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## THE ETUDE.

PHILADELPHIA, PA., APRIL, 1895.

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## Musical Items.

It is said the best talent in composition are C. G. and F. major, because they suit all instruments better.

Henry Schumann, the eminent violinist and teacher, long connected with the Leipzig Conservatory, has retired in New York.

A musical instrument has been invented which extracts all the sound of the note from a gas flame. It is called a pyrophone.

Wagner's new orchestral opera, "Hansel and Gretel," as it is given here under the joint management of the Augustin Hamer and Augustin Daly.

Samuel May, the New York conductor, has recently been sick, and enjoyed a pleasant journey to his home. He used his own library as published in the Chicago Herald.

Women are being employed in the factory of a New York piano manufacturing establishment, with satisfactory results. They are the first women workers in this country.

French artists exhibit upon Wagner's "Parsifal" and "Tristan and Isolde." "Singuer" and "Die Meistersinger" were given by the Municipal at Philadelphia, on March 28th, 29th, and 30th.

William Lawrence, himself an authority on the development of the human voice at Philadelphia, says that the production of the human voice is an automatic process in its nature.

Joseph D'Amico, the pianist, who has been ill for some time, has now returned to his studio. He is expected to give a series of recitals in Chicago with a new and unusual program. It is to be hoped this will be followed by other appearances.

Mr. Walter Damrosch is achieving a well-earned success with his season of German opera. He undertook it alone and in the face of much opposition, but is now being greeted with full houses. The performances are of high character.

Bernie Oscar Klein's opera "Kailworth" (words by William Mosler) was so successful at its first performance in Hamburg a few days ago, that Count Hochberg, the intendant of the Court Opera at Berlin, accepted it for production at that establishment.

The International Trade Exhibitions to be held in Royal Agriculture Hall, London, Eng., from June 13th to the 24th, has sent one of its directors, Mr. Harold H. Benjamin, to this country in its interest. We will announce more fully, in our next issue, the scope of the exhibition.

Gonzalez's "Second Mazurka," so familiar to piano students, was written for a pharmacist to give as a premium with a certain liquor. When it was sent him he considered it too hard and rejected it. Later it was seen by Damrosch, the publisher, who was delighted with it. It at once became popular.

It is not very extraordinary of the culture of American audiences that various managers are fighting for the services of Yvette Guilbert, a French singer, ball or café singer. Her songs are nothing, her appearance is nothing, and yet so sure of success are the managers that she is being offered \$10,000 for a five weeks' tour.

At the last symphony concert in Boston the programs included two American compositions—Foots's "Procession of Kings," and Paine's "Island Fantasy." Both are well spoken of. In recent seasons the works of the resident Harvard Professor have been amply neglected. The Transcript says that the "Island Fantasy" was "very warmly received."

Edward Barnes Paine returned to Boston the first of March, after a concert tour of six weeks in the South. He gave two lectures recently in Boston on March 1st and 2nd, and will make a trip of two months the latter part of the month between New York and Philadelphia, ending in this city on the 24th. In April, Mr. Paine will make a tour to Canada of a fortnight, playing at St. John, Halifax, and leading cities of Nova Scotia and New Brunswick, which will close his engagements for the present season.

The composition of opera songs and the indifference as to the language of questions by these managers should be severely rebuked. The musical fashions upon opera, which in many respects the best opera goes, have, ever since the time of the French Revolution, been outside of New York and have never since entered the minds of the leading lights. In the composition of opera songs, the composers are almost entirely ignorant of the music of the French opera, which is the only music that has been successful with the audience since the French Revolution.

Mr. Charles H. Jarvis, who died suddenly at his home in Philadelphia, on February 24th, was a musician and pianist whose life did much, very much, to advance musical art. He began his musical career at the age of seventeen, and was actively engaged from that time until his death. His annual series of soirees in Philadelphia exerted a vast influence upon musical life in that city. He was a classicist of the purest type, but kept in touch with all schools of music. His life is one from which we may all learn lessons of true and abiding success.

## FOREIGN.

MARCONI's new opera, "Silvano," was given March 16th; at the Scala, in Milan.

MADAME MARCHESI's 41st anniversary as a voice teacher took place in March.

JEAN and Edouard de Reszke are to sing at the Bayreuth festivals next year. Jean de Reszke will be the leading tenor.

A young Polish woman, Mlle. Antoinette Zamowska, a pupil of Paderewski, is the latest aspirant for pianistic honors. She has been successful in London.

The London Athenaeum says, the authorities of Bayreuth having failed to purchase the Oesterlein-Wagner Museum it will probably go to America.

Liszt has proposed an English composer by founding a Scheraga-Bennett Society. Its members at a recent concert played a string quartet by Mr. Prout.

Mr. Emil Sauer is drawing full houses to his piano recitals in London. He is a most remarkable player, and is more reasonable in his charges than Paderewski.

Bernard Albert continues to astonish the natives with his weighty programmes. At a recent concert in Berlin he played four sonatas, by Brahms, Liszt, Weber, and Chopin.

At an auction sale of manuscripts in Vienna, a well-preserved song, bearing Schubert's name and dated April 24, 1828, sold for \$41.20. An autograph letter of Beethoven, written in 1824, sold for \$17.40.

A pianist who gave a concert in St. Petersburg recently was compelled to add ten extra pieces to his programme, and the audience would not let him stop till midnight. The man's name is known, but must be suppressed, so this may be a press agent's notice.

The *Revue Contemporaine* has published statistics showing that since the year 1880 the Opéra in Paris has produced works by 204 French and 22 foreign composers, but the works of the foreign composers had 4,148 performances, as against 4,384 of the French operas.

For three undisturbed and undisturbed performances of the most advanced works entirely from memory. His compositions of advanced were made with the utmost accuracy, as for instance, "Twenty-two have before the latter 4, the second time played 2 the second of 2 minutes."

上海五洲大藥房發行

The above is a handwritten copy of the letter from the Secretary of the American Red Cross to the President of the United States, dated June 10, 1917.

[illegible]

The Washington State Department of Health. The Department says Washington is the smallest of the five States that are. Dr. Koberg will soon publish, but this time, the Washington State's health program for the present and also a new health care system of the state government and its health system."

[illegible]

The managers of the Paris Opera last year were 1860, and, for which the Parisians had paid over all the year, more things for a month or two in summer. New York says more than that the last twenty operas in eleven months, for the whole season that Europe demanded here (from 1858 to 1860), as in Europe. But it will not always

Two following movements is decidedly wise:—  
 1. Consider with haste as the expediency of a Wagner So-  
 ciety, to include the movement number of 200 mem-  
 bers, and to have a credit balance of \$170. At the last meet-  
 ing the Boston Elder read a lecture on the novel subject  
 of the "Origin of the Opera." What Wagner now  
 chiefly needs is a society for the suppression of Wagner  
 music, to include lectures and incompetent conduc-

the Russian State truly says of Schubert that "in a whole range of compositions no one is now so clearly and so fully, no one has the happy power to completely surrender both the imagination and affection of his poems." It is one of the greatest melodists of all time and musician, and undoubtedly as a song-writer. It therefore is pleasant to record that Reinhold A. and his group commemorated the issue of his songs arranged in chronological order. (Spore's list contains only 55; Schubert songs - the present collection will include 202, his entire).

[illegible]

...the Commission of the European Communities ...

[illegible][illegible]

The instrument has presented itself to the European public under a different aspect, simply because the middle and lower classes have not been able to afford the piano, and the education of young girls has been confined on a more limited scale, and with somewhat different ideas regarding the chief end of women. This condition of things of recent years has been gradually changing. The advantages of the higher education have more and more been extended to women, and as a consequence the piano has been more widely disseminated, and has come more within the sphere of the social philosopher and historian. The French philosopher is to be met with the question whether the results obtained are commensurate with the years of labor that young girls devote to learning to play on it. This is an interesting question as well as the instrument of the practical, and it will be seen at a glance that it interests not only mothers alone, but those in America who have in the habit of regarding ability to play on the piano as a young lady's chief accomplishment. An illustrious French matron wrote to the editor of a Paris musical journal, asking him if he would be kind enough to enlighten her as to the exact place which the piano should occupy in the education of young girls. The editor, not wishing to assume such an arduous responsibility, referred the question to Charles Gounod, the author of "Faust," who being a recognized master of the instrument at that time was supposed to know all about it. The composer replied bluntly as follows:

Sir:— You ask my advice on the point which the  
 of the piece should give to the education of young  
 The reply seems to me the simplest thing in the  
 You must write something for those who are not  
 in a profession. This is my recommendation  
 now about the matter. I give it to you.  
 Obedient Servant,  
 Charles Gorman.

[illegible]

expression of their power. One fine day the long-suffering piano suddenly against the hard usage it has received. The instrument no longer is treated as a mere machine, but is treated as the first artist. It utters its notes with some emotion. It weeps unheeded. To the ground it is now resigned. To the third it is more supple. The fragments play without effort. The thirteenth suddenly starts to seize him again at the keyboard. "Then the fingers take her away before it is played alone. And what playing! *Paradiso*! The lower notes rumble like thunder in its throat, mingled with notes from every part of the scale. There is no rest, no trace. Air envelopes us. *Moroso* follows *moroso*. The form of drifting harmony appears about its fearful mouth—that is to say, the keyboard. There was recoil with terror. The cry, "The piano is mad! the piano is mad!" resounds through the hall. The case is closed, the pedals are tied, but it plays on. It is removed from the stage, but it plays still. It is thrown out into the court, but it cannot be silenced. A fire engine is brought and it is drenched, but under the drenching shower it plays the "Tempest" of *Felicien David*. If there were only mows among the methods of the piano an interim method, it would be used, but *Pastor* is too much occupied with the chicken cholera to attend to such light things. An heroic decision is taken. Carpenters are sent for. They attack it with hammers and axes. But the old martyr it sings under the torture. From its gaping wounds it gives forth tortes, adagios, tremolos. It is not alone the strings that are musical. The mahogany vibrates. The pedals beat time. The music zig zags. The candlesticks bob, and the bandles contract and expand. The pieces live, like the fragments of a lobster. *Liszt* (will live) is sent for in haste, runs to the place, and approaches the mad piano. He examines it a long time, and when he is at last able disengage his hands from the feminine lips that kiss him, he takes some virus from his arm and applies it to the instrument. The effect is miraculous. It becomes gradually calm. It falls from *Wagner*, whose music it played in its most agonized moment, into *Berlioz*, *Berlioz* into *Reyer*, from *Reyer* into *Adam*, and finally renders, for its last sigh, the "Rose Waltz." In the meantime the number of persons bitten was appreciable, and the piano madmen finds from day to day new victims. Unfortunately, *Pastor* will not extract his scientific soul on the subject, and *Liszt*, who must have done something, is dead. So the winter is for the moment.

in spite of Goanod and the humorous writers of  
the age, the use of the piano is extending in France,  
and it can never evidently be as general as in the  
United States. You cannot yet say of it that it is heard  
everywhere. It is still a social distinction. In large  
cities towns it is still the pride of retired neighbor-  
s. A Paris concierge, whose sphere of thought and  
conscience is somewhat circumscribed, will tell as in-  
teresting tales that there are five or six pianos among  
the occupants of the house, and she cannot understand  
the terms away with a look of disgust. In this  
way the time which a young girl should devote to  
study is an exceedingly practical question, and has  
been much discussed, while volumes of polemics  
have been written regarding the time supposed to be  
lost by young women on domestic languages. Goanod's  
will be regarded as too sweeping in America.  
The piano may be looked at as something in the  
way of a *distraction*. A young girl must fill up her time  
in some way. - If it is better for her that she should not  
spend her precious hours a day indoors in that to be  
giving and giving about the streets, then give  
her a piano somehow. Let her not serve in it the  
that can be more profitably employed in making  
or mending the same. There is reason in all  
this. A young girl who has learned the piano is able  
to understand and to enjoy some of all kinds  
and that is something. Though the piano is a  
valuable instrument, though it is a source of beauty  
and health, and even mightily useful, it must, in  
the end, be given to the full class. And the  
difficulty can only be brought out by discussion  
and discussion from maintaining the same as a  
distraction of young men, and endeavoring to  
be a distraction for young women. The entire in-  
terest of the whole is made and maintained.









