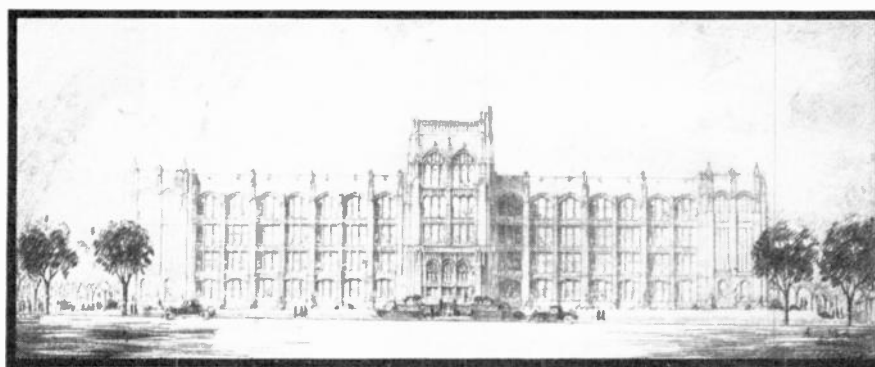
I am very much interested in the work of a music supervisor and want to know more about it. Are there many men taking up this work? Is the tuition large in the Fredonia Normal School? How long does their course last and can one get a degree? Would one have to be able to play more than the piano? What school would you recommend me to go to if you were in my place other than Fredonia, or is Fredonia as good as any? What is the salary paid to a music supervisor (approximately)?

J. J. T.

## Answering Your Questions in Order:

1. Yes, there is a large and increasing proportion of men teaching and supervising music in the public schools. Many cities, especially the larger ones, have a man supervisor. A large majority of teachers and supervisors of instrumental music (band and orchestra) are men.
2. Tuition at the state normal schools is free to eligible residents of the state. The general courses are free and private instruction in voice or piano amounts to one hundred dollars a year.
3. The course is four years in length.
4. Degrees are granted for the four-year course.
5. In order to complete the course one must play one orchestral instrument three years, one orchestral instrument two years and one orchestral instrument one year.
6. The salary of a supervisor of music varies from one thousand dollars to five thousand dollars a year, depending upon the size of the system of schools, the training and experience of the supervisor and the limitations concerning salaries made by the board of education.

HOLLIS DANN.



THE NEW OLNEY HIGH SCHOOL IN PHILADELPHIA  
Typical of Thousands of Similar Buildings in America

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Head of the Supervisors' Department, Oberlin College, For Advice on Musical Notation, Theory and Form

## Course For Fifth And Eighth Grades

Please advise me as to a suitable course to follow for fifth and eighth grades under the following conditions:

During the past year I taught music in the primary room for twenty minutes once a week and twenty minutes twice a week in the upper grade room. No music had been taught for several years. I taught rote songs and singing games in the primary room. Community songs had been used in the upper grade room and the children had grown tired of them. I presented one part songs, simple two part songs and rounds, and related fundamentals of theory with vocal drills.—L. Z.

In the lower grades the pupils should continue to use rote songs fifty per cent of the time. Certain of these songs should be used for the introduction of Latin syllables by rote and later placed on the board for music reading. When the pupils have learned to use the notation, try new songs for sight reading. These should be simple and of easy hymn tune difficulty. Some extra time could be provided by presenting rote songs of simple art type in the assembly.

Secure copies of a one book course. This would provide material for all grades and could be used especially in the upper grades in the hands of the pupils. The progressive series and the universal series publish one book courses for rural schools. Continue to present rote songs, but with books in the hands of the pupils in order to establish rote-reading experience with words. Have the pupils sing the easier songs, thus learned, with Latin syllables. Continue the use of rounds in three parts and introduce chording exercises. Use two-part songs by teaching the entire class the alto first while you play or sing the soprano against the pupils singing syllables. If possible hold half of the class on the alto (syllables) while you assist the rest to sing the soprano with syllables. Teach the facts of notation incidentally and don't attempt theory work. The situation calls for singing experience with related discussion of music appreciation.

GEORGE L. LINDSAY.

## Short Practice Periods

My youngest piano pupils are eight and eleven years of age. I have suggested that they practice one hour each day, dividing it into four fifteen-minute periods, two in the morning and two in the afternoon. I learned in psychology that short periods are better than long ones. Is this a wise plan?—L. M.

Your plan is a good one for the smallest tots. With children of nine or older, however, I should extend the time somewhat, giving three twenty-minute periods to the hour, or perhaps a half-hour for the early morning period and two short periods in the afternoon.

For certain especially enthusiastic pupils, the practice time may be prolonged still further. But, except for mature players, it should seldom extend over a period of an hour.

# THE STANDARD MUSIC EXTENSION STUDY PIANO COURSE

## FOR TEACHERS AND STUDENTS

A New Monthly Etude Feature of Great Importance

By DR. JOHN THOMPSON

All of the Music Analyzed by Dr. Thompson will be Found in the Music Section of this Issue of The Etude Music Magazine

THE ETUDE invites suggestions from its readers as to the kind of music they prefer. The most helpful way of telling what you want is to send in a list of typical pieces, stating why you feel that they are desirable for THE ETUDE

### 'TIS RAINING

By HOMER GRUNN



HOMER GRUNN

In Homer Grunn we have a composer whose writings are always pianistic. Aside from their value musically they usually offer some important development technically. The one under consideration is no exception and affords fine study in the development of a combined roll and finger attack in the right hand. The hand should be held close to the keys, using just enough finger action to insure clarity and enough roll to make the passage "liquid" in quality. If played with a shallow touch (over the tops of the keys) the raindrop effect will be the more evident. As contrast, the left hand should be played with deep pressure touch to insure resonance and depth. Note where the right hand changes from thirty-seconds to triplets in sixteenths. This change should be made almost imperceptibly so as not to cause any break in the downpour of rain. Change the depth of touch according to the shading desired, a deeper touch adding intensity and a shallow touch the opposite. Observe the occasional notes marked *sostenuto* in the right hand. Give to these notes the importance of a secondary theme. The glissando on the black keys in measure 42 may offer difficulty to some hands. If the fingers 3 and 2 as indicated are not comfortable try using all four fingers in the right hand. The trick is to hold the hand rather flat and not to press too deeply in making the *glissando*. This passage evidently ends the storm, for the coda is quiet and peaceful and suggests a clearing of the atmosphere.

### CLOUD DREAMS

By VICTOR RENTON

Once more THE ETUDE offers a number of the salon type from the hand of Victor Renton. This one is suggestively subtitled *Parisian Serenade*. A graceful lilt and pleasing modulations are evident upon the most cursory examination, as is the fact that it is written in waltz tempo. It is playful in manner as indicated in the text, *false scherzando*. A not too serious Parisian love affair is here commemorated, wherefore lightness and daintiness are keynotes to proper interpretation throughout. Take care not to distort the rhythm at any point. It should be intact especially in such measures as 5, 6, 7, 8 where the left hand plays a sustained chord on the second beat. It is necessary to *sweep* into this chord sharply *on the beat*, in order to preserve the rhythmical swing. Let the melody be resonant but not too thick in tone quality. Shall we say that the melody should croon rather than sing out full voice? Observe tempo changes as marked: they are expressly designed to give a feeling of rubato when properly applied. The second section marked *piu mosso*, should be played *scherzando* with all possible brilliance and abandon as contrasted with the more dreamy intent of the first theme.

Observe that in the third section, the trio, the melody lies in the lower voice of the right hand and must sing with sufficient clearness to be heard over accompanying chords. Be careful to clip off the triplet figures throughout the piece, preferably with a rolling attack. Played in a sluggish manner, the rhythm of the composition is impaired. Consider the title of this number and let the mood be imaginative rather than too definite.

### LAWN DANCE

By ISABEL BROWN

Here is an opportunity to dance in retrospect on the lawns of '32 or in anticipation on the lawns of '33 just around the season's corner. Whether you enjoy retrospect or anticipation, here is a number requiring good clean finger work in the right hand. Play the chords in the opening measure of the introduction in a manner long but detached as shown by the  $\text{—}$  sign. The three chords in the second measure should be played with crisp forearm staccato followed by a sustained effect on the third and fourth beats of the measure. This in turn is followed by an arpeggio rolled upward in legato style and ending on two sharp staccato chords played *poco rit.* By observing these effects as indicated in the introduction we shall have established atmosphere for the entrance of the opening theme which begins in measure 5. At this point let the right hand play with well articulated finger legato against the left hand accompaniment in chords. Pedal carefully. Notice that pedal marks are applied with left hand harmonies in mind and should be released in time to give significance to the period of silence on the fourth quarter of the measure. The trio, written in G major, is somewhat more sedate in character for the first eight measures after which a little interlude of four measures is heard in running passages for the right hand, leading back to the trio.

### INDIAN TRAIL

By RUSSELL LAVERNER DANBURG

A most interesting piano number written in the idiom of the American Indian. The composer sets as his text, to be played dreamily but not dragged, words carrying a nice distinction that too many pupils, unfortunately, fail to make in actual playing. The composition is not nearly so difficult as may appear at first glance. It is quite pianistic and lies very comfortably under the hands. Let the theme sing clearly but not too loudly and be sure to observe the sixteenth followed by a dotted eighth appearing on the third beat. This little rhythmical idiom is typical of most American Indian themes. After the theme is announced in the first eight measures it is repeated in the form of a variation against left hand arpeggios. Most of the difficulty of these arpeggio passages is removed by playing them divided between the hands as shown in the score. Carry the pedal throughout the measure as indicated; its use adds a broad sweeping effect to the

accompaniment. Notice that on the second page, first line, last measure, the tempo all but doubles in speed and, as the composer has indicated, this passage should be played in barbaric manner. Evidently perfectly aware of the tendency of the average pupil to use the pedal for a footstool, Danburg has inserted a warning against too much pedal. Constant change of pace is necessary throughout this section of the score, but if tempo marks are observed there is no danger of going astray in this regard. At the point marked *furioso detache* we find a tom-tom effect in the bass which should be strongly accented. After the climax is reached the mood returns to that of the first theme which re-enters (*del Segno*) and is followed by the coda built on an interesting harmonic progression. Mr. Danburg has given a modern touch to his harmonic treatment of the piece which adds real charm to a cleverly written piano composition.

### THE CHATTERBOX

By ELLA KETTERER



ELLA KETTERER

Freedom of arm action is very important when one is studying piano music in grade two and a half. Here is a clever little piece to help develop it. The interlocking juggling in alternate measures, while not at all difficult, has the *feel* of a complex technical stunt to pupils in this grade and results in a delightful glow of accomplishment. Let the hand which is on top play rather high wrist to allow plenty of clearance for the underneath hand. A fine little study for the average student.

### THE DREAMER

By R. G. GRADY

This number is repeated in THE ETUDE by request.

It is lyric in style, demanding a singing tone in the right hand, and allowing the left hand to cross over in playing the accompaniment, a procedure which appears to fascinate certain types of pupils. Where the double notes appear make sure that the upper part of the right hand carries the weight of the arm; otherwise the alto part is apt to be top-heavy, lying as it does on the heavy or thumb side of the hand. In the second section the theme lies in the left hand. The right hand repeated chords should be light to avoid clumsiness.

### DANCE OF THE SUN-BEAMS

By CHARLES WAKEFIELD CADMAN

A cheerful little tune is this from the versatile pen of Charles Wakefield Cadman. The sunbeams should dance their way along with light forearm attack for the most part. The pedal might be used for legato purposes in the first eight measures. Be sure the top note of each chord is accentuated sufficiently to stand out and preserve the melody line. The dynamic changes are well marked.

### RHAPSODY

By JOHANNES BRAHMS

This is one of Brahms' best known and perhaps best liked piano works.

See Mr. Walter Spry's Master Lesson on Page 96.

### ROMANCE

By GEORGES BIZET

Here is a four-handed arrangement designed to afford interesting diversion for students. It should be played *andante* but with well defined motion. Make sure to preserve the six-eight swing which suggests the rocking of a boat. This number might be used to advantage as a sight-reading piece for two pupils. The *primo* is written almost entirely in unison and the *secondo* keeps pretty well to the same rhythmical pattern throughout.

### MOON PICTURES

By EMILIO DA VIEGO

Yet again the left hand plays the melody, this time in the style of a cello, with all the richness of tone possible and with even legato. The right hand chords are to be played lightly so as not to obtrude. The second theme is a bit slower than the first—the melody, of course, transferred to the right hand. Be sure the syncopation in the left hand accompaniment is clearly marked at this point.

### MY KITTEN

By M. L. PRESTON

A little tune, simple and without pretensions, which may be used for rote teaching or as a sight reading exercise. Both rhythmic and melodic patterns shown in the first two measures are preserved throughout. The accompaniment, too, adheres closely to pattern, making an ideal rote piece.

### EILEEN

By FREDERICK KEATS



FREDERICK KEATS

A little waltz which proves as intriguing as its pretty Irish name if played with a degree of whimsicality. Rather brisk tempo is important. The rhythm, well marked, should be at once light and graceful in character. Anything bordering on the ponderous should be anathema to the capricious air of this third grade composition.

Give to the triplets which appear in the right hand almost the sharp treatment of mordants. When played sharply but lightly they add sparkle to the melody line. In measures 13, 14, 15 and 16 give plenty of resonance to the first beat in the left hand. These notes should have almost the importance of a secondary theme. Here we have a Chopin effect borrowed for the occasion and adding greatly to the charm of the first theme. The second theme in E flat appears in the upper voice of the right

(Continued on page 127)



# THE TEACHERS' ROUND TABLE

Conducted Monthly by

PROF. CLARENCE G. HAMILTON, M. A.

PROFESSOR OF PIANOFORTE PLAYING, WELLESLEY COLLEGE



No question will be answered in these columns unless accompanied by the full name and address of the writer. Only initials, or a furnished pseudonym will be published.

## Teaching Music Appreciation

Please give me some suggestions on training a seven-year-old beginner in music appreciation. She seems to like to have me play for her descriptive pieces which are just a little in advance of what she is studying, but I am not sure as to the advisability of this. It seems to me it might make for imitation on her part rather than initiative in working things out for herself.

I have a radio and a phonograph, although I have only a few good records and little prospect of getting more at present. I am only beginning as a teacher myself.—E. A. B.

So far from doing any harm, playing for the child, as you suggest, ought to be a valuable aid in cultivating her love for music and a taste for the right kind of music. Descriptive pieces are well enough—such as MacDowell's *Eagle*, Daquin's *Le cocon* and Debussy's *The Snow is Dancing*. But it is perfectly possible to present "absolute" music in an equally attractive manner. Introduce her to the standard forms of music, such as the A. B. A. form; show her how melodies are constructed as to pitch-outline and rhythm; tell her about the different kinds of modulation and about effects of loud and soft; introduce her to the various composers and the style of each.

I may mention the following books as likely to help: "Music and Its Appreciation," by Stewart Macpherson; "Introduction to Music Appreciation and History," by Moyer; "The Fundamentals of Music," by Karl W. Gehrkens, "Music Talks with Children," by Thomas Tapper.

Why do you not form a class of children of about the same age and play to them all together, explaining the music as I have suggested? Such a group ought to arouse much enthusiasm.

## Reading Sacred Music

I have a very dear friend whom I am teaching, or trying to teach. She can read her notes fairly well, but hesitates in finding them on the piano. She has done quite a bit of work in Matthews' Book 1. She is not particular about playing classical music but desires to play sacred songs.

Please give me a program to follow in teaching this lady. I would like nothing more than to see her able to pick up any hymn book and play the hymns right off, without hesitation.

I also have a class of children, from three to eleven years old. We had a Sunday afternoon concert recently, with a crowded house. Do you think it wise to use different books of studies with these pupils? —F. B.

For the lady in question, you will probably find the "Book for Older Beginners" by John M. Williams of use. Since she is fond of sacred music, she can have no better practice than playing hymns. Have her read first the soprano melody, next the bass, and finally the two parts together. Then, in adding the other parts, let her first play each note of a chord separately, in the order, bass, tenor, alto, soprano, finally sounding them all together.

Accompaniments to songs cover a wide territory. I should have her try, first, very easy ones, following the above procedure whenever a chord appears. Reduce every-

thing to its simplest terms in this way, and go on with the more complex music only as facility is gained.

As to study books, it is all right to try different ones occasionally to give variety to your own and the pupils' work. But if you find a given book or course produces good results, don't be afraid to use it repeatedly, since you will probably teach it more efficiently each time you use it. And be reasonably sure that another book is as good or better before making a change.

## Names for the Notes

One of our Round Table members sends the following account of her clever method of teaching the notes. She shows how to appeal to the mind of the young child:

In the September issue of THE ETUDE, "M. W." complains of trouble in teaching a pupil the names of the notes or in correlating the notes with the keyboard. She might find my method helpful, though not after a pupil has been pushed too fast, beyond his ability to read.

Beginning with Middle C and working up and down, I describe Middle C as "the one note with the line running through its head," the note next above as "the one that hangs down by its tail." Just above that is "the one on the first long, long line," the next "the one in the first little hole" (the word *space* means nothing to a tiny child).

Descending the keyboard, the note below Middle C is "the little boy peeking over the fence"; then "the first long, long line is Mr. Bass." Thus far I have given no key a name except Middle C; but at the same lessons we are playing five-finger exercises and at the same time naming the keys by such descriptions as I have cited.

Finally I issue sets of cards like the enclosed:



for pupils to play the "game" on their toy keyboards, fitting the pasteboards to the keys. I do this with both classes and private pupils.

The name of a thing is not essential at first. My boy knew me and smiled recognition long before he knew or could even say the word "mother."—Mrs. L. G. P.

## A Sixth Grade Student

I have a pupil just finishing Grade VI of the "Standard Graded Course," which she is now starting to review. She has had Hanon, some of the Mason Technic studies, a great variety of pieces, and all the scales, arpeggios, and so forth that I can think of. Can you suggest some studies that would help her now? She is very talented, but I have trouble in getting her speed up to what it should be.

On Page 41 of the "Standard Graded Course," in the fifth line, appear two stars (\* \*). Just what do they mean? Have had a discussion about them.—Mrs. B. L. B.

She would do well to keep on with the remaining books of the *Standard Graded Course*, since these will insure her unbroken progress. For technical work, you will find

added material in James Francis Cooke's "Mastering the Scales and Arpeggios." Also, for a thorough review, consult Philipp's "Complete School of Technic."

I suggest for more formal and musical studies, that you give her Foote's "Nine Etudes, Op. 27"; this to be followed by Moscheles' "Characteristic Studies, Op. 70, Book 1."

For an answer to your second question, read the footnote on page 42 of Book VI of the "Standard Graded Course." This says that in reaching the single star at the end of the fifth staff on this page you are to go back to the very beginning and continue until you reach the double star about which you ask, when you jump to the coda, near the bottom of page 42.

## Octave Technic

How can I acquire a good octave technic and how can I teach it? It is very difficult for me, when doing octaves at all rapidly, to keep my hand from becoming tense and the fingers from extending instead of keeping a curved position.—F. R.

Octaves should be played mainly with the hand touch. Begin with very slow practice. Be sure that the wrist is very loose. Then, to sound an octave, place the fingers in the proper position on the keys, with the back of the hand about level. Now throw the fingers *into* the keys, so that the wrist jumps up an inch or more as the tones are sounded. In this slow practice, the fingers are kept in contact with the keys practically all the time; but when the speed is increased the hand may be permitted to bound up a little above the keys with each stroke. In sounding black keys the fourth finger should generally be used.

Insist on a loose wrist and there is little danger of tenseness such as you speak of. In rapid practice, keep to a light tone, not louder than *mf*.

## An Obtrusive Elbow

A pupil who has been studying with me for about six months pushes out her left elbow while playing. I have tried to have her overcome this fault but seem unable to correct it. What should I do?—A. M. B.

Emphasize the idea of turning the hand out from the wrist, thus:



Begin by having her let the left arm drop loosely by her side. Now raise it slowly, with the hand hanging from the wrist, and place the fingers on the keys with the hand turned decidedly in, as above. Interrupt her playing occasionally if she tends to return to the objectionable position, and have her repeat the above exercise. The fault is not a serious one and ought to be remedied by proper stress on relaxation.

## The Weak Fingers

My fifth fingers have a natural tendency to curve inward, so that I find it difficult to work with them. Also my fifth and fourth fingers are both very weak. Could you give me some exercises to strengthen them? —A. L. R.

Exercises in the nature of a low trill which gradually expands the compass of these fingers ought to help, such as the following:



Practice these exercises with the left hand also, two octaves below. They may be practiced also with the finger combinations 3-4 and 3-5.

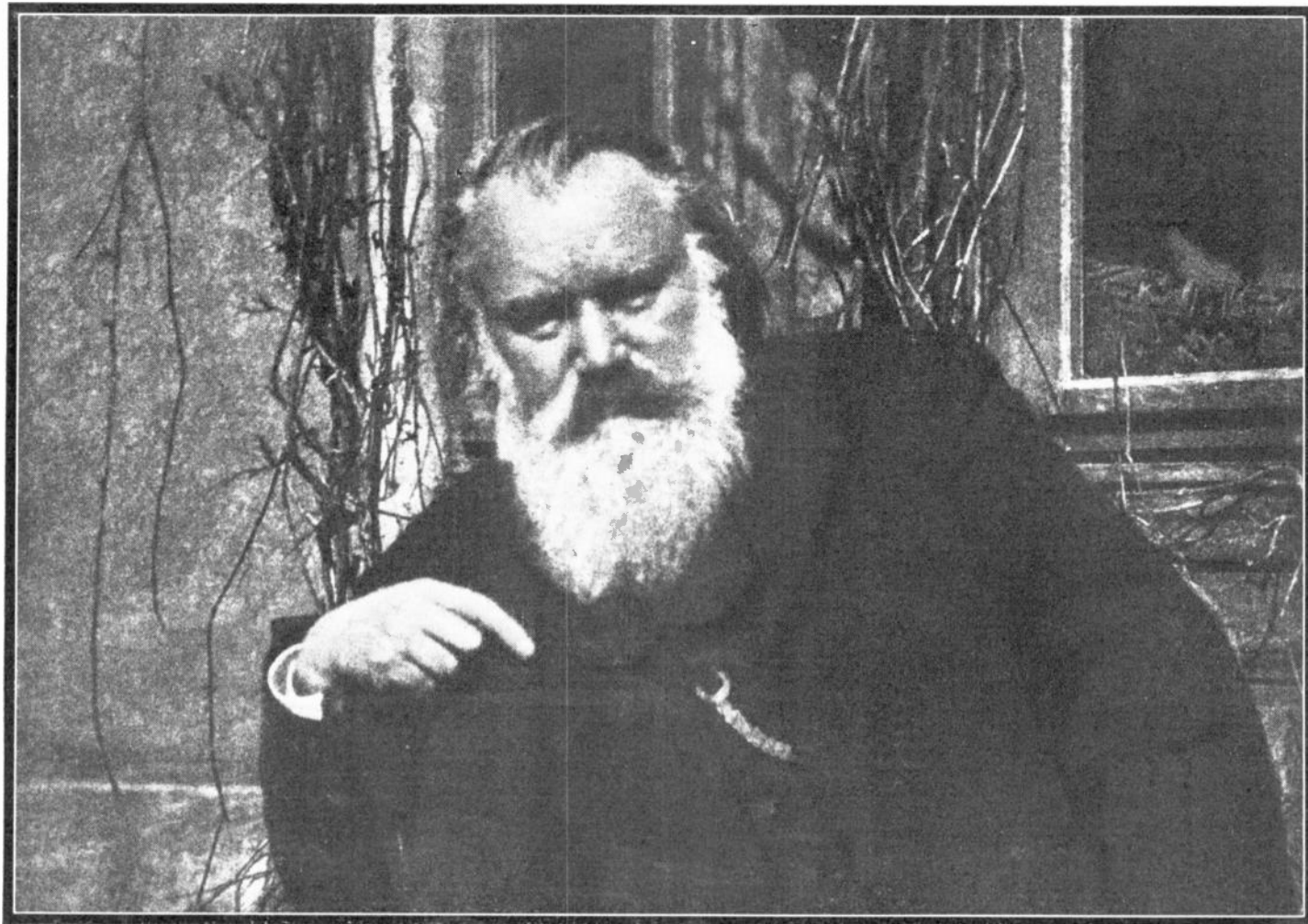
While engaged in this practice, do not strive to raise the fingers much, but, keeping the wrists high, use plenty of forearm rotation, throwing the hands to left (l) and right (r). The weakness of which you complain can be atoned for by the proper use of such rotation combined with arm-weight.

## A Young Composer

I have a new pupil, a ten-year-old boy, who is writing pages of music by himself. Some of this is original and some is copied from memory from songs and pieces which he hears over the radio. It seems to me that he shows talent and a love for the best. His chords and modulations are quite original. How should he be taught to bring out his talent and to keep doing original work? He does his piano work very nicely and I am giving him harmony in scale work and transposition. —Mrs. S. W. L.

The boy certainly is a rare find, and I should encourage him in every way to develop his budding talent. Let him compose as much as he likes, and simply give him occasional suggestions as to how better to develop his ideas. At the same time keep him in touch with systematic work in theory, for which I advise you to conduct him through Preston Ware Orem's "Harmony Book for Beginners" which is full of interesting problems and exercises. Give him a short assignment in harmony at each piano lesson. Perhaps he will become one of the future American composers for whom we are looking!

"All music is that which wakes from you when you are reminded by the instruments. It is not the violins and the cornets; it is not the oboe nor the beating drums, nor the score of the baritone singer singing his sweet romance; nor that of the men's chorus, nor that of the women's chorus. It is nearer and farther than they."—WALT WHITMAN.



JOHANNES BRAHMS AT HIS HOME IN VIENNA

## Master Lesson on the Brahms' Rhapsody

Op. 79, No. 2

By WALTER SPRY

**I**N VIEW of the centennial of the birth of Johannes Brahms—the master was born May 7, 1833, in Hamburg, Germany—it would seem profitable to make a special study of his works at this time. Our orchestral organizations and chamber music societies as well as our pianists and singers, will, no doubt, make generous offerings of this great master's music during the entire year of 1933.

The taste for and the desire to hear the music of Brahms is ever growing, even if some of the most distinguished musicians during the latter part of the nineteenth century and beginning of the present century did not understand him. For example, Anton Rubinstein said, "I do not know exactly what impression he makes on me: his music is not elegant enough for the salon, nor is it temperamental enough for the concert hall, nor primitive enough for the open, nor general enough for the city. I have no faith in such a nature."

This is another case in which a great pianist and musician misjudged one of his colleagues. We should not too severely blame Rubinstein, himself a great personality, for making such a mistake, for he worked in a field in which Brahms did not care to enter—*salon music*. Having heard both Brahms and Rubinstein play the piano and conduct the orchestra in Berlin during the last decade of their lives, the writer is in a position to give an analysis of each personality as well as of the music of each. Rubinstein was first of all a piano virtuoso, drawing from the instrument such wonderful tones as I had never heard. He was a many-sided musician with a German training which subdued his wild nature as far as his compositions were concerned.

Furthermore his life was largely devoted to producing a style which would appeal to the notables who frequented the Russian salons. He was a man of the world and traveled more extensively than any other pianist of his day.

### Creator and Interpreter

**B**RAHMS on the other hand was primarily a composer—and incidentally a very good pianist. He was the sturdy type of German, and came under the tutelage of a first-class pedagogue named Marxsen in Hamburg, who made his pupils go through a strict course in musical composition. Under this master's training Brahms thrived. Since his teaching he followed the best German traditions since the time of Bach, we find polyphony in Brahms' music, but polyphony which, owing to the varied rhythms and beautiful harmony employed, is thoroughly modern. It is furthermore an expression of the period succeeding the Romantic composers which modified the extreme sentimentalism of those writers.

In that excellent book, "Johannes Brahms," by Richard Specht, we get an insight into the character of the man by the following quotation: "It is impossible to imagine Brahms manicured and scented, and, though he was of the most scrupulous cleanliness in body and dress, he always had the appearance of one who washes with common soap at the pump, and knew nothing of pomatums and perfumes."

This seems to me an insight into the man's character and his music also. If we study the history of great virtuosi, how often do we find the frills of their attire represented in their performances. But

if we study the lives of the great composers such as Bach, Beethoven, Schumann, Franck, Respighi and MacDowell, we find them men of simple tastes. This is because the spiritual qualities were more important to them than superficial acquirements. The many musicians of lesser value than Rubinstein who took it upon themselves to denounce Brahms can only be accused of jealousy or lack of understanding—Woldemar Bargiel, for instance, who said: "Brahms is a good friend of mine but he cannot compose."

Brahms' music, however, is not easy to appreciate; it takes the novice some time to grasp his idiom. But those who have open minds arrive finally at a point where it is no longer a closed book. Two notable cases there were of musicians who heard the value of the master's music at once, they being Robert Schumann and Joseph Joachim. Brahms had been playing in small towns in Germany with a Hungarian violinist, Remenyi, who was far from being what we might call a legitimate interpreter. This association could not be expected to last long, for Brahms, the soul of honor, longed for a higher type of fellow-musician. This he found in Joseph Joachim who urged Brahms at this time (1853) to visit Schumann and his family at Düsseldorf where Schumann had been conducting the symphony concerts.

With a letter from Joachim, the young composer set out. The story of the friendship between Brahms and the Schumanns is a long and interesting one. Brahms through this visit caught the spirit of one of the loveliest natures that ever appeared in music, and he further learned to appreciate the magic of this great tone-poet of

the Romantic period. Through Schumann's contributions to musical journals, all Germany was made aware that in Brahms a new genius had arrived, a true master of the classic traditions and the only one who could be called the follower of Beethoven.

### Brahms, the Rhapsodist

**I**N MAKING an analysis of the *Rhapsody Op. 79 No. 2* of Brahms, let us inform ourselves through the dictionary of the meaning of the word "rhapsody": "A series of disconnected and often extravagant sentences, extracts or utterances, gathered or composed under excitement." If we rhapsodize over anybody or anything we are enthusiastic over that person or thing. The word is of ancient origin and was used by the Greeks; but, strange to say, the rhapsody was not used by our classic or romantic composers to any vast extent.

In modern times the treatment of this form of composition is given us principally by Liszt and Brahms. Of contemporary composers, Dolmányi has given us splendid examples. Liszt calls his pieces *Hungarian Rhapsodies* and they represent to some extent the music of gypsies who as we know are not cultivated musicians but take a melody and amble along in the style of free improvisation or *Lassen* until they come to the *Friska* or fast dance movement. Liszt follows this form generally, inserting his characteristic embellishments in true virtuoso style. His rhapsodies are deservedly popular as closing pieces on a program.

In a very different manner does Brahms

(Continued on page 131)

## FASCINATING PIECES FOR THE MUSICAL HOME

# CLOUD DREAMS

## PARISIAN SERENADE

Here is a Valse Serenade which will surely make history. It has the haunting charm of some of the loveliest themes of Drdla, Lehar, Drigo, Schütt, Friml or Victor Herbert. It also has the fascination of easy playability when learned.

Grade 3. Valse scherzando M.M. ♩ = 138

VICTOR RENTON

*mp* *Ped. simile* *mp* *cresc.* *poco rall.* *dim.* *a tempo* *Più mosso* *Fine* *f* *Ped. simile* *rit.* *D.C. \**

**TRIO** *avec tendresse* *mp* *Ped. simile* *rall.* *a tempo* *D.C. al Fine*

## LAWN DANCE

A graceful fancy with a  
fine, melodic appeal. Grade 3½

Allegretto scherzando M.M. ♩ = 144

ISABEL BROWN

The musical score for "Lawn Dance" is written for piano in 4/4 time, key of D major. It consists of 50 measures. The first section, measures 1-32, includes dynamics such as *mp*, *poco rit.*, *a tempo mf*, *poco a poco cresc.*, *poco rit. f*, *a tempo mf*, *poco accel.*, and *ff poco accel.*. It features various musical notations including fingerings, articulations, and a repeat sign with first and second endings. The second section, measures 33-50, is marked "TRIO" and includes dynamics such as *mf a tempo*, *con grazia*, *mp*, *rit. ff*, *mf a tempo*, and *D.S. al Fine*. The score concludes with a double bar line and the instruction "D.S. al Fine".

\* From here go back to § and play to *Fine*; then play Trio.  
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Light and fresh as its Irish title suggests. It must not be played too slowly. Grade 3.

EILEEN  
WALTZ CAPRICE

FEBRUARY 1933

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FREDERICK KEATS

Allegretto M.M. ♩ = 152

[illegible]

## INDIAN TRAIL

The more you play this characteristic piece the more you will be enamoured with it. Its difficulties are easily surmounted by practice.  
Grade 8.

To be played dreamily but not dragged M.M. ♩ = 56

RUSSELL L. DANBURG, Op. 27, No. 3

*pp*  
*p melodia marcata*  
*f*  
*Last time to Coda*  
*Un poco piu*  
*MOSSO M.M. = 72*  
*mp*  
*f*  
*mp*  
*Ped. simile*  
*mf*  
*f*  
*r.h.*  
*l.h.*  
*mf*  
*morendo*  
*mf*  
*mp*  
*mf*

10  
15  
20  
25

played almost twice as fast as first part

*f cresc. accel. ff*

*molto ritard*

*to be played barbarically*

*not too much pedal*

*hold back*

*rit.*

*a little faster*

*f furioso detached*

*mp*

*ritard*

*f*

*less forte*

*tenuto*

*D. S. 8*

*f p mf pp*

*molto rit.*

*melodia marcato*

*molto ritard.*

*pp ppp*

*ped. simile*

30

35

40

45

50

55

60

Φ CODA

# 'TIS RAINING

## A STUDY

Grade  $4\frac{1}{2}$ .

## Allegro non troppo

HOMER GRUNN

11

25

30

*cresc.*

*poco rall.*

*p a tempo*

35

*mp*

*glissando on black keys*

*meno mosso espressivo*

*ad lib. legato*

40

*poco rit.*

*sostenuto*

45

*pp*

## THE DREAMER

R.G. GRADI

Andante con espress. M.M.  $\text{♩} = 72$ 

*pp*

*a tempo*

*mf*

*rall. e dim.*

*Fine*

*Vigorous*

*la melodia ben marcato*

*f*

*poco a poco cresc.*

*ff*

*dim e rit.*

*p*

*calando*

*D.C.*

ROMANCE  
PEARL FISHERS

Grade 3

G. BIZET

Andante moderato M. M. ♩ = 84

The musical score is written for two parts: Primo and Secondo. The Primo part is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The Secondo part is in bass clef with the same key signature and time signature. The tempo is marked 'Andante moderato' with a metronome marking of 84 beats per minute. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, and 40 indicated. The Primo part features a melody with various ornaments and fingerings, while the Secondo part provides a harmonic accompaniment. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo), as well as articulation markings like *smorzando* (diminuendo). The score concludes with a final cadence in the Secondo part.

## IN A ROSE GARDEN

## INTERMEZZO

Arr. by BRUCE CARLETON

MONTAGUE EWING

Allegretto con grazia M.M. ♩ = 108

VIOLIN

PIANO

The musical score is written for Violin and Piano in 4/4 time. The tempo is 'Allegretto con grazia' with a metronome marking of 108. The key signature has one sharp (F#). The score is divided into measures, with measure numbers 5, 10, 15, 20, and 25 indicated. The Violin part features melodic lines with various ornaments and dynamics. The Piano part provides harmonic support with chords and arpeggios. The piece concludes with a 'Fine' marking.

# MELODY OF LOVE

H. ENGELMANN

Moderato con espress.

**CLARINET in Bb**

**MELODY OF LOVE**

*poco cresc. string* *ff* *D. S.*

# MELODY OF LOVE

H. ENGELMANN

**Moderato con espress.**

[illegible]

# MELODY OF LOVE

H. ENGELMANN

**Moderato con espress.**

Moderato con espress.

H. ENGELMANN

CORNET in B $\flat$

MELODY OF LOVE

D. S.

# MELODY OF LOVE

H. ENGELMANN

**Moderato con espress.**

**TROMBONE 2 or CELLO**

The score consists of three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It features a 4-measure rest followed by a 2-measure rest, then a series of eighth and sixteenth notes with a *p* dynamic. The second staff continues with eighth notes, including first and second endings, and a *rit.* (ritardando) marking. The third staff starts with a 1-measure rest, followed by eighth notes with a *f* dynamic, and concludes with a *rit.* marking. Dynamics throughout include *p*, *f*, *pp*, *mf*, and *cresc. string. f*.

# MELODY OF LOVE

H. ENGELMANN

Moderato con espress.

3 2 2

1st 2nd animato pp p

pprit. mf e marcato f

1 2

pp f rit. D. S.

cresc. string.

## DELIGHTFUL PIECES FOR JUNIOR ETUDE READERS

Grade 2½.

## THE CHATTERBOX

ELLA KETTERER

Allegro M.M. ♩ = 160

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DANCE OF THE SUNBEAMS  
GAVOTTE

The sunbeams dance on the meadow grass  
Lightly, brightly;  
In gay gavotte they meet and pass  
Brightly, lightly.

Golden and blithe as the daffodils,  
Their feet fall fleet on the verdant hills,  
They step to the measure of singing rills  
Lightly, lightly.

Grade 2.

Nello Richmond Ehrhart

CHARLES WAKEFIELD CADMAN, Op. 34, No. 8

Gracefully, and not too fast

♩ CODA

rit.

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## MY KITTEN

Dear little kitten with soft white fur,  
I love to hear you sing and purr;  
A great big cat you'll be some day  
And chase the naughty mice away.

Grade 1.

Moderato M. M.  $\text{♩} = 144$ 

M. L. PRESTON

Musical score for 'My Kitten' in G major, 2/4 time. The score consists of two systems of piano accompaniment. The first system begins with a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato' and the metronome marking is 'M. M. ♩ = 144'. The first system includes a 'mp' (mezzo-piano) dynamic marking and a 'rall.' (rallentando) marking. The second system begins with an 'a tempo' marking. The piece concludes with a double bar line.

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THE FIRST ARBUTUS  
VALSE MINIATURE

Grade 2

Valse tempo M. M.  $\text{♩} = 72$ 

DONALD CLAFFLIN

Musical score for 'The First Arbutus' in B-flat major, 3/4 time. The score consists of two systems of piano accompaniment. The first system begins with a treble and bass staff. The treble staff has a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The bass staff has a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The tempo is marked 'Valse tempo' and the metronome marking is 'M. M. ♩ = 72'. The first system includes a 'ben cantando' (benigno cantando) marking. The second system begins with a 'Poco piu mosso' marking. The piece concludes with a double bar line and the word 'Fine'.

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Grade 2.

## JUMPING THE ROPE

CARL WILHELM KERN

Allegro M.M. ♩ = 108

rh. mf l.h. cresc. p mf Fine

Meno mosso

Distesso tempo f p

f l.h. D.C.

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## MOON PICTURES

IDYL

EMILIO daVIEGO

Grade 2.

Moderato non troppo M.M. ♩ = 76-84

mp cantabile

1 2

rit. Fine

Meno mosso

mf

1 2

rall. D.C.

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## EDUCATIONAL STUDY NOTES

on the Voice, Organ, Violin and Orchestra Music in The Etude  
BY ROB ROY PEERY

## THE LITTLE ROAD THROUGH NAZARETH

By CARL HAHN  
(Vocal)

A distinctly different type of sacred song is this melodious composition by Carl Hahn, on a poem by Gordon Johnstone.

The first verse should be sung softly, in simple, unaffected manner. Note the *crescendo* and *decrescendo* in measures 9 and 10. The line, "And her Baby plays, through the sunny days," beginning in measure 16, is sung *mezzo-forte*, diminishing to a *pianissimo* in measure 20.

The second verse should be interpreted in a slightly slower *tempo*. Observe the *mezzo-forte* in measure 25. The repeated line, "Through the world's white tears," is sung *forte*; and the song rises to a fine climax in measure 30. Sing the last line *fortissimo*, and broadly.