## A PRACTICAL TALK WITH GIRLS.

BY A. J. TARRANT.

We are living in an age when people want practical thoughts, and it is just such a talk I want to give to the girls who may happen to read this paper.

I am afraid, girls, some of you are making a failure with your music because you are starting wrong. Some of you are studying music because it is the fad. The Doctor's daughter and the Judge's daughter are learning to play the violin and piano; Fashion says it is the proper thing for you to do also.

If you have no music in your soul and are studying simply because Fashion says it is the proper thing to do, you had better stop where you are. My advice to you would be, dear all the good music you can, learn to appreciate it, learn to love it, because it will do much to make your life brighter, but do not ask your friends to spend a fortune on your musical education, when you can never give evidence of their generosity.

A young lady came to me the other day and said, "I know I have no ear for music and I know nothing about it, but my parents have bought me a piano and I want to take three or four lessons so I can play just one tune." There are many others like this girl.

Now if you are one of them and have no more ambition or enthusiasm for music than this, you had better turn your thoughts elsewhere. Girls, do not do superficial work. It has a demoralizing influence on your life. Set the standard of whatever work you may attempt higher than that. It is a worthy ambition to do well whatever one undertakes. Do not be satisfied with half-way work.

Start at the very foundation and be an artist from the beginning. This means hard work I know, but you never can be anything or do anything without work. Whatever you may gain without a struggle is worth very little to you. An old farmer used to tell his boys when they had a tough bit of wood to split, to strike right into the middle of the knot.

In our disgust at the apparent failure of so many, we are apt to turn to the other extreme, and say, "I will not allow myself to play or sing until I can do some great thing." I have seen girls who had a decided taste for music, but because they could not play like a Faderewski or sing like a Melba, the lips remain closed and the piano rests quietly by itself in the corner, and the homes that might have been cheered by happy voices or comforted by beautiful hymns, are lone and desolate. Her captured ear is annoyed by the least discord and no one dares to propose an informal chorus. Now girls, this is wrong. You are losing much yourselves and depriving others of much happiness. "Neglect not the gift that is in thee." Even though you have only one talent, use it. When asked to play or sing, do your best. "For he who does his best is always distinguished from the one who does nothing."

Do not have for an excuse, that you cannot play or sing without your notes. If this is true of you, go to work at once and make a desperate effort to commit to memory at least one piece. Then when invited to do your part, you can gladly respond. If some of our teachers made it a rule that a pupil should commit to memory some of their pieces, we should have better results. As it is, a majority of our young musicians give us merely mechanical work. There is no heart or soul about it.

Music must show life. It is time for some of you girls who are wondering why you do not succeed, to arouse yourselves. How can you expect to give your best effort when your mind is constantly upon your notes and you are afraid you will not play this or that note correctly. You should know your piece every note, and then throw your whole life into it.

This poem tells us that Prometheus having made a beautiful woman of Minerva, the goddess was so delighted that she refused to bring down anything from Heaven which would add to his punishment. Prometheus on this gradually came to take his share, as that he might share the Minerva. This Minerva did, and Prometheus, finding that in Heaven all things were measured by him, brought back a spark with which he gave life to his work.

It is the spark of life, enthusiasm, and enthusiasm for your work, which you need to make you a successful musician.

Again let me urge upon you to hear all the good music you can, that which comes to us from the immortal works of the great masters. Learn to appreciate these artists and their works. The influence of such music will go with you throughout your lives, for whatever is pure and true in music is as lasting and permeating as that which is pure and true in Literature and Art.

"Like a vase in which roses have once been distilled—  
You may break or ruin the vase if you will,  
But the scent of the roses will cling round it still."

## MATERIAL FOR MUSIC CLASSES.

REALIZING the importance of music pupils becoming acquainted with musical history, etc., we organized a Musical Club in the college at the beginning of the term of '94, for that purpose. The programme consisted of music, such pieces or studies as pupils were engaged in in their daily practice, with sketches from the lives of great musicians, and readings to arouse an interest in musical literature. We also used Musical Authors, with great mirth at mistakes, and great profit too. These meetings have been very instructive and entertaining.

Wishing pupils to be thorough in the definitions to musical terms, it occurred to me to arrange questions and answers as below, and learn if they were perfectly familiar with them. The plan for using was this: have the pupils bring their tablets and pencils; some one read the questions—and another could answer, the pupils writing as they notice a word-used in music. Afterwards give them time to write the definitions; have an inexpensive, but dainty prize for the one who has the greatest number of correctly written definitions, a comic picture or toy for the one who has the fewest. It proved a happy idea in this instance, gave a great deal of pleasure, was the means of getting valuable enthusiastic review work, when the pupils almost imagined they were at play. The appended examples may be continued through history and all branches of music.

1. Are you fond of bread?  
Yes, bread is the staff of life.
2. Have you finished your poem?  
No, I have a few added lines.
3. What was Prof. Goldbeck doing?  
He was taking notes.
4. What was Chopin's character?  
He cast slurs upon others.
5. Do you think that Laflie writes a fine hand?  
She fails to dot her i's.
6. What are you doing at school?  
I'm trying to scale the ladder of knowledge.
7. Did you ever find the end of the rainbow?  
No, its colors were lost in the immensity of space.
8. Did you meet Mr. Handel?  
Yes, but it was accidental, and gave me a measure of embarrassment.
9. What songs did you hear at church?  
The choir gave us some fine anthems, not unexpected, for it is an ideal choir, the key note of success in this part of church service.
10. What were you practicing?  
Chords that vibrate with sweetest pleasure.
11. Did you come directly from the wharf?  
Yes, I made no pause.
12. Did you hear the banjo music?  
Miss Holmes was only practicing Arpeggios.
13. How did you enjoy your music lesson?  
Not much; I had to De-Capo too much.
14. What kind of motion do you prefer?  
Contrary to similar or oblique.
15. What kind of sounds do you like?  
Low, majestic modulations.
16. Do you admire the playing of the new Professor?  
No, it is all fortissimo, as Prof. Mathews says, as accompaniment for a herd of buffaloes.
17. How must the two pieces be practiced?  
One clockwise, the other pure legato.
18. Who recently celebrated his children's birthday?  
Johnnie Sumner.
19. What was remarkable of Shrove?  
His wonderful memory and perfect "Touch and Tuck."

## NEW PUBLICATIONS.

THE SCHOOL OF LIFE. By THERO. F. SEWARD. Price \$1.00. JAS. POTT & Co., New York.

This is not a work on music, but written by a musician who has been very active in the field of vocal music, particularly as related to Public School education.

This work is philosophical, dealing with problems of ethical development, modern science and Biblical truths. The work has made a profound impression on many of our leading thinkers. A member of the Profession in a letter to the editor of THE ETUDE says in reference to this work and its author the following:—

"There is a custom with a certain class of persons to look upon musicians as a set of Bohemians, with very little knowledge outside of their own profession. It is very gratifying to me to note the marked increase of general culture in the profession of late years, and the increasing number of musicians who are many-sided."

STUDIES IN MODERN MUSIC. Second Series. W. H. HADOW, M. A., MacMILLAN & Co., New York. \$2.25.

The multiplication of books which treat critically of the various phases of musical æsthetics and biography, is one of the most encouraging signs of the musical times.

Subjects which not long since were really little known and appreciated among musicians themselves, except a very few, are now being presented, and, what is more important, being read and understood by the masses of musicians and teachers.

This series of Studies—and they are rightly named—is a continuation of Mr. Hadow's former work, which met with great success. This second volume opens with chapters devoted to the "Outlines of Musical Form." Faculties of Appreciation, Style and Structure and Function are the subjects of the three chapters devoted to this study, which gives in detail and with great clearness Mr. Hadow's convictions as to what method should be used in making a final judgment of a musical work. He sums up the manner in which we are impressed by music as enormously complex. First, there is the sensuous appeal; second and including the first, the emotional appeal; and last and including the other two, is the intellectual appeal. He holds that the final judgment should be made by the intellectual, logical powers. Many will dissent from him on this point, for while we admit, without hesitation, that the intellect should control all matters of emotion, yet the very nature of music is such that there cannot be a complete divorcing of the emotional from the intellectual. Logic is good, but it must be warmed and inspired by emotion else it fails to reach the heart and both head and heart are concerned in hearing music.

The emotional content of a piece of music must be grasped as well as the purely intellectual. Inspiration in originating a great work deals largely, if not altogether with its emotional, while the head directs the skillful development of all its artistic and finished details of workmanship. And who will say one can be sacrificed without injury to the other.

Whether the reader agrees with Mr. Hadow or not upon this point, he will be instructed by a careful reading of this essay. He says many valuable truths in developing his argument, which we will do well to ponder. "It is no inartistic teacher who tells us that the springs of true appreciation must flow from ourselves," is a fact that our pupils need to thoroughly understand.

THE ETUDE has often denounced insincerity, and the following statement emphasizes its position. "Of all diseases to which the appreciation of art is liable, hypocrisy is the most fatal and insidious."

The work is one which adds much to the dignity of the musical profession because of its high standard in statement, thought and discrimination.

It is uniform in size and style with the preceding book, and both should stand together in every musician's library. We deem the studies of Chopin, Dvorak and Brahms to be of sufficient importance to receive separate notice, and will present one to our readers in next month's issue.

A. L. MACMILLAN.

## FIRST PRIZE ESSAY.

## TO ACQUIRE EXPRESSION.

BY W. E. BRIDGES

Music, played or sung, is an utterance. St. Paul, speaking of musical instruments, calls them "things without life, giving a voice." The culture of this voice is the end of our studies in touch and technique. But it is possible that this voice may be cultivated to the highest perfection and yet the utterance may remain innocent of intelligent expression.

In what may be called musical trichotomy, the body consists of the piano and the fingers, etc. of the performer; the soul—touch, technique, phrasing, etc.; as for the spirit—its impress is revealed in what we call expression.

Is it possible for me to express the interpretation of the musical spirit of another, whether writer or composer, without having learned to express some of my own feelings?

A child expresses his thought before he learns grammar or knows a letter. Does a French youngster need to be told how to "place the tone" in order to acquire the nasal cadence? He gets it by ear—by imitation. If you wish to speak French, that is the way you will have to learn it. The biographies of great artists are full of instances of their imitating other artists—e.g., Rubinstein said he "sat hours at the piano trying to imitate Rubini's voice."

First then, let the pupil learn to express himself in music—by imitation. You play a note an octave above middle C softly, then let him try. This tone is like a rose—it has dimensions, brightness or softness, and color. It is a thing of beauty in itself, but its beauty is enhanced and its significance intensified when made a part of a combination. These combinations the teacher should supply by playing harmonies beneath; the more they are varied, the more the pupil's interest is elicited and his aesthetic sense aroused and stimulated. Now play C, D, C softly and slowly, and then have him do it. He is beginning to contrast his own colors, elemental though they be. You again supply harmonies and change them often. Play E, D, C slowly and with diminishing, and then let him. This, as a phrase or a cadence, is probably the most frequent fragment of melody in music; it is capable of adorning so many harmonic progressions, and thence it derives a wealth of meanings.

Working along these lines, lengthen the phrase to a short melody—eventually to a period of eight measures, and insist upon careful phrasing and shading in his playing. Now let the right hand play the first phrase of two measures, the left hand the second, the right the third, and the left the last. This will accentuate the antithesis between the phrases composing the period. Let both hands play together in sixths: now the upper part prominent, now the lower; now the upper part legato and the lower staccato, now the reverse. Do the same with thirds in each hand alone. Now try chords in four parts in the same way. Try an easy hymn-tune. The pupil must now learn the simplest harmonic progressions by memory, and with different accents and shading—this is imperative. Encourage him to pick out arpeggios and as soon as possible to make short melodies of his own.

In some such foundational way the pupil at length acquires something of a vocabulary and some ability to think musically. It follows as an axiom that the more one can think musically, the more he will understand and the better he can interpret. No one can make the piano sing unless he has already learned to "make melody in his heart."

"The human heart e'er craves a song," and Bach said "he took the trouble to write singing music for the piano."

Expression is the revelation of some kind of sympathy—using the latter word in its generic sense of feeling or suffering with. Bach in his music reveals something of what he felt toward God and His creatures. The more I can sympathize with his spirit, or in other words, the more I can feel as he felt, the truer will be my interpretation of his song.

If then I wish to express, I must first feel, I must first suffer with. We feel deepest where we love the most. So he that loves most God and His creatures, whether man, beast, bird or flower, will, other things being equal, express the most in his art.

Technic we must have as a means only. This is a great technic and pyrotechnic age, and it can produce a greater artist than has ever yet risen, provided that above all he has a great heart. The hour is ripe, when, after all our startling pyrotechnic display has reached its height, like some modern sky rockets, it will be lost to our sight, and our attention will be directed to a bright star hanging in the firmament to be the most enduring joy and beauty of all.

## SECOND PRIZE ESSAY.

## PRESENT WORTH.

BY S. P. GOVI.

ENGAGED one day at the library in a pastime that is always most agreeable to me—gathering notes of useful information to the musical student—an unusual conversation arrested my attention.

The first speaker was a bright-eyed little Miss whose generally serene and charming features now showed traces of disappointment regarding her examination problems in Arithmetic. She launched out at her practice in these words: "I would like to know the 'Present Worth' of all these exercises; this monotonous 'Two-finger' routine; these interminable scales; these dry, stiff, Wrist gymnastics. I am sure Mozart and Beethoven never had to go through such torturous ordeals."

"Why, Esther!" exclaimed a companion; "don't let people hear you speak like that, or they will think you are not up with the times. Mozart and Beethoven were good enough in their day, but these latter times would not be satisfied with the artists of a century ago, for, you know, this is a superior age."

Doubting, and half provoked at this gentle chiding when sympathizing with her views would have been more grateful, Esther in a suppressed voice replied: "I wonder if it is, I wonder if it is!" and then began those dry, monotonous, interminable exercises, which, under her well-trained fingers were so interesting that she soon forgot her chagrin and the vexation of her problems. After an hour she paused and began soliloquizing thus: "I do love music after all, but I could not aspire to be a musician; it would monopolize a life-time, and there would be no leisure for anything else. I detest one-sidedness in people. All great musicians are one-sided. I only want to know enough to interpret their works for my own enjoyment, and then, if I should ever have to fall back on my own resources, I could teach music."

This last reflection startled me, but not to discover to the little maiden that her random utterances had interested any one, I quietly resumed my work. At the same time many old verities rushed upon my recollections, notably, that we often get important ideas from others in moments of excitement to which they never would give expression in calmer moods, first of all, because intensity of thought is often aroused only under exciting influences; secondly, when not under foreign pressure, the fear of being obtrusive frequently makes them shrink from verbalizing their opinions. Moreover, many apprehend too keenly adverse criticism. It is a bitter dose, undoubtedly, but there is nothing better for the artist or the student, in any sense, than criticism. It opens the eyes to flaws hitherto unseen; it awakens better thoughts and induces more reflection, consequently better judgment. Let us all learn to take criticism for what it is worth; if it be very good it will be highly beneficial; if it be unkind or captious it need not be injurious, for, does not the bee sip honey even from poisonous flowers?

Perhaps, many of my readers have said likewise: "I would like to know the worth of Exercises." Their worth is incalculable, not, however, because of the intrinsic value of a set of exercises; their importance consists in being the groundwork of a magnificent superstructure. One would have to be more than a mediocre

musician to be able to interpret the works of the masters, even for one's own enjoyment, for the capacity to relish the classics implies a cultured taste which is not to be found in every day strummers; yet, the study of music need not be a lifetime monopoly; there can be plenty of leisure to read the poets, study the languages, dive into the sciences and metaphysics; indeed, these things are important items in the musician's curriculum. If some were over-sold, all were not; it is not a necessity of the profession.

As the purpose of this article is to touch briefly upon some fallacies in private theories that seem to gain prominence amongst a large class of music students, I will begin with.

## "THIS MONOTONOUS 'TWO-FINGER' ROUTINE."

Routine as a rule is monotonous, but there are many monotonies in life that are essential to our very existence. What if our blood should cease to flow just because the constant pulsation had become monotonous? What if the sun should refuse to shine because the day light was getting to be old?

While there are many necessary monotonies, as we see, there are, also, a great many routines which might and ought to be despoiled of that hideous character—wearisomeness. In this class those preliminary Daily Five finger Exercises stand first, and alongside with them, all methods of instruction whatever they may be.

The Teacher's success lies in having the pupils interested; but how can their interest be kept up through those daily routines which are exceedingly irksome to the young, if there be no variety and novelty in the work they have to do? It is true, the same task must be done over and over; the same five fingers must be used over and over, but no teacher is competent as such, if this one point—ingenuity—be lacking; tact is more than talent.

Generally, there is more technic than music taught to students. This is a mistake. It is not possible to make a musician by mere technical work, though a good foundation of this is necessary to begin with, and to be continued. Along with digital feats the intelligence must be brought into wide play. If a pupil cannot tell the difference between a waltz and a saraband, how can the spirit be caught and a characteristic rendering of either be given? No matter how young the pupil may be, if the five fingers are able to "Turn a tune" at all, that tune ought to be understood even as it is heard. Now, I do not advocate thrusting theory and difficult analysis upon young minds; I only say give these in proportion to their capacity and development. I have seen dear little children of only six or seven years, throw expression into their tiny pieces by marking the phrases, accelerating in motive sequences, and slackening speed, before the entrance of new parts. I have watched them distinguish between major and minor triads, and eling to prolonged notes, hearkening to the over-tones, or echoes, as they would say, because they had been taught to listen and to think, as well as to play; and these were not unusually talented pupils either. Is there not, often, a tendency to under-estimate the capability of little ones?

A word now, about those "Stiff Wrist Gymnastics." If they are stiff, throw them away forever; the object of those exercises should be to loosen the wrist; anything that tends to rigidity of muscles is harmful in the highest degree.

Are the scales interminable? I should like to be enlightened upon the meaning of the expression in this application. While my mind deduces several interpretations of the term, none is entirely satisfactory; but, I am convinced when one is able to play a scale perfectly—and by 'perfectly' I mean perfectly, not half-way, or passably, or fairly well—there is a degree of technical proficiency attained which is able to contend with almost every difficulty.

To refute the assumption that the great musicians never had to go through the ordeals of tiresome practice I need only refer to their biographies. This brings me now to consider that "Mozart and Beethoven were good in their day.—Alas! for the day in which they would not be good enough"—"but this is a superior age." I certainly shall not deny to the nineteenth century the

perceptions of the world, neither is it the purpose of this article to discuss the validity of its claims, but I should want to remark against those, and search all the libraries of old Egypt before touching the question of the superiority of the age. I believe we are a great, at least a greatly progressive people; moreover, I believe we have ascended depths in science never before reached, and climbed heights in the works of art hitherto unexcelled; but I do not believe it is because of our master intellects that we have attained our pre-eminence. Our advantage ground covers centuries; we roam it over and gather here and there ideas which these superior minds of ours never could conceive. The beautiful flower is there in full bloom and we pluck it; or it may be only a bud which we nurture until it opens out, and then we enjoy its loveliness and make it all our own. All this is very well and wise, indeed, a most profitable thing, for there is very little we could count on, and let us be sure of it, if we were obliged to produce something all our own. Originality is not the characteristic of the modern musical tide. It is true we have had our Liszt and our Wagner, besides many others of high merit, not the least of whom are our American musicians whose "Present Worth" in their noble efforts to raise art above the common level calls forth commendation; yet you decline expressing because of its inadequacy; yet, even they, and the greatest among them, fail not to do homage to past merit. If there is any one thing derogative to mental superiority, it is the littleness that prevents our seeing anything good in others more than we ourselves possess. It indicates a barbarous proclivity, as Goethe says, "In what does barbarism consist but in not recognizing what is good in others." In viewing the tendencies of human nature we cannot but notice how much overweening conceit is woven into the very tissues of our being. It is a stunning thought, but let us not leave it too hurriedly; familiarity with it might go a long way in developing other views within us and making of us something more than we are.

### THE DUTIES OF MUSIC TEACHER, PUPIL AND PARENT TOWARD EACH OTHER.

BY C. W. GRIMM.

UNDER ordinary circumstances there are always three parties concerned where a music lesson is given; namely, the teacher, the pupil, and the latter's parents. There is said to be a charm; yes, there is more than that in it here, provided each one discharges faithfully the duties he has toward the others.

The teacher should not only retain his standard, but improve himself by continual study; he owes it to his patrons and, above all, to the advancement of his art. Necessarily, the teachers must be far in advance of the community they live in, if they want to be guides and not drawbacks in musical advancement.

The teacher should never fail to make the most out of the natural musical qualities possessed by the pupils entrusted to his care, yet he must not lose his patience with those that do not make rapid progress.

Theoretically, it is perfectly correct to make a straight cut for the aim we have in view, yet daily experiences show us that that is not always possible nor the best road to success. Remember you have to make it as pleasant as possible for those that would travel on your road to musical perfection. You have to consider the pupil's nature, his likes and dislikes, and also only too often the contrary wishes of parents. I believe there is no other study than music, in which parents would venture to dictate to the teacher what to do, or demand so many unreasonable things. By spoiling his well devised plans some parents cause the music teacher more trouble than the pupil. It is one of the most difficult problems before a teacher—how to promote the pupil, and at the same time, how to please the parents, in order to win their entire confidence, so that they will finally give him free play. You cannot utterly disregard the parents' demands, for they are really your patrons; without their consent you would not have their children as pupils.