## AIMONS-NOUS ET DORMONS

(Sleep, Dear Love)  
By CLAUDE DEBUSSY  
(Vocal)

The discriminating recital singer will welcome this recently found masterpiece by the great French composer, Claude Debussy. The original text is by Théodore de Banville, with English words by Evangeline Lehman. An interesting account of the discovery of this hitherto unpublished work will be found elsewhere in this issue.

With the range from low B-natural to F-sharp, this key will be suitable for mezzo-soprano, or for the well-developed contralto or baritone.

Sing this composition *mezzo-forte* and in moderate *tempo*. The climax of the first part is reached in measure 14, which should be sung *forte*, with a slight *diminuendo* in measure 15.

The section in A major is sung softly, with possibly a slight hurrying of the *tempo*. Observe the *crescendo* to *forte* indicated in measure 21. The small quarter notes in the vocal part, measure 25, are to be sung with the English translation. Note the return to the original theme in measure 26, presented here in the key of D-flat. This theme, slightly altered, enters again in measure 36, in the key of G-flat.

The final return to the original key occurs in measure 45, and is treated in a fashion similar to the last eight measures of the first section.

## IN A ROSE GARDEN

By MONTAGUE EWING  
(Violin and Piano)

Here is a sparkling violin piece which will give pleasure to performer and listener alike. It requires facility in the handling of the bow and familiarity with the third and fifth positions.

The first phrase should be played at the point of the bow, using slurred *staccato*. The single *staccato* notes will then be bowed in the middle. A bouncing bow

might be used to good effect on these *staccato* notes. Let the bow leave the string before the accented down-bow in measure 4. Note carefully that the second slurred group includes only three notes, while the first group comprises four notes. This brings a down-bow on the sustained note in measure 6. Follow out this principle through the first section.

The second part, measure 18, is played with *legato* bowing, in contrast to the first part. Note the rapid shift to and from the fifth position in measures 29 and 30.

Play the Trio *mezzo-forte*, with long, sweeping strokes of the bow.

## VALLEY OF DREAMS

By H. P. HOPKINS  
(Organ)

"Valley of Dreams" is picturesque program music of an easy grade.

The composer's registration calls for the facilities of a three-manual organ, but this may readily be adapted to a smaller instrument.

The introduction is played with the left hand on the Swell organ, using *Vox Celeste* and *Salicional*, uncoupled. The right hand parts are for *Harp* or *Glockenspiel*.

*Cantabile ed espressivo* means "in a singing, flowing style, with expression." Play both hands on the Great, beginning with measure 12. The *crescendo*, beginning in measure 17, is accomplished by opening the expression shutters of the Great.

At measure 28, the first theme returns in the lower octave, and is played on the *Oboe* or soft *Trumpet*, coupled to Swell. The accompaniment is played on the Swell, with *Stopped Diapason* and soft *String* stops.

The five measures from 48 to 53 are registered as indicated for the introduction, and the final two measures are played on the *Stopped Diapason* of the Swell. The rapid changes of registration demanded by this piece may be effected by setting the combination pistons before commencing to play.

## MELODY OF LOVE

By H. ENGELMANN  
(Orchestra)

Everyone is familiar with this famous composition. In the orchestral arrangement by Zimmerman, the melody is given at times to each of the instruments included in this issue. This composition is of medium difficulty, and is not intended for beginners.

The small notes in the violin part should be played by the violins only in the absence of flutes, or later on, clarinets. The double-stops are marked *divisi*, or divided between two or more performers. A single violinist should play the part marked "solo."

At measure 13, the saxophone and cornet play the melody in octaves. The bass melody in the *Animato* is played by the cello or trombone, together with the piano.

The *Dal Segno* in all parts indicates a return to measure 5, and the second ending terminates the piece.

## Piu Mosso

## TO THE ETUDE:

The following amusing incident occurred recently in one of the writer's classes.

A small girl was taking a music examination. In the course of one of her pieces appeared the musical term, *piu mosso* which of

course means *more quickly*. The examiner asked her the meaning of this direction. After thinking for a moment she answered simply, "To get a bit of a move on yer," which expressed it admirably.

—MRS. M. R. MANCHY

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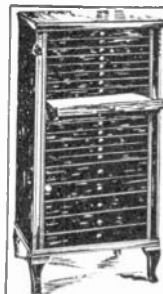
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Very sincerely yours,

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MW:VBL

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# THE SINGER'S ETUDE

Edited for February by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Singers Department "A Singer's Etude" complete in itself



## Equalizing The Vowels

By CLARE JOHN THOMAS

**I**N THE VOICE of a child, vowels are usually heard in their natural form and are, therefore, even and fairly free from exaggeration. Not so with the older youngster or adult. Somewhere along the way most of us pick up the habit of locally forming the vowels; and this habit is carried to extremes by speakers and singers, unless they are carefully taught and developed. In our efforts to make ourselves heard, we coerce the voice, force the larynx out of adjustment, unseat automatic control, and replace natural vowel formation with an artificial, localized effort. The result is most unfortunate from two viewpoints. The voice is made to sound common, or even ugly; and the facial expression becomes distorted, sometimes pitiful, sometimes humorous, and always unnatural.

It would serve no useful purpose to point out or describe further the symptoms and sensations that indicate localized formation of vowels. A description of the conditions which prevail when vowel sounds are equalized through correct body position and the attendant ease of vocal action, might, on the other hand, be of real value to some who are earnestly seeking the truth.

### Sensation by Adjustment

**W**HEN CORRECT vocal adjustment is maintained during tone production, several sensations are in evidence. Some singers mention one, some another, but at some time or other all of the following sensations will likely be noted by the student who is being rightly trained. The tone is bright, is forward, is rich in resonance of both the high and the low cavities, is flexible in the extreme, and it carries one vowel as easily as another and with the same fullness and ring. The quality or texture of the voice does not change with a change in pitch, nor with a change in vowel, and hence no tightening of the throat results from singing such vowel sounds as, E (he), I (in), E (met) U (could). On the other hand, the voice does not grow loose and weak on the open vowels, A (arm), A (law), and O (no). The tone is placed high and forward, the cheeks and lips grow extremely flexible and give the sensation of being thinner.

The actual opening of the mouth on the open vowels will be elongated, that is, the mouth will open with the chin pointing down and the cheeks falling in loosely. The sensation is usually such that the tone seems to have the shape of a hen's egg standing on end. The fauces will point forward giving the sensation within the mouth of a definite forward action. The tone will be rich in high head resonance, giving the singer the sensation of arching or inflating the tone. The result of this seeming arch or inflation in the tone is a luscious, full quality, which will be carried into extreme high tones, so long as condi-

tions at the vocal organ remain right. This quality will remain constant throughout the entire range, giving the voice a bright, musical quality, even into the very low tones. The general impression to both the singer and his audience will be that the voice is quiet, smooth, full, and rich, extremely flexible, and easy to sustain and control.

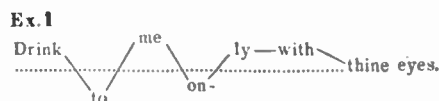
### When Vowels are Equal

**A**LL VOWELS are now sung in the same even texture of voice, and all are equally artistic and musical. The breath action is automatic and need not be given a thought. The tone quickly takes on any emotional color and is sustained easily and without distress. The throat does not hurt while singing high, nor does it hurt afterward, nor does it grow weak or hoarse.

The low resonance vowels, O and OO will be up on a level with A (arm), and will seem to carry better, sustain with less effort, and to be more musical in quality. They will take on the resonance of the high resonance cavities as well as that of the low cavities. The vowels that ordinarily go high, tight, or thin—I (die), E (let), A (lad), A (day), I (it), and E (he)—will be fuller as a result of resonating in the lower cavities. They will be marked by freedom from pinching, and will be sung without loss of adjustment, or weakening at the vocal organ. These narrow vowels will place extremely high and forward, seemingly at the upper front teeth. The tone will ring clear and not with a shrill quality; it will be rich, flexible and mellow. When, through correct body position and correct free action, the voice is allowed to sing without artificial shaping of the mouth, all vowels will be produced on the same level, and with the same color and texture of voice, and with conditions at the larynx remaining constant and unchanged.

### And Then the Words

**S**UNG in the ordinary manner, the sentence, "Drink to me only with thine eyes," would be marked by variations in tone quality and vocal position on the different words of the sentence. The word "drink" would be sung with high, thin, pinched tone, lacking in richness and flexibility. The word "to" would go to the other extreme. It would be dull, lacking in high resonance and ineffective. The "me" would jump back again to extremely thin, high tone, lacking in sweetness and warmth. The following diagram fairly represents the unevenness in tone quality as exhibited by untrained and poorly trained singers.



This condition is almost universal in untrained adults and all who have been wrongly taught. To hear an even, rich flexible tone throughout a phrase, a song, or a concert is so unusual that many singers seem to think that it is a gift that is only to be attained by the genius. True, some singers seem so predisposed to correct tone production as to require no instruction other than musical training; but these are few and far between, and a great percentage of our good singers and great singers are what they are because of careful, relentless work along right lines. As for the average singer, he is largely what his teacher makes him. Many fine voices are hopelessly handicapped by wrong direction of effort, and wrong ideals of tone.

### Some Workshop Tools

**W**E NOW are ready for devices to assist in correcting body position and in maintaining correct conditions at the throat during tone production.

#### Exercise I.

Stand with the back flattened against a wall. Let the heels, hips, shoulders, and head touch the wall. Maintain this position while singing. Stand easily, and do not go beyond the instruction here given.

*Caution.* That local shaping, or fixing of the mouth may be avoided; let the mouth remain closed until ready to sing, then let the mouth open simultaneously with the sound of the tone.

Sing	Rah	Sustained tone
"	Lah	" "
"	Mah	" "
"	Nah	" "
"	Dah	" "
"	Bah	" "

#### Sing with a sustained tone:

Row, ray, roo, ree, rah  
Mo, may, moo, mee, mah  
No, nay, noo, nee, nah  
Dough, day, doo, dee, dah  
Bo, bay, boo, bee, bah

Use only the medium and most favorable tones. Stand easily, and quietly. Do not move while singing. Allow the voice to sing, do not coerce it.

#### Exercise II.

Stand away from the wall. Stand erect as though at attention, alert and ready for action. Place the feet from six to ten inches apart, depending on your height, and be sure to *toe straight ahead*. Plant your feet firmly and do not move them while singing.

*Caution.* Let the mouth remain closed until ready to sing.

This position will be a great help in preserving correct adjustment of the organs of sound. Do not move the feet, but allow the body to remain elastic throughout. Sing as you speak—naturally, forcefully and quietly, with flexible, unforced vocal action.

The exercises given here for study will

help greatly towards the developments discussed. Remember that not the amount of time but the thought put into practice will determine the results. Five minutes of careful, intelligent practice will achieve more than hours of just singing away. Do not try to do at one practice all the vowels and phrases here presented. Select a few of them and study these faithfully for fifteen to twenty minutes, with the greatest of concentration on the desired points to be gained; and then do others the next time, after a brief review of the last studied.

#### First sing:

#### Ex. 2



Then do it with some of these combinations: No, Nay, Rah, Row, Ray, Loo, Me, Re (met).

#### Now try:

#### Ex. 3



Study also the following phrases: "Be gra-cious, Lord"; "Up-on the sea"; "Come out and play"; "Re-peat the sound"; "The maid-en fair." "She smiled up-on me" and "I met a maid-en" will have two pitches to "on" and "maid." "My voice is smooth-er now" and "I sometimes sing quite well" will have but one note to each syllable.

#### Now we have a pair of simple vocalises:

#### Ex. 4



This one will be sung also with "Oh," "A (may)," "Oo," "U (up)," "U (through)," "Aw" and "E (let)."

The second is a most valuable study—the ascending arpeggio of the tonic chord followed by the descending scale:

#### Ex. 5



Do this in very slow, even time.

All of these studies should be transposed and sung gradually as high and low as the compass of the voice will comfortably allow. And in the mind there must be always and ever the thought of a musical tone produced with evenness and forward placing.

## Agility, Legato, Rhythm

By JENNY OWEN

THESE three factors are absolutely essential, for perfect singing of coloratura music: *agility*, which implies a clear, pearly execution; *legato*, produced through the right use of breath; and *rhythm*, a very important element in all singing. Those three factors linked together produce beautiful and effective coloratura singing. For instance the following phrase from Meyerbeer's "Les Huguenots,"

Ex. 1



when well sung, is very effective. Every note must be distinct and clear and must possess the three essentials. The accent on each beat is on the first note. However, it should not obtrude. In fact, those accents must be only mental.

The *Jewel Song* in Gounod's "Faust" is another good specimen. All the notes in

Ex. 2



this lovely phrase should be faultless, like a string of beautiful beads.

In an old song by Pietro Paradies, *Quel rucchetto*, we find the accent always on the first note of two. Singers, however, persist in misplacing this on the second tone, which sounds very crude and unmusical.

Ex. 3



Wonderful passages can be found in the oratorios and operas by Handel, Haydn, Bach, Mozart, Verdi and Gounod, and in the music by many of the old composers. We have had the greatest examples of perfect coloratura singing in many singers of the past: Adelina Patti, Malibran Grisi, Lilli Lehmann, and Nilsson—and in Galli Curci and Lily Pons of the present generation.

Hearing such present singers, as well as reading of the triumphs of those of the past, gives one an idea of what perfect singing of this particular music means. So, if one's talent lies in that direction, let this be perfected by combining the three qualities: agility, legato and rhythm.

## The Secret of Agility

By HOMER HENLEY

ALMOST a lost art to-day is the art of scale—singing as practiced by the great artists of earlier centuries—that delicate, "light, fantastic toe" vocalization; that *graceful leggiero* that is the despair of modern singers, and that was the fairy hall-mark of every singer of consequence in the past. Only the few coloratura sopranos attempt it now, where singers of all types of voice sang it in the days of *bel canto*: sopranos, tenors, contraltos, baritones and basses alike.

Perhaps the art of it lapsed because the art of teaching it was almost forgotten. Fortunately it is not wholly forgotten. Some there are who still attain its lovely fleetness and grace by reason of singing scales as they should be sung.

It is simple. The secret of facility, lightness, beauty, fleetness and agility in the singing of scale, *fioritura*, or *bravura*, lies in singing both soft and light between accents.

If the accent represents a pound, let the

notes between weigh an ounce. If the accent be a *forte*, let the notes between be *pianissimo*. If the scale were groups of four notes, accent the first note of the group strongly and sing the three notes following very softly and lightly—carrying out the same principle in note-groups of whatever variation: triplets, or groups of six, eight, or even twelve notes—strong accents, and the notes between always light, and always soft, soft, soft.

It may be necessary to sing scales very slowly at first. Indeed, it should be so. Then speed may be increased after the principle is mastered in both consciousness and voice. But it will be found amazing how rapidly, accurately, and beautifully *coloratura* passages of the most difficult type may be sung.

The same principle of accent-and-light-between underlies all rhythm, and the singer's progress in this direction alone would be of permanent benefit in every department of his musicality.

## The "Get There Quick" Fake

By GEORGE A. MURPHY

SOMEONE has sent me the following: "By a recent discovery of the very important and unique function of the solar plexus in the development of the voice, a vocal science has been evolved which will assure a talented pupil a voice equal to and surpassing that of a Melba or a Caruso within six months to two years, according to vocal endowment."

The comment of the editor of the musical publication which ran this item was: "Talent, sure—and some solar plexus."

No doubt this new plan for shortening the Caruso process has sent a fair propor-

tion of its converts to the vocal junk pile; for converts and followers there surely would be, as anything which renders voice development so swift, sure and easy always finds disciples. So, while it may not develop any leaders, there will be plenty of followers; for becoming a Melba or Caruso within six months to two years is a rather dazzling prospect, since it took many years of hard work for these two great artists to attain even modest recognition, which, happily, finally grew into world-wide fame. "There is no excellence without great labor."—*Grand Rapids Herald*.

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Depression—Over-Sensitiveness—  
LACK OF SELF CONFIDENCE—

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# THE ORGANIST'S ETUDE

Edited for February by  
EMINENT SPECIALISTS

It is the ambition of THE ETUDE to make this Organ Department "An Organist's Etude" complete in itself

## First Steps in Becoming an Organist

By HERBERT WESTERBY

BY WAY of introduction, I wonder if my hearers ever heard of the gentleman who was asked if he could play the violin and of his reply, which was to this effect, "I don't know. I have never tried!" Well, it is quite true of some things. You never know what you can do until you try.

Again, perhaps you have heard of the young lady of the early Victorian period whose great show piece was *The Maiden's Prayer*. I can imagine her saying, "Oh, how I should love to play the organ! So wonderful an instrument! With such awe-inspiring effects!" This is quite true of course; and that reminds me of what Schumann, the famous composer and critic, wrote in his "Advice to Young Musicians." He says "If you pass a church while the organ is being played, go in and listen. If you long to sit on the organ bench yourself, try your little fingers and wonder at this great musical power."

### Descriptive

AS YOU are all aware, the organ is essentially a wind instrument, though modern organs include percussion stops which operate on chimes or carillons, drums, harps, and even a piano. To produce tone on the organ the bellows must first be filled either by hand, or by an engine operated by gas, water or electric power.

There is a quotation from the poet, Dryden, the friend of Purcell (d. 1695), then famous organist of Westminster Abbey, in which he (Dryden) refers to the period when

"long ago

'Ere heaving bellows learned to blow,  
While Organs yet were mute."

The ancient way of blowing was by means of men who mounted on steps projecting from the organ bellows. This device I was interested to see in an old German organ in Capetown some thirty years ago. The man's own weight forced the wind into the reservoir of the organ. The bellows' reservoir having been filled it is necessary that some "stop" be drawn or pressed down. (A stop is a contrivance for stopping the production of tone from any set of pipes until it is required.) Under these conditions a key, when pressed down, will go on sounding as long as it is held, all day if necessary. In one organ piece by Dubois, entitled "The March of the Three Magi"—a piece depicting the Wise Men of the East hastening to the scene of the birth of Christ—the player fixes down a high note on a soft stop, and this continues to sound throughout the piece. The soft persisting high note represents the glittering star which acted as a guide to the Wise Men of the East.

Now you will see the difference between the piano and the organ. On the one hand we have percussive effects and vanishing tone, on the other, sustained effects without limit. It is necessary to emphasize

this because these different effects are produced in quite different ways. An ordinary piano touch on an organ is anathema; the effect on a musician is devastating. And that is just what is to be expected when a pianist is let loose upon an organ without proper instruction.

### Instructive

THOSE of my hearers who are specially interested in the organ should get, by way of introduction, Stainer's "Organ Primer" which gives a description of the organ, its construction and its manipulation. Sir John Stainer was organist of St. Paul's Cathedral.

Another concise description is that given in Matthew's "Hand Book of the Organ" with a glossary of Stops and short biographical sketches of organists. Stainer's work is mostly practical and instructive; Matthew's little work is descriptive. Those wishing to go further will find my own "Complete Organ Recitalist," in which I was assisted by thirty-five authorities, quite up-to-date.

### The Pedal Keyboard

THE ORGAN comprises, as it were, many instruments in one; it is like an orchestra in some respects. While ten fingers can, when playing on two different keyboards or manuals, sound two chords of different tone quality, according to the stops used, they cannot usually at the same time reach the bass regions, as represented by the double basses, trombones, bassoons and so forth in the orchestra.

Therefore the feet are brought into use on the pedal keyboard and two, three or four bass notes can thus be got in addition.

Some pedal boards can be divided, and different effects can be got for each half. You will understand now that any one wishing to master the organ must learn to play as well with the feet as with the hands. It is

necessary, therefore, that the student should first have a good all round advanced technique on the piano. Generally speaking, the organ student has so much to do with his feet, and the management of pistons, stops and so forth, that manual or finger difficulties should not exist for him.