The pupil has many duties toward his parents and teacher, but because he undoubtedly hears them so often from these persons, I need not repeat them. If a

pupil would only perform the duties he owes to himself; namely, the duties of self-improvement, then there would be little left to complain about him.

Last, but not least of all, I will mention some of the duties parents have toward their child and its teacher. It is not sufficient that you engage a good teacher, but you will also have to attend to it that your child practices every day its proper amount of time. Perhaps, through acquired habit, parents find it perfectly natural to be careful that their children go to school at the proper time, etc., but how many of these same parents esteem it a most troublesome duty to control their child's daily practice. The study room should be cheerful, have plenty of light, and be kept comfortable in winter. No matter how troublesome to the parents, these are some of the unavoidable obligations they are under to their child studying music. They may find it sweeter now to neglect their duties, but in later years they will surely regret it when they have to bear the complaints of their children, after it is too late to change matters. A gentle force in training will always be appreciated by children, when they are old enough to see the good it has done. Parents should display an interest in their child's study of music. It will do an immense amount of good, if they would ask it, say once a week, to play something and show its new lessons. There is a charm in seeing a flower develop; why not then take pleasure in nursing some ambition in the young child's heart? The sacrifice of time you may make for it will be richly rewarded. Even if you do not know much or anything about music, your child's playing and talk on music will enlighten you upon many things in the course of time.

The parents have important duties toward their music teacher. They should assist him, in that his rules for their child's practice are carried out. They should not interfere with his plans and pretend to know better than the teacher. Of course, they may express their wishes for particular pieces, but should not insist upon having them, if the teacher thinks they are not fit for the pupil. Parents should also remember that besides showing their child how to play the piano, he is cultivating its taste, therefore they should not insist upon having poor musical literature, when he is giving the best. You are always desirous of getting the best in other things, then why not have it in music?

Never distrust the teacher. If there is something you cannot understand in his method, ask him to explain before you complain to anybody. Do not blame all musical faults and shortcomings of your child upon the teacher before you have carefully summed up all the fulfilled and unfulfilled duties of your child and yourself.

Never allow your child to take its lessons irregularly. In order to accomplish something in any study, it is necessary to pursue the study regularly. Progress cannot depend on fits and momentary whims.

The parents also owe it to the teacher to let him earn the money for the regularly recurring hours which they reserved for their child, and which he very seldom can employ to his advantage, when he receives a note of excuse just before the time of the beginning of the lesson.

When the agreement was made that he come to your home to give the lessons, do not think you can send him away with flimsy excuses for not taking a lesson. The teacher was there and ready to give it; therefore you are obliged to keep your part of the agreement and pay him for that time, simply because it is civil, a business principle, and to your advantage; you know good customers always receive the most and the best attention.

A music teacher helps to elevate and refine mankind, as such he ought to act, as such his pupils ought to respect him, and as such parents ought to treat him.

### RITS, WISE AND OTHERWISE.

The best thinkers are often the poorest talkers. The more a man learns the more he becomes convinced of the fact that he knows but very little. Many young people deem it wise to keep silent when subjects are being discussed with which they are not thoroughly acquainted, but say "Music," and a thousand mouths open and a thousand tongues have something to say. Every one knows it his duty to express an opinion;

they are most apt to add something to the general stock of information. At such times it is best to keep still, and if possible to retire.—*Medical World.*

A son out of W. S. Gilbert. The author dropped into the opera box of a parvenu friend one evening when "The Magic Flute" was on the bills. After asking him who wrote the music, the woman said, "Mozart? Mozart? Never heard of him before. He's immense! Why isn't he here? Why isn't he doing something else? Why isn't he composing?"

"Because he's decomposing, my dear lady," answered Gilbert.

AND it has come to this! It is stated that music teachers in this city who receive pupils at their residence have difficulty in finding desirable places to live in. Few hotels or boarding-houses will tolerate violin or piano teaching. One hotel in upper Broadway will not permit a piano under its roof for any purpose, and boarders who are musically inclined have to surrender their instruments or go to live elsewhere. Even apartment houses sometimes discriminate against pianos used for professional purposes. Not every studio can be hired for music teaching. The result is that music teachers are often compelled to put up with poor accommodations. And for these accommodations they are still oftener, perhaps, obliged to pay more than non-musical tenants would.

AN EDITOR INSULTED.—Editors have to put up with all manner of taunts and insults. Not so long ago, at a social gathering, a Dallas lady said to a young man who is connected with a local paper:—

"You ought to belong to a church choir."

"But I can't sing. What put the idea of my belonging to a choir into your head?"

"Oh, nothing, except that I was reading the other day that a San Francisco church proposes to introduce harp music into the choir; and there is not much difference, you know, between a harp and a lyre, so I thought I'd just make the suggestion."—*Alex. Sweet.*

OTHERS might profit by this young man's experience:—

SUFFICIENT EXCUSE.—A young man at a social party was vehemently urged to sing a song. He replied that he would first tell a story, and then, if they still persisted in their demand, he would endeavor to execute a song. When a boy, he said, he took lessons in singing, and one Sunday morning he went up into the garret to practice alone. While in full cry, he was suddenly sent for by the old gentleman.

"This is pretty conduct!" said the father, "pretty employment for the son of pious parents, to be sawing boards in the garret on a Sunday morning, loud enough to be heard by all the neighbors. Sit down and take your book."

The young man was unanimously excused from singing the proposed song.

—Only the other day one of our foremost publishers sent me a catalogue of recent piano compositions. I glanced down the first page and my eye fell upon this: "The Gypsies' Camp," by —. And then to commend the piece to the public there was added the following significant sentence: "A showy, dashing piece, which is excellent for teaching and display, without containing any very great difficulties." One of the most obnoxious parts of this sentence is the juxtaposition and co-ordination of the words "teaching," and "display," as though true teaching could have anything in common with mere display. And what does this mean? It is simply a plain, cold, business-like and true statement of the greatest curse that rests upon our art—namely, the widespread demand for a most superficial training which has only show and display for its ultimate aim. Publishers cannot be so much blamed for this, for their function is to supply, not to create or to change, the demand for certain merchandise. Yet it must be confessed that they could, if they would, exert a most salutary influence on art by refusing to publish what is vicious in its tendency. But we have not yet reached the millennium.



SOPHIE DE MEYER.

J. A. S. 1906.

First, the teacher will encourage the pupil to engage in criticism. The critic is generally a judge. Every student of music should engage in some judgment of some kind upon every composition he studies, upon every performance he hears. But with criticism alone is helpful, and a criticism that grows out of pages, or considerations of skill, but a criticism that is disinterested and intelligent. A true criticism of the musical criticism that is being practiced, is to prevent overstatement by students of music, and by phrases, vagueness, and singularity in general, is not only correct but necessary to those who are critical, and perhaps easily more harmful to those who indulge in the criticism. Criticism is a means of education only when it is properly directed; and for that reason every teacher should do what he can to direct this part of a pupil's education. But it is not the most common thing in the world to hear sweeping statements on the part of our young people who study music, that betray the most inordinate conceit and sometimes the most ignominious rivalry. Every student of music should devote some time, under the guidance of a safe and intelligent teacher, to the matter of musical criticism, learning how to listen to music without prejudice, without any thought of association, without any comparison between himself and the objects of criticism. Musical instruction is generally wanting in this important line of training. To be able to listen intelligently, to pronounce an intelligent opinion concerning the interpretation of a musical work, is by no means a small part of musical education, and yet it is the largely neglected one. For that reason students are gathered in class, and find nothing whatever good outside of their own class, and find everything altogether beautiful and wonderful in their own narrow circle. It is even more noticeable in music than in politics. An extreme partisan Democrat knows of nothing that is wise or noble among Republicans, and the extreme Republican knows of nothing good among the Democrats. But this is a miserable spirit for musicians. It does seem that of all arts, music should have a softening and humanizing influence.

One virtue the musician may hope to possess is patience. Musical study should greatly promote one's growth in this direction. Industry is of great value, and energy is sublime, but sometimes it is a greater thing to work and to wait, to work without any immediate hope of success and to wait patiently for an attainment that is so long in coming. The secret of patience is faith; it is faith that reveals the future, that illumines the goal. The sculptor works patiently a long, long while before the block of marble begins to assume a beautiful shape. So the musician must be content to work and study through the years before he may even hope to attain his ideal. "In patience you shall win your souls" was spoken by the voice of wisdom. They are not yet won to perfection and completion. The artist's life seems forever to be mocked by certain withheld completions, and he is not satisfied, if he be worthy of his calling, to have his life less than complete.

In all our training we desire both perfection and completeness. Continuance increases power in the use of any single faculty. It is continued exercise that develops any single muscle, and each muscle required in musical art, each faculty, each available power, should be made perfect in itself. Completion depends upon the harmonization of these faculties and powers; there must be symmetrical development. While the separate powers and faculties are made perfect, they must also be made in harmony with each other. Sometimes the extremes of perfection may arise while the balance is being developed, and vice versa. It is the wise teacher who knows when to call a halt upon the development of certain qualities in order that the collection of other qualities may be brought up; who knows how to give muscular training, and when to give a more mental

training. But all complete culture is obtained by one steadily engaging attention. Music and every other human activity will reach its maximum on the part of the pupil. Perfection and symmetry involve an undivided and continuous attention. But such training cannot be given until the student has reached the point at which he is ready to receive it. It is a matter of time, and it is a matter of degree, and it is a matter of degree.

Self-possessiveness and self-command are among the highest attainments—undivided control of mind and body. All-attending discomposure; a resolute command of one's powers is the very highest fruit of training. All mental growth is slow, and spiritual development extremely complex, and therefore extremely slow. The test of everything in training should be, "Can I acquire soul by it?" To be enlarged should be the ambition of every earnest student, and it should be his great care to avoid everything the tendency of which is likely to cause any shrinkage of soul. Just here all temptation affects the student. The temptation to do certain things for mere display is a temptation to be less a man, indeed, it is a temptation to cripple the spiritual powers. The real difficulties in student life are not such as are consequent upon poverty or hardships, or the ordinary obstacles in life, but they are the temptations to insincerity, and to inattention, and to narrowness of view and baseness of ideals. These are the real dangers that the student has to meet, and against all these difficulties the teacher should direct every energy.

#### HOW TO TEACH SCHUMANN TO CHILDREN.

ROBT. SCHUMANN has clearly shown the love he had for children in his "Album für die Jugend" and "Kinder-scenen."

However, although his wonderful genius has been able to adapt itself to the childish imagination in most of these themes, there is always work for the teacher in interpreting the simplest compositions of Schumann.

My method has been to tell a story to the child which gives the thought more fully than two or three word title. It is my belief that no amount of technic can teach fingers to play themes not clearly understood by the mind of the performer. First of all, I would appeal to the mind of the child and so produce the correct mood and feeling for understanding the thought written in musical notes, instead of words.

For the sake of the phrasing (which is much more difficult for a child to understand in music, than the correct reading of the punctuation marks in language lessons), I have written a word for each melody note, and each complete phrase in words represents a complete phrase in the written score of the music.

Let us take, for example, "Fröhlicher Landmann" (von der Arbeit zurück kehrend), or "The Joyful Peasant" (returning home from work).

The first step is to point out the melody notes in the left hand and play the selection as it should be played, with joy and brightness.

Then teach the child, first to hum the melody with the piano notes; afterwards to sing the melody from memory with the accompanying story, or a similar one written by the teacher for that lesson:—

My weary day of toil is now all done,  
I'm always happy at the ending of the sun,  
With wife and babe, I soon at home shall be,  
I welcome blithely so that they can to meet me.

I rise at dawn,  
And early work begin,  
But when I see the day now sink low,  
Across the fields I walk joyfully toward home I go,  
I love my work,  
I never day slack;  
But home at my own home I love,  
And soon, I see the sun up and a new month show.

In the last perfected stage, the pupil will be able to play the composition easily and well, because of a clear understanding of the thought to be expressed by the music.

After the teacher has told musical stories, the pupil

should be given some number, without any help but the words, and be asked to write out a story for the next lesson. There is no particular need of rhythm, and if the child is too young to understand rhythm, let him tell simply a poem story and the teacher can aid him by well put questions.

A very fine example of the minor tone is found in No. 4, "Armer Waisenkind," or "The Poor Orphan Child." Awaken the child's sympathy by telling a pitiful story, and notice very short phrases, like sob.

I am all alone,  
On that cold gray stone;  
There is nobody  
That cares for me,  
My heart will break,  
If God don't take  
Me home to heaven soon.

Lower had a father kind and true,  
I wept a mother dead,  
But beg I must,  
For every crust  
Of bread I eat;  
I am so cold;  
I was never bold;  
I hate to beg for meat.

I once had home and friends so near,  
Who called me their own dear;  
But they all died,  
Since then I've cried  
Both morn and eve;  
I pray God say,  
To-morrow day,  
My soul receive  
To heaven.

All of Schumann's themes are equally well characterized by his titles. As the teacher plays sadly and slowly this composition, the minor tones will convey grief and pathos, amounting several times to a perfect wail of sorrow.

No. 7, "Jugendliedchen," or "Little Hunting Song," is a great favorite, I know. Be sure to explain the bugle call whenever it occurs. The teacher may begin a story, and ask as he plays the theme, that the pupil finish out the tale. Notice, well, the explosive marks:

Hallo! Hallo! Hallo!  
Oh! come gather round me my comrades this morn.  
Hallo! Hallo! Hallo!  
Hear the welcome blast of the hunting horn.

To teach Schumann after this method will require that much more time and work be spent upon each selection, both by teacher and pupil, than usual. But from no other composer do we learn, better, pure melody, nor can we find, elsewhere, so much originality in simple forms.

Another great reward will result from cultivating the child's imagination in this way. I mean the sympathetic relation of the mind and heart of the pupil, with the mind and heart of the composer as nearly as possible can be experienced.

A thorough acquaintance with the "Album für die Jugend," will prepare one for a lasting friendship with the other more complete forms of the wonderful genius of Robt. Schumann.

After learning to reason, you will learn to sing; for you will want to. There is so much reason for singing in this sweet world, when one thinks rightly of it. None for grumbling, provided you have entered in at the strain gate. You will sing all along the road then, in a little while, in a manner pleasing for people to hear.

The first great principle we have to hold, is that the end of Art is not to amuse; and that all Art which proposes amusement as its end, or which is sought for that end, must be of an inferior, and is probably of a harmful class.

The end of Art is as serious as that of other beautiful things—of the blue sky, and the green grass, and the clouds, and the dew. They are either useless, or they are of much deeper function than giving amusement.

Every well-trained youth and girl ought to be taught the elements of drawing, as of music, early and accu-



Nº 1707

# SÉRÉNADE HONGROISE.

Edited and fingered by  
Maurice Leffand.

VICTORIN JOYCIERES.

Andantino. M. M. J. - 48.

The musical score is written for piano and bass. It begins with a treble and bass staff. The tempo is marked 'Andantino. M. M. J. - 48.' The key signature has one sharp (F#). The score includes various dynamics: *pp* (pianissimo), *f* (forte), *p* (piano), *f a tempo*, and *rall. molto* (rallentando molto). The piece concludes with a final chord.

*accelerando*  
*cresc. poco a poco*

*sf a tempo*

*dim. e rall.* *p a tempo*

*dimin.* *pp* *dim. sempre*





Andante. ■ ■ ■ ■

2

First system of musical notation. The treble clef staff contains a series of eighth notes with slurs, marked *pp*. The bass clef staff contains chords and single notes, with some notes marked with a '7'.

Second system of musical notation. The treble clef staff features eighth notes with slurs and fingerings (1, 2, 3, 4, 5). The bass clef staff contains chords and single notes, with some notes marked with a '7'.

Third system of musical notation. The treble clef staff includes a section marked *rall.* and *a tempo*, with fingerings (1, 2, 3, 4, 5) and a triplet marked *pp*. The bass clef staff contains chords and single notes, with some notes marked with a '7'.

Fourth system of musical notation. The treble clef staff contains eighth notes with slurs. The bass clef staff contains chords and single notes, with some notes marked with a '7'.

Fifth system of musical notation. The treble clef staff contains eighth notes with slurs. The bass clef staff contains chords and single notes, with some notes marked with a '7'. The system concludes with a *pp* marking.

12. Tempo.

The image displays a handwritten musical score for piano, organized into five systems. Each system consists of a grand staff with a treble and bass clef. The notation is in a 19th-century style, featuring various note values, rests, and dynamic markings. The first system begins with a treble clef and a key signature of two flats (B-flat and E-flat). The first measure of the treble staff is marked with a forte (*f*) dynamic. The second system continues the melodic and harmonic development. The third system features a trill (*tr*) in the treble staff. The fourth system includes a mezzo-forte (*mf*) dynamic and a decrescendo (*dim.*) marking. The fifth system concludes with a decrescendo (*dim.*) and a final chord marked with a forte (*f*) dynamic. The score is written on aged, slightly stained paper.

6  
No 1789

# The Little Hero March.

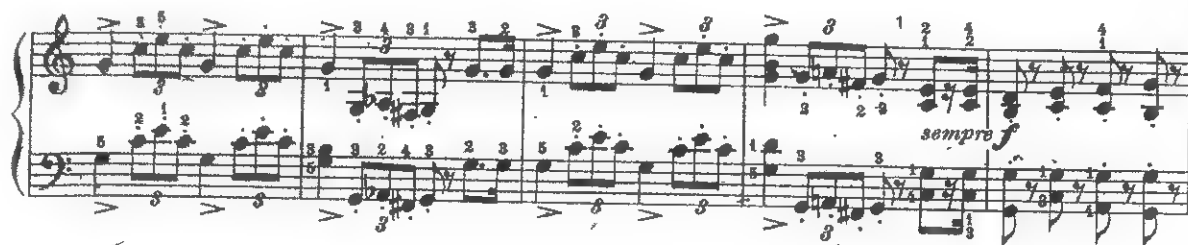
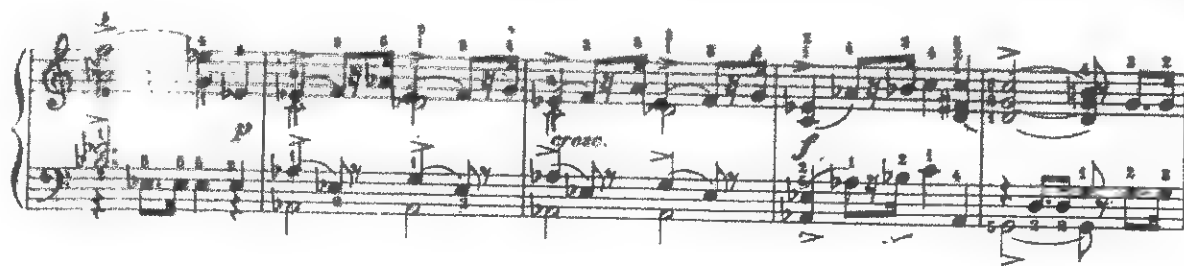
*Fingered by T. As. & Beckoff.*

**Allegro moderato.**

P. SCHARWENKA, Op. 58, No. 2.

The musical score is presented in five systems, each with a treble and bass staff. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first system starts with a treble and bass clef, a key signature of one sharp (F#), and a tempo marking of 'Allegro moderato.' The music is written for piano, with various fingerings and dynamics indicated. The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system shows a transition in the key signature to one flat (Bb). The fifth system concludes with a 'p dolce' (piano dolce) marking and a 'cresc.' (crescendo) instruction, leading to a final chord.





No 1781

*Un Poco di Chopin*  
**EVENING HOUR.**

*UN POCO DI CHOPIN.*

CHAS. BECKER Op. 59, No. 2.

*Andante.*

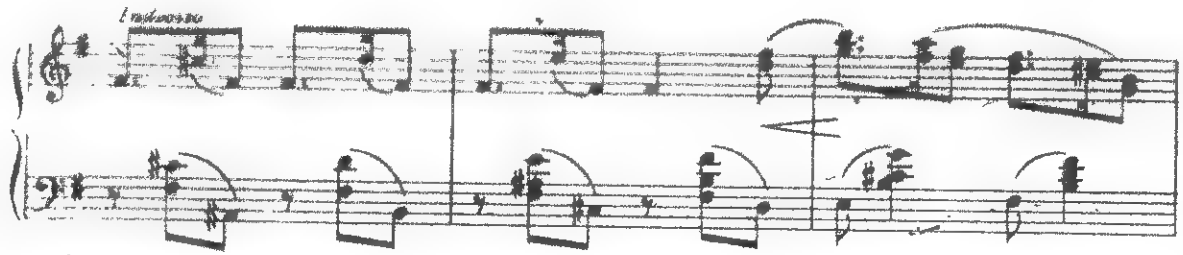
$\text{♩} = 160$

*ad lib.*

*ff*

*dimin*

*p con dolore*







Nº 1740

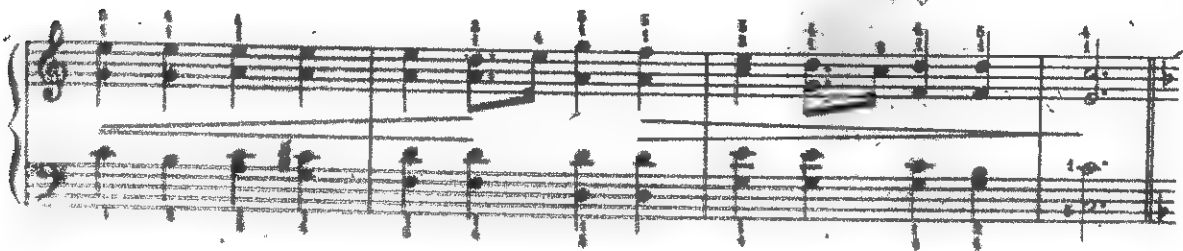
41

# MARCIA.

Edited and fingered by  
STOCKS HANMOND Mus. Doc.

Allegro marziale. M.M. 120 Count 4 to each measure.