### Organ Technic

HAVING GOT himself seated at the organ the student should begin the pedal exercises with alternate feet, preferably those radiating from a fixed note for one foot. The ankle must be as flexible as the wrist. No weight or force is necessary on a modern organ, though on large old organs it was and is still somewhat of a labor for both hands and feet. I need not follow out the various stages of the mastery of the feet. Necessarily it is a blind mastery, because one must play without seeing the pedals. With regard to the manuals, these may number two, three, four or five according to the size and dignity of the instrument. A list for Great Britain and Ireland gives about one hundred and sixty four manual organs and eleven of five manuals. In America and Canada there are far more. From a mechanical standpoint America is ahead of Great Britain who otherwise leads in Europe, and American actions are usually electric.

### The Manuals

WE NOW begin to try the manuals, and drawing, say, a diapason (one

of the foundation stops) notice, at once, that strength of attack by the fingers produces no variation in power as on the piano. While on the piano one can obtain very soft and comparatively loud effects by a light or heavy touch, on the modern organ the slightest pressure may, if the proper stops are drawn, produce a big roar which will extinguish an orchestra or even a powerful brass band. On the organ the

foundation touch is simply by means of pressure. Modern organs, or nearly all of them, have pneumatic or electric action. With the latter, by pressing the key (against a spring), you establish contact with an electric current, which, acting on a little magnet, draws down a valve, thus letting wind into the pipe mouth. It is similar with pneumatic action. The depressed key lets compressed air into a long and narrow leaden tube, which thus transmits the pressure from the key to the other end, and brings about the same result. You may watch a brilliant organ recitalist and doubt not that there is as much attack in his touch as in that of the pianist.

Nevertheless the foundation touch is a very minutely graded pressure touch, with varied attack, crisp release and staccato effects just where required. It is because of this that the student should make the systematic changing or substituting of fingers on the same keys without repetition his first study on the manuals. These substitution exercises are taken first in single and then in double notes.

### The Polyphonic Style

WHILE working on the organ legato one should also study the polyphonic style. You will find Bellair's "Introduction to Polyphonic Music" (Ashdown) or an easy graded selection from Bach to be useful. Of course no book will teach you how to acquire a true legato touch and a clearly and accurately fingered polyphonic style. Only supervision by an experienced teacher will do this.

There are various kinds of legato touches. Bach was noted for his deep plunging style, one partly necessitated by the organ action of the day. Generally speaking a deep touch favors clarity, while, for speed, a close touch is necessary.

Meanwhile the student is persevering with his feet, finding his whereabouts with exercises for alternate feet and toe and heel studies until he reaches the organ pedal scales and arpeggios for which I prefer Dr. Pearce's work (Hammond).

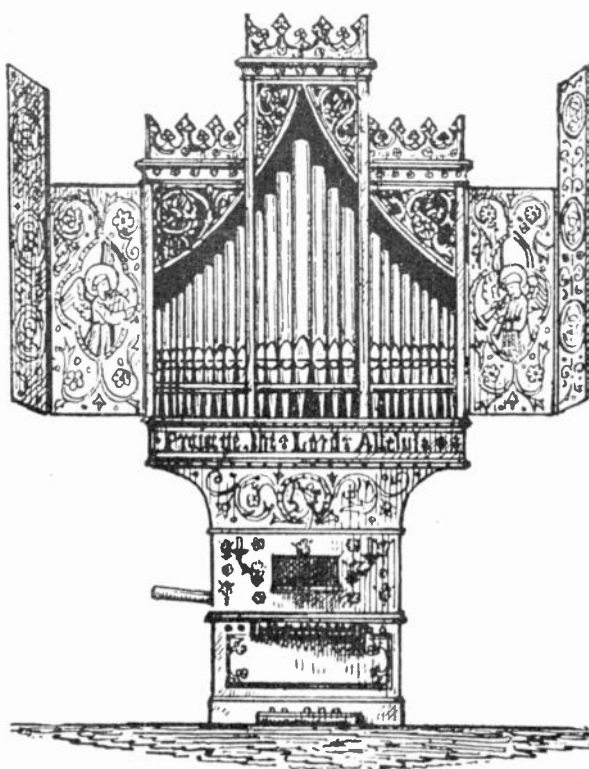
The budding organist must also learn to play on different manuals at the same time with, as well as quite independently of, his feet.

Most of us are content to do one thing at a time, but the organist must thus learn to do three different things at one time and with his eyes yet a fourth, while reading his three stave music.

Enough of technic, however—except to say that selections from Best's "Art of Organ Playing, Pt. II" are recommended as a sequel.

### The Constitution of the Organ

THE ORGAN is the most mechanical of all instruments. It contains on the manuals imitations of various orchestral instruments, such as the violin and cello family, the flute, clarinet, oboe, bassoon, trumpet, trombones and horns. Some



A ONCE FAMOUS BARREL ORGAN  
AT OLD BILTON, ENGLAND

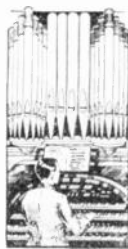
(See next page)

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of these are continued down in compass to the pedal organ which contains deep foundation stops, mostly of one and two octaves below ordinary pitch. Ordinary pitch is called 8 ft. pitch because the pipe for bottom C  is 8 ft. in length.

Hence pedal stops of 16 and 32-ft. pitch that is, one and two octaves below, are responsible for that great pervading profundity so characteristic of the organ.

On the manuals there are various stops of different pitch. Of the ordinary 8 ft. pitch we have the diapason and flute families, which are continued in different qualities and with different names through the 16, 8 and the 4 ft. pitch (or one octave higher) and 2 ft. pitch (two octaves higher). These with the *mixture*, a varying compound stop of the 12th, 15th and 17th, form the chorus of the organ to which can be added a trumpet or reed in 16, 8 and 4 ft. pitch as well as orchestral stops to form the general foundation.

Thus arises the tonal structure of the King of Instruments, or as Elizabeth B. Browning, the poetess, puts it,

*With Octaves of a mystic depth and height  
Which step out grandly to the infinite.*

### Organ Tone

THE TONE of the organ will depend very much on the proportion of length and breadth of the pipes and the treatment by the voices of the languid (or mouth of the pipe) or of the brass tongue (or reed).

The reed stops represent what are known as the orchestra "brass"—that is, the trumpets, cornet, horn and trombone family. The voicer has to see that the various tone qualities will blend. Like the artist he has to mix his colors with brains.

The voicer's art is an important one. Various actual colors have been fancifully connected with the different qualities of tone, and, in modern organs, various colored stops have been used for the different families represented.

Organ students can learn how to blend their colors, so to speak, by attending orchestral rehearsals and concerts, so that they can get familiar with the plaintive cry of the oboe, the soft complaining flute, the "sharp violin," the mellow clarinet and the "Trumpet's loud clangour," as Dryden puts it.

The great Milton, like Browning, the modern poet, was a musician and aptly describes the real characteristics of the organ in a word when he says, "and let the Bass of Heaven's deep Organ blare." He is describing the "Heavenly choir" in his "Paradise Lost," and points out how the Bass of "Heaven's deep Organ" "makes up" the full consort of the Angelic symphony.

### Touch and Phrasing

I HAVE already spoken of touch, and there are as many varieties of organ touch as in piano playing, though you would not think so, from what one may hear sometimes.

Schumann says: "Lose no opportunity of practicing on the organ; there is no instrument that so quickly revenges itself on anything unclear or impure in composition or playing as the organ."

If "touch makes the pianist" it also makes the organist but it is essential that we include phrasing for both. What the attack and management of the bow is to the violin, so artistic phrasing is to the organ—the elocution of musical sound.

We may ask, "How is phrasing obtained or defined on the organ?" Well, it is by means of clear attack and termination of each section, motive or phrase, by special stress or accent, and also by crescendo and variation of tempo or speed. On the organ a crescendo or increasing power is obtained by shutting certain stops (of which about sixty pipes go to each) in a swell box. By means of a lever the venetian blind shutters open or close gradually. This provides "from a distance" effects. Accents can be got by sudden openings of the shutters or can be simulated by attack; no actually louder effect can be got by touch except by the second touch coupling contrivance.

### The Theater Organ

SO FAR we have been concerned mostly with the church organ, from which the concert hall organ differs little. Dryden, the poet, asks:

*But oh! what art can teach,  
What human voice can reach  
The sacred Organ's praise."*

In his day the church organ only was thought of. Today we have also the

(Continued on page 137)

## The Barrel Organ Goes to Church

By EDWARD ELLSWORTH HIPSHER

BARREL organs of the pipe variety, were, in the early nineteenth century, no novelty in English churches. Though most common in the smaller parishes, there were edifices of some dignity which, besides their large "first" organ, housed one of these mechanical instruments for use in the absence of an organist.

Some of these organs had as many as eight ranks of pipes with their appropriate stops. One in Milton Church near Cambridge had three barrels with eleven tunes each. Of these tunes twelve were in Long Metre, twelve in Short Metre, and six other metres were represented by one or two tunes, with a lone "Coronation Anthem," presumably in readiness for a possible visit of the sovereign, or members of the royal family.

The easy manipulation of one of these organs made possible some amusing incidents. Thus in a Regent's Park (London) church on a Christmas morning the officiating minister announced the first Christmas hymn, upon which the organ at once

struck up the second, *Hark! the herald angels sing*. Both clergyman and organ operator noticed the discrepancy, and in their anxiety to save the situation the minister announced the second hymn just as the operator had changed his lever so that the organ began pealing out the strains of the first. Which doubtless brought a merry Christmas to the congregation.

Barrel organs were often constructed so as to be playable also by hand. Sometimes one was converted into a "finger" instrument; and then, as at Hamstead, one might have read a notice: "Wanted, an organist; knowledge of music essential."

A considerable skill was often devoted to designing the cases of these instruments. One that was built for St. Mark's of Old Bilton had a particularly beautiful case, as is shown on the opposite page. It was converted into a "finger" organ and then, about fifty years ago, sold to a church at Wednesfield, the wings, only, remaining at Old Bilton.



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1611	March of the Boy Scouts, C—1	Mann
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1024	On the Meadow, Op. 95, No. 2, G—2	Lichner
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352	Over the Waves, Waltzes, G—3	Rosas
358	Pizzicati (Sylvia), E—3	Debussy
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2428	Robin's Return, The, A—4	Fisher
681	Rustic Dance, E—3	Howell
1096	Rustle of Spring, Op. 32, No. 3, D—5	Slindig
382	Scales and Chords, 2	Czerny
1312	Scales and Chords, 2	Koehler
383	Scarl Dance, A—4	Chauvin
1341	Sonata Pathétique, Cm—3	Beethoven
990	Spinning Song, F—2	Elmenreich
981	Star of Hope, Reverie, F—3	Kennedy
1487	Sweet Violet, The, G—2	Smallwood
693	Valse, Op. 33, No. 1, E—4	Durand
1041	Valse Arabesque, Op. 82, E—5	Lack
453	Wave of the Danube, Am—3	Ivanovitch
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2248	Cherries are Ripe, Schott., A—3	Greenwald
1165	Cinqtaine, La, B—1	Gabriel-Marie
2739	El Choclo, B—2	Villoldo
1629	Estudiantina, A—3 or C—1	Waldteufel
2495	Fifth Air Varié, Op. 89, No. 5, C—1	Dancalia
1146	Flowers and Ferns, B—2 or C—1	Kaiser
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1618	Graduation March, A—3	Greenwald
2248	Humoreske, Simplified, A—3	Dvorak
2775	Madame Pompadour, B—2	Johanning
1264	May Song, A—1	Vost
1890	Menuet in G, No. 2, A—3 or B—1	Beethoven
1622	Old English Dance, A—2	Greenwald
1460	Over the Waves, Waltz, A—3	Rosas
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1832	Souvenir, C—1	Drilla
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# Choirmaster's Guide

FOR THE MONTH OF APRIL, 1933

(a) in front of anthems indicates they are of moderate difficulty,  
while (b) anthems are easier ones

Date	MORNING SERVICE	EVENING SERVICE
SECOND	<b>PRELUDE</b> Organ: To Spring.....Grieg Barnes Piano: Song of Joy.....Wrigley <b>ANTHEMS</b> (a) Deny Not Thy God.....Blount (b) In the Cross of Christ I Glory Morrison <b>OFFERTORY</b> Acquaint Now Thyself with God...Riker (Soprano Solo) <b>POSTLUDE</b> Organ: Allegretto.....Commette Piano: Song of Paradise.....Wildemere	<b>PRELUDE</b> Organ: Harmonies du Soir.....Frysinger Piano: Nocturne in D flat.....Warner <b>ANTHEMS</b> (a) O Jesus, We Adore Thee.....Pike (b) Jesus, My Saviour, Look on Me Lansing <b>OFFERTORY</b> Come Unto Me, Ye Weary.....Marchant (Baritone Solo) <b>POSTLUDE</b> Organ: Vesper Recessional.....Schuler Piano: March Triumphant F. A. Williams
	<b>PRELUDE</b> Organ: March Processional.....Loud Piano: Reverie Dramatique.....Vodornski <b>ANTHEMS</b> (a) Ride On in Majesty.....Baines (b) God So Loved the World.....McCollin <b>OFFERTORY</b> Jesus Only.....O'Hara (Mezzo-Soprano Solo) <b>POSTLUDE</b> Organ: Grand Choeur.....Harris Piano: Marche Heroique.....Schneider	<b>PRELUDE</b> Organ: Retrospection.....Hogan Piano: Berceuse.....Spindiarow <b>ANTHEMS</b> (a) Jerusalem.....Parker (b) Gentle Jesus.....G. B. Nevin <b>OFFERTORY</b> To a Wood Violet.....Felton-Frey (Violin with Piano or Organ Accompaniment) <b>POSTLUDE</b> Organ: Marche Joyeuse.....Stults Piano: Song at Sunset.....Schuler
	<b>PRELUDE</b> Organ: Easter Joy.....Hosmer Piano: Angelic Voices.....Schmeidler <b>ANTHEMS</b> (a) Christ is Risen.....Oetting (b) Christ Our Passover.....Ashford <b>OFFERTORY</b> Easter Morn.....Risher (Baritone Solo) <b>POSTLUDE</b> Organ: Festal Postlude in C.....Rockwell Piano: Exaltation.....Poldini	<b>PRELUDE</b> Organ: Evening Meditation.....Armstrong Piano: Prelude-Reverie.....W. G. Smith <b>ANTHEMS</b> (a) The Day of Resurrection.....Spross (b) Sing with All the Sons of Glory Jones <b>OFFERTORY</b> Rejoice and Be Glad.....Marks (Tenor and Baritone Duet) <b>POSTLUDE</b> Organ: Grand Choeur.....Maitland Piano: Fifth Nocturne.....Satie
NINTH	<b>PRELUDE</b> Organ: Morning Prelude.....Read Piano: Premier March.....Rose <b>ANTHEMS</b> (a) Sing with All the Sons of Glory Stults (b) Awake, Glad Soul, Awake.....Bridge <b>OFFERTORY</b> My Soul is Athirst for God.....Roberts (Tenor Solo) <b>POSTLUDE</b> Organ: Song of Joy.....Frysinger Piano: Ballade.....Moter	<b>PRELUDE</b> Organ: Cantique d'Amour.....Strang Piano: Elegy Nocturne.....Schuler <b>ANTHEMS</b> (a) Walking with Thee.....Wooler (b) Rejoice in the Lord.....Baines <b>OFFERTORY</b> Saviour, Breathe an Evening Blessing Hyatt (Soprano and Tenor Duet) <b>POSTLUDE</b> Organ: March in A.....Barnes Piano: March Nocturne.....Sabathil
	<b>PRELUDE</b> Organ: Golden Morning.....Hopkins Piano: Pilgrims' Characteristic Pre- lude.....Mumma <b>ANTHEMS</b> (a) Lord of Our Life.....Timmings (b) Love Divine.....Storer <b>OFFERTORY</b> Clinging to Thee.....Stults (Baritone Solo) <b>POSTLUDE</b> Organ: Allegro con Spirito.....Warner Piano: Cathedral Morning Chimes Martin	<b>PRELUDE</b> Organ: Evening Devotion.....Williams Piano: Song at Twilight.....Morrison <b>ANTHEMS</b> (a) Lead Us, O Father.....Roberts (b) Saviour, Breathe an Evening Blessing.....Pike <b>OFFERTORY</b> That Sweet Story of Old.....Spross (Alto Solo) <b>POSTLUDE</b> Organ: Piece Heroique.....Diggle Piano: Nocturne.....MacFadyen
	<b>PRELUDE</b> Organ: Morning Prelude.....Read Piano: Premier March.....Rose <b>ANTHEMS</b> (a) Sing with All the Sons of Glory Stults (b) Awake, Glad Soul, Awake.....Bridge <b>OFFERTORY</b> My Soul is Athirst for God.....Roberts (Tenor Solo) <b>POSTLUDE</b> Organ: Song of Joy.....Frysinger Piano: Ballade.....Moter	<b>PRELUDE</b> Organ: Cantique d'Amour.....Strang Piano: Elegy Nocturne.....Schuler <b>ANTHEMS</b> (a) Walking with Thee.....Wooler (b) Rejoice in the Lord.....Baines <b>OFFERTORY</b> Saviour, Breathe an Evening Blessing Hyatt (Soprano and Tenor Duet) <b>POSTLUDE</b> Organ: March in A.....Barnes Piano: March Nocturne.....Sabathil
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Anyone interested in any of these works may secure them  
for examination upon request.

## Listening Beforehand

By ANNETTE M. LINGELBACH

Ask your child every week before he goes to his lesson to play through his assignment for you so that you may be sure that your last version of it promises to agree with the teacher's version. Peter may have played his Cramer study brilliantly when you listened to it the third day of the week, and then omitted practicing it during the latter part of that week. Consequently, the teacher hears a dull

interpretation of the work and puts down a low mark.

Listening to Teddy's music-lesson critically in plenty of time to remedy mistakes will create a finer spirit of coöperation and agreement between you and the teacher, raise Teddy's grades considerably, and clearly demonstrate your interest in your child's musical future. The child reflects the spirit of the parent.

"We cannot imagine a complete education of man without music."

—JOHN PAUL RICHTER.

## ORGAN AND CHOIR QUESTIONS

Answered

By HENRY S. FRY, MUS. DOC.  
Ex-dean of the Pennsylvania Chapter of the A. G. O.

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Q. In our church we have a small electric organ, with the following stops: Swell organ—Flute Harmonic 7', Salicional 8', Aeolian 8', Stopped Diapason 8' and Open Diapason 8', also 16' and 4' couplers; Great organ—Open Diapason 8', Dulciana 8', Melodia 8', and 16' and 4' couplers. We also have 16', 8' and 4' Swell to Great couplers. Mr. .... of .... voiced and tuned our organ to give the following effects: Vox Humana, Vox Celeste, Clarinet, Oboe, Harmonica and Trumpet. That is you can get these effects by using Salicional, Aeoline and Diapasons. The Harmonica is obtained with the Aeoline and Dulciana. Do you consider this good tuning? My ear is not accustomed to these effects, and some sound almost flat to me. Our organ has more color and power, it seems to me, but I want your opinion. Is it true that, if the stops are not set right, that is, if the combinations are not used together correctly, unpleasant sounds will be produced? Our organ was tuned just loud and soft until this last tuning.—H. B.

A. If the party you mention has secured the effects you name he is a "wonder". We do not know how it could be possible. Certain synthetic effects may be obtained by combination of stops, but we do not find the necessary stops in your specification. We, of course, do not know how your instrument has been tuned, and whether your feeling of flatness is justified; but the matter generally does not indicate that it would win our approval, because it is so far-fetched. It is possible to get unpleasant effects if stops are not properly combined.

Q. Will you please give the names and addresses of some magazines which have articles on the organ and its construction—with prices for the magazines? Kindly name a comprehensible book for the beginner and its price.—E. V. S.

A. We suggest: "The American Organist," \$2.00 per year (United States); Organ Interests, Inc., 467 City Hall Station, New York. Address publishers for price in Canada. "The Diapason," \$2.50 per year (Canada), 1507 Kimball Building, Chicago, Illinois.