G. AUGUSTUS HOLMES.



*lento*

1

1

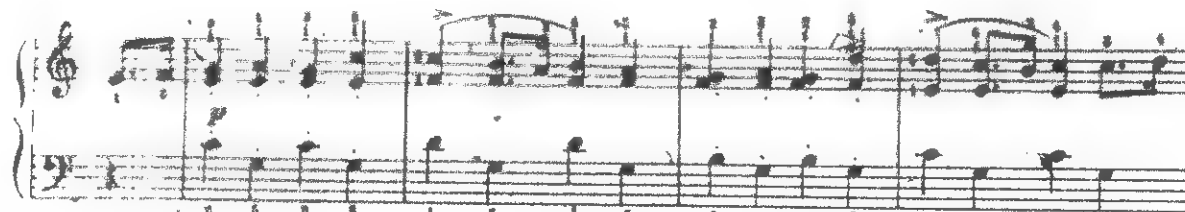
*cresc. maestoso.*

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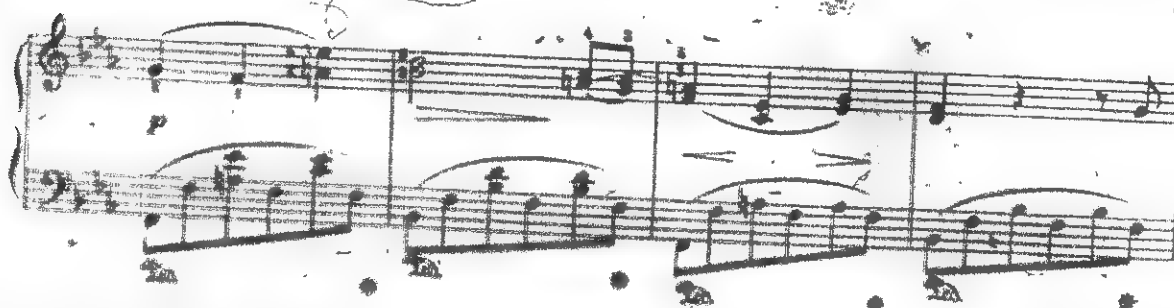
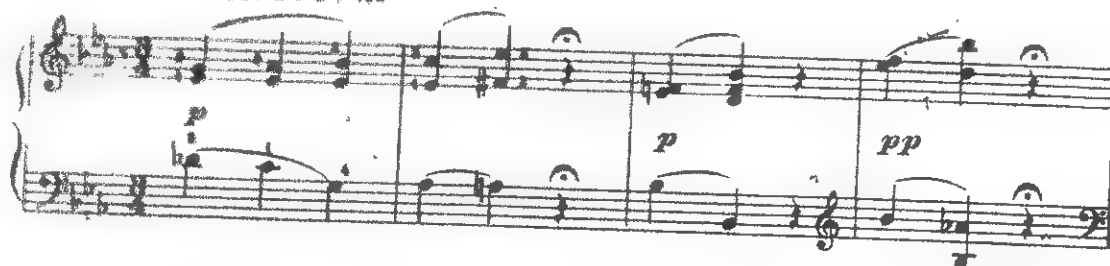
# The Maid of Carinthia.

"a' Kärnthner Dirndl."

LÄNDLER.

J. E. HUMMEL, Op. 279

Grazioso.  $\text{♩} = 108$



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pp

cresc.

f

p

a tempo

f

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melody with various note values and rests. The bass staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking *p* (piano) is visible in the treble staff.

Second system of musical notation. The treble staff includes a *cresc.* (crescendo) marking. The bass staff features a series of chords. A dynamic marking *p* (piano) is present in the treble staff.

Third system of musical notation. The treble staff includes a *cresc.* (crescendo) marking and a *f* (forte) dynamic. The bass staff continues the accompaniment. A tempo change is indicated by the text "Ländler. Piu mosso" and a time signature change to 3/4.

Fourth system of musical notation. The treble staff includes a *cresc.* (crescendo) marking. The bass staff continues the accompaniment.

Fifth system of musical notation. The treble staff includes a *Vivace.* tempo marking. The bass staff continues the accompaniment. The system concludes with a double bar line.



## LETTERS TO TEACHERS

What instruction book, if any, do you consider the best to use for beginners?

2 In teaching the Mason system of Touch and Technic, is it necessary for the pupils to purchase the four books, or can the student be used by explaining the different kinds of touch and method of practice?" S. C.

I have written "Twenty Lessons to a Beginner" to show a method of beginning with young pupils. I do not know whether this is or is not the best for the purpose. Mr. Landon has a very good book. There are many others. My Twenty Lessons were written to illustrate the manner of training the eye and fingers before taking up notation; and of introducing Mason's exercises only in the game. You will do admirably with beginners if you will use Graded Studies Vol. I, and carry out the application of Mason's exercises indicated in the introduction to the volume, with this exception, that there is enough work outlined to last two grades instead of one.

3 It is not necessary for the pupil to have the four volumes of Touch and Technic all at once at the start. But it is better for the pupil to have Vol. I very soon, and Vol. III next; then by the third grade at latest add Vol. II, and in the fourth grade put in Vol. IV. It is not necessary to wait until the pupil has the volumes before introducing any of the exercises, but eventually the pupil must have the volumes in order not to forget the exercises; moreover, it is economy to have the volumes, as it saves time in the lessons, and in assigning reviews.

"In playing a trill, which note is struck first, the principal note, as written, or the accessory note? I find that I am in the habit of beginning with the note written, but I have lately noticed that the books say that it should begin with the accessory note." E. E. O.

A trill begins with the accessory tone, unless it is in a chain of trills, in which case some writers say it should begin with the chief note. Occasionally there are grace notes written for beginning a trill.

"Do you consider it necessary for a pupil to count aloud if he finds it difficult to do so and can keep good time without it?" L. J. D.

I do. If a pupil finds it difficult to count aloud it is almost invariably because he forgets it. When a pupil counts aloud you are perfectly certain that he is thinking more or less about the measure. If he does not count aloud, and particularly if he cannot count aloud you may be quite sure that he is not thinking about the measure to any great extent. So I say so long as it is difficult for him to count, it is important that he should; but when it gets easy, why then it is not necessary except in taking up new pieces or exercises. Nothing simplifies a difficult task so remarkably as counting the time aloud in practicing it. In order to play and count aloud, one must know where the pulses of the measure occur, and the accent.

"To what degree can a teacher remedy this fault of a pupil, the bending in of the second thumb joint, and how shall it be accomplished?" A. L. P.

By second joint I take it you mean that where the thumb attaches to the hand; and by bending in, the curving of the thumb towards the hand so that the thumb makes a curved line with the point away from the hand and the joint bent in. This condition of the joint is generally due to youth or extreme suppleness, amounting in some cases to want of proper tone in the flexor muscles. The Mason exercises for elastic touch, made by closing the hand, especially those in sixths (Touch and Technic Vol. I, page 24, Nos. 65 to 69), if administered a little at a time for some weeks, will remedy this fault. It is of very little use to try to make the pupil remedy it self consciously. The shutting exercises will gradually do it by strengthening the flexor muscles.

"1. Who is considered the best authority in teaching the piano and in other musical studies?"

2 In Mason's Touch and Technic, Vol. I, second exercise to slow form, should the hand be raised at a quarter rest?

3 Why are emphasis marks sometimes placed upon the accented parts of the measure?

4 Can we compare the rest in music to the punctuation marks in language?

5 Does a rest in music always indicate a division, or ending of a sentence?" S. L.

If I were to judge from the number of applications for help, I should say in answer to the first question that the

human of highest rank appears to judge in Mr. Theodore Pomeroy. And if not in him alone then to him with the entire gentleman of the staff of the Etude, for surely the twenty or thirty thousand readers of the Etude form a constituency such as no other musical journal in the world enjoys. But if we go outside the office of the Etude, why then I would say that there are so many best authorities, all differing among themselves, that no one can be named. In the line of piano teaching, I would say there are few as eminent as Dr. Mason; but then a master like Josef, ought to be as great an authority as any. For a practical teacher of the higher art of piano playing, I should doubt whether there is just now any better than Leschetzky. When it comes to theory and general information about music I should say that Dr. Professor Hugo Riemann, of Wiesbaden, Germany, is one of the best and most eminent now living. The fact is, however, there are very many sound musicians, well informed, and of good judgment, whose opinion upon almost any point connected with their profession would be entitled to rank as expert.

2. In the Mason exercises referred to, the hand should be raised at the quarter rest.

3. Emphasis marks are placed upon the strong parts of the measure sometimes to indicate a greater accent than the rhythm would require.

4. Rests cannot be compared to punctuation marks in language. The common idea of a rest is that it indicates silence. So it does, but not silence in general, but a certain specific kind of silence, namely, rhythmic silence; i. e., silence while rhythm is going on. This makes all the difference in the world. In language sometimes the sense goes in part across punctuation marks, perhaps frequently does so. But in general the punctuation mark terminates some kind of a sense, or at least postpones finishing an idea, as when a parenthesis is put in. And even the period sometimes leaves the sense to be completed by a later sentence; but the normal idea of the period is that it marks the completion of a sense. A rest does not indicate the completion of a sense. The silence is sometimes just as important a part of the idea as the tone itself—though I admit that it would not be so easy to make up a piece out of rests alone, as out of tones without rests. If you will look at the variations of the Andante of Beethoven's sonata in G major, opus 14, No. 2, you will find places where the idea of the theme is carried through with an eighth note, an eighth rest for every quarter note of the original form of the theme. I believe that there is a variation of the same sort in the Andante of the sonata appassionata of Beethoven—it is the first variation. The same is common, and hundreds of examples could be found. On the other hand, a rest at the completion of an idea is not rare, but it is by no means universal, so I should say that a rest indicates rhythmic silence, and if such a rest occurred between two different ideas in music, it might be regarded as standing in place of some kind of punctuation mark. But to put this idea of a rest as the general concept would not do at all, for the reasons given above.

A correspondent has written me a complimentary and interesting letter, asking me to give some complete book showing my "method." She has the works I have published and seems to like them, but feels that there ought to be some one book giving a complete idea of my method. To this correspondent I will return humble acknowledgments, for it is always pleasant to find that some one sets store by our opinion, especially when one has worked out his opinions in the rather expensive school of experience. But there is not and cannot be any such work as the correspondent mentions, for reasons which I will now show.

It is no secret to readers of THE ETUDE that my method of eliciting tone from the pianoforte is substantially that of Dr. Mason's "Touch and Technic," and in it I am simply a rather humble follower of a distinguished author—except at points where for certain practical reasons (sometimes founded in the limitations of average pupil human nature) I take liberty to differ from him. Then, in my "Twenty Lessons" I attempted to show a method of starting a beginner musically. In the "Standard Grades" I sought to declare which ones of the library of studies I thought on the whole best for common use. And in my phrasing books I have shown the collection of pieces which appear to me best adapted to awaken poetic and musical playing in the pupil, particularly upon the lyric side.

All of these pieces of apparatus are parts of one larger whole, to which belong also a certain skill in acting upon and concert pieces for awakening other qualities in playing, as the time for applying them comes with the pupil.

The foundation for the pupil is to arrive eventually at a certain goal, which is to be able to play freely, expressively, musically, and with intelligent pleasure in himself, compositions by all the writers whom a student of his attainments ought to know. In this latter view, music is a department of literature, in which the works of Beethoven, Chopin, Schubert, and the other writers

take the place of the writings of Shakespeare, Browning, Tennyson, Longfellow, and the like.