"The Organ Department of THE ETUDE." For study of organ-playing we suggest "The Organ," Stainer-Kraft, ninety-four cents. For a book on the instrument there is "The Contemporary American Organ" by Dr. Barnes. These books may be had from the publishers of THE ETUDE. Price will be quoted on the book by Dr. Barnes, on application.

Q. Several years ago I studied piano, using the "Kohler Method." Recently I have been doing some self-study with a view to taking, later, some organ lessons. I can play music of the fourth and fifth grade. Will you please tell me what kind of exercises and pieces would best help me for later organ work?—V. R.

A. We suggest "Czerny School of Velocity," Op. 299, "Philipp Preparatory School of Technique," "Hanon Technique," "Etudes de Style," Nolle.

Q. I would like to know how much longer I shall need to study piano before I can begin organ study. I have taken piano lessons for five years and play Kohler's sonatinas and works by Chopin.—R. E. C.

A. The amount of time spent in the study of piano is not so much a factor in determining the question of being ready to take up the study of the organ as is the amount of progress made. If you have acquired a fluent technique and so forth, we see no reason why you should not begin your organ work. We advise, however, your keeping up your piano practice as an aid to retaining the fluency of technique desirable for brilliant, clear-cut organ playing.

Q. The church where I am organist has purchased new hymnals, and I would like to know the correct Lutheran policies concerning certain matters before any one system becomes the general practice. In this connection I would appreciate your answering the following questions:

(1) Should the choir remain seated during the singing of the hymns?

(2) Should the choir sing the hymns in unison instead of in harmony?

(3) Should a hymn or an organ voluntary be used during the offering? In the new hymnals there is no indication that a hymn should be sung during the offering.

(4) Should one or two hymns or organ voluntaries be used during the Administration of the Holy Communion? It has been customary in our church to use a combination of hymns and organ music.

(5) Usually the choir walks in during the playing of the prelude but, while the postlude is being played, the choir remains in the pews until the congregation has partially dispersed. During the postlude should not the congregation remain seated until the choir goes out?

(6) On festival occasions the choir sings a marching processional but not a recessional. Is it permissible to use one without the other?—K. G. B.

A. We are not aware of any special Lutheran policies in the matters included in your questions and suggest that the questions be decided according to the wishes of the authorities of the particular church in which you are engaged. We here suggest the usual customs for your guidance.

(1) It is very unusual for a choir to remain seated during the singing of the hymns.

(2) Hymns may be sung in unison or harmony except where specific directions are given. If the choir is well balanced we suggest singing in harmony as a general practice, with occasional use of unison singing for effect.

(3) The playing of an organ number at the offering or the singing of an offertory hymn is discretionary. In some churches an anthem is used during the taking of the offering.

(4) The music during the Administration of Holy Communion (if any music is used) may be either organ music or hymns according to preference.

(5) It would be preferable for the choir to go out before the congregation, if they do so as a body. It is rather unusual, however, for the choir to stay during the postlude, or for the congregation as a whole to remain, either. It is, of course, preferable (though unusual) for the congregation to remain seated until the end of the postlude.

(6) The practice you name, in reference to processional and recessional, is permissible, but we should prefer the use of a recessional when a processional has been used.

Q. We have recently had a harp stop installed in our church organ, for which we paid \$750. It extends four octaves or forty-nine keys—two octaves below middle C and two octaves above middle C. We have another octave of keys above, but no harp notes there. The man who installed the harp said that the higher priced harps extend from lowest C to two octaves above middle C and that cheaper harps extend higher but do not go as low. He says all harps are but forty-nine notes. Is this so? We ordered the finest harp that could be had and we are wondering if we have received a "square deal." On the organ in our Masonic Temple the harp responds to every key on the organ, and I have music that calls for the higher octave. Will you kindly advise us to what we should expect in the contract for the harp for \$750?—D. B.

A. The figure you mention is a fair price for a harp stop. The range of the stop should have been arranged at the time of purchase, and whatever was specified at that time is what you should receive and have a right to expect. The orchestral harp is an instrument of forty-seven strings, but has a range of about six and a half octaves beginning with the lowest note.



We should prefer a sixty-one note harp stop in the organ, but if only forty-nine notes are included we would favor the omission of the lower octave. In some cases the lower octave is arranged to repeat the notes of the octave next above, which is preferable to having the notes omitted.

Q. Am enclosing list of stops of a small organ on which I am practicing. I cannot arrange a soft tone for Mass singing by the children. The registration on the Great organ will not blend with that on the Swell. I do not like to use too much Pedal organ as the children's voices are not strong enough to carry above too much accompaniment. Will you kindly indicate a registration? Will you also name a work on voice training for children, either notation or sight singing?—M. O. D.

A. Your specification does not indicate any pedal stops. Assuming that all you have named are manual stops, we suggest that you try the following combination as an accompaniment to the Mass when sung by the children (plain song accompaniment should be of a light flowing character).

Swell Organ—Diapason 8'—Stopped Diapason 8'. Viola 8'. Principal 4'. Principal Bass 4'.

Pedal—Bourdon 16' Swell to Pedal. If additional stops are desirable try Great Melodia Dolce and Swell to Great with those given above. Use the Pedals very sparingly.

For sight-singing books we suggest your investigation of the following: "Methodical Sight-Singing" (3 volumes), Root; "Popular Method of Sight-Singing," Frank Damrosch; "Ear Training and Sight-Singing," Wedge; "McDonough-Cheve Method of Sight-Singing," McDonough.

If you wish to use a work on voice training we suggest: "Voice Culture for Children" (2 volumes), Bates.



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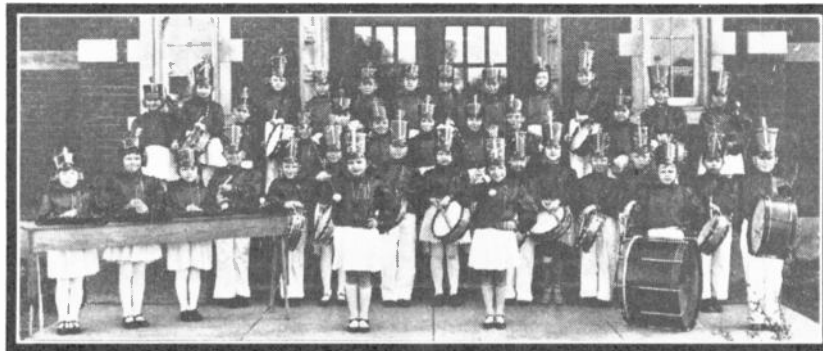
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## Rhythm Bands Stimulate Public Schools

By A. MIKITA



The Effingham South Side School drum corps and rhythm band made up of first, second and third grades. Myrtle Clark and Marie Smith, teachers. Andrew Mikita, music supervisor.

These excellent pictures of rhythm bands in Effingham, Illinois, were sent to us through the kindness of the supervisor of music, Andrew Mikita, who writes: "The Rhythm Bands are a regular part of our music course in the lower grades. The children learn to sing new songs from their regular song books and then perform them using simple fundamental rhythm.

"Songs of unusual interest are worked up with special effects and then used on programs. In one of our schools we have a regular drum corps, made up of first, second and third grade children, which is capable of marching in parade and executing a few simple maneuvers. Here is the most successful program of the school year. The largest crowd that ever attended a school program in Effingham was present, and the program was considered the best ever put on here."

#### WEST SIDE

Missouri Waltz.....John Eppel  
Rhythm Band, Grades 1, 2, 3  
Come to the Fair.....E. Martin  
Spring Song.....W. A. Mozart  
Glee Club, Grades 4, 5, 6  
The May Queen (Solo).....Churchill-Grindell  
Pauline Brown

Over the River (quartet).....Yale-Offenbach  
Jean Adams, Marjorie Waterman, Leone Waugh and Madeline Riley

#### SOUTH SIDE

Parade of the Wooden Soldiers  
Victor Herbert  
Rhythm Band, Grades 1, 2, 3  
Rural Delights.....From "The Seasons"  
Star Daisies.....Carl Busch

Glee Club, Grades 4, 5, 6

Maytime (quartet).....Polish Folk Song  
Mary Lowery, Betty Taylor, Jessie Grigg and Madonna Haney

#### EAST SIDE

The Robin  
Rhythm Band, Grades 1, 2, 3, 4  
Tell Us (Humoresque).....Dvořák  
Waterlilies (Tramerei).....Schumann  
Glee Club, Grades 5, 6  
When Twilight Weaves (Minuet in G)  
Beethoven

Ruth Smith, Betty Farthing, Lois Laur and Lillian Huffman  
JUNIOR HIGH  
Dandelions.....G. W. Chadwick  
The Minuet.....W. A. Mozart  
Glee Club, Grades 7, 8  
National Emblem March.....E. E. Bagley  
Massed Rhythm Bands



Combined Effingham grade school rhythm band, assisted by a part of the high school band, playing the "National Anthem."

## Music Extension Study Course

(Continued from page 94)

hand and should sing clearly, without being forced, through the accompanying chords. In the third theme in A flat we find the triplet figures putting in another appearance. They should be treated as previously with sparkling lightness. Following a repetition of the second theme the first theme is again announced and comes to a close at *fine*.

#### THE FIRST ARBUTUS

By DONALD CLAFLIN

This "grade two" waltz gives practice in left hand melody playing. Make a point of having the pupil play the chord on the second beat in the right hand with up-arm stroke. This procedure sharpens the rhythm in a waltz and at the same time avoids the

rather clumsy effect produced by young pupils when playing repeated chords on separate down strokes of the arm or wrist. The second theme, in B flat, provides a study in even finger legato for the right hand. The tempo here is somewhat faster.

#### JUMPING THE ROPE

By CARL W. KERN

Another fine study in interlocking-hand playing. The little figures in thirds should be thrown off and tossed from one hand to the other in the manner of a juggler tossing balls. The second theme is somewhat slower and calls for a singing right hand melody. An interesting bit of pianism for pupils of this grade when study needs a deal of spice.



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## Lessons from the Hilltops

By CURTIS JAMES LEWIS

THREE LESSONS of my life give zest and meaning to all the other years of piano instruction. And they are still more remarkable from the fact that two of them were taken after I was past the allotted "three score and ten" and all of them were taken outside of the regular routine of music lessons.

The first was taken some twenty-five or thirty years ago when Josef Hofmann was writing a series of lessons or articles for "The Ladies' Home Journal" on piano playing. In one of these he said, "Slow practice is the golden key which unlocks the door of successful piano playing."

This was very different from what I had been brought up on in "the good old days," when Czerny's exercises were put up before me at almost the very start and I was impressed from that time on that the main thing in piano playing was to get velocity—velocity at all hazards. And it seems to me I was given full rein and encouragement with my velocity, for I do not remember any teacher ever saying "go slowly."

But it has been very hard to follow Josef Hofmann's advice, as good as I found it to be; for I had gotten that velocity idea so firmly imbedded in my mind that I would constantly break over. And it was with some degree of negative satisfaction that I read in THE ETUDE several years ago of the statement of a teacher that, although he had always advised slow playing, he heard little of it in his pupils' practice.

## The Quieting Tempo

MY SECOND wonderful lesson, taken on the far side of my three-score-and-ten, came from a remark made in one of the late ETUDes. This lesson follows up the Hofmann idea but is a little more specific and has been most helpful to me. It is this in substance: "Always play just a little more slowly than you are well able to play." That works fine, as it has much to do with eliminating that nervousness which has always stood waiting, ever ready to make drastic inroads on everything I have attempted. This idea, combined with the golden key, is helping me to hear the door creak just a little after all these years.

## Do You Know?

By HENRY E. EMMETT

THAT the world's first degree of Doctor of Music was bestowed in 1470 on John Hambroys of England?

That the purity and grandeur of the "Mass of Pope Marcellus" by Palestrina caused Pope Pius IV to revoke his edict banishing all music from the church?

That Claude Goudimel harmonized the greater part of the Huguenot Psalms, between the years 1562 and 1572?

That Bach and Handel were born in the same year (1685) only seventy-five miles apart, were both Protestants, both composed much religious music and both became blind in later life, but that they never met personally?

That Handel composed forty operas, all in Italian?

That Mozart composed music when he

The third lesson was taken during the past winter from Dr. Benjamin Gayelord Hauser, in his lecture on "Suitable Foods." Dr. Hauser was happiest when he was advocating a living of fruits and vegetables, but he loudly decried the starches, especially mashed potatoes.

So it happened in this way: I was taking my meals out, and one day it rained so incessantly that I had to make both morning and noon meals of some fruits that I now kept in the house, as a result of Hauserism. When I got out to dinner about five o'clock it just happened that I ate nothing that savored very much of the starches, making three consecutive meals without any starches—something before unheard of.

Next morning when I went to the piano I had the surprise of my life. My hands just chased up and down the keyboard as they had never done before, with all that "mashed potato starchiness" gone out of them—a thing which I had always supposed could be effected only by Czerny's exercises and plenty of them. I at once cut the acquaintance of the starch foods, with a very noticeable permanent gain in my playing and progress. And to think that success in this line had been just around the corner all these years and I hadn't known it!

## No Bread—No Potatoes

BY FURTHER experimentations with the starch foods (mainly bread and potatoes), I find that one slice of bread each meal for a day retards my playing very perceptibly. But without any bread at all not only are my hands much more free but I can also read the music more accurately and seem to have a better general control over the entire situation. It is almost unbelievable.

Another thing surprised me. I would have thought it would take a long time to see an effect either way. But, on the contrary, the "starchy" effect gets out of the hands in a day's time after eschewing those foods.

These three "lessons," two from magazines and one from a lecture, have made me (now past my seventieth year) find a greater joy and a greater benefit in music than this study gave me even in the enthusiasm of my youth.

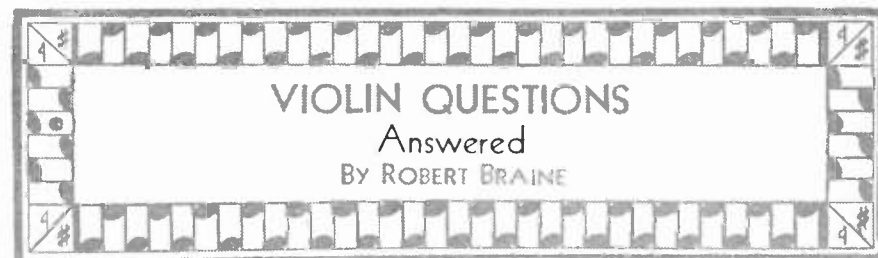
was four years old, that he wrote a concerto with all its parts when he was six, and, that, in this same year, he made his first piano concert tour?

That Mozart's "Requiem" was written when he was dying, on the order of a nobleman who wished to pass it off as his own composition?

That enforced residence on the estate (save for two periods a year), special costume and bearing, and almost daily presentations of new compositions were the "conditions of servitude" under which Haydn lived at Castle Esterhazy?

That Italian comic opera crowded the works of Rameau off the stage?

That bowed instruments are of Eastern origin and were introduced into Europe by the crusaders?



No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

(Much of the mail addressed to the Violinist's Etude consists of written descriptions, photographs and labels of old violins. On the basis of these, the writers ask us to tell them if the violins are genuine, and their value. We regret to say that this is impossible. The actual violin must be examined. The great majority of labels in violins are counterfeit and no indication of the real maker. We advise the owner of a supposed valuable old violin to take or send it to a reputable expert or dealer in such instruments. The addresses of such dealers can be obtained from the advertising columns of the Etude and other musical publications.)

## Another Imitation.

D. M. A.—I am afraid that your violin is only an imitation Stradivarius, not an original. Stradivarius did not "bury" his name deeply" on the back of his violins, as you say is the case with yours. He always used a label pasted inside the violin and, since these are often imitated, even they are no proof of authenticity. All the marks you describe could have been put on the violin by a clever imitator, artificially, or, if the violin had been much used, might have been caused by actual wear. 2—It will do no good to send photographs of your violin, since in a photograph a good imitation shows up exactly like an original. 3—See advice to owners of old violins at the head of this column.

## Grancino Violin.

S. W. K.—The belly and back of a violin are generally made in two pieces though sometimes in one. You will find first-class instruments made either way. It makes no difference whether or not the violins have been made by a first-rate workman. 2—Mayson, the eminent English violin maker, in his work on violin making, advised making the belly in two pieces, fitted and glued together in the center so skillfully that they formed an airtight joint. 3—Giovanni Grancino (born 1695, died after 1737) was not a Cremonese maker but worked at Milan (Italy). Among Italian makers he would probably occupy a place in the fourth or fifth rank. He made some excellent instruments which I find priced at from \$850 to \$1,800, according to quality, in American catalogues. These prices would no doubt be somewhat lower just at present, owing to the business depression. A leading authority says of this maker: "The tone of his violins is strong, solid and brilliant. The wood he selected was always very original, with rather wide grain. His varnish is very light—almost colorless."

## Learning Violin Making.

T. Y. T., Shanghai, China—Probably the work, "The Violin and How to Make It, by a Master of the Instrument," price eighty cents, would answer your purpose. It can be obtained from the Theodore Presser Company, 1712 Chestnut Street, Philadelphia, Pennsylvania. 2—I do not know of any correspondence course in violin making. 3—You can buy tools, materials, wood, varnishes, fittings, trimmings, and so forth, for violin making, from Tonk Brothers Company, 623 South Wabash Avenue, Chicago, Illinois.

## Start at Once.

J. G.—If you have a good professional and experienced violin teacher in your city, I would advise you to start the violin lessons for your seven-year-old daughter at once. Seven years is not at all too early. Her previous study on the piano would help her in her violin work. She would, of course, start on a small violin, changing to a larger size when she outgrew the smaller one. There is no difficulty in making the change. She should be at home on the larger size in three or four weeks. I cannot tell just what size would be required without seeing the child, as some children are larger than others of the same age. Any experienced teacher can select the right size.

## Learning by Letters.

E. S.—The *do-re-mi* system of reading music, by syllables, is used in vocal music (solfege) and the reading of notes by letters, a, b, c, and so forth, in instrumental music. As you are studying the violin, it would be better for you to learn the latter system of reading. This is not at all difficult. If you practice diligently you ought to be able to read the notes by letter after a week's study, with reasonable fluency. A good way to practice doing this is to write the letters above the notes of any piece of music you are studying.

## No "Best."

M. H.—In justice to its advertisers THE ETUDE cannot undertake to recommend certain violin teachers and certain musical institutions as the "best in the country" to the exclusion of others. 2—The leading violin teachers of the United States compare favorably with the best in Europe; indeed, some of the leading European teachers are now teaching in this country.

## A Start at Forty-Five.

Q. U. T.—To sound correctly, the E string of the violin must occupy a position above the sound-post and the G string above the bass-bar. For this reason, in the case of a

left-handed player, the strings are reversed, and the position of the sound-post and bass-bar in the violin is also reversed. This work costs only a few dollars but must be done by a skilled violin repairer. The top must be taken off and the position of the bass-bar changed. 2—At the age of forty-five you have a very late start, but, while you can hardly hope to become a finished violinist, the progress you describe as having already been achieved proves that you can get a great deal of enjoyment out of your studies. 3—You ought to study the three books of Kayser before attempting Kreutzer; also study Schradieck's "Scale Studies." You can get position work by studying Hofmann's "Practical Method," Book 4. Mazas' "Special Studies" are also very good (following the second book of Kayser). The Fiorillo studies are usually taken up after Kreutzer. 4—It is too early to study concertos. You will have to wait until you are further advanced to study them. 5—I do not know of any eminent left-handed concert violinists, but I have heard quite a few left-handed players who played very well. 6—You will get good experience in bowing from the studies named. 7—By all means get a good teacher if possible. It is an enormous waste of time and patience to try to learn by yourself. You might puzzle over something in your studies for weeks, which a good teacher could explain in five minutes.

## The Late Starter.

C. L. S.—Commencing at the age of eighteen, you may be able to build up a quite respectable technique on the violin, so as to play music of moderate difficulty. You may be able to do even more, if you have very great talent, but you cannot expect to become a virtuoso or to be able to play concertos and difficult compositions, such as comprise the repertoire of concert violinists. As you are to study with a good teacher, he will be able to advise you after a few months' instruction what you can hope to achieve. 2—In justice to its advertisers THE ETUDE cannot undertake to express opinions on modern musical instruments, especially whether they are worth the price asked by the dealers or manufacturers. Your best course is to take out an approval the violin you are interested in, and show it to your prospective teacher. I cannot express an opinion on a violin I have never seen.

## Fleshy Fingers.

I. M. B.—I have known many cases of violinists who were troubled with broad, fleshy finger-tips, which, placed on one string, would touch the strings on each side of the string being played. Certain three or four part chords, especially in the first position, become impossible in this case. I do not know of any remedy for this trouble, as it is impossible to reduce the size of the finger-tips. If I were you, I would take up the study of the cello, in which the strings lie so far apart that the large finger-tips would not bother you.

## The Violin-making Craft.

E. M. G.—As you expect to make a profession of violin making and repairing, I would suggest the following: first, read two or three good books on the history of the violin, also articles on the violin in leading encyclopedias. You will find such matter in your public library. Second, read books on how to make the violin, such as, "The Violin and How to Make It, by a Master of the Instrument." Third, arrange with some good violin maker to study in his shop, under his direction, thus getting a practical insight into violin making and repairing. In time, you might get to be his assistant and later on start up for your self.

It would help you very much in your work if you were able to play the violin at least moderately well, although we rarely find violin makers who are expert players. As you are to spend the summer near Chicago, it might be a good idea to visit a number of violin makers in that city and arrange if possible for instruction.

## An Estimate Necessary.

M. E. S.—Whether it is better to have your old violin repaired or to buy a new one depends on the quality of the old violin and the expense of putting it in repair. The cracks can be easily repaired and the bow re-haired. If there is a violin repairer in your town, or in one adjoining, take the old violin to him and get an estimate on the cost of putting it in order. I can give you no idea of what is best to do, without seeing the violin.

"Music expresses feeling and thought, without language; it was below and before speech, and it is above and beyond all words."—ROBERT G. INGERSOLL.

## Brahms' Rhapsody Op. 79, No. 2

(Continued from page 96)

approach his work: the *spirit* of the rhapsody is there, but it is presented in true classic form. For example, the work under consideration, Op. 79, No. 2, is in the *allegro* or sonata form. There are three divisions, that is, exposition of the thematic material, development of this material and return of the themes with a coda. In other rhapsodies Brahms used the simple three-part song form such as in the Op. 79, No. 1, showing that he really had a more diversified plan for his rhapsodies than had Liszt. The rhapsodies of both Brahms and Liszt are useful in recitals; but they must be placed rightly in the program.

The dedication of the two rhapsodies, Op. 79, is made to Elizabeth von Herzogenberg who was the wife of a very estimable composition teacher, Heinrich von Herzogenberg, in Berlin. When Elizabeth was a young girl she studied piano with Brahms who fell in love with his charming and talented pupil. The great master was probably rather slow in such things as marriage proposals; so von Herzogenberg won out.

In the tempo mark of the composition, Op. 79, No. 2, *Molto passionato*, a spiritual meaning is indicated, and this beautiful piece becomes as much a ballade or story as a rhapsody. The triplet rhythm which accompanies the motives runs the entire length of the composition, with of course other rhythms entering at various stages. This is what makes Brahms one of the most difficult composers to perform, for his compositions involve perfect rhythmical control on the part of the player. The entire thematic material is contained in the first part up to the repeat and consists of four characteristic motives. The first motive is contained in the opening four measures:



Notice how the composer requires at the beginning and later on a clever crossing of the hands, dividing the theme between the two hands. A certain emphatic treatment is necessary, a dwelling on each note of the melody. If done in a superficial way, the deep character of the music is lost. The great bass notes must be played with sufficient importance in this piece as well as others of Brahms. It might be well to remind oneself that the father of this composer was a double-bass player.

In the following five measures we have a secondary motive of staccato octaves in the left hand and staccato chords in the right:



A certain desired plasticity is obtained

here if the player is careful not to contract the muscles too rigidly.



The four measures here given unfold a lovely (secondary) theme marked *mp*. This is more tender in character and prepares us for the second principal theme which, according to our *allegro* form, is in the dominant, D minor. This has all the atmosphere of the playing of a bard of ancient times, plucking the strings of his harp and recounting his adventures by a very dramatic song. This is marked *p* and *mf* (*mezzo voce*) and must have a mysterious beginning as follows:



Notice that there are really two themes in this part, one in the upper part of the right hand and a counter theme in the left hand. Does not this show the polyphonic character of Brahms' music? The triplet figure in the right hand must be kept steady against the dotted rhythm of the left hand throughout these phrases until the last two measures before the repeat sign. These two measures form an appropriate end to the first part:



And now comes the glorious development section with its juggling of motives in the various keys—a veritable kaleidoscope of tonal colors in flats and sharps. A most remarkable treatment of the triplet figure beginning *ppp* in G minor carries us along twenty-one measures to the return of the opening theme, all the time using a part of the principal motive, thereby hinting its return. This is a master stroke and shows the composer's imagination and skill.

In the final section we have to notice how beautifully the motive of gentler character is introduced and, as is called for in the sonata form, comes in the tonic, G minor. Likewise the second theme comes now in the tonic G minor, beginning as before *mezzo voce* and ascending to a climax from which a coda of eight measures descends during the first six measures to a *pp*, with the final chords *ff*. In this descent of tone, the rhythm changes first from triplet eighths to duplets, then to triplet quarters and finally to even quarters. Practice this section first with separate hands, employing if necessary a metronome (*alla breve* or two half-beats to the measure).

There is no doubt that the musical thoughts in this rhapsody came to the composer as inspirations, and he has shown

(Continued on page 137)

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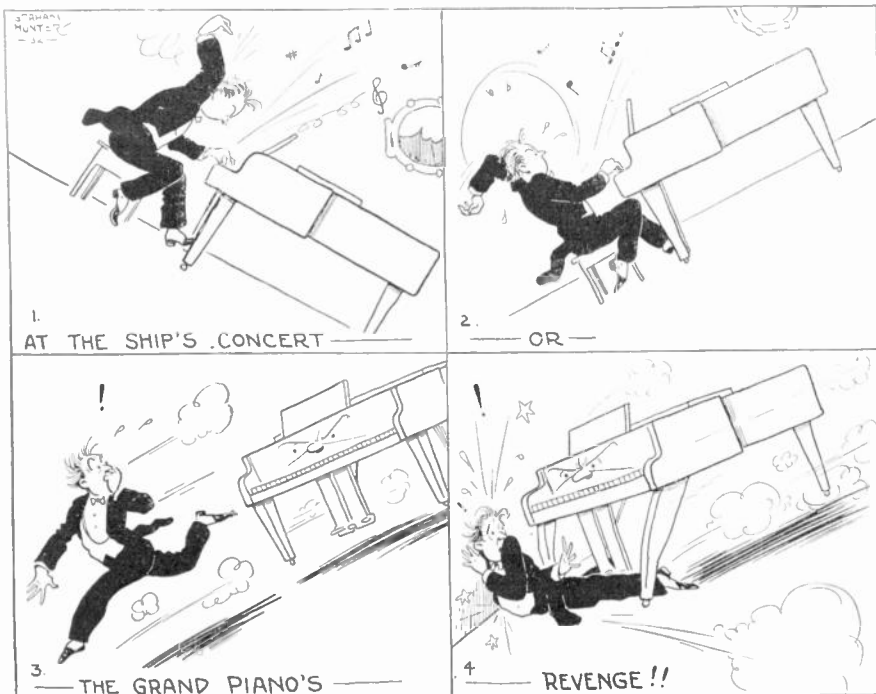
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## "Too Old to Learn"—When?

By C. A. SCHEINERT

MANY WHO love music and wish they could play feel that they are "too old to learn" after they have reached middle age.

A man named Smith came to the writer and asked, with some embarrassment, if he was "too old to learn to play the violin." A young looking man about forty-five years of age, he had nursed the love of music and the desire to play the violin since his childhood days. But conditions in his life had prevented his starting the study of music. Now—was he "too old" to learn? Hearing this expression from doubting friends he held his desire down tight in his heart, not trying to give it expression, until one of his friends asked him for a loan of twenty dollars and gave him a violin for security.

On this violin Smith ventured, secretly, to try to play. The desire burst into flame. He wanted instruction. That was in September. Instruction was quietly given until May following. Then he played, not only for his own employment but also for the pleasure of his friends—those who had been so doubtful! Pieces we all love he plays, for them and for himself. A friend of Smith's took up the violin, a man with grown children. The two pals now "tune up" together, spending happy and profitable evenings in this way. "Too old to learn?" It is a picture to kindle one's heart to see that man, violin in position, croon happily as he plays. No lonely evenings for Smith now!

Thinking, reasoning brains to appeal to make the instruction of adults easy and interesting to the teacher. None of them wants to wrest the crowns from Kreisler, Elman and others, but they all do care for music and want to express themselves and their love on their favorite instrument, generally the violin for men, the piano for women. Any teacher of much experience on the piano can tell of the grandmothers who have started the piano, perhaps solely

as an encouragement to a young grandchild, and who have learned to play hymns, old-time airs and other of their favorite pieces. "When a musical instrument is near, one need never be lonely, if only one can play it a little!" is the way one white-haired grandmother expressed herself and declared her freedom from the fear of lonely hours huddled in a chair in a corner!

### Pleasure for the Amateur

MANY YOUNG students never attain great proficiency, and yet they profit by their study. So why should middle-aged or older men or women deny themselves the pleasure to be derived from music? Their brains, trained to concentrate, will learn more quickly than children's. Technical difficulties will, however, be a greater stumbling block. But did you ever hear an "old-time" country fiddler? He is not young—yet his fingers, hardened and toil-worn, move with surprising ease. If a certain stiffness is insurmountable it must be remembered that the great majority of the pieces loved by the people are not technically difficult, but rather melodious. Of the especially difficult numbers, easy arrangements are to be had.

If the music played, or the manner of playing it, is not exactly that of Kreisler or of Paderewski, why worry? One is not trying to imitate them; one is searching for a means of self-expression and a better understanding of music, so that he may better appreciate the music of the concert-stage, which ordinarily has to be studied to be understood. So now for study, and the preparation to play. A Beethoven Concerto, indeed, might better not be attempted. But say the goal of achievement is only *Just a Song at Twilight*. Is not this naturally, after all, one of the favorites of those who are approaching life's sunset? The thing to remember is, as long as the desire is there, one is never too old to learn.

## Story Pieces

By MARY CULLEN

In selecting pieces for children to learn to play on the piano, the wise teacher chooses "story" ones whenever possible. The following list of suitable compositions with a few stories to illustrate has been thoroughly tested with pupils.

One of the best of these pieces is the piece, *A Curious Story*, by Stephen Heller. Not only is this piece excellent for acquiring lightness of touch and freedom of arm but it also gives unusual opportunities for expression. It can be taught to adult students as well as to children with equally satisfactory results.

The story begins this way. A boy has been sent on an errand to a near-by town. He is carrying important papers to a lawyer who must have them quickly. So he uses his bicycle in order to make speed. We see him briskly riding along the road (measures 1 to 16). At this point he has to push up a small hill; so he pedals a little harder and quickly arrives at the top (measures 17 to 24). Now he discovers a steep decline before him; so he gayly coasts down (measures 25 to 40). Then, arrived at the bottom of the hill, he begins pedaling again, rapidly continuing his journey (measures 41 to 64).

The story now begins to be mysterious. The pupils themselves may be asked to suggest possible happenings (measures

65 to 72). Has some one met the messenger and attacked him or stolen his papers? Evidently he has been much disturbed, for he keeps trying to mount his bicycle and get on with his mission (measures 73 to 80). Finally he succeeds, and off he goes whistling a tune to keep up his spirits (measures 81 to 96). The last thing we see is a cloud of dust as he disappears in the distance (measures 97 to end).

The next story is written for Mozart's *Minuet* from "Don Giovanni." This is told as relating to George Washington and Martha Washington. I describe how they were dressed for the ball, he with his powdered wig and satin coat, his buckles on his shoes and his sword by his side, she with powdered hair piled high on her head, a white satin ball gown and, of course, her fan. He bends over her requesting the honor of a dance. The music begins with stately measure and they step gracefully through the minuet, pausing at such measures as 7 and 8 and 15 and 16, for Martha to sink down in a low curtsy, while George bows from the waist in courtly fashion. The dance finishes with measures 47-48, and we are sure that George Washington conducts his partner sedately back to her seat, bowing over her hand as he does so.

## QUESTION AND ANSWER DEPARTMENT

Conducted by  
ARTHUR DE GUICHARD

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

**Nocturne in F<sup>♯</sup>, Chopin.**

Q. In the repeat of the Tempo I, five measures after the "Doggie," how should the melody be played? Are there two "d's" or three? I have heard it played so often with only two; but my master insists that the printed copy of the music (a Peter's edition) which has three is the correct form. Is Peter's correct?—M. B., Burlington, Massachusetts.

A. There are several editions of this much-played Nocturne, but the only correct one is the Peters. Indeed, you may rely upon Peters for Chopin's works every time. Therefore play the measure in question: b, a-sharp, f-double sharp, d (all sixteenth notes) and three d's (one a sixteenth note, followed by two staccato eighth-notes).

**Interpretation of Signs.**

Q. When a turn is written over double notes

Ex. 1



is the top note only affected? I find so many turns like this in the Czerny "One Hundred Progressive Studies." Then again, how should the following be played?

Ex. 2



And when a "hold" is placed over a "trill" note, how is it to be observed?

Ex. 3



This is an example of the confusing kind. I do not know whether to hold my first or last trill note, if either.—M. T., Charlotte, North Carolina.

A. As a general rule, this turn (Ex. 1) is for the upper note only. In this case, the turn is applied to the note "B" only, while the under note is struck and held and the turn on the "B" is struck simultaneously with the underneath note "G." If it were intended to be played as a double trill, it would and should be so printed, thus:

Ex. 4



At Ex. 1 you find an octave to be played tremolo and continued the same as long as good judgment may require; at Ex. 3 the note G is to be trilled for as long as you think the good interpretation may require. Neither note is to be held; the pause means to continue trilling as long as good taste dictates.

**Is Russian Music Barbaric?**

Q. A number of my musical friends, both amateur and professional, delight to "poo-poo" me for my predilection for Russian music. They pretend that even the Church condemns the practice and custom of vocal music as serving to propagate pagan traditions. Even the word "musician" was employed as an insult. The priests of the thirteenth century censured the use of vocal music putting forward the idea that it was developed during the Tartar invasion as a chastisement, by heaven, to punish the Russian people for its profane musical amusements. In the thirteenth century a ukase ordered, in Moscow, an auto-da-fé of all musical instruments. What is there that is true in these statements?—C. R. Dachkov, St. Petersburg.

A. Unfortunately, it is all true. "Unfortunately," because it has retarded the musical growth of an essentially musical people for a period of several centuries. Very fortunately, however, the Czars did not hold the same opinions about music as the patriarchs. In fact, Alexis Michailovitch allowed, in 1672, theatrical performances by a German company of musicians, with orchestral accompaniments; Peter the Great, himself, led his people in gay songs at public meetings; Peter II condescended to learn the violin; Anne founded an Italian Opera and Alexander I a French Opera. In this way the world of literature also became intimately associated with the musical growth. Soumarokov wrote the text for "Céphale et Procris" for Araya in 1755. Lomonossov constructed, for Raupach (for whom Soumarokov wrote the text for an "Alecste"), an oratorio on the "Psalms of David." A wonderful start had thus been

made. Musicians became also poets and poets became musicians; Matinski and Gorchakov, Ponchikine, Pisenski, Allabiev, the composer and author of operettas and popular songs, Serov wrote part of his libretto for "Judith"; and Moussorgski composed the text for "Boris" and "Khorantchina," also the melodies for numerous songs. But enough has been said to prove that Russian music is not a "fad," "here today and gone to-morrow." No, it is "here to stay"—a vigorous, original plant, putting forth original melodies with original harmonies and orchestrations which depict another people with their exotic coloration. This Russian development in music is very much worth our while to study and to follow in its further development.

**Contented Correspondent with Growing Enthusiasm.**

Q. I have received the last ETUDE. Thank you for your very encouraging remarks. I will keep right on with my bit for music. You have omitted any reference to "he played the statue squarely in the orchestra" but I see you are very busy with questions just now, so will "bid a-vee." I heard Jose Iturbi yesterday in the Mozart Concerto—that most amazing piece, most beautifully played. Those wonderful old masters. So fresh and young to-day. Miss L. B. R., Mt. Airy, Philadelphia, Pennsylvania.

A. Your enthusiastic "few words" were very welcome. "Thank-you." We like to know that our efforts are appreciated.

Q. "What is a voice? How many kinds of voices are there?"—F. Johnson, Newport, Rhode Island.

A. Musically speaking, voice is the sound produced by the vibration of the two ligaments (called "vocal cords") situated in the larynx, the vibration being caused by the passage of the breath, from the lungs, between these cords. Humans possess two kinds of voice: speaking and singing voice. By "humans" is understood men, women and children. The whole difference between them exists in the texture or nature of the ligaments; man has the thickest ligaments; woman has less thick; and children have the thinnest. It will thus be seen that vocal compass (the height or depth of vocal range) depends upon the consistency of the ligaments. This very important matter will be considered in *extenso* in a future article on voice training and management.

**To "Staccato" or Not to "Staccato."**

Q. As a reader of THE ETUDE Magazine, will you kindly tell me how to play "staccato" notes that are tied together? There are a number of them in the Allegretto ("Symphony No. 7," Beethoven), and every now and again I run across them in other pieces and am puzzled as to just how to play them.—Mrs. E. A. H. Vale, Oregon.

A. The notes of the Allegretto of the "Seventh Symphony" of Beethoven, about which you inquire, are not "tied" but "slurred." The fact that each note under the slur has a dot over it indicates that each is to be sounded separately from the other, so that anything like a tie becomes impossible. This slur over notes with dots over them indicates what are usually termed "slurred staccato" or "portamento" notes or chords. In this case they are mostly chords. With a slur over the staccato mark, the note or chord receives about one-half of its usual time, and the hand is then lifted lightly from the keys, with something of a "wiping" motion, so that the ending of the tone is not abrupt but smooth and elegant.



In (a) and at the asterisk the two hands would move identically; while at the asterisk in (b) the sensitive ear would ask for a little more singing of and dwelling on the b's of the right hand than in the case of those in the bass.

**What is Tone?**

Q. What are the chief attributes of a musical note or tone?—C. Fontaine.

A. Pitch, intensity, duration. Pitch is the relative height or depth of sounds (tones). "Intensity" is power, *forte* (f), loud, *mezzo-forte* (mf), half-loud (and therefore half-soft); *piano* (p), soft; *sfz* (sfz), with force; *piu-forte* (pp), softest possible. "Duration" is the relative times of the various notes, or rests—as whole, half or quarter-note, and so forth.

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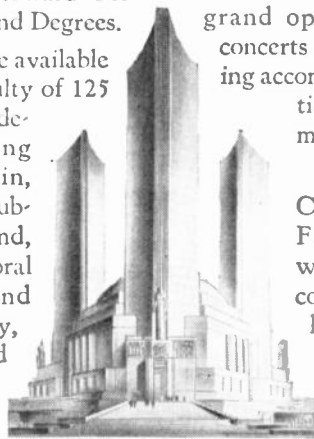
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## VOICE QUESTIONS

Answered  
By FREDERICK W. WODELL

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

### Coloratura Characteristics.

Q. What range of voice must a "coloratura soprano" have? How often is it necessary to take a voice lesson? I have had some like H. Radio, The Glow worm, and so forth, from the beginning. How is the best way to recognize a good teacher?—T. M.