Now, in forming the fingers of the pupil and educating certain fundamental perceptions, I follow Mason. But in bringing her on toward expressive playing and especially toward this larger view of musical literature, and to a realizing sense of the total beauty which these master works contain, I have to deal with the individual, each one according to her needs. The radical condition is to keep her interested. Without interest there will be no productive attention. In order to keep her interested I have to select carefully from moment to moment, and above all give things in such an order that one thing throws light upon every other. This at best is a sort of happy-go-lucky business, and many mistakes are made. Every teacher has to find it out. There are certain underlying principles of pedagogy, I believe, which might be formulated; and every author has a certain value of the pedagogic scale, and perhaps this value might be ascertained and formulated, approximately. But the pupil, again, presents a new combination of difficulties, and how are you to ascertain exactly what this is? Here is the rub, and nothing will answer but good sense and close observation and experience, and no method will help you. I am sorry not to be able to say something better worth saying; but this is all there is of it. I have no method. Every pupil takes a different method; yet all take the same. It is merely a question of the easiest order for the faculties of the individual to open. Once ascertaining which faculty you will go "at" next, then there may be a method for that step, and so on; but not for the whole. We live and do business on the installment plan, and the size of the installment depends upon the facility of collection. Commercial principles rule the roost.

—The following, taken from *The Presto*, is so descriptive of general conditions, and hits a wide spread feeling upon the part of certain teachers, who have occasion, later, to rue their change of base, that we reproduce it in the hope that it will help some discontented one to overcome his trouble:—

*The Presto* was lately in receipt of a letter from a teacher in one of our smaller cities asking advice as to the chances for teachers in Chicago—that is, for that particular teacher. For his benefit and that of others who may be tempted to try fortunes here we will say that the odds are against success. The private teacher in Chicago must look at his or her work from a business standpoint to be successful, and the competition is so keen that the deceiver or one relying solely on ability has and will have but slight chance to make more than a bare living, if even that. The teacher of to-day has more calls for expenditure than formerly. A well-equipped studio, centrally located, is almost a necessity; advertising, too, must be taken into account; one must be decently clothed, housed, and fed, and make as much stir in social life as possible. A keen business instinct (possessed by but comparatively few musicians), quick to recognize opportunities for distinction and advancement, is almost equally a necessity, and the money making faculty as well. Art is most curiously mixed up and interwoven with business in Chicago. Whether art suffers is open to question. Certain it is that many of our best musicians have developed the business instinct and they are to-day in comfortable circumstances materially, eminent as artists. Others, unfortunately, equally gifted, are in the shabby genteel, looked down upon condition so repugnant to every man who has any personal pride. No, we would advise the teacher who is doing good work, which is fairly remunerative, in a smaller city to remain there.

—Music was the first sound heard in the creation, when the morning stars sang together. It was the first sound heard at the birth of Christ, when the angels sang together above the plains of Bethlehem. It is the universal language, which appeals to the universal heart of mankind. It greets our entrance into this world, and solemnizes our departure. Its thrill pervades all Nature,—in the hum of the tiniest insect, in the rope of the wind-smitten pine, in the solemn diapason of the ocean. And there must come a time when it will be the only suggestion left of our human nature and the creation, since it alone, of all things on earth, is known to heaven. The human soul and music are alike eternal.—George P. Epton.

[illegible]

## MUSIC AND MONEY

I can remember once hearing say one call music and money twin sisters. They are so seldom seen together that one would suspect an affinity between them; yet we know they are very fond of each other. Wealth always receives a warm welcome in the household of music, and music generally receives an invitation to share the hospitality in the palace of wealth, yet they are not often found serving the same master. We may visit the homes of music when we will, and in many of them find that poverty has just gone, or is expected to be the next to knock. Poverty we know has its abode in all the professions and vocations in life, though it seldom visits the homes of industry, tact and economy, yet, like the wandering gypsy that it is, it continually and persistently injects its evil and misery into the bosoms of the indolent, ignorant, and impractical, especially the latter, and for some reason it seems to show a predilection for pitching its tents among the devotees of music.

Why is it thus? Most music in order to be in the companionship of angels in the next world, have poverty for its constant companion in this? Was this the design of Him who said unto all men, "By the sweat of the brow shalt thou earn thy bread?" Or were these amendments, intended to accompany this command, that have reached the nations of the earth only in an unwritten form? For we find plenty of musicians who are diligent and intelligent, but not practical. Aye, there is the difficulty. Musicianship and practicality are so rarely combined in the same individual that it has become the exception and not the rule.

We all like money; we all need it, and it is our duty to make enough of it to keep off the assaults of poverty. "Poverty is a condition which no man should accept unless it is forced upon him as an inexorable necessity, or as the alternative of dishonor." Every man should make provision for old age.

The man who fails to make a living in a profession, is in the wrong profession, or what is worse, lacks practical ability. From this remark the victims of sudden misfortune are perhaps the only ones entitled to exception. No musician can live inside of music and obtain practical wisdom. If a man wishes to be an exquisite musician, and be a cipher in every other respect, I would say to that man shut yourself up in music; draw a curtain between you and the outside world, learn not the value of a dollar, whether it is in the form of real estate, dry goods or food for your table, nor of the laws of trade or government, but apply yourself to music and all that is musical, and you will soon be so exquisitely cultivated as to be good for nothing except to be kept in a show case, with the richness of music in one hand and the barrenness of poverty in the other, as a specimen of what the most approved system of musical education can do.

A very high education, unless it be practical, as well as classical or scientific, too often unfits a man for contact with his fellows. "It rifles the cannon till the strength of the metal is gone." It gives edge and splendor to a man, but draws out all his temper. "Talent," says a writer, "knows what to do, tact knows how to do it; talent makes a man respectful, tact will make him respected; talent is wealth, tact is ready money." For all the practical purposes of life tact carries it against talent, ten to one. Then I would say get education, get a broad, musical culture, but with all thy getting, get practical understanding—I mean the ability that will enable one to make a vigorous fight in the necessary conflicts of life. Of Beethoven we read that he was so ignorant of finance that he knew not enough to cut the coupon from a bond to raise a little money. Instead of selling the entire instrument. He was so impractical that, when 37 years old, he sent a friend 200 dollars to buy linen for some shirts and half a dozen pocket handkerchiefs; and about the same time, when he had a little more money than usual, he paid his tailor 200 dollars in advance.

That poverty makes itself felt in genius I cannot believe. The genius of Beethoven's genius fights the world, but I believe the genius would have been even more brilliant and the dark gibes of poverty been lifted from the last

and scenes of his life. There is no good reason why musicians should be poor managers; but many of them are. There are musicians in this country who spend too much time with the gross notes and forget the dangers of the promissory note. To be a good manager is to be practical and successful. But management and impracticability sleep under the same roof, and poverty is their legitimate offspring.

The theoretical worth of a dollar is a small thing to learn, but how many of us know its practical value? Money we must have, and we go into the world and purchase it with our brain and muscle. I hold that it is the duty of musicians to make money, in spite of the whims and traditions that the world may entertain against it. To do this we should make every dollar purchase more than we paid for it. There are many ways of doing this. A dollar may be made to purchase more than its cost in food and clothing for the body, nourishment for the mind, strength for the muscle, wholesome amusement and Christian charity. I hold that no man can do this without some practical ability, which comes to no man who lives solely inside of his profession; neither does it go within the walls of any college that advertises to make the man. No man can learn to make money unless he puts himself occasionally in the current of business life.

After saying all this, I wish it distinctly understood that I am in favor of a broad and liberal education, and by this I mean an education that develops the practical along with the theoretical side of a man. The education that gives a man edge and splendor alone, makes a razor of him in appearance, but not in fact; without practicality he has no temper, and when he comes in contact with life and runs against the rock, the blade is broken, and he retires a victim of the illusion that books and the study room make the man. Then in closing I would say to musicians and others, don't shut yourselves up like oysters in your profession, but reach out and touch the pulse of the world about you, and its thrill will give you life and usefulness.—W. T. GIFFE, in *Home Music Journal*.

## TO PLAY OR NOT TO PLAY.

MUSICAL EDUCATION THAT WOULD MAKE STUDY A PLEASURE TO CHILDREN.

"Do you know," said an anxious mother to a group of interested friends the other day, "my little Lucie is getting to be a great girl, eight years old this spring, and I have not settled in my mind whether or not to have her instructed in music. She doesn't seem to have the slightest inclination toward music, and besides, I do so dread the unending and nerve destroying practice."

"Then, by all means," said one of the addressed, promptly, "don't force her to learn, unless you want to inflict years of misery on both of you, only to find the utter uselessness of it all. I tried it with my daughter, so I know whereof I speak. She had not any talent for music, but I believed it was merely latent, and was determined that it should be cultivated. So I had her study for years with the very best teachers I could procure, and never allowed her to play anything at all that was not classical. Every day there was the weeping and protesting to be gone through before she settled down to her practice. And the result? Well, she learned to play fairly well, only fairly well, and when she married she refused to even have a piano in her house, and all the weary work of those long years was wasted."

"How I pity that child," said another woman earnestly. "But in spite of that awful example, if little Lucie were my child, she should have as thorough a musical education as I could afford to give her, but on a different plan altogether. I am not a music teacher, so I don't know their professional view of it, but to my mind it seems as absurd to make a poor little beginner work away at even the simplest classics as it would be, to require a child who has just learned to spell, to read *Huckleberry Finn* and *Uncle Tom's Cabin* at once. I would like to see if he did not enjoy them."

"No," she continued, earnestly, "if I had a little daughter she should have music as a new play. Her poor little fingers should not be cramped by hourly

practice of uninteresting and tedious technical studies, but for several years she should learn simple melodies, the folk songs of Germany, Moore's Irish melodies, old English ballads, and music of that class. I would also have her learn to sing them, not as a means of inflicting fatigue torment on her unhappy friends, but to cultivate the musical ear, which so much of piano practice will do. In this way she will get a knowledge of pure melody, which is the foundation of all musical knowledge, and would learn to love it for its own sake. She would also be able from the beginning almost to entertain her little friends and excite their admiration, which is a great factor in child education.

"That was the way I was introduced to music and I have never ceased to thank my mother for her wise course. I was one of those children who are said to possess no musical taste whatever, and yet, by the time I was ten years old I used to play Mozart's melodies with the greatest love and pleasure, and when I finally came to take up the purely technical part of piano playing I did it intelligently and with some knowledge of the end to be gained. And not to be accused of vanity, I think I may say that I play passably well, and I owe whatever social success I have attained to it."

"Do you know," exclaimed the first speaker, "I have always felt, without being able to express it, the injustice of shutting up a poor, helpless child by the hour with a formidable lot of exercises and scales, and it was really this that made me hesitate about Lucie. Now I am determined she shall learn on your plan, and not have any latent music that may be in her educated out on the orthodox plan."

## FINGERS AND FINGER-RINGS.

A STORY BY JOHN ORTH.

I was once sixteen years of age. This was some twenty odd years ago, and I am sorry to say, may never happen again. It was about this time that I was presented by a very dear friend with a ring, a very charming amethyst ring. Naturally enough, this gift was highly prized by me and was my constant companion by night and day. It did not seem to interfere in any way, either with my piano practice, or with any other duties which devolved upon me during the years of our companionship, and as time went on, we remained the best of friends.

During all this period, however, there was one fact which was to me a constant and growing source of care and anxiety. It appeared as if one finger, in spite of all the practice, including even much extra attention, which was given it, lagged behind the others in growth and development.

This became to me, especially during my years in Germany, a matter of no small concern.

All that we accomplish in this world, you know, is done in spite of obstacles, so I plodded on, doing the best I could, under the circumstances, to aid the finger with the weak constitution in keeping up with his brother digits.

And so time went on, until it came to pass that I was away one summer, on a vacation, with plenty of leisure for thought and reflection.

One day, as my mind turned in that direction, I laid my hand on a table beside me. In the midst of a reverie into which I fell, quick as a flash the whole situation was made clear to me. That ring, that innocent appearing little ring! that finger which had carried the encircling band all those years.

The mystery was solved. The two companions were immediately separated, never to meet again. They parted company, and all is well. It would have been better had they never met.

And thus ended my little story, the moral of which is easy to see, viz: that all students of the piano may well beware of coming under the spell of that oftentimes very attractive, but always treacherous jewel,—a finger ring.

—To be a true musician you must be a true man.  
Truth lasts longest.—Mozart.

## THE BASIS OF PHRASING

BY W. S. MARSH

In order to teach phrasing, two things are necessary. First, to train the pupil to recognize the ideas in the piece he studies, and, second, to give the necessary touches commanding expressive tone quality, through the use of which he will be able to bring the musical ideas to the attention of the listener. In the first statement which I published upon this subject I was not altogether fortunate in the theory, the manner in which I treated it leading to a conception of phrasing as a separating, whereas phrasing is a joining, of tones. The first thing to do is to find out what tones go together to make up an idea; and the second thing is to join those tones so that they do express the idea. The separating from the idea next following may or may not take place. As a rule, it does; but often it does not, two ideas being joined in the performance into one continuous flow. In this flow, however, the individuality of the two ideas composing it will not be lost, but will both be brought out in a manner which lies at the very heart of the art, whereof a little later. Now as to the second point involved, the provision of touches commanding musical expression very early in the course, I differ in toto from many teachers. I hold that when a person begins to learn any instrument, the very first thing to master is the production of a musical tone, and by degrees an expressive tone. For when one has an expressive and musical tone, even if he plays but a simple thing, it will be interesting; whereas, without a musical tone he may play something very difficult and elaborate without being interesting in the slightest degree. Of the latter one could find hundreds of illustrations in almost any part of the country up to within a very few years. Latterly, however, the art of musical expression has come into current piano-teaching to a degree formerly unknown, through the larger use of pieces and the smaller use of unmusical studies. Nevertheless, I believe that we are as yet only at the threshold, and that the art of teaching the piano musically is destined to receive a powerful impulse within the next ten years. It is on account of my idea that a musical tone is to be placed first that I have so much insisted upon Mason's technique; because, so far as I know, his exercises afford a more expressive play for the fingers than any other technical exercises.

How is the pupil to know a musical idea when he sees it? This is the great question. He is both to recognize it intellectually and to feel it, because if he does not do the latter he will never play it with expression. How, then, first to lead to the recognition of musical ideas? One should begin, I think, by a simple exercise in recognizing musical figures. Suppose, for instance, a study contains a series of ascending scales; as the eye passes along the page it recognizes a series of oblique lines rising toward the right hand. A succession of descending scales presents a series of descending oblique lines. A succession of complete scales, ascending and descending, presents a series of obtuse angles, the lines both rising and falling. It is so with any kind of a piece. Take the first Cramer study. The series of steps by means of which the hands first ascend the keyboard can easily be seen to grow out of the figure contained in the first four notes (18th). When the runs start to descend, a new figure is taken, and so on.

It is the same with any kind of piece whatever; there are certain curves made by the melodic phrases, certain approximate curves, which the eye will take in from the position of the notes on the staff. Suppose we take a strongly marked thematic piece, like the finale of the Beethoven Sonata in D minor, Opus 51, No. 3. The figure here consists of the first four notes, which are repeated over and over, with rests after each figure. The eye cannot possibly go across here. Or take the finale of the first sonata. Here in the right hand there are three chords struck forcibly, and rather independent of each other. Look through the movement and notice how many times the figure occurs. A little farther along there is a motion of quavers, descending, now faster, now slower, the last a half. Notice how many

times this figure occurs. Or take the beginning of the Haydn Sonata in E major, which stands as the third study in my first book of phrasing. Here is a figure of four notes, and another of two, repeated. And so it goes in every piece; the most superficial looking at the page will reveal note figures which occur more than once. A very little practice will discover these.

A figure is not necessarily an idea, in the full meaning of the term. It may serve as material out of which an idea may be constructed, or it may be a full idea in and of itself. The figures in quarters, in the first sonata already mentioned, do make a complete idea. The four-note figure beginning the first Cramer study does not make an idea. It is merely a passage figure, or passage motive. Here we arrive at a point where sense begins to make a difference. What is the foundation of this difference?

The Beethoven idea in quarters in the first sonata has a motion and a repose. It moves in a particular direction for a given length of time, and ends with an accent. It need not end with an accent; it might end with an unaccented syllable, like such words as "like-ly," etc. But in this case the accent is still upon the last word. Now, a musical figure, in order to form an idea, in the sense in which we are now using the term, must have a determinate motion and a repose. The Cramer figure of four tones has no repose. It can only acquire repose by many repetitions, and at last bringing up at an accented tone. If it be repeated at the same pitch three times, and closed with the tone which would begin the fourth repetition, it would become an idea. If it were repeated in ascending degrees three times, and closed with the accent which would begin a fourth repetition, it would also be an idea. What, then, are the signs of musical ideas?

The first element in a musical idea, for our present purpose, is the rhythm. A musical idea begins at a certain point in the measure, and ends either at the corresponding point in the next measure, or else in the next but one. Always exactly one measure, or two measures. Here the measure form is a point of notice. A measure for musical purposes is generally something different from a straight "one, two, three, four," bar to bar; it is usually from some point within the measure to a similar point in the next. Hence arise measure forms of "two, three, four, one," in which the closing beat has the accent; of "three, four, one, two," where the accent fell one beat before the close. More rarely, however, it begins with a fraction, and ends at the corresponding place in the corresponding beat of the next or the next measure but one. In some cases the musical idea consists of but two tones, a fraction of a measure, or of a beat; in these cases it will be found that the little idea is repeated and sequenced upon until a larger symmetry is composed. And in phrasing such an idea, the little ideas have to be distinctly brought out, while at the same time the movement of the entire figure is also felt. This which appears complicated is very easy. And I would say that the first basis of phrasing is to learn to recognize the measure form, and to use this as a rough sort of guide in recognizing the points where breaks in the musical ideas might be expected. If it were permitted me to make use of musical notation here I could make this plainer. But it is not convenient. When we pass the first little idea, the musical molecule, there will be found another, which will be the same thing exactly, or approximately, or a new one, but generally of exactly the same length. Thus at the end of exactly two or four measures from the point of beginning there will be found the end of the structural phrase; and four of these phrases will make up a period. Occasionally the periods will be longer or shorter. They will be made longer by repeating some part, and shorter by cutting across some part. The normal simple period is of exactly eight measures, counting from the exact fraction of the measure where the first tone enters. When the motive is two measures, the resulting simple period will be sixteen measures.

Within the period there is a correspondence at each end and predicate, or thesis and antithesis. This opens up a new sort of question, into which there is not space just now to enter.—The Musical Messenger.

## HINTS AND HELPS.

- Let every exercise given to pupils have a purpose.
- The most difficult art known to art is to teach art.—J. Mason.
- A song will outlive all sermons in thy memory.—Giles.
- Education is the harmonious growth of the whole man.—Froebel.
- Think more of your own progress than of the opinions of others.—Mendelssohn.
- Every day that we spend without learning something is a day lost.—Beethoven.
- If you would know much about music, know more of other things.—The Musical Messenger.
- Cheerfulness is one of the graces every artist should cultivate, and it should be developed and increased.—Sonnekalb.
- The effect of good music is not caused by its novelty. On the contrary, it strikes us more the more we are familiar with it.—Goethe.
- Melody, both vocal and instrumental, is for the raising up of men's hearts and the sweetening of their affection toward God.—Hooker.
- Thoroughness is better than cheap applause, and inexhaustible patience that works on and bides its time shall not fail of its reward.—Anon.
- Have you real talent for art? Then study music, do something worthy of the art, and dedicate your whole soul to the beloved saint.—Longfellow.
- Give me the best piano in Europe, and listeners who understand nothing and who do not sympathize with me in what I am doing—I no longer feel any pleasure.—Mozart.
- Passion, whether great or not, must never be expressed in an exaggerated manner; and music, even in the most harrowing moment, ought never to offend the ear, but should always remain music, which desires to give pleasure.—Mozart.
- "I despise all superficial, frivolous music, and never occupy myself with it. The object of music is to strengthen and ennoble the soul. If it does else, save honor God, and illustrate the thoughts and feelings of great men, it entirely misses its aim."—Christofano Morales.
- It is the melody which is the charm of music; it is also that which is the most difficult to produce. The invention of a fine melody is a work of genius. The truth is, a fine melody needs neither ornaments nor accessories to please. Would you know whether it be really fine? Strip it of its accompaniments.—Haydn.
- It is not certain but a student can study harmony from books just as well as he can under the direction of a teacher; and a poor teacher, one who makes the subject obscure and dry, is worse than no teacher. If one studies harmony by himself or with one or two companions, it is well to have two or three text-books by different authors, take up a subject and see what each says on that subject, and then work out the solution until the whole matter is understood. One can go from one branch to another—from scales to intervals and then to triads and chords—in their various forms, and reach the knowledge of all in the spare time of one winter. It is worth giving that time, too. There are many excellent text-books to be had now and many new ones are appearing every year. The study of theory should not stop at harmony but should go on through counterpoint and form. One who proposes to use music professionally should carry theoretical study as far as possible. He may bear in mind, however, that all knowledge is comparative. He can never know all. More than that the new things of music, the new discoveries in music, will keep one at most phases of theoretical study all his life.—F. H. Pohl.







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Imprison from bird, storm, and stream  
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A 'Crown' to him who proves my dream.

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Made wondrous homes for wondrous notes;  
 Ruler of work and skilled device  
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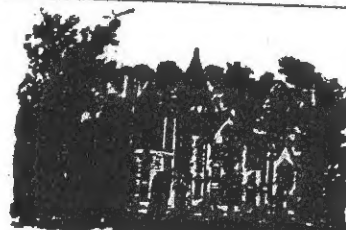
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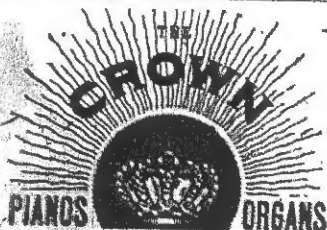
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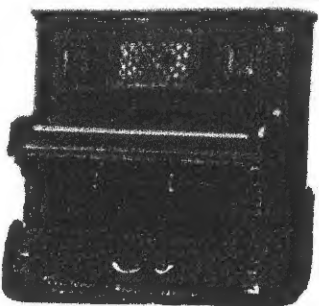
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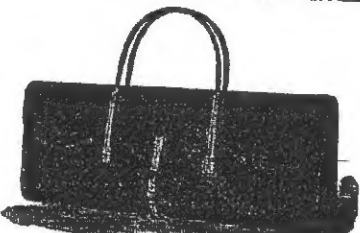


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