A. Operatic music written for the "coloratura soprano" runs from about middle C to the E<sub>5</sub> or F above "high C." This voice is characterized by its high tessitura (average range of pitch), flute-like quality, and agility. We do not expect from it much in the way of emotional tone-coloring. It has always been a favorite type of voice with the masses and many critics, when used with technical skill and artistic mastery. Patti, Melba, Sembrich, Galli-Curci, Lily Pons may be taken as examples of the "coloratura soprano" artist. A "lyric soprano" sometimes shows much of the facility of the "coloratura" in the delivery of high notes and florid music. There are individual differences in breadth of tone, general tone color, and in fluency of delivery among "coloraturas." Master your long middle range for artistic singing and the extremes of pitch will be yours when you need them. The ideal number of vocal lessons a week is six. Under pressure of impending performances these may be increased for a time to two daily. In the beginning of study the more often the pupil meets the teacher the better. It is so easy to forget instructions between lessons, and practice wrongly, which means making progress backward. Three lessons a week often give good results, particularly where the student is intelligent and means business. Especially clever and persevering students have made satisfactory progress with but two lessons a week. One lesson a week—well, in such case, it is a very long time between lessons. As to your third question—find a teacher who, for a series of years, in the same community, has taken average voices from the beginning and led the singers to the acquirement of the ability to sing with musical tone-quality, intelligibility, and some degree of expressiveness, and you have a good teacher. As one swallow does not make a summer, so one good pupil does not prove a teacher to be an effective instructor. A few persons possess naturally good voices, and a gift for singing. Some teachers of considerable fame have gained their reputation mostly through pupils who were naturally highly endowed or had really learned to sing in the studios of other teachers. So use your common sense when choosing a teacher.

### The Young Vocalist.

Q. A little pupil now in her thirteenth year has been studying piano with me for almost three years. Recently she manifested an interest in singing. I tried her voice and found, to my astonishment, that she could reach high C, two octaves above middle C, with considerable ease and clearness. Of course her approach was faulty, but her tones were clear and accurate. Is she too young to take up vocal study? I realize it is very easy to ruin a voice at that age. I studied after I was twenty, when the training could do my vocal organs no harm.—F. H.

A. So many voices have been injured through the eagerness of parents and unwise friends to have children "study voice" and sing selections which were beyond their physical, mental and emotional powers that one's first thought is to recommend that your little pupil be allowed to keep on with her piano work and to study sight singing with light voice and within a restricted compass, for a considerable period, before taking up the serious, systematic study of vocal technique and the art of singing. However, your letter shows that you hold the correct attitude toward this problem and will realize that much depends upon the present physical, mental and musical development of the young lady and upon the type of vocal instruction she receives.

The first duty of the vocal teacher of a young person is to discover the normal, natural, conversational weight, and the true, individual quality of the voice, and then to plan instruction so as to conserve its present good qualities. Sweetness, clearness and steadiness of tone are the principal items to be worked for. Let power and extensive compass await that ordinarily apparently slow, yet certain, development which comes with the physically easy and tonally agreeable use of the child voice. The fact that the girl can to-day intone the "high" C means little. She must be taught that the working range of the "high" soprano lies, generally, between middle C or D and the second G above. Let the young girl sing—certainly, scales and arpeggios, with normal "conversational" weight of tone, using the vowels upon which she can now show the best quality of voice (the others later) and with a smile upon the face and in the sound. There may be a bright smile, or a sad smile, or one of many possible degrees of brightness or sadness, delight or tenderness. Songs also may be

used, but in text and music they must be such as are appropriate for the child nature and voice. There is no lack of this kind of song, many with texts dealing with the more agreeable aspects of nature, and the lighter expressions of human affection. As a beginning, the following list is suggested: Little Sandman, Brahms; The Four-leaved Clover, C. W. Coombs; Ho! Mr. Piper, Pearl Curran; Roses Everywhere, L. Denza; Roses after Rain, L. Lehmann; A Bedtime Song, E. Nevin; Such a Little Fellow, Wm. Dichmont.

### Radio Singing.

Q. When broadcasting should one play or sing more loudly than usual or just as when singing or playing in an ordinary auditorium?—R. E.

A. Sing or play "as usual" (perhaps somewhat less, rather than more, loudly). Show, as a singer, the clearest, most agreeable, steadiest, most natural, unforced tone possible. Do not attempt to "put on" a voice. Beware of over-blowing the tone, especially as the pitch ascends. Ponder the words of G. Oscar Russell, Ph. D., in "Speech and Voice" (1931), referring to vocal tone: "Loudness or intensity is caused by the relative amount of energy which backs up or propels this train of (sound) waves." And, "We need only note that as the pitch goes higher it takes less height or excursion in the wave to produce the same loudness."

F. Bonavia Hunt, London music correspondent of the New York Sunday Times, said recently: "The microphone can both reduce and magnify tone. In this instance the interpreter of the tenor part (of an opera) was hardly audible in the studio; the mass of 'listeners-in' heard an apparently thrilling singer."

### Seventeen and Voice Unchanged.

Q. My ambition in life is to be a concert singer. I am seventeen years old and have a soprano voice. I have no power whatever and a certain professor told me that I had a voice much younger than myself, and that, as I was at the stage when my voice should change, of course I had no power. That was several months ago, when I was only sixteen, but I still have no power and am very short of breath. Are there any voices that never change, and do you think with this late start I shall ever be able really to sing? The professor told me that at that time my voice was too young to be trained but that I should wait until I was seventeen. I feel so discouraged, because yesterday I was seventeen and I feel that my voice is still as it was.—G. K.

A. For your encouragement, please remember that you will be "seventeen" for nearly a year yet, and that much may happen to your voice in the next twelve months. Some voices have shown little evidence of a "change." In the girl's voice, the change is seldom so marked as in that of the boy. One may start the serious, systematic training of the voice at seventeen, or even sometimes later, with good prospects of success. It depends upon circumstances. It is better to start somewhat late, rather than too early, risking overworking the young vocal organ. One thing you tell us, namely, "I still have no power, and am very short of breath" suggests that your "attack" (start) of tone is faulty. You can have no true "power" until that is right. When endeavoring to sing, do not try for "power." Abandon that thought for a while, and try for clearness and sweetness of tone. Particularly clearness. Be sure not to "push" the breath forward. Let your only effort on beginning to sing on the vowel (and this a very slight one, physically) be to keep the top of the chest from falling, and the little soft place just under the breast bone from jumping spasmodically inward. Try five light staccato starts on easy pitches a few times, for several practice periods daily, finishing each period with sustaining the last (fifth) vowel for several beats. Staccato practice must NOT be overdone. Get a good teacher as soon as possible. The old Italian teachers had a saying: "Work for quality and power will come." And remember that "Rome was not built in a day."

### Accredited Courses.

Q. I wish to study for a teacher's diploma in singing in one of the Chicago music schools, but have been told that I must be careful to select a recognized school, or my diploma will be of no use to me. I want a diploma that is recognized in any State as coming from a school of standing. Will you be so kind as to advise me in this matter?—F. M.

A. There are in Chicago several Schools of Music which are members of the National Association of Schools of Music. Particulars as to which schools are members may be had from Mr. Burnet C. Tutthill, Secretary, 2209 Auburn Ave., Cincinnati, Ohio. The schools in this Association are obliged to meet certain requirements as to plant, faculty and courses, and are subjected to periodical official inspection.

## Cloud Dreams in Elysium

(Continued from page 82)

"With Wagner the question of dressing was a real ceremony. His dressing gowns have become known throughout the world. People have tried to prove, through this, the emptiness of Wagnerian art. Wagner designed his own suits, his velvet jacket and the so-called Wagner *beret*. Each one of these he kept faithfully for years. The various houses in which he worked in every town to which he went (and in how many towns did he not go?) were decorated in the most wasteful, luxurious fashion. The wall covering of red damask, the soft carpets, the expensive lighting fixtures and the garlands of roses frescoed upon the ceiling and over his bed, all these gave him the necessary atmosphere in which to work. 'Exaltation,' he himself called his ordinary way of feeling. Whereas most of the composers considered the evening and night the best time in which to work, he was able to compose only during the morning and until the early afternoon. Of course this consisted only in writing down what he had carried in his mind for a long time previously.

"Beethoven needed nothing of this luxury. The picture, as we see him, walking during a storm in the springtime, through the streets of Vienna, growling and thinking, and stopping to sketch a few notes, shows us the real Beethoven. He needed nature, unmindful if it were sun or storm, spring or the cold fogs of winter. There, where he did not need human companionship, he

would forget himself. When he was composing his 'Missa Solemnis' he ate and drank nothing for days. When working he was entirely possessed by it. One day a friend visited him when he was standing in the utmost negligee in front of his washstand, pouring pitcher after pitcher of cold water over his hands. Suddenly, with rolling eyes and fearful growling, he ran to the table to write down a few notes. Then he continued this strange procedure, growling all the while, until the room flowed with water. During the last years of his life his home was in a continuous state of disorder. But let the person who dared to interrupt him in such a scene beware! These were the hours of his deepest meditation.

"It would be easy to continue writing down more of these curiosities of our great composers. One needed the loneliness among the mountains; another needed to be among busy people; a third one's fantasy remained stagnant if he did not surround himself with vanities of the strangest kind. By taking them all as they were, they still remain to us a mystery. We must kneel down before their greatness and we should never dare to think that we might change them; because, as Wagner himself said in one of his most profound statements, 'They understand from us only what we have in common with them; they do not understand how little this is, or that this is almost nothing of us.'

## Hocus Pocus

By FLORENCE LIPKIN

Did you ever go to a vaudeville show and watch the magician at his tricks? With a few passes of his magic wand and a few mysterious words known only to the initiated he accomplishes wonders at which we can only gape and stare in amazement.

He is not the only one who can do such wonderful things! Each boy and girl who plays the piano can be as great a magician in his own way—and I am going to tell you how!

The materials are a right hand, a scale and a piano. Say you are playing the scale of G major (though any other scale will do as well). Play the "g" with your thumb. Now watch carefully! Play the "a" with your second finger and, at the very same time, say the magic words, "Hocus Pocus." Presto! the thumb disappears completely under the hand! Just like that! The arm does not even move,

because, if it does, it will give away the secret.

Then you play the "b" with your third finger. Well, well, well! What have we here? If it isn't the thumb again, all ready to play "c"!

Let's try the trick again. Play "d" with your second finger and say the magic words. Look! The thumb has disappeared again! But this time we do not see it until after we have played the "f" with the fourth finger, and we find the thumb waiting for us on "g."

The left hand does exactly the same thing going down the scale. Is it not easy? Do not forget the magic words—but do not ever, ever say them out loud, because then everybody else will hear them and learn how to do this trick, too. That's a secret between just you and me—and the piano!

## How Germans are Doing It

(Continued from page 79)

the proper guide in the domain of tones. Your services will be appreciated by the entire German Nation.

### AND NOW A WORD TO THE YOUNGSTERS:

"Harden your bodies through noble sport; but, believe me, football is not the highest goal in life. If you, after a brief play and hard fight, are assembled together, then take your instrument in your hands and sing a song. Wherever there is music and a song to be heard, you can feel sure real friendship will form itself among you.

### AND NOW ALL OF YOU, CULTIVATE GERMAN HOUSE AND FOLK MUSIC."

Unquestionably it will pay American teachers to adopt any of these ideas and to apply them in their work. America has, of course, done a great deal of publicity and propaganda work along similar lines; but we never can have too much effort in this direction.

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## Playing Radio

By MARION BROWNFIELD

### George Washington and Music

By ANNE DEE

WASHINGTON is said to have been very fond of music and to have shown some skill in playing the flute.

Probably after he retired to private life he had time to devote to whatever gave him pleasure, and music was surely one of his pleasures.

In 1788 Francis Hopkinson, America's great statesman and Washington's friend, wrote eight original songs and sent them to Washington with a letter of dedication, which closed with the following paragraph:

"However small the reputation may be that I shall derive from this work, I can not, I believe, be refused the credit of being the first native of the United States who has produced a musical composition. If the attempt should not be too severely treated, others may be encouraged to venture on the path yet untrodden in America, and the arts in succession will take root and flourish amongst us."

In reply to this letter of Francis Hopkinson, Washington said in part:

"We are told of amazing powers of musick in ancient times, but the stories of its effects are so surprising that we are not obliged to believe them unless they had been founded upon better authority than poetic assertion . . . If they could soothe the ferocity of wild

*Jan. - Dear Sir  
Your work had 'and  
very elegant  
G. Washington*

GEORGE WASHINGTON'S SIGNATURE

beasts by their musick, could draw the trees and the stones after them, I am sure that your productions would have had at least virtue enough (without the aid of voice or instrument) to soften the ice of the Delaware and Potomac.

"But, my dear sir, if you had any doubts about the reception which your work would meet with, you have not acted with your usual good judgement in the choice of a coadjutor. I can neither sing one of the songs nor raise a single note on any instrument to convince the unbelieving. But I have, however, one argument which would prevail with persons of true taste (at least in America). I can tell them that it is the production of Mr. Hopkinson."

It's lots of fun to play radio! Bobby and Jean had visited a real radio station; so they knew just how programs were broadcast.

"Let's pretend our living room is the studio of a real radio station," said Jean to her brother one Saturday morning. "What station shall we call it?"

"Station BJM," said Bobby. "Don't you see?" asked Jean. "'BJM' means 'Bobby Jean Meadows'—our names put together."

"Fine!" said Jean. "Now we'll need a megaphone to broadcast with—"

"No, you mean a microphone. Don't you remember at the real broadcasting studio how every one stood up before a microphone?"

"How would this be for a microphone?" Jean ran towards the piano and brought back the music stand that held Bobby's violin music.

"We'll pretend it's round at the top," said Bobby. "And I'll be the announcer." He stood before the music stand and pronounced carefully. "Station BJM, Bob Meadows announcing—"

"What are you going to announce?" asked Jean.

Bobby looked around the room and saw the clock. Then he turned to his new microphone and said, "Ten minutes and two seconds past nine o'clock. Correct time. Courtesy of our studio—"

"Oh," said Jean, "that's just the way an announcer says it. But we must have a real program. I tell you, Bobby! Let's go and invite all our friends to come and help us."

The Parker twins said they couldn't do anything. But Bobby and Jean said, "Then you be the audience. We'll have seats, the way they do in a real radio studio, for visitors!"

Mary Caroline, Jean's best friend, came along and promised to speak a piece. Jack Archer, Bobby's chum, could play the piano. Amy Nelson said she could play a

quarter hours on Station BJM?" asked Jack Archer.

Jean thought for a minute. "Mother won't care if we borrow the chimes from the dining room," she said. "Jack, will you strike the chimes every time Bobby says the call-letters, BJM, at the end of programs?"

"Now, folks," said Bobby, "let's plan our programs!"

"How would it be to call the first fifteen minutes 'The Children's Musical Hour'?" asked Mary Caroline. "Jack can play the piano first; so he'll be ready to strike the chimes at the end of the program. Then Jean and I will play our duet."

"Somebody ought to sing," said Amy Nelson. "We don't want all piano music."

"You sing our school song," suggested the Parker twins who were the visitors at Radio Station BJM.

"I will, if the rest of you will sing with me," said Amy.

"We need one more number to fill out," said Jean. "Bobby, you play a violin number!"

"Then I'll play between the two piano numbers," said Bobby, "so I can announce! Now we'll begin: Station BJM. We take great pleasure in presenting to our radio friends a 'Children's Musical Hour' this morning. Mr. Jack Archer opens with a piano solo, *Minuet in G*, by Beethoven."

Jack went to the piano and played the minuet, the rest of the children sitting with the Parker twins and pretending they were visitors. When Jack finished, Bobby announced in the microphone, "Next Mr. Robert Meadows plays for us a violin piece named *Melody*." Bobby stood before the microphone as Jack sounded "A" on the piano for him, then played his piece.

"Now," he said, "Miss Jean Meadows and Mary Caroline Smith will play the duet, *Hungarian Dance*. The composer is Brahms." When they finished, Amy Nelson, with a ruler for a baton, grouped all the children, including the Parkers, around

the microphone.

"Our school song concludes the 'Children's Musical Hour,'" announced Bobby. And as soon as the song was finished and Bobby said, "Station BJM," Jack Archer



How are you going to mark off the

the microphone.

(Continued on page 143)

### The Violin and the Strings A Fable

By NANCY D. DUNLEA

A certain violin, which played in an orchestra, fell to praising itself, to the discomfiture of the other instruments.

"I carry the melody in this orchestra," bragged the violin. "That is why I am called the First Violin."

Thus it happened that the violas and the cellos and the flutes and the horns and the rest of the instruments took counsel among themselves.

"Let us wait," they said. "Time will tell whether that violin is the most important instrument in the orchestra."

So the violas and the cellos and the flutes and the horns and the rest of the instruments played their parts in the orchestra without boasting about it and doing their very best.

In the course of events, the Conductor of the orchestra turned toward the audience of school children who were listening to the concert. "My friends," he said, "you will observe that while the violins play a very important part in an orchestra, the support of the other instruments is required also. Sometimes the violins take an unimportant place in the orchestra and some of the other instruments become the most important for a while. In this next piece you will notice that the flutes and the clarinets carry the melody, while the harp and the cellos play the accompaniment. Thus you will see that in music, as in life, it may be just as important and beautiful to play an accompaniment as a solo."

And that violin, hearing the other instruments carry the melody while the harp and the cellos had the honor of playing the accompaniment, sighed gently and said, "I thought I was indispensable, but now I find that other instruments can take my place. Well, I see now, *coöperation* is the watchword, not *jealousy* nor *pride*."

And in music, as in life, *coöperation* is the watchword which brings beautiful results.

### Ode to the Metronome Double Acrostic

By FRANCES TAYLOR RATHER

My friend, I hold you in esteem:  
Each day you make me work with care  
To be more skillful in my art.  
Repairing where I need repair.  
On all my work you help me so:  
Not letting me rush blindly on,  
Offending all with mad tempo.  
My friend, in single work, or team,  
Efficient guidance is your theme.



## JUNIOR ETUDE—(Continued)



## Famous Operas

No. 17

## GÖTTERDÄMMERUNG

THE last opera in Wagner's great series of four, called "The Ring of the Nibelungs," bears the formidable name of "Götterdämmerung" which is generally called in English "The Dusk (or the Twilight) of the Gods."

It opens with a prologue, when Siegfried, after having rescued Brünnhilde from the fire-encircled mountain, departs in search of adventure, leaving her the golden ring as a keepsake, while he takes her horse, Grane, as his parting gift. (Review the story of Siegfried's rescue of Brünnhilde in last month's JUNIOR ETUDE.)

After leaving the mountain Siegfried proceeds to the castle of Gutrune on the banks of the river Rhine. Gutrune is a sister of Gunther, a prince of the Gibichungs, a race similar to the Nibelungs. Their half-brother, Hagen, wants to get the golden ring for himself but he needs Siegfried's help to get it back from Brünnhilde. He decides to give Siegfried a magic drink which will make him forget all about the beautiful Brünnhilde and how he rescued

hilde, must die, but is considered invulnerable. Brünnhilde, however, hints that he is not invulnerable if stabbed in the back, and the crafty Hagen and Gunther decide to accompany him on a boar-hunt and make his death appear accidental.

The next day Siegfried goes wandering about in the forest hunting the wild boar and once more comes upon the banks of the Rhine. The Rhine Maidens appear again (as in the first opera, "Das Rheingold") and demand that the precious bit of gold be restored to them or he will die that day. But Siegfried merely laughs at their threats.

Soon the others come through the forest and join Siegfried, preparing for the hunt. Siegfried, having recovered from the effects of the magic potion that made him forget the past, entertains them with his story of how he learned to understand the bird-songs, how the birds told him about Brünnhilde on the mountain and how he rescued her. Hagen, having made up his mind to the treachery of killing his companion, tricks him into turning his back and stabs him.

Siegfried's body is carried in solemn procession to the palace of Gunther, his finger still wearing the golden ring which Hagen tries unsuccessfully to steal from his hand.

Brünnhilde, in a tragic scene, comes forward and orders a huge pyre to be built on the river bank to burn the hero's body. After it is lighted she puts the ring on her own finger, jumps on her horse and rides into the flames, calling on the Rhine Maidens to recover the ring from the ashes. The waters of the Rhine overflow their banks, carrying the mermaids on their waves, and flood the hall of the palace. At last the golden ring—which has caused much trouble and brought bad luck to each of its possessors—is restored to the Rhine Maidens, the rightful guardians of the gold, from whom Alberich originally stole it.

And thus ends the long and complicated story of "The Ring of the Nibelungs," which Wagner tells in these four operas, "Das Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung" (in THE JUNIOR ETUDE for November, December, January and February).

If you have not yet had an opportunity of attending a performance of these masterpieces of music drama you surely will some day, and the more familiar you become with the complicated stories and beautiful music the more you will enjoy and understand these operas when your opportunity comes to see them performed.

You can hear some of the music of "Götterdämmerung" on Victor record, No. 9007, and the powerful *Funeral March* on No. 9049. The closing scene is played by the Philadelphia Orchestra on No. 6025. Also selections from the opera are on Nos. 7107, 6859, and 6860 Victor, and on Columbia No. 50223D.

DEAR JUNIOR ETUDE:

Our teacher organized a club of eight members, all players of stringed instruments. I and three others play violins, and three others play cello. We meet every week at our teacher's house. We hope as the days go by to multiply and develop into a fine orchestra.

From your friend,  
TOBIAS FRANKEL (Age 12),  
New York.

## Playing Radio

(Continued from page 143)

struck a fine little melody on the chimes.

"This is fun!" said Jack Archer. "What program shall we do next?"

"I think we might plan some different things," said Jean. "How would a novelty program be?"

"I could play the harmonica," said Ted Grant, who had not performed before the microphone.

"Yes," said Bobby, "you play the harmonica! You can play some patriotic airs, can't you? And say, Billy, you play Aloha on your ukulele. Will you?"

"We didn't have the piano and violin together," said Jean. "We could put that on our novelty program. Shall we play O Sole Mio that way?"

"Yes," said Jack, "and somebody could play the piano with the ukulele, too. But I know what would be better!"

"What?" asked Billy and Amy at once.

"Somebody whistle with a piano accompaniment!"

"I can whistle," shyly said one of the

Parker twins. "I can imitate some of the birds."

"Fine!" said Jean. "Can you whistle any Indian tunes? If you can, I'll play the piano with you and we'll have a good Indian number."

"I tell you what," said Bobby, "let us get busy right now and rehearse for next Friday night's concert and invite our Fathers and Mothers to visit this radio station."

"That is a good idea," chimed the others.

"Jean, you plan the program. Write it down on paper so that we'll know just what we are going to rehearse, and then we'll get busy."

"I think it would be a good idea to put a good musical number first, then a novelty," said Jean, and everybody agreed.

And so it was a very fine program that Station BJM gave the following Friday night when their parents came as visitors, and almost as exciting as performing before a real microphone. The managers of BJM were kept busy in making new programs.

## HER VALENTINE

By CARMEN MALONE

"Oh will you be my Valentine?"  
She asked her violin,  
When first she picked it up to play.  
It answered, there and then,

With squeaks and groans, and mournful  
moans;  
For her unpracticed touch  
Could not control its four taut strings,  
Or willful bow—not much!

But Valentines have come again  
And there's no need to ask.  
Her violin is her best friend,  
It answers ev'ry task.

An antidote to loneliness,  
Consoler when there's need,  
Companion to her blithe gay moods,  
Her Valentine indeed.

## LETTER BOX

DEAR JUNIOR ETUDE:

I was born in Agaña, Guam, Mariana Islands, in the middle of the Pacific Ocean, and have visited China, Japan, and the Hawaiian Islands, and have lived several years in Oklahoma, and here I am away down in the Caribbean Sea, on the Virgin Isles, the Emerald of the West Indies.

I have been taking music lessons one year and enjoy music very much. In June my teacher gave a recital and we danced, sang and played the piano.

From your friend,  
Wanda Briggs (Age 12),  
U. S. Experiment Station,  
Christiansted,  
St. Vroix, V. I.

DEAR JUNIOR ETUDE:

We have a school orchestra of about thirty members and I play a saxophone in it. I also play piano and have started on mandolin. I enjoy the letters in THE JUNIOR ETUDE very much.

From your friend,  
Virginia Jacobs (Age 13),  
Illinois.

## The Saw Concert

By CARLETON A. SCHEINERT



Little Curly-Head and his brother, sitting on the step and pounding saws with sticks. What a concert!

But if you stopped to listen you would hear real tunes coming from the saws.

The boys are studying music and like to practice, and they like to make things with tools, too. So after they made a top for their express wagon they sat down and played a concert on their saws.

Perhaps you would like to play on a saw. Place the handle between your knees, and with your left hand hold the narrow end of the blade. Bend it, then strike it gently with a stick or hammer bound in soft leather or cloth. The tone produced will depend upon the bend of the blade, the low tones requiring less bend and the high tones requiring more bend. The better the steel in the saw, the better the tone.

Try playing on a saw sometime. It is lots of fun.



WAGNER CONDUCTING

her and remember only that she has a bit of gold that Hagen wants, and wants badly. So after drinking the potion they both start off to steal the ring from Brünnhilde.

Brünnhilde sees Siegfried coming up the mountain and is delighted to see her hero returning to her, but, as he draws near, he changes himself into Gunther, by means of the magic Tarnhelm (which you remember reading about in the story of "Das Rheingold," in THE JUNIOR ETUDE for November). The poison drink has made him a villain instead of a hero, and, being disguised as Gunther, he rushes to Brünnhilde, tears the ring from her finger and carries her off by force to be a bride for Gunther.

Siegfried, having thus betrayed Brünn-



## JUNIOR ETUDE—(Continued)



## JUNIOR ETUDE CONTEST

THE JUNIOR ETUDE will award three pretty prizes each month for the best and neatest original stories or essays and answers to puzzles.

Subject for story or essay this month—"Mozart." Must contain not over one hundred and fifty words. Any boy or girl under fifteen years of age may compete whether a subscriber or not.

All contributions must bear name, age and address of sender written plainly, and must be received at the JUNIOR ETUDE Office, 1712 Chestnut St., Philadelphia, Pa.,

## Scales

(PRIZE WINNER)

Scales are the foundation of music. From them we make our frame-work. When we have completed our frame-work we put on the finishing touches, just like a carpenter. Every piece of music is built upon some scale. The musician practices his scales and exercises in order to be better able to execute his pieces. We obtain great results from practicing our scales over and over. Now I think I know why all my friends compliment me on the way I play my pieces.

ROBERT S. DISNEY, JR. (Age 8),  
California.

## Scales

(PRIZE WINNER)

A firm foundation is necessary to build a strong building. Music needs a firm foundation, too. Scales are the main foundation of music, and these practiced carefully and regularly will improve the technique. Some artists practice nothing but scales before giving a concert.

The most common scales are the major, melodic and harmonic minor and the chromatic. One should always know the signature of the piece or exercise about to be played and play the scale of that key. The sharps and flats are placed at the beginning of the piece to tell us when to raise or lower the notes so that the half steps will come in the right places. In major scales the half steps come between the third and fourth and the seventh and eighth notes ascending, and, in the melodic minor, between the second and third and the seventh and eighth.

EDWIN SAMPSON (Age 13),  
South Carolina.

## Scales

(PRIZE WINNER)

From good honest scale practice we learn perfect fingering and a feeling for the tonic. We also acquire a good tone. Fingering the scales may be learned quickly. It is a great help to us in reading compositions and developing nimble fingers. By changing scales into different rhythms practicing scales does not need to become monotonous. In playing pieces knowing scales is an advantage.

To get good tone we must learn to listen carefully. When I was little I was taught to put tone in my scales with beads. For legato, my mother put in front of me a string of smooth, even, round beads that just touched each other. As I watched I played full, even, round tones. A string of sharp-edged beads with knots between taught me to play the spicy staccato scale. A string of graduated pearls taught me to play scales with crescendo and diminuendo. Are not these most important things in developing a musician?

MARK GARVEN (Age 13),  
Canada.

before the fifteenth of February. Names of prize winners and their contributions will be published in the issue for May.

Put your name and age on upper left hand corner of paper, and address on upper right hand corner of paper. If your contribution takes more than one piece of paper do this on each piece.

Do not use typewriters.

Competitors who do not comply with ALL of the above conditions will not be considered.

## PUZZLE CORNER

ANSWER TO CIRCLE-PUZZLE IN NOVEMBER

- |                 |                |
|-----------------|----------------|
| 1. Choral.      | 9. Adagissimo. |
| 2. Alto.        | 10. Mosso.     |
| 3. Tone.        | 11. Soprano.   |
| 4. Nevin.       | 12. Note.      |
| 5. Interlude.   | 13. Tenor.     |
| 6. Decrescendo. | 14. Organ.     |
| 7. Dolore.      | 15. Anima.     |
| 8. Read.        | 16. March.     |

PRIZE WINNERS FOR NOVEMBER PUZZLE

Evangeline Carter (Age 11), Georgia  
Teddy Hopkins (Age 14), Missouri  
Vera Orriss (Age 13), Canada

## Instrument Puzzle

By FLORENCE ROMAINE

Each of the following sentences contains the name of a musical instrument, the letters of the name being in correct order, with no other letters in between.

- The crowds ran either to the decks or gangways.
- Thor, noted mythological king, was supposed to make the thunder.
- Remove the ban; Joseph will then be able to play.
- A. C. Larine, tailor, occupies the building now.
- With a cloud of dust and a whiz, I thereupon landed on first base.
- Dad rumbled the coat of his new suit.
- King Nipi anointed the warriors before the conflict.
- Watch! I'm Esmeralda the gypsy now.
- The wolf, Lobo, eats alone outside the cabin.
- Tropic colors are more brilliant than those found in the north.

HONORABLE MENTION FOR NOVEMBER PUZZLES

Minnie Winick, Jennette Taylor, James Schrubb, Mary Catherine Parsons, Edgar Tice, Emily Webber, Margaret Madden, Claire McGuire, Hilda Kennedy, Edwin Peters, Margaretta Hill, Anna Marie Madison, Mary Olsdorf, Evelyn Day, Dorothy Donaldson, Marianna Dines, Veria Curtiss, Evelyn Carpenter, Theodora Haskins.

HONORABLE MENTION FOR NOVEMBER ESSAYS

Lae Smith, William DeFilice, Emma Gross, Barbara W. Davis, Elinor Weeder, Alice Richardson, Florence Joyce, Elizabeth Quillen, Dell Minter, Nancie Butler, Katherine Stone, Dorothy Tighe, Fredreca Buntin, Jean McCall, Lillian Hyatt, Ethelene Lubow, Thomasine Ford, Kathryn Sweet, Samuel S. Ensor, Maybelle Lee, Alice Reissner, Janie Spence, Grace Donovan, Wilhelmina Boze, Wanda Prorock, Evangeline Carter, Helen Mahrt, Beatrice Barbara Berner, Lois Yost, Ruth Ann Thomas, Melba Lay Pence, Mary Elizabeth Morris, Elizabeth Schofield, Dorothy Sharp, Frances Mills, Beverly Coleman, Estena Dishman, Dorothy Edwards, Emily Webber, Sara D. Hazard, Margaret Evelyn Witmer, Allison DuRose, Doris Liljequist, Lola Droege, Rose Katsura, Roberta Washington, Ina Claire Jones, Harriet Kaplan.

## RECORDS AND RADIO

(Continued from page 90)

## Stokowski's Patchwork Quilt

STOKOWSKI'S symphonic synthesis from "Tristan and Isolde" was issued on records almost as soon as it was introduced in the concert-hall. It has excited no end of critical comment. The purists seem to feel that Mr. Stokowski, in arranging such a synthesis from what-they-like-to-call this immortal score of Wagner, has been the perpetrator of a grave offence. He has had the presumption to take liberties with material they deemed sacred. Be that as it may, Stokowski has the eye of a great showman for effects. The old-fashioned operatic potpourri, which has long fallen into disuse, no doubt impressed him with its well-nigh forgotten merits; so he decided to treat it in a more modern manner by making it into a tone-poem. Undeniably, "Tristan and Isolde" offered ideal material for this treatment. The result shows Mr. Stokowski to be a clever and adroit workman. He dovetails first one passage then another without altering any of the original ideas of Wagner. Whether one likes or approves of this thing or not, one must admit it is not without its merits.

Naturally, no synthesis or tone-poem arranged from this opera would be complete without its prelude and its famous finale, *Isolde's Love-Death*. The performance of these two in the concert-hall, when removed from the complete score, has proven their worth and power. Mr. Stokowski, evidently ill-satisfied with their prior claim to the quality and fitness of a perfect synthesis from this opera, has separated the two by adding sections of the love music in the second act, strains indicating the lovers' meeting in the first act and passages expressive of *Tristan's* longing from the third act. We confess the result to be an ingenious and an eloquent one.

## Distorted Recording

THE RECORDING of this music, although unusually clear and lifelike in its reproduction of instrumental quality, is strangely distorted. The woodwinds which usually blend with the other instruments in this recording stand out and apart from the body of the orchestra. The flute is almost like a bird of prey plunging forward, out of alignment with all choirs.

If one turns to the recordings that Furtwangler and the Berlin Philharmonic Or-

chestra made, one finds a better coordination of the tone-poet's mood. Here the orchestra is blended like one huge, happy family. There may be many people who will like the Stokowski rendition for the very reasons that we do not. Certainly, Mr. Stokowski knows the value of nuance and emotional ardor. As though there were insufficient eloquence in this music, he stresses its fervor and passion to the uttermost.

## A Flonzaley Relaxes

LET WE forget the Flonzaleys, who were justly famed for their aristocracy in string-quartet playing, Victor have issued a charming reminder. It is a ten-inch disc, which we hope will not be overlooked, containing arrangements by Pochon, who played the viola in the group, of *Sally in our Alley* and *Turkey in the Straw* coupled with *Old Zip Coon*. The latter arrangement combines the two melodies in a most ingenious and entertaining manner (Victor disc 1569).

The newly recorded version of "La Traviata" which Victor issues as their album set No. M112, emanates, as the earlier Columbia set, from the La Scala Opera in Milano. It is, as its predecessor was, an unpretentious performance of a popular score. Like the Columbia version, it is sung by a group of competent artists who acquit themselves of their respective tasks in a creditable manner. The recording is clearly and vividly executed.

As an opera "La Traviata," although sadly dated by its Victorian sentimentalism, retains its popularity and vitality through the spontaneous and charming melodies with which Verdi endowed it. It would be an ideal score, to our way of thinking, to record with a galaxy of famous operatic stars. Such artists as Rosa Ponselle, Tito Schipa and Giuseppe De Luca would make an ideal trio for the main rôles.

The soprano in the new Victor set, Anna Rosza, proves a more sympathetic *Violetta* than Mercedes Capris does in the Columbia recording; and the balance of the artists are on a par. On the whole, this performance, due to its straightforwardness and unpretentiousness, is a pleasurable one. The conductor, Carlo Sabajno, deserves a word of praise for his capable direction.

## Hindrances to Artistic Playing

(Continued from page 84)

hand by letting go certain notes or even the whole chord. (Compare the art of singing in which it is well known that small alterations or transpositions of words in the text, as well as other slight variations in the register of awkward, unsingable intervals, are customary. Even whole songs, or parts of songs, are transposed to suit the quality or compass of a voice limited by nature.)

Every experienced teacher knows how often he is obliged to assist his pupils by adapting especially difficult figures to their hands, making them more pianistic, more playable. This is not only justified but often unavoidable to adjust certain uneven-

nesses of figures according to the construction of hand, provided that the sense of the phrase or line is not thereby injured. Often the artistically perfect form is *better realized* by means of these alterations and improvements.

## SELF-TEST QUESTIONS ON MR. BREITHAUPT'S ARTICLE:

1. What type of hand is most fitted for piano playing?
2. What are the chief mental obstacles to practice?
3. Give the basic cause of awkwardness.
4. What is the "holding cramp"?
5. Give a list of reflex movements that should be avoided in piano playing.

## On Counting

By JUNE M. BALDWIN

"Do you, as a teacher, count aloud or at all when trying new material?" the new pupil asked her teacher. Her former teacher had admitted she did not count, and the pupil, following suit, had neglected this aid to rhythm mastery. But

when the new teacher answered, "Yes," the child decided counting must be advantageous. Slowly but satisfactorily she is learning to count and to acquire a natural rhythmic sense that has added immeasurably to her playing.

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### THE INEVITABLE DAWN

By LLOYD WRIGHT

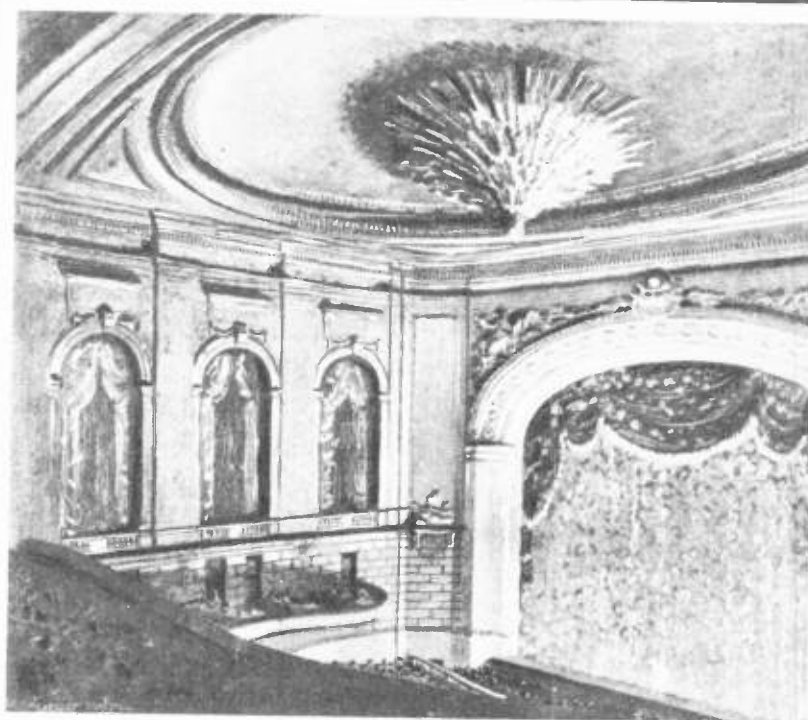
It certainly does seem that many persons have fallen into the habit of thinking that the great depression has been a kind of economic Methuselah that was destined to live forever. They are like the mourners at a wake, incessantly recalling the traits of "the late lamented." An amazing condition, truly, is it not? Where is the fine old American spirit about which we used to boast? The reason for the great past success of America is that we always have cast our eyes toward tomorrow, to welcome the dawn, the dawn that we all knew to be inevitable. No real American ever cries over the incurable past.

The student who persists in reliving every day the misfortunes of recent history has no reason to call himself an American, because he has lost one of the main traits of American character. The student, who at this moment is so stupid that he fails to make active preparations through study for the inevitable dawn of our greater musical future, deserves to spend the rest of his days like Rip Van Winkle, fast asleep, while the world is going on.

Finances! Finances—nonsense! Many of our most successful predecessors had at the start far less finances than many students have today. Still they moved onward toward the dawn. It never occurred to them that they could expect success without sacrifice and work. A student came into my studio last week. He was willing to make any sacrifice so that he could get ahead; but he was unwilling to give up his previous fairly luxurious mode of living. Instead, he was spending his time in wandering around trying to find some "angel" who would provide him with a good fat subsidy. The "angels," fortunately, were not at home. If you really want to make a start in music study, find out what you can sacrifice. Let everything go but your honor, your health, your faith, and your real friends.

We know of a great composer and his wife, who one time came to the point where they needed money to continue study. They had disposed of everything but the ancient family silver—the pride of generations—and when the test came that went to a dealer and was sold. The man is now among the immortals, and that sacrifice was one of the things which placed him there.

If you are sure of your destiny and are willing to work and willing to sacrifice, you may look for the inevitable dawn; not, otherwise. Teachers in the great cities are more active than ever in their desire to promote their pupils, but the pupils must help—they must look to the dawn.



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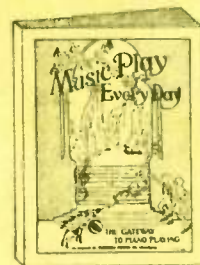
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